How to Make the Jailhouse Rock:
An Evaluation of Effective Music Therapy Methods Among Juvenile Offenders

A Senior Project
presented to
the Faculty of the Music Department
California Polytechnic State University, San Luis Obispo

In Partial Fulfillment
of the Requirements for the Degrees
Bachelor of Arts in Music
and Bachelor of Science in Psychology and Child Development
Senior Project Advisor: Alyson McLamore

by
Katelyn Rose Tomasello

June 2016

© Katelyn Rose Tomasello
# TABLE OF CONTENTS

Preface ................................................................. 3  
Section 1: Overview of Music Therapy ........................................ 5  
Section 2: Music Therapy in Juvenile Populations and the Need for Reform .................. 13  
Section 3: Case Studies: Juvenile Offenders and Music .............................. 19  
Section 4: Analysis of Musical Characteristics ........................................ 41  
Section 5: Benefits of Music Therapy in Juvenile Populations ...................... 51  
Appendix: Music Data Chart ............................................. 62  
Music Resources ............................................................. 71  
Bibliography ................................................................. 80
PREFACE

Music can have measurable, profound effects on the human mind and body, and there are certainly many who believe it enriches the soul. For centuries, and throughout various cultures, music has played a pivotal role in assisting healing. Music has helped science in clinical settings to improve individuals emotionally, socially, physically, and spiritually. Although still a developing field, the clinical practice of music therapy has shown significant effects in improving individual thought and behavior.

Music therapy does not discriminate; it can reach individuals of all ages, races, and abilities—and it can assist the criminal justice system, which is in urgent need of reform. Furthermore, juveniles are treated more like adults than youth. However, music therapy can contribute to the rehabilitation of juvenile offenders in remarkable ways. Integrating the arts into the rehabilitation of adolescents may lead to healthier outcomes and a reduction in recidivism.

The following document explores the role of music in juvenile correctional facilities and analyzes the specific musical techniques of music programs used within these environments. Twenty case studies are summarized, illustrating various approaches to music therapy. The studies reveal that the implementation of music has demonstrated positive outcomes for juvenile offenders, improving their sense of well-being, conflict behavior, and relationships with others. Although the benefits of music therapy among delinquent youth are apparent, more research is needed to satisfy the needs of policy makers.

This document consists of five sections. Section 1, Overview of Music Therapy, defines music therapy in its simplest form and briefly discusses the history of the developing field. Section 2, Music Therapy in Juvenile Populations and the Need for Reform, recognizes the
presence of music in the juvenile justice system thus far and acknowledges the apparent need for reform. Section 3, Case Studies: Juvenile Offenders and Music, explores the role of music therapy in twenty case studies. Section 4, Analysis of Musical Characteristics, draws conclusions from these case studies regarding the music they employed. Lastly, Section 5, Benefits of Music Therapy in Juvenile Populations, reveals the results of the case studies and considers the benefits of music therapy, as well as the need for future application and research.
SECTION 1: OVERVIEW OF MUSIC THERAPY

Music has the power to influence an individual’s emotional and physical states of well-being. This has been demonstrated throughout history by the ongoing use of music in a therapeutic setting. But, despite its antiquity, music therapy is a newly established health profession. Music is used in a therapeutic relationship to improve individuals’ emotional, mental, physical, and spiritual health. This form of therapy encompasses a variety of activities, such as singing, instrumental performance, and musical creativity. It can be applied to individuals of varying ages, health, and backgrounds. This paper focuses on the application of music therapy specifically among adolescents in the delinquent population.

Emotional and Physiological Power of Music

Music can be used therapeutically to influence our emotions and state of well-being in various ways. First, harmony appeals to the emotions;¹ this effect can be demonstrated on a piano. By manipulating harmonies, the music therapist can create either major chords that calm and strengthen the individual or minor chords that “ease sorrow and yearning.”² Music can also be utilized to instill feelings of relaxation.³ For example, a memory of a melody may evoke previous states of tranquility and peace. Moreover, E. Thayer Gaston claims that music can express our deepest levels of emotion, ranging from immense pain to pure bliss.⁴ Such music can be non-punitive and nonthreatening. Certain styles of music often have this quality, such as gospel, blues, folk, country, and traditional. Thus, music therapists use these styles frequently, as seen in the case studies that follow in Section 3.

Music beneficially influences the rhythmic systems of the body. It has been scientifically proven that rhythm has either a “stimulating or depressing influence” on our circadian patterns, such as heart rate, breathing, and blood circulation. As music influences our emotions, it in turn affects these rhythmic systems through the pituitary gland. Mary Priestley provides a few illustrations of this effect; for example, babies sleep longer and grow faster when a heartbeat sounds over the loudspeaker system in a nursery, and warriors are sent into battle with rhythmic drumming. Lively rhythms especially relieve tension, as demonstrated through the tapping of fingers and feet. Contrasting types of music from various cultures also have a profound effect on the body. For example, many will dance to engaging Latin American and Spanish rhythms, as well as Scottish reels and jigs. On the other hand, the rhythms of classical Indian ragas may produce quieting effects on individuals. For obvious reasons, percussion instruments, in particular, are the most stimulating.

History of Music Therapy

Humans have turned to music throughout history as a useful healing force in times of chaos and stress. Music as a means of therapy can be seen in examples in the Bible, in Eastern and Western mythology, and in tribal medicine. Priestley offers numerous historical examples, such as the drumming healers of India, cave drawings of musical shamans during the Paleolithic era, and the ancient Temple of Apollo that celebrates him as the god of music and medicine. Many healing rituals throughout the world today use songs and instruments as a powerful resource for restoration and growth.

---

Not only has music been an essential ingredient in cultural rituals and healing, but it has also been effectively applied in clinical settings. The profession of music therapy began after World Wars I and II, when various musicians played music in hospitals for veterans suffering from emotional and physical trauma.\(^{10}\) After success in the hospitals, music therapy was then used during WWII in rehabilitation programs for soldiers returning to civilian life.\(^{11}\) Because patients responded positively to such treatment, it was clear that musicians in hospital settings and recovery programs should receive formal training and that a college curriculum should be formed.\(^{12}\)

Since the clinical profession of music therapy is relatively new, the field has changed throughout the past three decades and continues to grow. Gaston has described the three stages the profession has passed through in the past twenty-five years.\(^{13}\) During the first stage, emphasis was placed on music, disregarding the importance of the therapist. In the second stage, in contrast, the therapist minimized the importance of music, and emphasis was instead placed on developing an individual relationship with the patient. As the field of music therapy has arrived at a third stage, a position between these two extremes has been adopted.

**What is Clinical Music Therapy?**

Clinical music therapy has been defined in various ways, and these descriptions frequently emphasize the need for training. The American Music Therapy Association (AMTA) defines the field as “the clinical and evidence-based use of music interventions to accomplish individualized


goals within a therapeutic relationship by a credentialed professional who has completed an approved music therapy program.”

Leslie Bunt takes a slightly different approach, describing music therapy as “the use of sounds and music within an evolving relationship between child or adult and therapist to support and encourage physical, mental, social, emotional and spiritual well-being.”

Priestley focuses on three primary approaches: musical expression using instruments or the voice, movement to music, and listening to music selected by the therapist.

Donald E. Michel states that clinical music therapy requires professionally trained individuals who know “how to use [their] unique medium, music, to influence desirable changes in patients.”

Despite these varying definitions of music therapy, a fundamental interconnection of components is needed. The client, the music, and the therapist are three factors necessary in this discipline. As Priestley puts it, “Human relationship is an essential ingredient.”

The AMTA also explains that music’s role within the therapeutic relationship is to “address physical, emotional, cognitive, and social needs of individuals.”

The music therapist focuses on fundamental elements of sound when establishing this therapeutic relationship. Timbre, volume, rhythm, and pitch are four major components of sound. These features manifest themselves in two ways: horizontally, which encompasses music moving through time, in the form of melody and rhythm; and vertically, otherwise known as harmony.

---

16 Priestley, Music Therapy in Action, 1.
17 Donald E. Michel, Music Therapy: An Introduction to Therapy and Special Education Through Music (Second printing. Springfield: Charles C Thomas, 1977), 11.
18 Priestley, Music Therapy in Action, 1.
19 Priestley, Music Therapy in Action, 1.
The adept music therapist observes how clients interact and respond to these different elements.\textsuperscript{21} Musical treatment may include creating, singing, moving to, and/or listening to pieces.\textsuperscript{22}

**The Purpose of Music Therapy**

Music therapy elicits significant changes in behavior, which is, ultimately, the goal of the music therapist. Music itself is a form of human behavior and can be utilized in unique and powerful ways.\textsuperscript{23} Music therapy has been used to improve physical, cognitive, and social conditions of individuals, as well as enhanced decision-making, independence, and improved verbal and non-verbal expression.\textsuperscript{24} Rhythm is an element often emphasized in music therapy because it allows clients to focus their energy and create structure.\textsuperscript{25} The benefits of rhythmic technique have been explored in various ways using percussion instruments, as demonstrated in the case studies that follow.

**Music Therapy Activities**

Music therapy involves a rich array of activities, such as singing, instrumental performance, and creativity. Of these, solo singing provides the most intimate means of self-expression.\textsuperscript{26} As compellingly articulated by Cecilia Schulberg, “Singing is the first form of

\begin{itemize}
\item \textsuperscript{22} American Music Therapy Association, “What is Music Therapy?,” http://www.musictherapy.org/about/musictherapy/.
\item \textsuperscript{23} Gaston, *Music in Therapy*, 7.
\end{itemize}
musical self-expression an individual experiences; for some, it remains the only one.”

Still, singing in groups can also promote social relationships.

Playing instruments also fosters positive growth within the individual. Instrumental practice allows participants the opportunities to “develop perceptiveness, concentration, initiative, commitment, perseverance, responsibility, purpose, and self-confidence.” Various instrumental media were employed in the following case studies; these included conga and djembe drums, guitar, harmonica, and rhythm orchestra.

In addition to singing and playing instruments, exercising musical creativity can convey significant meaning on personal and universal levels. Some specific examples include composing, improvising, song exploration, songwriting, and making instruments. Still, all activities of music therapy can involve imagination and innovation.

The Application of Music Therapy

Music therapy can be successfully applied in diverse settings, among a variety of individuals. Most importantly, it is not necessary that individuals have prior music skills in order to participate in music therapy. Brian Payne explained that music therapy is more of a process and not necessarily an outcome. Music therapists collectively agree that “it is the means, and not the ends, that makes music therapy effective.” Music therapy can be used individually and in small groups, with children and adults of all ages, and among various kinds of physical and mental conditions.

---

27 Schulberg, The Music Therapy Sourcebook, 22.
28 Schulberg, The Music Therapy Sourcebook, 22.
29 Schulberg, The Music Therapy Sourcebook, 104.
31 Schulberg, The Music Therapy Sourcebook, 125.
disabilities. However, there are indications that the efficacy of music therapy is greatest in the group, when multiple people come together and give themselves fully to musical goals. Music therapy is used in a variety of venues, such as hospitals, nurseries, and prisons, but the application of music therapy in juvenile correctional settings is the focus of this paper. Music therapy can have positive effects on four behavioral domains of adolescents. Susan Gardstrom categorized these domains as emotional, social, physical, and cognitive. Music therapy interventions can accomplish short-term and long-term goals within each of these areas. Within the emotional domain, teenagers have the opportunity to express their feelings, ideas, and values through music. Musical lyrics containing themes of crime, sexuality, relationships, or drug use may initiate powerful group discussion. Group songwriting may also increase self-awareness, empathy, rapport, listening, and problem-solving among a group. Singing and playing in front of others may also increase self-esteem, confidence, and a sense of mastery.

Second, music therapy programs may improve social interactions among youth. Participants in musical ensembles may develop better social skills, a sense of responsibility, and improved cooperation with one another.

Music therapy also provides significant benefits to young people’s physical well-being. Exercising to music may provide an outlet for anger or frustration. Music activities can also be used to generate discussions about body image, autonomy, and sexuality. Adolescents gain

35 Gaston, Music in Therapy, 27.
38 Gardstrom, “Music Therapy for Juvenile Offenders,” 133.
increased respect for their bodies and the bodies of others.\textsuperscript{39}

Lastly, in the cognitive or academic domain, Gardstrom pointed out that music can be used to teach academic concepts. Including music in the learning process makes certain subjects such as history or science more enjoyable. Gardstrom explained, “Students who have difficulty learning via traditional methods may especially benefit from the multisensory nature of the musical experience.”\textsuperscript{40} Through songwriting exercises or lyric analysis, music can also promote the development of academic skills such as spelling, reading, and writing.

**Conclusion**

Powerful benefits from music therapy have been seen throughout history. The profession of music therapy has been created to instill emotional and behavioral change within individuals in clinical settings. These beneficial effects can be employed among juvenile offenders to create positive change and growth. When applied to adolescents’ four behavioral domains, music therapy produces profound effects. The following section addresses the efficacy of music in rehabilitating offenders, but also considers the need for reform within the juvenile justice system.

\textsuperscript{39} Gardstrom, “Music Therapy for Juvenile Offenders,” 133.
\textsuperscript{40} Gardstrom, “Music Therapy for Juvenile Offenders,” 136.
SECTION 2: MUSIC THERAPY IN JUVENILE POPULATIONS
AND THE NEED FOR REFORM

The Need for Reform

Through their study of American incarceration, arts advocates have revealed some shocking statistics. The number of incarcerated youth in the United States is higher than any other developed nation, and we lack much evidence that current correctional efforts are valuable.\(^\text{41}\) It seems that the present juvenile justice system does not equip adolescents with the appropriate life skills they need to succeed. In fact, 75\% return to the justice system within a year. Moreover, there is a positive correlation between the amount of time that juveniles spend in the justice system and the amount of substance abuse, mental health concerns, and difficulty in school that they experience.\(^\text{42}\)

Despite these dire statistics, there are hopeful indications as well. For over a hundred years, advocates have sought to create prevention programs, rather than incarceration, as the principal response to delinquency. Many juvenile justice systems across the country are undergoing major attempts at positive reform that provide adolescents the opportunity to grow and experience rehabilitation rather than punishment. It is also necessary that incarcerated youth be provided access to services, encouraged to develop skills, and returned to the community as soon as possible.\(^\text{43}\)

---


The adolescent and emerging adult years are some of the most fruitful times in life. The years between twelve and twenty-four are most crucial. It is during this time that youth become aware of their talents and abilities. Also, they develop the capacity to empathize with others and form attachments if exposed to positive connections and opportunities for providing leadership within the community.\textsuperscript{44} These positive measures of development are especially essential for at-risk youth. Most of the focus has been directed towards reducing delinquent behaviors rather than positive change. Youth are constantly developing, and they “have the right to emotional, social, academic, and life-skills support that will give them the skills to make different life choices.”\textsuperscript{45} Recognizing youths’ potential can establish direction for their future and possibly outweigh past behaviors. However, it is important to keep in mind that further evidence is needed to support the best processes for reform.

Our justice system faces a dilemma: does it focus on reducing misconduct or promoting positive internal processes? The system currently targets decreasing problem behaviors rather than increasing constructive thought and external conduct. This focus ultimately prompts the question: do we fix delinquent behavior or cultivate positive practices? Throughout history, the study of human health has been focused primarily on diagnosing and curing disease in effort to restore people back to well-being; however, this approach disregards the “positive hemisphere of human behavior.”\textsuperscript{46} Because our human development is in part shaped by hope and motivation, it is necessary that these qualities be understood.\textsuperscript{47} Wolf and Holochwost cite two earlier studies, stating, “Internal processes (e.g., positive affect, or future orientation) and external systems (e.g.,
trusting relationships) can have a very powerful effect on restoring mental health.” In response to these observations, a preference for a strength-based approach to altering human behavior has developed. This positive youth development focuses on strengths and resilience in order to improve juvenile conduct.

Implementing arts programs into the system, particularly music, provides beneficial effects for young people, allowing them to work on internal processes as well as changing problem behaviors. Art programs have been used for many years in justice systems to provide rehabilitation to incarcerated individuals. Jenny Hughes observes, “The arts can play an important part in changing individual, institutional, and social circumstances which sponsor criminal behavior.” According to research, incarcerated adults who participated in arts programs displayed positive changes in self-esteem and an increase in confidence. Similarly, studies show that arts programs are also beneficial for adolescents, producing similar outcomes both internally and externally, including increases in self-esteem, self-control, and interpersonal skills. Musical participation within an ensemble, for example, fosters development of emotional and social skills. Positive interaction with peers in an ensemble setting may ultimately improve the interactions.

---

between juveniles and staff in correctional facilities, allowing staff to focus on youths’ strengths rather than weaknesses. As a result, correctional officers may start to value “the growth of internal control and responsibility rather than coercion and punishment.” However, studies thus far have had small sample sizes, relied mostly on self-reported data, and lacked control groups and long-term follow-ups. Therefore, the results do not meet criteria of evidence-based data and cannot yet be supported by public funds or integrated into justice systems on a large scale.

Nevertheless, the implementation of arts programs in the justice system may also mitigate conflict behaviors. According to research, incarcerated adults who participated in arts programs displayed better self-control and reduced impulsiveness. Moreover, they were better at managing conflict, and thus prison violence was reduced. It is assumed that adolescents should display similar progress when participating in arts programs. Robert Putnam reports, “Composing, rehearsing, and performing are associated with gains in mutuality or an openness to constructive interpersonal exchange and social bonding.” These musical activities provide participants the opportunity to develop interpersonal skills and conflict resolution so that they can participate in “larger shared goals like putting on a great performance or making a recording.”

Willem Van de Wall identified five aspects of creating an arts program in the juvenile justice system that merit consideration. First, education is the main goal of treatment for juvenile delinquents, and music serves as an essential part of the program. It is the job of the music

director to foster inmates into emotionally balanced, socially adjusted, and productive citizens. Music is used to “overcome personality difficulties that are inherent in the processes of growth,” as well as aid in the development of appropriate leisurely habits.\(^{57}\) A second point to consider is the implementation of a recreational music program for the whole institution, especially one that meets the needs of gifted inmates as well. All adolescents should learn a repertoire of “simple but beautiful songs.”\(^{58}\) Third, the vocal program should include choral performance and sight-singing.\(^{59}\) Fourth, the instrumental program should incorporate rhythm orchestra participation, band and orchestra work, and perhaps even harmonica ensemble playing. (Van de Wall recommended that students be instructed individually before participating in group work or ensembles.) Folk dancing may also be integrated as a form of physical education.\(^{60}\) Lastly, music appreciation should also be implemented into the arts program.

Conclusion

It is disappointing that justice systems treat juveniles more like adults than youth. However, efforts are currently being made to promote “rehabilitation and reintegration for the formerly incarcerated.”\(^{61}\) And, various studies have suggested structures for effective music therapy intervention. The following section evaluates case studies that have incorporated music therapy in the juvenile justice system.

\(^{57}\) Willem Van de Wall, *The Utilization of Music in Prisons and Mental Hospitals: Its Application in the Treatment and Care of the Morally and Mentally Afflicted* (New York: Publ. for the Committee for the Study of Music in Institutions by the National Bureau for the Advancement of Music, 1924), 142.

\(^{58}\) Van de Wall, *The Utilization of Music*, 142.

\(^{59}\) Van de Wall, *The Utilization of Music*, 142.

\(^{60}\) Van de Wall, *The Utilization of Music*, 142-43.

SECTION 3: CASE STUDIES: JUVENILE OFFENDERS AND MUSIC

Introduction

The following section explores various music therapy programs that have been used among juvenile offenders, since these can be beneficial models for future endeavors. These twenty case studies illustrate a wide range of musical activities. Examples include instrumental performance, composition, improvisation, singing, and lyric analysis, just to name a few. Among these various musical activities, two primary strategies are apparent: active and receptive. Examples of active endeavors include instrumental performance (Case Studies 4 and 9), singing (Case Studies 11 and 17), and composition (Case Studies 2 and 3). Examples of receptive activities include lyric analysis or music listening, as seen in Case Studies 7 and 8. While some of these studies scratch only the surface of potential musical interventions, it is crucial to explore the techniques that have already been implemented among juvenile offenders in order to create the most effective programs in the future.

Case Study Summaries

Each case study has been assigned a number to facilitate subsequent discussion, and a brief summary of each follows.

Case Study 1, The Effect of Music Activity Versus a Non-Music Activity on Verbalization and Values Clarification During Group Counseling with Juvenile Offenders, is an unpublished master’s thesis written by the neurologic music therapist Jennifer DeBedout. In 1994, DeBedout measured the effect of a music activity versus a non-music activity on the number of verbalizations during group counseling for juvenile offenders. Thirty-two subjects, between the

---

ages of thirteen to seventeen, were divided into four groups of eight. They met for forty minutes, twice a week, over the course of two weeks.

**Case Study 2**, *Music To Their Ears: How Creativity Can Reach Incarcerated Teens and Offer Hope*, is a blog written by Maud Hickey, an associate professor and coordinator of Music Education in the Bienen School of Music at Northwestern University.63 Featured in *Huffpost Impact*, this particular blog entry described a computer music composition class that has been offered in Cook County Juvenile Temporary Detention Center in Chicago, Illinois, since 2010. Nearly seven hundred residents have attended these classes, composing music and writing lyrics. Unfortunately, no information was provided regarding the age and gender of these participants.

**Case Study 3** represents Storycatchers Theatre, a nationally recognized arts organization that empowers juveniles by offering them the opportunity to write, produce, and perform personally inspired musical theatre.64 Located in the metropolitan Chicago area, Storycatchers Theatre has worked with parks, schools, and centers for incarcerated youth between the ages of twelve and twenty-five since 1984. Through writing and performing arts workshops, youth expressed life experiences, challenges, and aspirations. The process from storytelling to play production allowed them to set goals, work with peers, understand consequences of their actions, and create a vision for personal success. In November 2013, Storycatchers was recognized with a National Arts & Humanities Youth Program Award for its success in working with incarcerated youth.

---

Case Study 4. *Music Therapy Program for Juvenile Offenders in Cuyahoga County*, is a program development manual developed by Anita Louise Steele, M.M.Ed., MT-BC and Lori Lundeen Smith, MT-BC. Stevenson currently serves as the Music Therapy Program Chair at Ohio University, while Smith serves on the Board of Directors for the Certification Board for Music Therapists. The Cleveland Music School Settlement (CMSS) initiated a music therapy program for juvenile offenders in Cuyahoga County, Ohio. The report was published in 1996 and described a three-year project. During the music therapy services, the population consisted of 50% Caucasian and 50% Black and Hispanic, as well as 20% girls and 80% boys. Learning-disabled and handicapped persons were also among this group. Roughly three thousand juveniles between the ages of eleven and eighteen served in the detention center each year, with a significant amount of repeat offenders.

Case Study 5. *An Intervention Program for Young Female Offenders in Correctional Institution*, was a study implemented by Kristi Kõiv and Lii Kaudne in Estonia. Dr. Kõiv is a program director at the University of Tartu in Estonia, and Kaudne works as a human studies teacher trainer. Their report was submitted in November 2014, revised in December 2014, and accepted in January 2016. They evaluated the impact of an integrated arts therapy program among female delinquents who displayed emotional and behavioral problems. Research took place in a highly secure correctional facility for female youth. The twenty-nine participants ranged in age between fourteen and seventeen, and the young women were assigned to either an intervention group or a control group. The program curriculum for the intervention group included art therapy,

---

music therapy, drama therapy, and dance/movement therapy. Therapy sessions occurred twice a week over a five-week period.

**Case Study 6**, *Music-Centered Creative Arts in a Sex Offender Treatment Program for Male Juveniles*, was a study conducted by author, musician, and psychotherapist Ruth Skaggs. Her report was published in 1997. Skaggs facilitated creative arts therapy as a residential treatment program for juvenile sex offenders at the Bradfield Treatment Center located in LaGrange, Georgia. The participants were males between the ages of ten and eighteen. Four groups for treatment were generated based on age, mental abilities, and length of time in the program. Each group participated in music-centered arts therapies once a week for sixty minutes.

In **Case Study 7**, *Music Therapy for Juvenile Offenders in Residential Treatment*, Robin E. Rio and Kim S. Tenney developed and implemented a music therapy program for young offenders. Robin Rio, MA, MT-BC, is the director of the Arizona State University Music Therapy Clinic, while Kim S. Tenney, MT-BC, works in rehabilitation and behavioral health for the Banner Health System. This report was published in 2002. The treatment facilities in which this research took place were located in a metropolitan city in Southwestern United States. The twenty teenagers lived in three residences, and they participated in a music therapy program that included improvisation, singing, listening to recorded music, movement to music, drumming, and discussion.

---

Case Study 8, Clinical Resources for Music Therapy with Juvenile Offenders, offered guidelines for practicing music therapy among juvenile offenders.⁶⁹ Jennifer Wyatt, LMHC, MT-BC, CDP is a training and program specialist at Oregon Health & Science University. Written in 2002, her study and review of the literature included music therapy interventions for large and small groups of juvenile offenders. She also offered valuable drumming resources, improvisation techniques, and standards for setting poetry to music.

Case Study 9, Our Voices Count: The Potential Impact of Strength-Based Music Programs in Juvenile Justice Settings, is a literature review commissioned by the Weill Music Institute, Carnegie Hall.⁷⁰ The authors of this review, Lea Wolf, MSW, and Dennie Palmer Wolf, ED.D, explored the role music currently plays in the justice system. Lea Wolf is a consultant based in New York City, and Dr. Dennie Palmer Wolf is a researcher at WolfBrown. Their 2012 study focused on Carnegie Hall’s partnership with New York City’s Administration for Children’s Services, the Department of Probation, the Department of Education District 79, and other New York City organizations to consider the benefits of music programs in the juvenile justice system.

Case Study 10, Music Therapy in Delaware County Juvenile Detention Center, is an article written in 2015 by Margaret Degennaro that reported on a music therapy program at the Delaware County Juvenile Detention Center.⁷¹ Margaret Degennaro is the Communications Manager of College of Nursing and Health Professions at Drexel University. Music therapy and

---

counseling students from Drexel University were brought into the detention center to teach youth how to improvise, play drumming patterns, and play the xylophone. The number and ages of participants were not specified.

**Case Study 11.** *Community Music Therapy with Adolescents in Osawatomie, Kansas,* is an article published in 1974 by Zane Ragland and Dr. Maurice Apprey. Ragland was a registered music therapist, and Apprey is currently a training and supervising psychoanalyst. Apprey serves as a professor at the University of Virginia, School of Medicine, as well as the dean of African American Affairs. Their article described Ragland’s unconventional meetings with a group of twenty-two adolescents during evening train rides in Osawatomie, Kansas. The interracial group consisted of ten boys and twelve girls, ranging from ages twelve to seventeen. Music therapy sessions that took place with these youth included tension and relaxation techniques, developing the decision-making process, choir rehearsal, and the “rap session,” in which the participants interpreted lyrics.

**Case Study 12.** *Music as a Behavior Modification Technique with a Juvenile Delinquent* was a study conducted by Clifford Madsen and Charles H. Madsen. Clifford Madsen is a professor of music therapy, research, and psychology of music at Florida State University. Charles Madsen is a clinical psychology specialist in Tallahassee, Florida. In 1968, they published a study regarding the rehabilitation of a fifteen-year-old boy, Fred, by means of music and music activities. Fred was placed in a juvenile detention center under the supervision of Clifford Madsen. Guitar lessons, guitar withholding, and recorded music were successfully used as treatment for Fred’s social behavioral skills. The case was terminated after four weeks.

---

72 Zane Ragland and Maurice Apprey, "Community Music Therapy with Adolescents," *Journal of Music Therapy* 11, no. 3 (Fall 1974).
Case Study 13, “Rap Composition and Improvisation in a Short-Term Juvenile Detention Facility,” is a chapter written by Florence Ierardi and Nicole Jenkins in Susan Hadley and George Yancy’s book Therapeutic Uses of Rap and Hip-Hop. Florence Ierardi, MM, MT-BC, LPC, is the Director of Field Education for the Department of Creative Arts Therapies and teacher of Clinical Musical Improvisation. Nicole Jenkins, MT-BC, is an activity therapist at the Georgia Regional Hospital in Atlanta. This chapter explored the use of rap music as music therapy in a short-term juvenile detention center located in a suburb of a large city. Beginning in 2008, Ierardi conducted two separate music therapy sessions every week. The youth ranged between the ages of ten and twenty-one, with the majority of African American decent. Therefore, an emphasis was placed on blues improvisation, rap music improvisation and composition, and African-influenced drumming.

Case Study 14. The Role of Objective and Concrete Feedback in Self-Concept Treatment of Juvenile Delinquents in Music Therapy, is a study published in 1981 by Edward R. Johnson, a registered music therapist with the Department of Education Youth Services Center in St. Anthony, Idaho. Thirty-three subjects were randomly assigned to a treatment group or control group to assess the effect of music on adolescent self-concept. The treatment group experienced music activities with clear evidence of goal achievement, while the control group experienced music activities that were unclear and subjective. Group 1, the treatment group, participated in lectures, film strips, and movies regarding popular music in America, such as folk music, jazz,

---


rock n’ roll, and country and western. Group 2 participated in group exercises from *A Handbook of Verbal Group Exercises*.

**Case Study 15**, *The Effects of Musical Performance, Rational Emotive Therapy and Vicarious Experience on the Self-Efficacy and Self-Esteem of Juvenile Delinquents and Disadvantaged Children*, is a dissertation submitted by John Roy Kennedy at the University of Kansas in 1998. Dr. Kennedy is currently the director of the music therapy program at the University of Georgia. He investigated the influence of musical performance on juvenile offenders’ self-esteem and self-efficacy at a juvenile detention center in two Midwestern cities. The participants in his study included forty-five male juvenile delinquents between the ages of twelve and nineteen. The youth were divided into five categories of musical performance: performance only, cognitive strategies and performance, cognitive strategies only, vicarious experiences, and control.

**Case Study 16**, *Our Voices Count: The Potential Impact of Strength-Based Music Programs in Juvenile Justice Settings*, is a study conducted by Dennie Palmer Wolf (co-author of Case Study 9) and Steven Holochwost in partnership with the Weill Music Institute, Carnegie Hall, and New York City’s Administration for Children’s Services. Dr. Holochwost holds his doctorate in music theory and composition, as well as a Ph.D. in developmental psychology. He is a composer, a senior research scientist at WolfBrown, and a visiting assistant professor in the School of Education at Johns Hopkins University. The project explored the impact of music activity within group settings on youth development and growth. The participants included fifty-

---

four at-risk youth (twenty female and thirty-four male) in a juvenile detention facility in New York City. In 2012, the program expanded into a twelve-session, two-week project.

**Case Study 17**, *Singing Class at Juvenile Detention Facility in Red Wing, Minnesota*, is an article written by Dan Olsen regarding Bea Hasselmann’s singing class at a juvenile detention facility in Red Wing, Minnesota. Bea Hasselmann received her undergraduate and graduate degrees in music education from Winona State University. She founded and currently directs the Metropolitan Boys Choir in Twin Cities. Her classes at the juvenile detention facility included ninety residents ranging between the ages of sixteen and twenty-one.

**Case Study 18**, *Music in Institutions*, is a book published by Willem Van de Wall (with the assistance of Clara Maria Liepmann) in 1936. Willem van de Wall was the director of the Committee for the Study of Music in Institutions, formed in New York. His work was later extended to Pennsylvania, where he became a staff member of the State Bureau of Mental Health, Department of Welfare, as well as a field worker in the state prisons. He was a professional harpist and choral director in the 1920s. Van de Wall advocated for the therapeutic use of music in prisons, hospitals, and other institutions. His book shared some of his experiences and included music program guidelines that he created for juvenile institutions.

**Case Study 19**, *Guidelines for Music Therapy Practice in Mental Health*, is an anthology edited by Lillian Eyre containing chapters written by various authors. Lori L. De Rea-Kolb, MA MT-BC, a music therapist in Nazareth, Pennsylvania, contributed Chapter 19, “Juvenile Male Sex Offenders” in 2013. Her section included a review of receptive music therapy, improvisational

---

music therapy, re-creative music therapy, and compositional music therapy. For each intervention or activity, De Rea-Kolb provided an overview, preparation, points to observe, and procedure guidelines.

**Case Study 20.** *Models of Music Therapy Interventions in School Settings: From Institution to Inclusion,* is a book edited by Brian L. Wilson that addressed the application of music therapy in educational settings.\(^{81}\) Brian Lee Wilson was an author, composer, philosopher and pianist. He also worked as a professional counselor in children's therapy as well as for his local county jail. This book contained seventeen chapters by numerous authors, including “Music Therapy for Juvenile Offenders in a Residential Treatment Setting” by Susan C. Gardstrom.\(^{82}\) Dr. Gardstrom is a certified music therapist who earned a doctorate degree in Music Education at Michigan State University. In her contribution to Wilson’s 1996 book, she described four behavioral domains in which music therapy can be applied: emotional, social, physical, and cognitive. She also established short-term and long-term goals within these domains for music therapists.

**Therapeutic Tools: Instrumental Music**

It is no surprise that instrumental performance and playing have been among the most popular active techniques implemented in music therapy programs for juvenile offenders. It is assumed that most adolescents enjoy interactive activities and can easily express themselves through various types of instrumental playing. Nine of the twenty case studies incorporated

---


\(^{82}\) Dr. Gardstrom is discussed in more detail later in this section, under the subheading “Interviews.”
instrumental performance and playing as an active music therapy endeavor. These case studies included instruments such as guitar, piano, drums, and harmonica.

Three case studies implemented guitar practice and performance to build juvenile self-esteem and discipline. In Case Study 4, the Cuyahoga County therapists selected non-musical and musical goals. There were seven musical goals for guitar, such as playing selected chords, playing and singing simultaneously, playing a melody while plucking strings, playing self-selected songs, performing in front of an audience, composing a song, and teaching a peer beginning guitar techniques. Case Study 15 investigated the effects of musical performance on youths’ self-esteem and self-efficacy. Group guitar instruction included listening to a recording of a song, demonstrating specified chords, then practicing patterns of these chords along with a rhythm pattern of the song. In performance-only group sessions, clients imitated different levels of dynamics, such as loud (forte), soft (piano), and medium loud (mezzoforte). Among the broad suggestions for musical activities in Case Study 18, a general feature of the music program proposed by Van de Wall included the incorporation of fretted or plectrum instruments.

Piano offered considerable opportunity for musical growth. In Case Study 4, musical goals for piano included learning to play lettered notation and lettered keyboard (which Steele and Smith called their “match-to-sample method”83), learning key names, reading notation, playing right and left hands simultaneously, composing a song, performing in front of an audience, playing self-selected songs, singing and playing simultaneously, and teaching a peer beginning piano techniques. Another feature of the music program described in Case Study 18 was its use of piano and organ.

Drumming, in particular, has seemed to be a popular activity. Case Study 4 used percussion as the foundation for various skills, such as playing a steady beat to piano

---

83Steele and Smith, Music Therapy in a Center for Juvenile Offenders, 10.
accompaniment, learning rhythmic notation, playing in a drum ensemble, performing for an audience, playing a self-selected song, learning specific drum techniques (such as a drum roll), and teaching a drum technique to a peer. In Case Study 8, Wyatt suggested drumming as a valuable intervention among small groups. Likewise, youth learned drumming patterns as a creative outlet in Case Study 10. They improvised, played drumming patterns, and learned how to play the xylophone; specific rhythms were not specified. Participants recreated songs from the adolescents’ preferred style, such as hip-hop. Lastly, Case Study 18 indicated that the general features of a music program should include a rhythm orchestra consisting of drums, cymbals, triangles, tambourines, double castanets, and rhythm sticks.

Although not frequently used in music programs today, the harmonica is worth considering for the rehabilitation of youth offenders. Case Study 18 recommended harmonica ensemble playing as part of the instrumental program. Repertoire for harmonica bands should include popular dances as well as selections that offer a variety of musical elements.

It may be valuable to tailor exercises to the racial background of participants. In Case Study 13, for instance, the majority of the youth were African American, so an emphasis was placed on African-influenced drumming. During session 1, one participant began improvising with a saltshaker and made a vocal sound imitative of African music. Another individual joined in with a rhythm commonly associated with the rap artist Meek Millz on a djembe at approximately 96 bpm. In other exercises, group members played a variety of drums, the xylophone, shakers, claves, and tambourine. The xylophone was set in the e minor pentatonic scale with pitches close in range. Youth played patterns that were repetitive; for example, a call-and-response pattern was initiated with “When I say 2 you say B.”

84 Ierardi and Jenkins, "Rap Composition and Improvisation," 262.
with a “skeletal rhythm” and gradually filled it in. The xylophone and djembe were played throughout the activity. For the first thirty seconds, one participant played a repeated bass note on each downbeat.

In some case studies, however, information regarding the specific instruments used is somewhat elusive. Case Studies 9, 11, and 19 mention instances of instrumental playing as a part of the therapeutic experience. In Case Study 9, the discussion of music activities included references to instrumental playing, songwriting, producing, and performing. Case Study 11 revealed that adolescents played instruments during choir rehearsal. In Case Study 19, therapeutic instrumental instruction and individual therapeutic music performance were incorporated, as well as creating a band, which was considered a structured community experience.

**Therapeutic Tools: Songwriting**

Songwriting, both an active and receptive endeavor, provided a remarkable artistic outlet for youth to express their thoughts and feelings. Several studies incorporated this activity in the form of music composition, writing lyrics, or both. In three of the twenty case studies, participants practiced writing their own lyrics. These studies indicated that it is necessary to allow adolescents the opportunity to translate their thoughts and feelings into words. Case Study 1 revealed the power of music in creating positive verbalizations among troubled youth. Four groups of adolescents participated in a non-music activity and a music activity for twenty minutes, both followed by a twenty-minute group discussion. During the music activity, subjects learned and

---

recited the words of the rap song along with the beat and then practiced writing their own rap lyrics.

Case Study 7 demonstrated that lyric writing could be used to instill positive thoughts within the individual. In the Boys’ Residence, a particular case called the “Cody” Case Study was explored. Cody was placed in the sex offender’s residence. Upon filling out a music questionnaire, it was discovered that he liked only rap music, so a music therapy goal for “Cody” included writing his own rap song. He was given a lyric sheet for the song, “Back On My Feet Again” by Michael Bolton. Some lyrics were removed so that alternative lyrics could be placed. Without knowing the original lyrics and having no pre-conceived idea of the song’s content, Cody wrote his own lyrics in the blanks. He liked this method of songwriting and asked the therapist to generate another song with only the first couple of words of each line provided. Cody was then asked to write another song with more positive content using the same method.

As revealed in Case Study 19, there were various effective techniques that were employed for lyric writing, such as the fill-in-the-blank method and piggyback or parody song. Similar to Case Study 7, Case Study 19’s fill-in-the-blank method removed certain words and let the client fill them in. For the piggyback or parody song, on the other hand, the melody and harmony stayed the same while all of the lyrics changed. Both methods are recommended as valuable means of creativity for youth offenders.

Case Studies 4 and 13 used the process of music composition to create musical goals within the youth and build connections to their heritage. In Case Study 4, goals for piano and guitar included composing a song. Case Study 13 demonstrated the short-term effects of music composition in a juvenile detention center. The majority of the youth were African American, so there was an emphasis on rap music improvisation and composition.
The majority of the case studies recognized the importance of incorporating both writing lyrics and music composition in the songwriting process. In Case Study 2, nearly seven hundred residents in the class composed “prolifically and passionately about their hopes and dreams, their past and future lives, and their everyday distresses.” Many wrote lyrics concerning topics such as prejudice, gang violence, and the loss of loved ones. Likewise, Case Study 3 described the output of Storycatchers Theatre, where youth composed music and wrote lyrics to convey personal stories.

Similar to the examples above, several more case studies highlighted the value of the songwriting process. In Case Study 7, for example, three boys performed an original song, while Case Study 8 reiterated that songwriting provided an effective intervention for keeping the motivation of juvenile offenders. Case Study 9 included songwriting as a musical activity employed within the program, while Case Study 19 touched on the added experience of group songwriting in the creation of both lyrics and music. Case study 14 offered participants the opportunity to write a folk song in the style of Bob Dylan or Joan Baez and write a country and western song. The treatment group experienced music activities with “objective and concrete evidence of goal achievement,” while the control group experienced “vague and subjective music-related activities with no reinforcement.” Lastly, in case study 16, youth in two detention facilities learned how to compose their own songs and lyrics.

**Therapeutic Tools: Singing**

---


87 Johnson, “The Role of Objective and Concrete Feedback,” 137.
Singing, both in solo performing and in a choral setting, seems to be the most popular and potentially most valuable active technique for music therapy programs among juvenile offenders. Singing among a group or in a choir is an extremely beneficial activity for youth, since they experience group cohesiveness and feel a sense of belonging. Case Study 4 used choral singing as the means of developing additional musical skill. Musical goals for the voice included singing harmony with another individual and singing in a large group.

Singing has not only helped to fill time, but has led to community services. For instance, in Case Study 11, music therapy sessions included choral singing in addition to solos, duets, and directing. Adolescents also sang songs of various styles such as gospel, rock, pop, spirituals, and the blues. Because the youth suggested the group do more singing, organized rehearsals were scheduled weekly. Eventually the group of adolescents began singing for churches and community organizations.

Case Studies 14, 16, and 17 provide only vague information regarding participation in singing. Case Study 16, however, did mention the use of traditional repertoire in a choir. Other programs tailored singing skills as appropriate to various participants. For instance, in Case Study 18, Willem van de Wall created vocal program guidelines for juvenile institutions. He suggested that sight-singing and community singing be implemented, as well as both individual and ensemble work.

Solo singing appears less frequently in these case studies but can support skills and preferences more readily. For example, Case Study 4 offered musical goals for solo voice such as learning appropriate breathing techniques, singing on pitch, singing self-selected songs, and singing a solo. In Case Study 8, adolescents were asked to sing their favorite song as a solo.
Although Case Study 7 indicated that singing was included, the study does not clarify whether these performances took place in a group or individually.

As shown in Case Studies 1 and 13, rap singing or the recitation of rap lyrics offered meaning on a deeper level for many youth. In Case Study 1, subjects learned and recited the words of a rap song along with the beat. One participant in Case Study 13 began rapping with a drum accompaniment.

**Therapeutic Tools: Improvisation**

Juveniles particularly enjoyed opportunities for improvisation. Several case studies indicated that this active endeavor allowed youth to express their emotions while learning to remain within some constraint. Eight out of the twenty case studies employed improvisation activities, especially utilizing percussion instruments. Participants particularly enjoyed improvising drum patterns, as shown in Case Study 10. In Case Study 7 as well, the music therapy program included improvisation with a variety of percussion instruments, which male offenders indicated was a favorite activity. Similarly, Case Study 19 included the practice of group drumming. A call-and-response activity was implemented, in which the leader played a rhythmic pattern and the group immediately played it back to the leader. Another activity, known as structured improvisation, was also included. In this case, the leader provided a steady beat and the group members created their own rhythms against that pulse.

Case Studies 8, 13, and 14 are culturally linked to instruments and styles. Case Study 13 emphasized blues improvisation because the majority of the youth were African American, while Case Study 14 mentioned improvising a jazz composition using Latin percussion instruments. In Case Study 8, Wyatt also noted that adolescents typically enjoy percussive instruments, such as
the djembe, conga, and metallophone. She proposed that adolescents should have the opportunity to improvise their own rhythms on these instruments. Her “echoing” technique is particularly helpful for introducing new rhythms to adolescents. When using this method, the music therapist first plays a two-beat rhythm, and then the students immediately imitate this rhythm together in tempo, completing a four-beat phrase. Wyatt suggests another approach to improvising, in which the music therapist asks an adolescent to play a simple rhythm. Each adolescent in the circle then takes turns adding a pattern to the first rhythm until everyone is playing at the same time. A variety of instruments may be used with this technique.

Therapeutic Tools: Music Listening

Receptive activities, such as listening to music, were effective for youth in detention centers because they often led to group discussion or reflective individual thought. Seven of the twenty case studies incorporated music listening of various styles. GIM (guided imagery and music) uses recordings of classical music to stimulate thoughts, feelings, images, memories, and sensory responses. GIM appeared only a couple of times in these case studies but offers noteworthy rehabilitative effects for youth. For instance, in Case Study 6, GIM was a technique employed as treatment for juvenile sex offenders. Case Study 19 also reported GIM as part of relaxation and directed imagery with music.

Case Studies 7, 13 and 15 indicated that diverse styles of music can be utilized for music listening and still provide therapeutic effects. In Case Study 7, a music therapy program included listening to recorded music, such as rap, heavy metal, top forty, oldies, spiritual, and folk music. During group guitar sessions in Case Study 15, participants listened to recordings of songs before
learning the chord patterns to the songs. One of the approaches used in Case Study 13 included listening to current rap songs and sometimes rhythm and blues.

Case Study 12 briefly suggested the importance of incorporating music listening sessions in music therapy programs for juvenile offenders. In Case Study 12’s rehabilitation of fifteen-year-old Fred, Fred and his mother were asked to listen to music together and answer questions about the music, which helped improve communication between them.

**Therapeutic Tools: Song Discussion**

Song discussion and lyric analysis provided a valuable receptive tool for youth rehabilitation in juvenile detention centers. With opportunities for song discussion and lyric analysis, juveniles learned the importance of communicating about the music and understanding the different perspectives of their peers. In somewhat general terms, Case Studies 7, 8, 11, 16, and 19 mentioned the incorporation of song discussion. Specific songs that were analyzed are considered in the following section. Case study 8 also noted that lyric analysis might help keep the attention and motivation of juvenile offenders, which is also a useful intervention to apply to small groups. In Case Study 11, a “rap session” consisted of interpreting lyrics of songs the adolescents listened to or performed.

**Interviews**

Additional information regarding music therapy was obtained from several professionals who consented to be interviewed. I appreciate the time and knowledge they contributed to enhance my research. Their expertise is detailed below.
Danny Van Portfleet, publicly known as Buzzy Martin, is a musician, author, and advocate for youth rehabilitation who has earned multiple awards. Among his various accomplishments, Buzzy wrote a book titled Don’t Shoot! I’m the Guitar Man that recounts his experiences as the “guitar man” in San Quentin State Prison. Not only did Buzzy sing and teach guitar to the adult inmates, but he also volunteered as a music teacher in Sonoma County Juvenile Hall. Having worked with juvenile offenders for over twenty-nine years, Buzzy continues to bring music into the lives of troubled youth. I was inspired by the interview with Buzzy that I conducted via Skype, and am grateful that we have connected on social media platforms.

Maurice Apprey, PhD, DM, FIPA, is a professor of Psychiatry and Neurobehavioral Sciences at the University of Virginia, School of Medicine. Dr. Apprey also serves as the current Dean of African American Affairs. He wrote the article “Community Music Therapy with Adolescents” with his late wife Zane Ragland, a registered music therapist. After exchanging information via email, Dr. Apprey and I spoke over the phone regarding his experiences with juvenile offenders.

Mary Cohen holds a bachelor’s, master’s, and doctorate of philosophy in music education from the University of Kansas. She has experience teaching music and directing choirs throughout Lawrence City and Kansas City for nearly ten years. Dr. Cohen’s research focuses on choral singing and music programs specifically within prison contexts. She is currently an associate professor at the University of Iowa, School of Music. After reading her dissertation, “Christopher Small’s Concept of Musicking: Toward a Theory of Choral Singing Pedagogy in Prison Contexts,” I made contact with Dr. Cohen via email, and she graciously shared an extended bibliography of sources concerning youth and music. Dr. Cohen also spoke with me on the phone and provide additional sources for my research.
Mikael Elsila is the editor, graphic designer, and advertising manager for Allegro, the magazine of the New York City’s Musicians’ Union (AFM Local 802). He earned his bachelor’s and master’s degrees in music from the University of Michigan. Mr. Elsila wrote a master’s thesis titled “Music Behind Bars: Liberatory Musicology in Two Michigan Prisons,” which details his experiences providing music theory and songwriting classes to inmates in the Adrian Temporary Facility and Ryan Regional Facility in Michigan. He shared via email some of his thoughts and experiences regarding this research.

Susan Gardstrom, PhD, MT-BC, earned her doctorate degree in Music Education from Michigan State University. For over thirty years, she has worked as a certified music therapist in a variety of clinical settings such as public schools, residential treatment programs, and nursing care facilities. She has also worked closely with juvenile offenders for an extended period of time. Dr. Gardstrom is currently a professor and coordinator of Music Therapy at the University of Dayton, Ohio. After reading Dr. Gardstrom’s contribution to Models of Music Therapy Interventions in School Settings: From Institution to Inclusion, we briefly communicated via email, where she provided me additional resources to consider in my research. She also contributed observations regarding recidivism and the benefits of integrating music therapy as a component of a total treatment program for youth.

Conclusion

As detailed in twenty case studies, numerous musical activities have been employed among juvenile offenders and at-risk youth. Instrumental performance and playing, particularly with instruments such as guitar, piano, drums, and harmonica, were popular interventions. Juvenile offenders also enjoyed participating in the songwriting process, both in composing music
and writing lyrics. Singing in the individual context and group setting was especially successful for adolescents, as well as opportunities for improvisation on various instruments. Music therapists also lauded the therapeutic effects of listening to music, which included GIM. Lastly, youth particularly resonated with song discussion and lyric analysis activities, by which they gained better understandings of themselves and their peers. As indicated, these various musical interventions can be further categorized as active or receptive activities. The following section looks more closely at the specific repertory that was utilized in the case studies.
SECTION 4: ANALYSIS OF MUSICAL CHARACTERISTICS

Introduction

The case studies detailed in Section 3 included varying amounts of information about specific music repertory. The material analyzed in this section is thus limited to the data that was available. Nevertheless, various interesting patterns were discovered regarding mode, form, meter, medium, etc. This section draws conclusions about the most common characteristics based on the analysis as represented in the data chart (see the Appendix; source citations follow the data chart).

Many different methods of music-making can provide healing or improve behavior. After analyzing various case studies, it is apparent that no single approach is ideal for all circumstances. Instead, the music therapist must assess the needs of the individual(s) and of the group. However, there are some general observations about the characteristics of music that has been employed.

Modal Preferences

One of the most surprising results of the data chart concerns the frequency of major mode. One would expect the majority of pieces to be in minor modes; yet, as seen in the actual music used in Case Studies 4, 6, 7, 8, 10, 18, major modes predominated. It might have been expected that juveniles would want to participate in music that expresses darker emotions, such as pain, sadness, and loneliness. These topics are commonly associated with minor keys, but it is possible that major modes were used because of their often uplifting qualities. It is also likely that major modes are easier to learn and better suited for beginning musicians.
Formal Patterns

Repetition of musical material within pieces was notably common among all categories, perhaps because it creates subconscious feelings of unity and cohesiveness. It is also conceivable that repetitive forms are used simply because they are easier to learn. Instrumental performance, singing, song discussion and participation, and songwriting all included repeating forms. There were many forms with repeating sections, such as binary form, alternation form, verse-chorus form, non-standard form, and strophic form, just to name a few. Verse-chorus/alternation form was especially popular. Examples of this form were observed in the following pieces: “The Beat Goes On” by Sonny and Cher, played on the guitar in Case Study 15; a harmonica version of “Yankee Doodle” in Case Study 18; “Battle of the Hymn Republic,” performed by rhythm orchestra in Case Study 18; “Sorry, Blame it On Me” by Akon (used for song discussion in Case Study 19); “Fight for Your Right” by Beastie Boys (adapted for group songwriting in Case Study 18); and “After the Ball is Over” by Charles K. Harris (Case Study 18).

The Singing Voice

The voice is most commonly used medium, probably because it is economical, requires no special equipment, is easiest to access, and it is the first “instrument” we ever employ. Ten out of the twenty case studies used voice, which happens to be the largest number of case studies to fall into a single category. A total of thirty-four songs used in singing activities were identified by title. Among the vocal exercises, we see primarily performance-based activities (solo and group performing) with very few creative experiences (no improvisation for voice). Consequently, participants are required to put feelings into words, which allows more self-expression and growth. In addition, adolescents are provided the opportunity to connect with their peers.
with others encourages teamwork and fosters a bonding experience. Verse-chorus is a popular form to sing, since individual participants can sing verses while everyone else joins in on the chorus. This structure allows individuality as well as unity among the group.

**Stylistic Diversity**

A variety of styles were used to meet the needs and preferences of all participants. Case Study 7 mentioned that participants in the girls’ residence enjoyed singing a wide range of music such as rap, heavy metal, top forty, oldies, spiritual, and folk music. Case Study 11 indicated that gospel, rock, pop, spirituals, and the blues were popular singing choices among the adolescents. Case Study 13, on the other hand, revealed that participants began singing a rap song (but did not specify which rap). And lastly, Case Study 16 mentioned only that youth sang traditional repertoire.

Adolescents particularly enjoyed singing lyric content that is empowering and uplifting, perhaps because they can vocally express overcoming pain and persevering life’s obstacles. These themes provide juveniles hope and courage. In Case Study 7, for example, “Hero” by Mariah Carey is a song about finding courage within oneself during times of struggle and stress. As indicated by the lyrics, “a hero lies in you,” the song encourages youth to be their own heroes. In Case Study 10, the lyric content of “Three Little Birds” by Bob Marley contains imagery of three little birds singing, indicating to the listener not to worry. This is expressed through the lyrics, “Everything little thing is gonna be all right.” In Case Study 17, Bea Hasselman offered a singing class at juvenile detention facility where participants enjoyed singing “It’s the Most Wonderful Time of the Year.”
Repertoire that expresses human resilience is also compelling for youth. Case Study 16 included songs such as “The World’s Greatest” by R. Kelly, “City” by Stevie Wonder, “This Little Light of Mine,” and “Wake Up Everybody” by John Whitehead, Gene McFadden, and Victor Carstarphen. One resident also chose to perform “Unwritten” by Natasha Bedingfield, which articulates a similar theme.

Among the case studies that provided specific song examples, Van de Wall’s Case Study 18 provided a comprehensive repertory for various singing purposes. Van de Wall offered suggestions for a vocal program (the activities he described are broad suggestions that can be applied within any institution, big or small). Vocal activities should include individual singing, group singing, note-reading and sight-singing groups. For instance, “The Old Folks at Home,” “America,” and “Sally in our Alley” are examples offered for community singing (see the Appendix for more examples). In addition, various songs can develop vocal style and expression, such as “Blue Skies” by Irving Berlin, “I Love a Parade” by Ted Koehler and Harold Arlen, and “Give a Man a Horse He Can Ride” by Geoffrey O’Hara.

Based on the identifiable repertoire provided for singing, general characteristics are apparent that merit consideration by music therapists choosing music to use with juvenile populations. Only two of the thirty-four songs begin in minor keys, with two songs changing keys from major to minor. Not surprisingly, the majority of songs are syllabic, perhaps because these require less vocal skill to sing. Lastly, a variety of forms were observed, such as verse-chorus form, strophic form, canon form, binary form, and song form. Although repetition within forms seemed to be common, as mentioned earlier, the variety of forms suggests that this was not particularly an area of concern or focus for music therapists.
**Instrumental Music**

As seen in multiple case studies, performance areas incorporated instruments such as piano, guitar, drums and various percussion instruments, and harmonica. While specific examples of pieces in some studies are lacking, particularly for piano, enough evidence has been provided to draw general conclusions concerning repertoire.

**Guitar**

Common characteristics have been found among the repertory included for guitar that may be valuable for music therapists to recognize. In Case Study 4, “Proud Mary” by John Fogerty, “Lean on Me” by Bill Withers, and “That’s All” by Phil Collins were specified rock pieces. “Proud Mary” and “Lean on Me” are written in major keys and in alternation form, while “That’s All” is written in non-standard from and modulates from a minor to a major key. Like most rock songs, all three pieces are written in 4/4 meter with a moderate tempo, suggesting that this must be the best meter and tempo to introduce to beginners.

While some musical characteristics across the guitar repertoire differ, there still remain substantial shared features. Song examples provided in Case Study 15 included “The Beat Goes On” by Sonny and Cher, “A Horse with No Name” by America, “Blues Stay Away” by the Delmore Brothers, and “The Sign” by Ace of Base. “The Beat Goes On” and “The Sign” are considered pop songs, while “A Horse with No Name” and “Blues Stay Away” are folk-rock. Both major and minor keys are equally common, as well as a variety of forms including alternation form, strophic form, and non-standard form. However, all of these forms again consist of repeating sections, reinforcing the notion that this may be easier to demonstrate and learn. All four songs are in 4/4 meter with moderate or slow tempos, consistent with findings in Case Study 4.
Two other shared musical characteristics of the repertory are simple chord changes and ostinato patterns. Common chords such as D major, A major, G major, C major, e minor, b minor, and a minor were introduced in Case Studies 4 and 15, indicating that these are perhaps the easiest chords to introduce. Multiple songs also presented rhythmic ostinato patterns, such as “The Beat Goes On” by Sonny and Cher and “The Sign” by Ace of Base in Case Study 15.

**Drums**

Case Study 8 offered a rich selection of valuable drumming resources. The *Drums of Passion Songbook* by Babatunde Olatunji contained contemporary and traditional Yoruba songs with drum accompaniment. It included the GUN GO DO PA TA method of rhythmical composition. Another book, *Conga Drumming: A Beginner’s Guide to Playing With Time* by Alan Dworsky and Betsy Sansby, introduced Conga drumming and Afro-Cuban rhythmic patterns. It consisted of 175 rhythms, such as calypso, bomba, conga, rumba, bembe. These rhythms are demonstrated in life-like illustrations and simple charts. Similarly, *A Rhythmic Vocabulary: A Musician’s Guide to Understanding and Improvising With Rhythm* by Dworsky and Sansby presented African and Afro-Cuban rhythmic patterns. This book focused on two variables of rhythm: when sounds occur and what the sounds are. Big box charts displayed pulses (shaded boxes), beats, and rhythm patterns, and different sounds are represented by different shapes, such as X’s and O’s.

Case Study 8 also introduced the djembe as an effective medium for music therapy. *How to Play Djembe: West African Rhythms for Beginners* by Dworsky and Sansby taught readers how to play this instrument. Interlocking parts for popular West African rhythms are highlighted, such as Kuku, Djole, Kassa, Madan, Suku, Sunguru Bani, and Triba. Basic strokes are introduced,
including bass, tone, and slap. These concepts are demonstrated through life-like illustrations and easy-to-read box charts.

The prevalence of non-western drumming resources is intriguing. Perhaps the interlocking patterns and syncopation typical of non-western rhythms are attractive for beginning drummers. These characteristics also provide opportunity for energy release, which can be quite therapeutic for troubled adolescents.

In addition to drumming resources, Van de Wall offered a variety of music selections for rhythm orchestra that are beneficial to a music therapy program. His rhythm orchestra consisted of drums, cymbals, triangles, tambourines, double castanets, bells, clogs, sand blocks, and rhythm sticks. Typical selections included “Turkey in the Straw” (traditional), “Anitra’s Dance” by Grieg, and “Battle of the Hymn Republic” by Howe and Steffe, just to name a few. The rhythm orchestra pieces offered consisted of a variety of genres, including folk song, march, Lied, and minuet. In particular, “The Levee Song,” “Battle of the Hymn Republic,” and “Tea for Two” by Vincent Youmans introduced the concept of dotted rhythms.

**Harmonica**

It is interesting that Case Study 18, while an older study, is the only one to mention the use of harmonica, especially considering the portability and simplicity of the instrument. Although harmonicas were used more frequently in the past, music therapists should consider bringing these back into their programs for these reasons. Some songs for harmonica included “Harmonica Wizard March” by Sousa, “Yankee Doodle” (traditional), “Jesus, Lover of My Soul” by Charles Wesley, and “Santa Lucia” (traditional). Due to the simplicity of the instrument and easy demonstration of music fundamentals, the harmonica can be an integral component to instrumental performance.
Although the styles used in harmonica exercises differ from other instrumental media, they share many of the same musical features: all eight harmonica pieces were written in major mode with the exception of one, “Jesus Lover of My Soul.” A variety of forms were observed, including song form, strophic, binary, verse-chorus, and alternation form. And, all pieces were written in simple meter, consisting mostly of 4/4 or 3/4.

**Song Discussion**

It is understandable that a lot of examples for song discussion and lyric analysis fall into R&B and hip-hop styles because these frequently contain themes of pain and loss. The majority of successful R&B and hip-hop artists are African-American, and juveniles in detention centers who share this ethnicity are likely to resonate with these performers. Artists in these case studies included Akon, Alicia Keys, 2Pac, R. Kelly, and Cuban Link. Many of the lyrics for song discussion contained stories similar to experiences that juveniles face themselves. In Case Study 11, “A Boy Named Sue” performed by Johnny Cash and written by Shel Silverstein, described the story of a young man taking revenge on his father who abandoned him. “Slippin”’” by DMX in Case Study 8 was a song about struggling (“slippin’”) and not being able to get back up. The narrator of the story hit rock bottom and tried to overcome his demons. “Changes” by 2Pac in Case Study 8 touched on topics such as the war on drugs, maltreatment of African Americans, poverty, life in the ghetto, and racism. Lastly, “Flowers for the Dead” by Cuban Link in Case Study 8 mourned the death of a loved one; this song is dedicated to the artist’s loved ones who passed away. These song examples are powerful for juveniles because they can easily relate to the stories expressed.
Group Songwriting

Group songwriting, particularly lyric writing, was also popular across studies, probably because it creates group cooperation and bonding. Case Study 20 described the emotional benefits of this exercise. Youth can experience an increase in empathy, self-awareness, connection within the group, and problem-solving. In Case Study 19, group songwriting included a variety of methods such as the fill-in-the-blank method and the piggyback or parody song. These forms of lyric writing allowed participants to be creative and reveal subconscious thoughts. In one example, adolescents were asked to fill in the remainder of the phrase, “Sorry for…” in “Sorry, Blame it on Me” by Akon. “Imagine” by John Lennon was also used, as well as “I Believe I can Fly” by R. Kelly. Here participants filled in words to “I believe I can…” or changed the phrase to “I believe I AM…” This exercise encouraged positive thought and self-expression. During piggyback or parody song activity, adolescents wrote their own lyrics to a preexisting melody. (“Fight for Your Right” by the Beastie Boys was the example provided for this technique.) This exercise was beneficial because it offered freedom for musical expression while maintaining a solid structure or theme. Unfortunately, specific examples of the songwriting process were not provided in order to maintain the privacy of the young composers.

Conclusion

Various characteristics can be perceived in the music repertory employed in these twenty case studies. Major modes and forms of repeating material are especially frequent, and the voice was, unsurprisingly, the most common medium used. The repertory provided for guitar, drums, and harmonica shared common characteristics worth considering when selecting instrumental pieces for juvenile populations. In addition, R&B and hip-hop styles predominated selections for
song discussion. Group songwriting was also consistently utilized across case studies. The following section reveals the results of these case studies, explores the benefits of music therapy, and offers implications for future research.
SECTION 5: BENEFITS OF MUSIC THERAPY IN JUVENILE POPULATIONS

Introduction

Despite the diversity of musical activities and interventions among juvenile offenders, many of them produce similar benefits—no single approach is “best.” Most importantly, many strategies in music therapy have been shown to improve youth emotionally, socially, behaviorally, physically, and intellectually. The following section explores the results of the case studies and discusses avenues for future work.

Results of Case Studies

Of the twenty case studies, nine targeted emotional expression as a positive outcome of music therapy. In Case Study 2, youth had the opportunity to write lyrics concerning emotionally troubling topics, such as racism, violence, and death. This process of writing proved to be beneficial, as “they were starving for this chance to express themselves through music.”88 Case Study 5 revealed a significant reduction in emotional problems of the female adolescents who participated in therapy sessions compared to those who did not. Case Study 6 particularly mentioned the benefits of GIM as providing juvenile sex offenders a safe place to manage feelings during times of immense stress. After listening to Vivaldi’s Guitar Concerto in D, RV 93, participants were asked to express their music experience artistically on paper. Images evoking calm, peaceful, and safe feelings were commonly depicted. And, Case Study 9 revealed that

“[music] can offer a channel for the expression of complex and intense emotions that it may no be easy—or wise—to put into words in prisons settings.”\(^{89}\)

A few case studies targeted emotional expression as a specific goal for music therapy among juvenile offenders. One of the non-musical objectives selected by therapists in Case Study 4 included the “appropriate expression of negative emotions.”\(^{90}\) In Case Studies 10 and 11, the aim of music intervention was to offer youth a healthy outlet for self-expression, both through verbal and nonverbal means. Similarly, Case Study 20 described a goal of music therapy as the increase in identification of feelings and the expression of emotions in a constructive way.\(^{91}\)

Music improvisation and writing, in particular, provided a healthy release of emotion for troubled youth. In Case Study 6, adolescents were given the opportunity to express themselves through improvisational music. Boys had the opportunity to communicate through instruments the emotions they were feeling, while the other juveniles had to identify the affect that was being conveyed. Often, the peers were accurate in correctly identifying the emotions. Similarly, Case Study 7 revealed that an improvisational music activity among juvenile sex offenders inspired self-expression, while Case Study 13 indicated that a participant was able to express a number of feelings through rap composition and improvisation, particularly in the form of lyric writing.

Various case studies highlighted the behavioral effects of music therapy, specifically the improvement in impulse control and attention span. In Case Study 4, music therapists worked towards the goal of increasing participants’ attention to task. Case Study 8 described a goal of

---

music trivia as improving impulse control and increase attention span. In Case Study 13, impulse control was demonstrated by regulation of one’s emotion, as well as leadership interaction among the group. Adding to the literature, results of Case Study 16 indicated that a “high-quality, high-demand musical residency” could change the acting-out behaviors of participants. Case Study 19 revealed that the structure of music can “support development of understanding of structure or impulse control.”

In addition to improving impulse control and attention span, music therapy modified troubling behavior as well as influenced prosocial action among youth. In Case Study 5, there were significant reductions in behavioral problems of the female juveniles who participated in the therapy sessions compared to those who did not. This research further supports the benefits of rap music as a means of improving conduct among delinquent adolescents. Similarly, a goal for the group in Case Study 11 included altering disconcerting behavior. In Case Study 12, guitar lessons, guitar withdrawal, and recorded music were successfully used as treatment for the participant’s social behavioral skills. The results of ACS in New York City and Carnegie Hall’s Musical Connections program in Case Study 16 revealed a decrease in delinquent actions among youth. Lastly, in Case Study 17, adolescents earned the privilege of being able to sing in the detention facility choir by following rules and exhibiting appropriate conduct. This opportunity provided them an incentive to change certain behaviors.

---

The improvement of socialization skills and increase in positive verbalization among juvenile offenders in music therapy programs indicated music’s powerful influence on youths’ articulation of thought. Research provided in Case Study 1 demonstrated this effect. After completing a music activity followed by group discussion, participants had a significantly higher level of verbalizations and positive value statements. During the music activity, subjects learned and recited the words of the rap song along with the beat and then practiced writing their own rap lyrics. The goals targeted in Case Study 4 included the increase in positive verbalization among participants.

Several other case studies revealed the impact of music on adolescents’ communication abilities. In Case Study 7, boys were given the opportunity to express social skills during the group improvisational experience, and in Case Study 11, a group goal included improving verbal interaction. Case Study 12 indicated that music activities enhanced communication between the participant and his mother. Case Study 13 also suggested evidence of verbal and non-verbal support among the group. Adaptive social skills were demonstrated as youth encouraged each other. In an individual case study, specifically, the participant was able to express frustration effectively through verbal means.

Music therapy programs have impacted important relationships in the lives of youth, possibly stemming from music’s influence on emotional expression, social skills, and behavioral improvement. Case Study 9 explained that music programs directly affect justice systems by creating rapport between youth and the adults working with them. This positive development in interactivity is important because staff may recognize musical potential in the youth, the youth may feel supported by the staff, and both the youth and staff feel like they have something in

common to one another. Overall, they connect on a deeper level. Case Study 19 explained that group music therapy could provide “an excellent venue to address social needs and deficits related to lack of intimacy or empathy.” Within the social domain described in Case Study 20, the primary goal was to encourage the development of positive relationships. This objective can be achieved through performance groups, musical games, guided music listening, and song-writing.

By improving youths’ relationships with others, music therapy activities fuel group cohesion and constructive teamwork. Case Study 3 offered youth the ability to work with peers as they wrote, produced, and performed original music theater based on personal stories. In Case Study 7, girls founded common interest by singing together. Improvisation in a group setting also forced boys to interact musically with and be respectful of one another. The value of this music therapy intervention was apparent as three boys successively wrote a song together and performed it for their peers. This musical collaboration required a lot of teamwork and positive interaction among their peers. In Case Study 13, adolescents helped each other with words during vocal participation. By doing so, they demonstrated a commitment to the group. Lastly, music therapy promoted peer collaboration in Case Study 16. Two thirds of participants chose to work with others on their music during free time.

It appears that participation in music therapy leads to academic improvement as well. Several of the studies contain encouraging data concerning educational success. All who participated in community music therapy in Case Study 11 graduated from high school, and six of the ten attended college. In Case Study 16, the youth who participated in the intensive choral program showed progress towards high school credit. These educational benefits are to be

---

97 Wolf and Wolf, *May the Songs I Have Written*, 53.
98 De Rea-Kolb, “Juvenile Male Sex Offenders,” 659.
100 Wolf and Holochwost, *Our Voices Count*, 23.
expected. In the academic domain of Case Study 20, the goal of music therapy was to increase processing skills as well as the expression of information.101 These cognitive abilities can be achieved through performance ensembles, musical games, singing, song-writing, and instrumental instruction.

Multiple case studies emphasized the improvement in youths’ self-concept and self-esteem, implying the powerful effect music can have on individual thought and internal processing. Music therapy had a positive effect on self-concept, as demonstrated through both receptive and active music-making by female offenders in Case Study 5, as well as clear evidence of goal achievement through musical activities in Case Study 14.102 In Case Study 15, musical performance increased musical self-efficacy and the self-esteem of juvenile offenders. Lastly, the results of ACS in New York City and Carnegie Hall’s Musical Connections program in Case Study 16 indicated improvement of well-being, such as self-esteem, confidence, and positive emotional states. Youth also described changes in themselves after performing in front of their peers and family. One participant noted, “My mother said she saw a different person.”103

Case Study 16 included a quotation that illustrates just how powerful the effect of music can be on juvenile offenders. A choir mentor articulated the changes he witnessed:

When they see and hear their families celebrating the good that they are doing, that celebration causes them to blossom. It is like the façade that they put up of toughness and defensiveness falls away as they are being celebrated. Just that feeling, the recognition of the good in you, kind of causes you to open up and give a little more and new possibilities begin all over again.104

103 Wolf and Holochwost, Our Voices Count, 26.
104 Wolf and Holochwost, Our Voices Count, 26.
These remarks demonstrate that the power of music extends beyond the individual. As adolescents’ positive changes are recognized by families, they are then encouraged to continue their constructive growth process and sustain the skills they have learned in music programs.

Some case studies have used music therapy interventions to help youth reach goal achievement, thus indicating the benefits of music on individual planning and motivation. In Case Study 3, the process from storytelling to play production allowed youth to set goals and create a vision for personal success. One goal for participants in Case Study 4 included the improvement in task completion skills. All adolescents in the music therapy program in Case Study 7 made some degree of progress towards goals created in the group. The completion and performance of an original song was one of the most noteworthy achievements in the boys’ residence. Furthermore, Case Study 13 described an individual who successfully completed all steps of the music composition process, demonstrating exceptional planning and problem-solving abilities. In Case Study 16, participants expressed in reflection sessions how they changed after two weeks of singing. One adolescent explained, “I gained a little bit of discipline; it made me work at it,” while another declared, “I had a reason to step up.”

Music therapy produces additional beneficial aspects, although less data is available for some of these. Case Study 20 discussed music’s impact on the body in its entirety—socially, emotionally, behaviorally, and physically. These benefits support the physical domain goal, which was to improve physical health by developing motor skills and decreasing physical stress; therapists used singing, guided music listening, and movement to music. Another benefit of music therapy was discussed in Case Study 19. This study suggested that music influenced youth to explore their own beliefs and aspirations, which indicates the extensive integration of music in

---

our everyday lives. De Rea-Kolb explained, “Particularly for adolescents, involvement with
music satisfied a curiosity about and a need to explore life values and issues.”

**Need for More Research**

While it is clear that music therapy is beneficial for juvenile offenders, almost all of the
case studies emphasize that more research is needed. No research has yet shown a positive
correlation between the decrease in recidivism rates and improvements in well-being and coping
skills. In order to meet the criteria that are deemed “evidence-based,” experiments must include
large sample sizes, experimental and control groups, and consistent treatment across participants.
These requirements are difficult to meet due to the developmental goals of music therapy,
variations in musical interventions, and small number of adolescents who reside in each
correctional facility. Concurrently, Maud Hickey expressed the demand for more research to
demonstrate the impact of these programs. Only then can we grasp “the attention of policy and
curriculum writers.”

There has been some contradiction in stating the effect of music therapy on recidivism
rates. According to the *Encyclopedia of Prisons and Correctional Facilities*, participants in music
therapy had reduced numbers of re-offenses. In contrast, Robert Martinson claimed that the

---

108 Andrew Miles and Rebecca Clarke, *The Arts in Criminal Justice: A Study of Research Feasibility*, Centre for Research on Socio-Cultural Change (The University of Manchester, Dec. 2006), 4.2.1-4.2.3.
rehabilitative effects reported have had no significant impact on recidivism.\textsuperscript{111} Few evaluations have been made for existing programs, indicating a clear demand for more research.

**Implications for Future Work**

Considering the small sample size of case studies implementing music therapy among juvenile offenders, there is substantial room for expansion. Wolf and Holochwost created guidelines for music programs in correctional facilities to consider. First, music therapists should apply the effective features of this project to future programs for incarcerated youth. Second, the arts should be used as a means of improving educating in the juvenile justice system. Third, there should be programs or opportunities in the community that allow youth to continue to grow once they are released from the justice system.\textsuperscript{112}

In order to prove the impact of existing music therapy programs, Wolf and Holochwost suggested a few more points to consider. First, it is necessary to address the conflict of improving youth behavior and development while trying to conduct research. Second, one should challenge the dependence on “deficit-based measures” and enhance measures of positive change. Third, it is important to “conduct finely tuned work.” And lastly, music therapists should focus on establishing long-term interventions rather than short-term ones.\textsuperscript{113}

\textsuperscript{112} Wolf and Holochwost, *Our Voices Count*, 32.
\textsuperscript{113} Wolf and Holochwost, *Our Voices Count*, 32-33.
CONCLUSION

Juveniles deserve music in their lives. Music can influence individuals in powerful ways—why should youth be denied this joy? Music has been used throughout history as an essential component to recovery across numerous cultures. It reaches people on emotional, social, behavioral, physical, and spiritual levels. Although a newer field, the clinical practice of music therapy can provide healing for individuals of all ages and backgrounds. Various techniques of music therapy are implemented to produce desirable changes in mood, thought, and behavior, and when applied appropriately, music therapy can support the rehabilitation of juvenile offenders.

The justice system is in need of immediate transformation. Many juveniles are not given the opportunity for reform. But rehabilitative approaches, rather than punitive, are necessary to instill change within the individual. Incorporating music therapy into the justice system allows youth an opportunity to work on internal and external processes that will benefit them once integrated back into their communities.

The current literature offers numerous case studies that have successfully embraced music programs within the juvenile justice system. The twenty case studies examined in this project provided guidelines for music therapy programs as well as compelling accounts of personal experience. Various approaches and techniques were used when introducing music to juvenile offenders, such as instrumental playing, singing, and song discussion, just to name a few. Youth responded favorably to these interventions, reinforcing our belief in music’s efficacy.

The analysis of the music repertory cited in these twenty case studies can offer parameters of suitable repertory for therapists to employ. Therapy programs have found major-mode pieces in repetitive forms to work well, although exceptions certainly occur. Certain media are effective—percussion, guitar, piano, and harmonica—but the voice is especially important. Some
particularly exciting results come from vocal music, the use of R&B and hip-hop styles, and group songwriting. By synthesizing these conclusions, music therapists may incorporate musical pieces and activities best suited for their clients.

The results of the twenty case studies revealed significant changes in youth behavior and internal thought processes. While it is obvious that music reaches juveniles in profound ways, there are also shortcomings in the existing case studies. Most music programs that have been implemented in juvenile justice systems do not meet the requirements deemed “evidence-based.” Therefore, there is a demand for more scientifically based research that will win the approval of policy makers. Nevertheless, it is encouraging for those who work in the arts to see specific social needs that can be met by music, and it is hoped that the field of music therapy will continue to expand its efforts on behalf of this vulnerable—but valuable—youthful population.
## APPENDIX: MUSIC DATA CHART

### Drumming Resources

<table>
<thead>
<tr>
<th>Case Study</th>
<th>Book/Song</th>
<th>Author</th>
<th>Techniques Used/Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td><em>Drums of Passion Songbook</em></td>
<td>Babatunde Olatunji</td>
<td>Contemporary and traditional Yoruba songs with drum acc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Includes the GUN GO DO PATA method of rhythmical composition</td>
</tr>
<tr>
<td>8</td>
<td>“Funga Alafia”</td>
<td>Traditional</td>
<td>Nigerian Call-and-response song of greeting</td>
</tr>
<tr>
<td>8</td>
<td><em>Conga Drumming: A Beginner’s Guide to Playing With Time</em></td>
<td>Dworsky &amp; Sansby</td>
<td>Conga drumming</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Afro-Cuban rhythmic patterns</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>175 rhythms: calypso, bomba, conga, rumba, bembe</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Life-like illustrations, simple charts</td>
</tr>
<tr>
<td>8</td>
<td><em>A Rhythmic Vocabulary: A Musician’s Guide to Understanding and Improvising With Rhythm</em></td>
<td>Dworsky &amp; Sansby</td>
<td>African and Afro-Cuban rhythmic patterns</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>“We’ve organized representative patterns according to their structure, arranged them</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>roughly in order of difficulty, and presented them in bite-sized lessons. While we</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>present the patterns, we also present rhythmic concepts and techniques you can use</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>to create patterns of your own. And we include plenty of examples of how patterns can</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>be varied and combined when you improvise or solo.” (8)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Focuses on two variables of rhythm: when sounds occur and what the sounds are</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Uses big box charts to display pulses (shaded boxes), beats, and rhythm patterns</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Different sounds are represented by different shapes, such as X’s and O’s</td>
</tr>
<tr>
<td>8</td>
<td><em>How to Play Djembe: West African Rhythms for Beginners</em></td>
<td>Dworsky &amp; Sansby</td>
<td>How to play djembe</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Learn interlocking parts for popular West African rhythms: Kuku, Djole, Kassa,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Madan, Suku, Sunguru Bani, Triba</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Learn basic strokes: bass, tone, slap</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Life-like illustrations, easy-to-read box charts</td>
</tr>
</tbody>
</table>

### Guided Imagery & Music

<table>
<thead>
<tr>
<th>Case Study</th>
<th>Song/Piece</th>
<th>Composer/Artist/Artist</th>
<th>Style/Genre</th>
<th>Medium</th>
<th>Mode</th>
<th>Tempo &amp; Meter</th>
<th>Mood/Imagery</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>“Guitar Concerto in D,” RV 93</td>
<td>Vivaldi</td>
<td>Concerto</td>
<td>Guitar and orchestra</td>
<td>Major</td>
<td>Allegro (4/4), Largo (4/4),</td>
<td>Skittish mood changes in first mvt., lyricism in</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Allegro (12/8)</td>
<td>2nd mvt., scent of hunt in 3rd mvt.</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>“The Swan” from The Carnival of Animals</td>
<td>Camille Saint-Saens</td>
<td>Movement from a suite</td>
<td>Two pianos and a cello</td>
<td>Major</td>
<td>Adagio, 6/8</td>
<td>Swan gliding over water</td>
<td></td>
</tr>
</tbody>
</table>

### Guitar

<table>
<thead>
<tr>
<th>Case Study</th>
<th>Song/Piece/Book</th>
<th>Composer/Artist/Author</th>
<th>Style/Genre</th>
<th>Mode</th>
<th>Form</th>
<th>Meter, Tempo, Rhythms</th>
<th>Chords Introduced</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>“Proud Mary”</td>
<td>John Fogerty</td>
<td>Rock song</td>
<td>Major</td>
<td>Alternation (ABAB etc.)</td>
<td>Simple (4/4), moderately with a heavy beat, steady quarter note rhythm</td>
<td>D major, A major, B minor</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>“Lean on Me”</td>
<td>Bill Withers</td>
<td>Soul, soft rock, pop</td>
<td>Major</td>
<td>Intro + alternation (ABBCBCB)</td>
<td>Simple (4/4), moderately</td>
<td>C major, F major, E minor, G major</td>
<td></td>
</tr>
</tbody>
</table>
### Harmonica Bands

<table>
<thead>
<tr>
<th>Case Study</th>
<th>Song/Piece</th>
<th>Composer/Artist</th>
<th>Style/Genre</th>
<th>Mode</th>
<th>Form</th>
<th>Melody</th>
<th>Meter &amp; Tempo</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>“Harmonica Wizard March”</td>
<td>Sousa</td>
<td>March</td>
<td>Major</td>
<td>March</td>
<td>Disjunct and conjunct</td>
<td>Simple, march-like</td>
<td>For group instruction</td>
</tr>
<tr>
<td>18</td>
<td>“Drink to Me Only with Thine Eyes”</td>
<td>Poem by Ben Jonson</td>
<td>English folksong</td>
<td>Major</td>
<td>Song</td>
<td>Mostly conjunct but some leaps, syllabic</td>
<td>Simple (3/4), allegretto</td>
<td>For group guitar instruction</td>
</tr>
<tr>
<td>18</td>
<td>“Yankee Doodle”</td>
<td>Traditional</td>
<td>Anglo-American song</td>
<td>Major</td>
<td>Alternation</td>
<td>Conjunct, syllabic</td>
<td>Simple (4/4 or 2/4)</td>
<td>For group instruction</td>
</tr>
<tr>
<td>18</td>
<td>“Adeste Fidelis”</td>
<td>John Francis Wade &amp; John Reading</td>
<td>Christmas carol</td>
<td>Major</td>
<td>Alternation</td>
<td>Disjunct (A) and conjunct (B), syllabic</td>
<td>Simple (4/4), moderately</td>
<td>For group instruction</td>
</tr>
<tr>
<td>18</td>
<td>“Jesus, Lover of My Soul”</td>
<td>Charles Wesley</td>
<td>Hymn</td>
<td>Minor</td>
<td>Strophic</td>
<td>Conjunct, syllabic</td>
<td>Simple (4/4)</td>
<td>For group instruction</td>
</tr>
<tr>
<td>18</td>
<td>“There’s Music in the Air”</td>
<td>George Frederick Root</td>
<td>Secular, folksong</td>
<td>Major</td>
<td>Binary (AB)</td>
<td>Conjunct (A) and disjunct (B), syllabic</td>
<td>Simple (4/4), moderato</td>
<td>For group instruction</td>
</tr>
<tr>
<td>18</td>
<td>“Santa Lucia”</td>
<td>Traditional, maybe Teodoro Cottrau</td>
<td>Italian folk song, Neapolitan boat song</td>
<td>Major</td>
<td>Verse-chorus</td>
<td>Disjunct (verse &amp; chorus) syllabic, melismatic on “Santa Lucia”</td>
<td>Simple (3/4 or 3/8), allegro or adagio (it varies)</td>
<td>Barcarolle</td>
</tr>
<tr>
<td>18</td>
<td>“La Donna è Mobile” from Rigoletto</td>
<td>Verdi</td>
<td>Canzone</td>
<td>Major</td>
<td>Alternation</td>
<td>Conjunct (A) and disjunct (B), syllabic</td>
<td>Simple or compound (3/8), allegretto</td>
<td>For group instruction</td>
</tr>
</tbody>
</table>
# Poem to Music

<table>
<thead>
<tr>
<th>Case Study</th>
<th>Book Title</th>
<th>Author</th>
<th>Features</th>
</tr>
</thead>
</table>
| 8          | *The Rose That Grew From Concrete* | Tupac Shakur | - A book that includes poetry written by Tupac Shakur (2Pac) that addresses common adolescent concerns and issues  
- 72 poems written by 2Pac when he was nineteen  
- The music therapist could ask adolescents to compose music to accompany one of the poems |

# Rap

<table>
<thead>
<tr>
<th>Case Study</th>
<th>Song/Piece</th>
<th>Composer/Artist</th>
<th>Style/Genre</th>
<th>Purpose</th>
<th>Mode</th>
<th>Form</th>
<th>Lyric Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“Give a Man a Fish”</td>
<td>Arrested Development</td>
<td>Rap</td>
<td>Recitation of excerpt</td>
<td>Major</td>
<td>Alternation</td>
<td>The chorus, “Give a man a fish, and he’ll eat for a day / Teach him how to fish and he’ll eat forever” is based on an old proverb. These lyrics tell the story of a minority trying to survive the prejudices of a white-dominated society.</td>
</tr>
</tbody>
</table>

# Rhythm

<table>
<thead>
<tr>
<th>Case Study</th>
<th>Song/Piece</th>
<th>Composer/Artist</th>
<th>Style/Genre</th>
<th>Medium</th>
<th>Mode</th>
<th>Form</th>
<th>Meter</th>
<th>Tempo</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>“Turkey in the Straw”</td>
<td>Traditional</td>
<td>Folk song</td>
<td>For rhythm orchestra</td>
<td>Major</td>
<td>Alternation</td>
<td>Simple (4/4, 2/4, 2/2)</td>
<td>Allegro</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“Anitra’s Dance”</td>
<td>Grieg</td>
<td>Incidental music</td>
<td>For rhythm orchestra</td>
<td>Minor</td>
<td>Ternary</td>
<td>Simple (3/4)</td>
<td>Tempo di mazurka</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“Battle Hymn of the Republic”</td>
<td>Howe &amp; Steffe</td>
<td>March</td>
<td>For rhythm orchestra</td>
<td>Major</td>
<td>Verse-chorus</td>
<td>Simple, Compound (4/4, 6/8)</td>
<td>March-like</td>
<td>Dotted rhythms</td>
</tr>
<tr>
<td>18</td>
<td>“The Stars and Stripes Forever”</td>
<td>Sousa</td>
<td>March</td>
<td>For rhythm orchestra</td>
<td>Major</td>
<td>March (AABBCC C)</td>
<td>Simple (2/2, 2/4)</td>
<td>Quick march</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“Tea for Two”</td>
<td>Vincent Youmans</td>
<td>Song</td>
<td>For rhythm orchestra</td>
<td>Major</td>
<td>Verse-chorus</td>
<td>Simple (4/4)</td>
<td>Moderato</td>
<td>Dotted rhythms, from the musical No, No, Nanette</td>
</tr>
<tr>
<td>18</td>
<td>“Margaret at the Spinning Wheel”</td>
<td>Schubert</td>
<td>Lied</td>
<td>For rhythm orchestra</td>
<td>Minor &amp; Major</td>
<td>Song</td>
<td>Compound (6/8)</td>
<td>Allegro non troppo</td>
<td>Lied 1 in Goethe’s Faust</td>
</tr>
<tr>
<td>18</td>
<td>“Minuet”</td>
<td>Paderewski</td>
<td>Piano piece, minuet</td>
<td>For rhythm orchestra</td>
<td>Major</td>
<td>Rounded binary or minuet</td>
<td>Simple (3/4)</td>
<td>Moderato</td>
<td></td>
</tr>
<tr>
<td>Case Study</td>
<td>Song/Piece</td>
<td>Composer/Artist</td>
<td>Style/Genre</td>
<td>Mode</td>
<td>Form</td>
<td>Lyric Content</td>
<td>Other</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>-------------------</td>
<td>------------------------------------------</td>
<td>-------------</td>
<td>------</td>
<td>-----------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 19         | “Sorry, Blame it on Me” | Akon                                      | R&B         | Major | Alternation                 | - An apology for any wrongdoing in the past  
- Akon was criticized for dancing inappropriately at a club with a 15-year-old girl; this is his way of apologizing for his behavior |                                                                                                                                                                                                                                                                                          | Moderate blues tempo; medium: lead vocals (range=B3-E5), backing vocals, piano, guitar, violin, drum programming, mixer |
| 19         | “Fallin’”          | Alicia Keys                              | R&B, soul, gospel | Major | Intro + rondo form (Intro + ABACAAA) | - Falling in and out of love with someone  
- Sometimes you go back and forth in a relationship, have ups and downs  
- Alicia Keys wanted to write it for someone who was 10-12 years old |                                                                                                                                                                                                                                                                                          | Medium: Voice, guitar (acoustic and electric), piano, drums, banjo     |
| 19         | “Before He Cheats” | Josh Kear and Chris Tompkins, performed by Carrie Underwood | Country pop, rock | Minor | Verse-chorus + bridge       | - A woman takes revenge after her boyfriend/husband cheats on her  
- She damages his car (keys the side, carves her name in leather sides, smashes headlights, slashes all four tires) |                                                                                                                                                                                                                                                                                          | Cash recorded it live at San Quentin State Prison; medium: guitar, bass, drums |
| 11         | “A Boy Named Sue”  | Performed by Johnny Cash, written by Shel Silverstein | Country, talking blues, comedy | Major | Strophic                   | - A young man takes revenge on his father who abandoned him at a young age  
- The man’s father had named him Sue, a feminine name, and he is criticized by everyone he meets  
- Sue wants to find and kill his father; he finds him, they fight, and then make amends  
- His father named him Sue because he knew he wouldn’t be there for him and wanted him to be tough |                                                                                                                                                                                                                                                                                          |                                                                      |
| 8          | “Slippin’”         | DMX                                       | Hip-hop     | Major | Alternation                 | - A song about struggling (“slippin’”) and not being able to get back up; he has hit rock bottom  
- He is trying to overcome his demons |                                                                                                                                                                                                                                                                                          |                                                                      |
<table>
<thead>
<tr>
<th></th>
<th>Song</th>
<th>Artist</th>
<th>Genre</th>
<th>Key &amp; Structure</th>
<th>Song Content</th>
<th>Additional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>“Angel”</td>
<td>DMX</td>
<td>Hip-hop</td>
<td>Major Intro + alternation + coda</td>
<td>He is calling out to God to help him and save him from his struggles. God is by your side always; He loves you and promises that everything will be all right.</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>“Changes”</td>
<td>2Pac</td>
<td>Hip-hop</td>
<td>Major Alternation</td>
<td>War on drugs, police maltreatment of African Americans, poverty, life in the ghetto, racism. People need to start making a change.</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>“Dear Mama”</td>
<td>2Pac</td>
<td>Hip-hop</td>
<td>Major Alternation</td>
<td>Tupac wrote this song as a tribute to his mother, Afeni Shakur. He expresses his great love and appreciation for her, despite the difficult times they went through together.</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>“I Wish”</td>
<td>R. Kelly</td>
<td>R&amp;B, soul, gospel</td>
<td>Major Verse-chorus</td>
<td>Dedication to his mother and friends who have died. Longing for lost loved one; wishing he could go back and see the person again.</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>“Flowers for the Dead”</td>
<td>Cuban Link</td>
<td>Hip-hop</td>
<td>Major Alternation</td>
<td>Mourning the death of a loved one. He recalls memories of his loved one, longing for him/her to still be here. Dedicated to his loved ones who passed away.</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>“Love is Blind”</td>
<td>Eve</td>
<td>Hip-hop</td>
<td>Major Alternation</td>
<td>A song about a woman being killed by abusive husband. Love can be blind and prevent us from seeing the ugly truth.</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>“It’s Been a While”</td>
<td>Staind</td>
<td>Post-grunge, rock</td>
<td>Major Alternation</td>
<td>He sings about a girl he lost; he seems to mess everything up. He is taking blame for everything; it’s been a while since he could hold his head up high. Also mentions drug addiction—could possibly be about drugs and not a girl.</td>
<td></td>
</tr>
</tbody>
</table>

Prominent piano part, rap
Piano intro
Rap
Rap; medium: guitar, drums, vocals
Medium: voice, drums, acoustic guitar
<table>
<thead>
<tr>
<th>Case Study</th>
<th>Song/Phrase</th>
<th>Composer/Artist</th>
<th>Style/Genre</th>
<th>Medium</th>
<th>Mode</th>
<th>Form</th>
<th>Lyric Content</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>“Only God Knows Why”</td>
<td>Kid Rock</td>
<td>Country rock ballad</td>
<td>Major</td>
<td>Ternary + coda</td>
<td>- A song about his struggles and dealing with fame</td>
<td>Medium: Voice, drums, guitar</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>“The Fragile”</td>
<td>Nine Inch Nails</td>
<td>Industrial rock</td>
<td>Minor</td>
<td>Verse-chorus</td>
<td>- A song about a girl who is possibly living with depression and does not see her worth; but he won’t let her fall apart and wants to save her</td>
<td>A very dark song</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>“Respect”</td>
<td>Otis Redding, Jr., performed by Aretha Franklin</td>
<td>Rhythm and blues</td>
<td>Major</td>
<td>Non-standard (AAA’AB-C)</td>
<td>- A woman demands respect from her man; she knows she has everything he wants but just wants respect</td>
<td>A landmark for the feminist movement</td>
<td></td>
</tr>
</tbody>
</table>

### Song Participation/Performance

<table>
<thead>
<tr>
<th>Case Study</th>
<th>Song/Phrase</th>
<th>Composer/Artist</th>
<th>Style/Genre</th>
<th>Medium</th>
<th>Mode</th>
<th>Form</th>
<th>Lyric Content</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>“Three Little Birds”</td>
<td>Bob Marley</td>
<td>Reggae</td>
<td>Voice, guitar, bass, drums, keyboard, percussion</td>
<td>Major</td>
<td>Alternation + coda</td>
<td>- Don’t worry, everything will be all right</td>
<td>For girls residence</td>
</tr>
<tr>
<td>8</td>
<td>“Amazing Grace”</td>
<td>John Newton</td>
<td>Hymn</td>
<td>Voice, various</td>
<td>Major</td>
<td>Strophic</td>
<td>- A poem written by clergyman John Newton - We are forgiven for our sins and saved by God</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>“Hero”</td>
<td>Mariah Carey</td>
<td>Pop song, mid-tempo ballad</td>
<td>Voice, piano, guitar, organ</td>
<td>Verse-chorus + bridge</td>
<td>Song</td>
<td>- A song about finding courage in yourself when facing struggles - Be your own hero; “a hero lies in you”</td>
<td>For girls residence</td>
</tr>
<tr>
<td>7</td>
<td>“I’m a Player”</td>
<td>Too Short</td>
<td>Hip-hop</td>
<td>Voice, drums, guitar, bass</td>
<td>Major</td>
<td>Alternation</td>
<td>- A song about being a “player” and having sex with a lot of women</td>
<td>For boy sex offenders</td>
</tr>
<tr>
<td>7</td>
<td>“When I’m Back on My Feet Again”</td>
<td>Performed by Michael Bolton, written by Diane Warren</td>
<td>Pop song</td>
<td>Voice, drums, synthesizer</td>
<td>Major</td>
<td>Alternation</td>
<td>- Warren wrote this song after the death of her father - A song about hope; getting back on your again after struggling</td>
<td>For boy sex offenders</td>
</tr>
<tr>
<td>16</td>
<td>“Unwritten”</td>
<td>Natasha Bedingfield</td>
<td>Pop, R&amp;B</td>
<td>Voice, guitar, drums</td>
<td>Major</td>
<td>Verse-chorus</td>
<td>- Empowers youth to take control of their lives; we can choose to write our next chapter</td>
<td></td>
</tr>
</tbody>
</table>
## Songwriting

<table>
<thead>
<tr>
<th>Case Study</th>
<th>Song/Piece</th>
<th>Composer/Artist</th>
<th>Style/Genre</th>
<th>Technique</th>
<th>Mode</th>
<th>Form</th>
<th>Lyric Content</th>
</tr>
</thead>
</table>
| 19         | “Sorry, Blame it on Me” | Akon            | R&B         | Group songwriting, fill-in-the-blank            | Major    | Alternation   | - An apology for any wrongdoing in the past  
- Akon was criticized for dancing inappropriately at a club with a 15-year-old girl; this is his way of apologizing for his behavior |
| 19         | “Imagine”          | John Lennon     | Soft rock, pop | Group songwriting, fill-in-the-blank           | Major    | Verse-chorus  | - A song that imagines a world in peace, where there is no separation of religion, power, or socioeconomic status |
- Reference to darker times and struggles and overcoming those |
| 19         | “Fight for Your Right” | Beastie Boys    | Rap rock, hard rock | Group songwriting, piggyback/parody song  | Major    | Alternation   | - A song about teenage rebellion and angst  
- Not wanting parents to tell you how to live |

## Vocal Activities

<table>
<thead>
<tr>
<th>Case Study</th>
<th>Song/Piece</th>
<th>Composer/Artist</th>
<th>Style/Genre</th>
<th>Purpose</th>
<th>Mode</th>
<th>Form</th>
<th>Melody</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>“Old Folks at Home”</td>
<td>Stephen Foster</td>
<td>Minstrel song</td>
<td>Community singing</td>
<td>Major</td>
<td>Verse-chorus</td>
<td>Disjunct (verse &amp; chorus), leap of an octave, syllabic</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“Cradle Song”</td>
<td>Schubert</td>
<td>Lullaby</td>
<td>Union singing</td>
<td>Major</td>
<td>Strophic</td>
<td>Disjunct, melismatic</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“Lovely Evening”</td>
<td>Traditional</td>
<td>Round</td>
<td>Round</td>
<td>Major</td>
<td>Canon</td>
<td>Conjunct, syllabic</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“Syrian Christmas Chant, “Thy Nativity, O Christ, Our God”</td>
<td>Samuel Ward</td>
<td>Antiphon, Chant</td>
<td>Expressive singing</td>
<td>Modal</td>
<td>Through-composed</td>
<td>Conjunct and disjunct, melismatic</td>
<td>Byzantine Orthodox Church</td>
</tr>
<tr>
<td>18</td>
<td>“America”</td>
<td>Samuel Ward</td>
<td>Patriotic song</td>
<td>Community singing</td>
<td>Major</td>
<td>Strophic</td>
<td>Disjunct, leap of an octave, syllabic</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“Swing Low, Sweet Chariot”</td>
<td>Wallis Willis</td>
<td>African American spiritual, folk song</td>
<td>Community singing</td>
<td>Major</td>
<td>Alternation</td>
<td>Pentatonic (extended), disjunct (A) and conjunct (B)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“Santa Lucia”</td>
<td>Traditional, maybe Teodoro Cottrau</td>
<td>Italian folk song, Neapolitan boat song</td>
<td>Community singing</td>
<td>Major</td>
<td>Strophic</td>
<td>Disjunct, syllabic, melismatic on “Santa Lucia”</td>
<td>Barcarolle</td>
</tr>
<tr>
<td></td>
<td>Title</td>
<td>Composer</td>
<td>Type</td>
<td>Style</td>
<td>Meter</td>
<td>Harmony</td>
<td>Texture</td>
<td>Description</td>
</tr>
<tr>
<td>---</td>
<td>-------------------------------------------</td>
<td>---------------------------------</td>
<td>--------------------</td>
<td>------------------------------</td>
<td>--------------------</td>
<td>-------------------------</td>
<td>---------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>18</td>
<td>“Old Zip Coon”</td>
<td>Traditional</td>
<td>Folk song</td>
<td>Community singing</td>
<td>Major</td>
<td>Binary</td>
<td>Syllabic, Conjunct (A) &amp; Disjunct (B)</td>
<td>Also “Turkey in the Straw”</td>
</tr>
<tr>
<td>18</td>
<td>“Old Spinning Wheel”</td>
<td>Billy Hill</td>
<td>Folk song</td>
<td>Community singing</td>
<td>Major</td>
<td>Song</td>
<td>Disjunct (A) and conjunct (B), syllabic</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“Anvil Chorus” from <em>Il Trovatore</em></td>
<td>Verdi</td>
<td>Opera</td>
<td>Community singing</td>
<td>Major</td>
<td>Binary</td>
<td>Disjunct, syllabic</td>
<td>SATB</td>
</tr>
<tr>
<td>18</td>
<td>“Ah! ’Tis a Dream”</td>
<td>E. Lassen</td>
<td>Art song</td>
<td>Community singing</td>
<td>Major</td>
<td>Strophic</td>
<td>Conjunct, syllabic</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“Peggy O’Neil”</td>
<td>Billy Hill, G. Nelson &amp; Gilbert Dodge</td>
<td>Waltz</td>
<td>Community singing</td>
<td>Major</td>
<td>Alternation</td>
<td>Disjunct (A and B), syllabic</td>
<td>C=Patter song/chorus</td>
</tr>
<tr>
<td>18</td>
<td>“Lovely Evening”</td>
<td>Traditional</td>
<td>Round</td>
<td>Community singing</td>
<td>Major</td>
<td>Canon</td>
<td>Conjugt, syllabic</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“Sally in Our Alley”</td>
<td>Henry Carey</td>
<td>Folk song</td>
<td>Community singing</td>
<td>Major</td>
<td>Strophic</td>
<td>Conjugt, some melisma</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“The Erlking”</td>
<td>Franz Schubert</td>
<td>Lied</td>
<td>Interpreting poetic material</td>
<td>Major &amp; minor</td>
<td>Through-composed</td>
<td>Disjunct, syllabic</td>
<td>Narrator, father, son &amp; Erlking sung by single performer; word-painting</td>
</tr>
<tr>
<td>18</td>
<td>“All Through the Night”</td>
<td>Traditional</td>
<td>Welsh folk song</td>
<td>Soft tone quality</td>
<td>Major</td>
<td>Song</td>
<td>Conjugt (A and B), syllabic</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“Battle Hymn of the Republic”</td>
<td>Howe &amp; Steffe</td>
<td>March</td>
<td>Practicing rhythm for voice</td>
<td>Major</td>
<td>Verse-chorus</td>
<td>Conjunct (verse &amp; chorus) syllabic</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“The Levee Song”</td>
<td>Traditional</td>
<td>Folk song</td>
<td>Practicing rhythm for voice</td>
<td>Major</td>
<td>Verse-chorus</td>
<td>Conjunct (verse &amp; chorus), syllabic</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“Blue Skies”</td>
<td>Irving Berlin</td>
<td>Popular song</td>
<td>Developing vocal style &amp; musical expression</td>
<td>Major &amp; minor</td>
<td>Song</td>
<td>Disjunct (A &amp; B), syllabic</td>
<td>Swing rhythm</td>
</tr>
<tr>
<td>18</td>
<td>“I Love a Parade”</td>
<td>Ted Koecher &amp; Harold Arlen</td>
<td>Popular song</td>
<td>Developing vocal style &amp; musical expression</td>
<td>Major</td>
<td>Non-standard (ABCB)</td>
<td>Conjunct (A &amp; C) &amp; disjunct (B), syllabic</td>
<td>March-like</td>
</tr>
<tr>
<td>18</td>
<td>“Beautiful Ohio Song”</td>
<td>Mary Earl &amp; Ballard Macdonald</td>
<td>Waltz</td>
<td>Developing vocal style &amp; musical expression</td>
<td>Minor</td>
<td>Binary</td>
<td>Disjunct (A &amp; B), syllabic</td>
<td>Melodic swing, simple sentiment</td>
</tr>
<tr>
<td>18</td>
<td>“After the Ball”</td>
<td>Charles K. Harris</td>
<td>Waltz</td>
<td>Developing vocal style &amp; musical expression</td>
<td>Major</td>
<td>Verse-chorus</td>
<td>Disjunct (verse &amp; chorus), syllabic</td>
<td>Inmates made up their own lyrics to this tune</td>
</tr>
<tr>
<td>18</td>
<td>“Give a Man a Horse He Can Ride”</td>
<td>Geoffrey O’Hara</td>
<td>Song</td>
<td>Developing vocal style &amp; musical expression</td>
<td>Major &amp; minor (A’)</td>
<td>Song</td>
<td>Conjunct (A) &amp; disjunct (B), syllabic</td>
<td>Shakespeare’s lyric “Hark, Hark! The Lark” set to music by Shubert &amp; Schumann’s setting of Heine’s poem</td>
</tr>
<tr>
<td></td>
<td>Title</td>
<td>Composer/Creator</td>
<td>Source/Genre</td>
<td>Vocal Style &amp; Musical Expression</td>
<td>Key</td>
<td>Structure</td>
<td>Lyrics/Melody</td>
<td>Notes</td>
</tr>
<tr>
<td>---</td>
<td>-----------------------------------------------------------------------</td>
<td>---------------------------------------</td>
<td>-------------------------------------------</td>
<td>---------------------------------</td>
<td>-----</td>
<td>-----------</td>
<td>---------------</td>
<td>-------</td>
</tr>
<tr>
<td>18</td>
<td>“O No, John!”</td>
<td>Traditional</td>
<td>English folksong</td>
<td>Developing vocal style &amp; musical expression</td>
<td>Major</td>
<td>Strophic</td>
<td>Disjunct, syllabic</td>
<td>Expressive lyrics</td>
</tr>
<tr>
<td>18</td>
<td>“A Capital Ship”</td>
<td>Traditional, words by Charles Carryl</td>
<td>English folksong</td>
<td>Developing vocal style &amp; musical expression</td>
<td>Major</td>
<td>Alternation</td>
<td>Disjunct (A &amp; B), syllabic but some words melismatic</td>
<td>Expressive lyrics; unison &amp; part-singing</td>
</tr>
<tr>
<td>18</td>
<td>“Song of Hope” (aka “The Hope”)</td>
<td>Traditional</td>
<td>National anthem of Israel</td>
<td>Developing vocal style &amp; musical expression</td>
<td>Minor</td>
<td>Through-composed</td>
<td>Disjunct, melismatic</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>“Break Forth, O Beauteous Heavenly Light”</td>
<td>J.S. Bach</td>
<td>Oratorio</td>
<td>Developing vocal style &amp; musical expression</td>
<td>Major</td>
<td>Strophic</td>
<td>Conjunct (but 2 leaps in the last phrase), syllabic</td>
<td>Example of sacred selection, SATB choir</td>
</tr>
<tr>
<td>18</td>
<td>“Now Let Us to the Bagpipes Sound”</td>
<td>J.S. Bach</td>
<td>Cantata</td>
<td>Developing vocal style &amp; musical expression</td>
<td>Major</td>
<td>Binary</td>
<td>Disjunct (A &amp; B), syllabic</td>
<td>Example of sacred selection, SATB choir</td>
</tr>
<tr>
<td>18</td>
<td>“The Heavens Resound”</td>
<td>Beethoven</td>
<td>Lied</td>
<td>Developing vocal style &amp; musical expression</td>
<td>Major</td>
<td>Strophic</td>
<td>Disjunct, syllabic</td>
<td>Example of sacred selection</td>
</tr>
<tr>
<td>17</td>
<td>“It’s the Most Wonderful Time of the Year”</td>
<td>Edward Pola &amp; George Wyle</td>
<td>Christmas song</td>
<td>Community singing</td>
<td>Major</td>
<td>Verse-chorus</td>
<td>Disjunct (verse) &amp; conjunct (chorus), syllabic</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>“Living for the City”</td>
<td>Stevie Wonder</td>
<td>Soul</td>
<td>Choral singing</td>
<td>Major</td>
<td>Verse-chorus</td>
<td>Disjunct (verse &amp; chorus), syllabic</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>“This Little Light of Mine”</td>
<td>Traditional</td>
<td>Gospel</td>
<td>Choral singing</td>
<td>Major</td>
<td>Verse-chorus</td>
<td>Disjunct (verse &amp; chorus), syllabic</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>“Wake Up Everybody”</td>
<td>Gene McFadden, John Whitehead, Victor Carstephen</td>
<td>R&amp;B</td>
<td>Choral singing</td>
<td>Minor</td>
<td>Verse-chorus + bridge</td>
<td>Disjunct (verse &amp; chorus), syllabic</td>
<td></td>
</tr>
</tbody>
</table>
MUSIC RESOURCES

Published Songs


“Ah! ’Tis a Dream” – Lassen, Eduard. *Ah, ’Tis a Dream*. PDF. http://library.musicaneo.com/sheetmusic/purchase/sm-80315_ah_tis_a_dream_for_voice_and_piano.html?key=Jairg6ZboKAV3FdAAm4eCVv Amw-ZWSge (June 5, 2016).


“Fallin’” – Keys, Alicia. “Fallin.”” In 100 Greatest Songs of the 00s, 194-. Milwaukee, WI: Hal Leonard Corporation, n.d.


https://www.youtube.com/watch?v=o68RjNum89c (June 5, 2016).

“Give a Man a Horse He Can Ride” – O’Hara, Geoffrey. Give a Man a Horse He Can Ride. N.p.: Huntzinger & Dilworth, 1917.


Other Materials


BIBLIOGRAPHY


http://www.storycatcherstheatre.org (June 3, 2016).


