Melodic Generations

Amy Gwilliam
Pacific University

Johannah Wong
Pacific University

Follow this and additional works at: http://commons.pacificu.edu/ipp

Part of the Occupational Therapy Commons

Recommended Citation
http://commons.pacificu.edu/ipp/35

This Innovative Practice Project is brought to you for free and open access by the School of Occupational Therapy at CommonKnowledge. It has been accepted for inclusion in Innovative Practice Projects by an authorized administrator of CommonKnowledge. For more information, please contact CommonKnowledge@pacificu.edu.
Melodic Generations

**Description**
This program has evolved from a dream and desire to blend the values of music with the participation of daily activity. Occupational therapy is a profession designed to support health and participation in life through engagement in occupation. The goal is to provide opportunity to engage in meaningful, everyday activities that the individual both wants and needs to do. Musical activities, similar to music therapy, are activities that incorporate the use of music in many forms, including playing, listening to and creating music. Additionally, many musical components, such as rhythms, beat, tone, pitch, and volume, can be utilized within a musical activity.

**Disciplines**
Occupational Therapy

**Rights**
Terms of use for work posted in CommonKnowledge.

This innovative practice project is available at CommonKnowledge: [http://commons.pacificu.edu/ipp/35](http://commons.pacificu.edu/ipp/35)
Melodic Generations

An Occupation-Based Music Curriculum for Intergenerational Programs ©

Amy Gwilliam, OTS & Johannah Wong, OTS
School of Occupational Therapy, Pacific University
2013
# Table of Contents

I. Introduction .................................................................................. 1  
II. Author Biographies ...................................................................... 2  

**Curriculum**

III. Introduction to Occupation-Based Music Curriculum ..................... 3  
IV. Lesson Objectives and Goals .......................................................... 4  
V. Activity Demands .......................................................................... 6  
VI. Drum Your Heart Out .................................................................. 7  
VII. Calming the Mind and Body ............................................................ 8  
VIII. Name That Tune ......................................................................... 12  
IX. Boogie on Down .......................................................................... 14  
X. Make Your Own Song .................................................................... 16  
XI. Make Your Own Instrument ............................................................ 18  
XII. Making Music ............................................................................ 20  
XIII. Dancing with Crayons ................................................................. 22  
XIV. Musical Works of Art ................................................................ 24  
XV. Soda Bottle Band ........................................................................ 26  
XVI. Lyrics for Songs in Curriculum .................................................... 28  

**Resources**

XVII. Community Letter from Pacific Students .................................. 65  
XVIII. Tips and Tricks for Finding Resources ...................................... 66  
XIX. Community Letter Template ....................................................... 67  
XX. Curriculum Template .................................................................... 68  
XXI. Community Resource Table Template ....................................... 69  
XXII. Calendar Template for Volunteers .............................................. 70  

**Appendices**

A. Annotated Bibliography ................................................................. 71  
B. Pediatric OTPF Aspects ................................................................. 80  
C. Geriatric OTPF Aspects ................................................................. 83  
D. Simplifying the OTPF ................................................................. 85
Program Background

This program has evolved from a dream and desire to blend the values of music with the participation of daily activity. Occupational therapy is a profession designed to support health and participation in life through engagement in occupation. The goal is to provide opportunity to engage in meaningful, everyday activities that the individual both wants and needs to do. Musical activities, similar to music therapy, are activities that incorporate the use of music in many forms, including playing, listening to and creating music. Additionally, many musical components, such as rhythms, beat, tone, pitch, and volume, can be utilized within a musical activity.

For the purpose of developing an evidence based program, an extensive literature review was completed by the authors of this program. This literature review (Appendix A) searched for previous research examining the effects of music in youth populations, typically developing and with disability, music in elderly populations, aging normally and with diseases including Parkinson's and dementia, and the potential benefits of intergenerational programing for both young children and older adults. Additionally, the use of occupational therapy with both populations was reviewed.

Research on the topic of the use of music with children revealed valuable insights. Music creates a medium that facilitates communicative interchanges that may otherwise not exist. Youth participants have been noted to be more attentive during activity and exhibit increased communication, both signed and spoken. Reduction in challenging behaviors have been shown to decrease while engagement increased during activities that utilized music (Simpson & Keen, 2011). Increased peer interactions have also been shown during musical activities with children.

The use of music with older adults has been found to have many valuable cognitive and physical benefits. Music has been shown to aid in language retention, mood, decreasing depression, aggression and agitation, and promote socialization in individuals with dementia (Spiro, 2010). A recent study showed that individuals who participated in musical activities or activities with background music showed decreases in flat and anxious moods and increased positive social behaviors including eye contact and smiling (Wall & Duffy, 2010). Additionally, older adults are more likely to participate in physical exercise when music is played in the environment (Johnson & Deatrick, 2012).

There is a limited quantity of research on intergenerational programs, as this concept is fairly new and only started gaining popularity in the late 1990s. Of the research that is presented in the following annotated bibliography, there are a few important themes that should be noted. Older adults experience increased overall mood, feelings of usefulness, value and companionship, and decreased unhealthy repetitive and passive behaviors (Stremmel, et al, 1994). Children who participate in intergenerational programs are more patient, empathetic and have more appropriate manners compared to their peers (Roark, 2009).

At this time, little research has been completed examining the use of both music and occupational therapy in combination for the purpose of increased function and quality of life. This program intends to do just that. By examining the available research in each area and using clinical reasoning, conclusions regarding the potential beneficial use of music with occupational therapy can be drawn. Using the foundational principles and philosophy of occupational therapy in conjunction with basic musical components and concepts, this program is designed to address client factors and needs and provide opportunities to engage in meaningful activities through music.
**Meet the Authors**

**Amy Gwilliam**

Amy Gwilliam has been fortunate to be an occupational therapy student at Pacific University and to participate in this wonderful learning opportunity. She first realized her passion for helping people while working at a grocery store, in a variety of departments, but knew that she wanted to ultimately work in healthcare. After spending most of her undergrad years obtaining the prerequisites for physical therapy, she discovered occupational therapy and switched gears at the last minute. Amy has an interest in both the geriatric and pediatric fields of healthcare, which is why this project seemed like the best fit for her. Although she is not musically inclined, she has sung in choirs in the past and still enjoys singing in the car. For the past three years, she has been able to get experience in a variety of settings, including a skilled nursing facility, community mental health in Scotland, and a local school district. Her research includes exploring the benefits of video modeling on socialization in children with Autism Spectrum Disorder (ASD), the phenomenon of obesity through a case study of a client in a skilled nursing facility, and the impact of anxiety cognitive functioning and learning, specifically through a case study of a child with ASD in the school setting. She is excited about her future as an occupational therapist, and would like to work with pediatrics, but is open to working in any setting that values client-centered care, utilizing evidence-based interventions, and mentorship and support for new graduates.

**Johannah Wong**

Johannah Wong is a third year graduate student in the School of Occupational Therapy at Pacific University in Hillsboro, Oregon. She grew up in Oregon and hopes to continue her journey after graduation in this part of the country. She is thankful for the opportunity to work on this project as she has been able to incorporate her passion for music into her occupational therapy education. She started playing the piano at the age of five and developed a strong passion for music and its ability to touch all people. She continues to play the piano for personal enjoyment. Additionally, Johannah loves working with both young children, who are freely joyful, and older adults who have great wisdom and the desire to share with others. She hopes to work as an occupational therapist in a pediatric hospital in the future. Outside of school, her favorite occupations include hiking, running, snorkeling, nature photography, making wedding cakes and travel. The top items on her bucket list are discovering more about herself, having a family, and scuba diving the Great Barrier Reef in Australia.
Curriculum
Introduction to the Occupation-Based Music Curriculum

Occupations are what a person does to occupy their time throughout their life, which means that there are a variety of roles that one may have. As one grows and develops, roles and occupations that need to be fulfilled change. Since this program was designed for young children and older adults, the skills needed to perform the typical roles these age groups might have were considered during the development process. Aspects of the occupational therapy practice framework (OTPF) were kept in mind in order to ensure that the activities were occupation-based. The practice framework is a document that is used in all settings of occupational therapy practice, and provides much of the rationale for how and why therapists choose various evaluation and intervention strategies. It is also useful in determining whether desired outcomes for clients are met, or if changes need to be made to the intervention plan.

This program was designed so that occupational therapists would not be needed to lead the activities. However, using the framework ensured the creation of a curriculum that will provide benefits to both the elderly participants and younger children who attend the daycare. The framework has many terms that the general population may not know or use. To make it understandable for volunteers and facilitators at Gentog and other potential programs that want to implement these activities, a table of simpler terms is provided, which encompasses the skills this program will restore, maintain, or enhance, depending on the participant. The table also lists the overall approaches or strategies that this curriculum provides in order to reach desired outcomes. There is a short definition and symbol representing each term that will help the user know what each activity in the curriculum is focusing on. Additionally, there is a table with terms, definitions, and symbols identifying certain aspects of an activity that might be required or could be problematic for some group members. For example, some activities may be too loud or require too much movement for a participant. This will help in choosing what activity to do based on the group members present.

The beginning process of creating this program involved analyzing each age group separately, geriatric and pediatric, and noting the skills that might be required, and/or could be enhanced or maintained. As the list of skills grew, there were clear areas that could be combined and simplified, which helped determine the overall outcomes and benefits that the participants should experience. For more details on the specific process and breakdown of pediatric and geriatric factors, refer to Appendix B, C and D.

Once this step was complete, lesson plans were generated based on ideas from Gentog, the authors, their advisor, and other significant sources. Each lesson is designed to last approximately 20 minutes. These plans were analyzed thoroughly to ensure that each activity had occupation-based components and to determine any needed materials and requirements of participants or the space provided. This part of the process is also what helped in discovering potential warnings that a leader would want to know before starting the activity. The lyrics for all of the songs listed in each lesson plan are located after the last plan and will be page numbered, which will be listed next to each song title mentioned in the lesson plans.
### Lesson Objectives and Goals

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Activity Objective</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Cognitive</strong></td>
<td>This activity will increase or maintain thinking abilities of participants who are able to consistently be engaged.</td>
</tr>
<tr>
<td></td>
<td><strong>Memory</strong></td>
<td>Ability to remember words to songs and movements that correspond with songs, may require use of short-term and long-term memory.</td>
</tr>
<tr>
<td></td>
<td><strong>Sequencing</strong></td>
<td>Carrying out the activities presented in the appropriate order: timing movements or dance patterns to the words in songs.</td>
</tr>
<tr>
<td></td>
<td><strong>Emotional Expression</strong></td>
<td>Variety of emotions may be aroused: happiness when the activity is fun, frustration if it is challenging. The activity may also teach coping/emotional regulation skills. It is important that everyone feels comfortable expressing their feelings.</td>
</tr>
<tr>
<td></td>
<td><strong>Interpersonal</strong></td>
<td>Ability to interact with others in the group, possibly requiring turn-taking, acknowledgement of others, and maintaining an acceptable space between group members.</td>
</tr>
<tr>
<td></td>
<td><strong>Sensory</strong></td>
<td>This activity will increase or maintain ability to be aware and process various sensations and feelings from the environment.</td>
</tr>
<tr>
<td></td>
<td><strong>Sight</strong></td>
<td>Ability to see the group leader to follow activity is necessary and for safety within the group environment, where all participants will be moving around.</td>
</tr>
<tr>
<td></td>
<td><strong>Listen</strong></td>
<td>Requires the ability to hear the words to the songs and the tune of the music to follow along and be engaged in the activity.</td>
</tr>
<tr>
<td></td>
<td><strong>Touch</strong></td>
<td>Requires physical engagement with people (dance movements, partner activities) and objects (instruments, materials) through the use of touch.</td>
</tr>
<tr>
<td></td>
<td><strong>Environmental Engagement</strong></td>
<td>Requires perception of environment: locating sounds, seeing people and objects, using senses to engage actively and safely within the environment.</td>
</tr>
<tr>
<td>Motor</td>
<td>This activity will increase or maintain ability to have control over body movements, promote stability, healthy muscles, joints, ligaments, and increase circulation.</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>--------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Balance &amp; Body Awareness</td>
<td>Ability to be stable while standing, marching, dancing, or other movements, without risk of falling, and knowing where body is in space in comparison to objects and other group members.</td>
<td></td>
</tr>
<tr>
<td>Movement</td>
<td>Requires the use of muscle strength, endurance and joints to do big movements (e.g. marching in place) and/or small movements (e.g. drawing, using utensils, mime “Itsy Bitsy Spider”).</td>
<td></td>
</tr>
<tr>
<td>Midline</td>
<td>The ability to bring either an arm or leg across the body, such as crossing legs or bringing hand to opposite shoulder.</td>
<td></td>
</tr>
<tr>
<td>Coordination</td>
<td>Ability to appropriately and safely move body and/or parts of body, matching the timing of movements to songs and potentially using both sides of the body at the same time (e.g. clapping hands together).</td>
<td></td>
</tr>
<tr>
<td>Vocalization</td>
<td>Ability to produce sound and sing along with leader, other members, and music that is either played live or through music player.</td>
<td></td>
</tr>
</tbody>
</table>

**Approaches**

- **Skill Promotion**: The activity will enhance existing skills and provide opportunities to develop new skills.
- **Skill Retention**: The activity will help restore skills that have potentially been lost, and help maintain skills that are still present.

**Outcomes**

- **Quality of Life**: Through participating in the activity, satisfaction with life may increase along with hope, self-concept, health and functioning.
- **Occupational Performance**: By participating in the activity, group members are engaging or performing in a leisure occupation that can be used to increase or maintain a variety of skills.
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Activity Demand</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>🎤</td>
<td>Sound</td>
<td>This activity may produce a lot of excess noise.</td>
</tr>
<tr>
<td>⬤</td>
<td>Space</td>
<td>This activity requires space for participants to move and engage in the task.</td>
</tr>
<tr>
<td>✤ ✏</td>
<td>Materials</td>
<td>This activity requires physical materials in addition to the participants themselves.</td>
</tr>
<tr>
<td>⏳</td>
<td>Set-up/Clean-up</td>
<td>Extra time may be required to set up and clean up this activity.</td>
</tr>
</tbody>
</table>
Drum Your Heart Out

Objective:
To increase arousal level, body awareness, and positive interpersonal interactions.

Materials Needed:
• CD/Music player
• “Drums”

Song List:
• A Song for Grandma & Grandpa
• How Great Thou Art

Warm-up:
Grandma & Grandpa Song - During this song each child will go to an elder and shake hands.
Both, child and elder with then do a different stretch (reach to the ceiling, bend to the floor,
reach and lean to right/left, stretch arm across body, neck circles, etc). Between stretches the
children rotate and move around to each elder. Do this until all members have
interacted with each other at least once.

Activity:
The leader will have the freedom to get as creative as they want with this activity.
• Have participants sit in circle with their “drum.”
• Leader will beat simple rhythm on his/her “drum.”
• Participant seated to the left of the leader plays complimentary rhythm.
• Continue around the circle until all participants are beating a rhythm on their drums.
Possible patterns include: Call and Response (i.e. leader hits drum however many
times he/she wants, then asks the group to respond by hitting it the same number of
times), “SOS”, “Shave and Haircut or 2 bits

Closing:
Sing “How Great Thou Art” to calm everyone and have each child make parting
comment with each elder, rotating around similar to the warm-up activity.
Calming the Mind and Body

Objective:
To relieve stress, increase concentration, body awareness, coordination, flexibility, and thinking skills by demonstrating specific body positions and imitating what is seen.

Materials Needed:
- Small chairs for the children
- Chairs for adults (or wheelchairs with brakes locked may be used)
- *Note: chairs must be stable, no wheels*

Song List:
- A Song for Grandma & Grandpa
- Playing By Heart, (Yanni)
- First Touch, (Yanni)
- Before I Go, (Yanni)
- The More We Get Together
- This Land is Your Land

Warm-up:
Grandma & Grandpa Song - During this song each child will go to an elder and shake hands. Both, child and elder with then do a different stretch (reach to the ceiling, bend to the floor, reach and lean to right/left, stretch arm across body, neck circles, etc). Between stretches the children rotate and move around to each elder. Do this until all members have interacted with each other at least once.

= Grandparent (Older Adult)
= Child
**Activity:**
Chair yoga- During this activity, have “Yanni” songs playing in the background, such as “Playing by Heart,” “First Touch”, and “Before I Go.” Follow along to the movements pictured below, holding each pose for 10-15 seconds on each side. The leader will demonstrate poses, determine when to transition to next pose and close yoga activity session.

<table>
<thead>
<tr>
<th>Pose</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forward Bend</td>
<td>Breathe in and out while bending forward, let arms and head hang over knees and relax into the position for a few seconds while breathing normally. Then breathe in slowly while sitting up into beginning position.</td>
</tr>
<tr>
<td>Spinal Twist</td>
<td>Face forward, place right hand on outside of left knee and left arm over back of chair, all while breathing in and out and turn head as well toward the right. Hold that position for a few seconds while breathing normally and pushing against left knee. Switch sides.</td>
</tr>
<tr>
<td>Side Stretch</td>
<td>While sitting facing forward and breathing in, raise arms out to sides, then breathe out while bending to the right and reaching to the floor with right hand and the ceiling with the left hand. Breathe in while coming back to starting position and repeat on other side.</td>
</tr>
<tr>
<td>Knee squeeze</td>
<td>Breathe in, put both hands around front of right knee and bring towards chest and lower head towards knee while holding the breath in for a few seconds and release slowly while breathing out. Repeat on other leg.</td>
</tr>
</tbody>
</table>
**Pose**

**Leg lifts**

While holding the side of your chair for balance, breathe in as you lift your right leg straight out and flex your foot. Hold for a few seconds, then breathe out as you lower your leg down. Repeat with left leg.

**Sun Pose**

As you bring arms up over your head, breathe in, look up and stretch. Breathe out while bringing arms down and bending forward between legs and try to touch the floor.

**Bottom Lift**

Start seated upright in chair, inhale slowly. As you exhale, slowly lean forward release your bottom off the chair and hold in a balanced position for a few seconds before returning to the seated position. May repeat transition multiple times.

**Dog Pose**

Stand in front of chair facing chair. Bend forward and place both hands on seat of chair. Slowly step feet back from chair, and extend elbows and knees, lifting bottom into the air.

**Knee Bend Pose**

Stand behind the chair with feet shoulder width apart with both hands on back of chair for support. Slowly lower bottom, bending knees, and hold position for a few seconds before slowly rising to standing position.
**Pose**: Hamstring Lift Pose

**Description**: Stand behind the chair with feet shoulder width apart with both hands on back of chair for support. Slowly, lift one leg with knee straight, directly behind you. Hold position for a few seconds.

**Closing:**
Sing “The More We Get Together” and “This Land is Your Land” incorporate hand gestures to lyrics of song as the leader sees fit and have each child make parting comment with each elder, rotating around similar to the warm-up activity.
**Name That Tune**

**Objective:**
To stimulate thinking processes, including short and long term memory, provide social interaction opportunities, and increase alertness.

**Materials:**
- CD player (or any live instrument),
- Fun or special object if playing “Hot Potato”

**Song List:**
- A Song for Grandma & Grandpa
- Amazing Grace

**Warm-up:**
Grandma & Grandpa Song - During this song each child will go to an elder and shake hands. Both, child and elder with then do a different stretch (reach to the ceiling, bend to the floor, reach and lean to right/left, stretch arm across body, neck circles, etc). Between stretches the children rotate and move around to each elder. Do this until all members have interacted with each other at least once.

**Activity:**
Play a variety of recognizable tunes (either live or from CD) and see who can call out the name the quickest. Possible songs to include (refer to full song list):
- This Land is Your Land
- Star Spangled Banner
- Amazing Grace
- Joshua Fit the Battle
- America the Beautiful
• Itsy Bitsy Spider
• Bah Bah Black Sheep
• ABC’s
• Hush Little Baby

**Additional Activity (optional):**
Hot Potato- have participants pass around special object in circle until music stops.

**Closing:**
Sing “Amazing Grace” to help calm participants have each child make parting comment with each elder, rotating around similar to the warm-up activity.
Boogie on Down

Objective:
To increase flexibility, circulation, coordination, maintain motion in joints, and develop muscles for various functional motions. Also, activity can help stimulate thinking processes by increasing arousal, requiring visual and auditory sustained attention, and sequencing in order to act out correct movements.

Materials:
• CD player

Song List:
• A Song for Grandma & Grandpa
• Hokey Pokey
• Sharing Song

Warm-up:
Grandma & Grandpa Song - During this song each child will go to an elder and shake hands. Both, child and elder with then do a different stretch (reach to the ceiling, bend to the floor, reach and lean to right/left, stretch arm across body, neck circles, etc). Between stretches the children rotate and move around to each elder. Do this until all members have interacted with each other at least once.

Activity:
Leader should demonstrate each movement of dances for group members to ensure that each member will know what to do.

1. ROM (Range of Motion) Dance- “Arms up,” “arms behind neck,” “behind back” (lower back), “stretch arms out to side,” “hug yourself,” “arms down,” “touch shoulder,” (bringing hands up, right hand touching right shoulder, left
touching left) “arms down,” “flex elbows” (bring forearms up parallel to floor, perpendicular to upper arm), “thumbs up” (move hand at wrist toward ceiling with fingers straight and thumb pointing up), “pinks down” (same as previous, moving hand down instead of up), “open gate” (hold fingers straight out away from body, bend wrist so that palms are facing away from body), “shut gate” (same as previous but bending wrist inwards so palms face body), “palm up,” “palm down,” “open and close fist,” “touch thumb to each finger.”

*May want to repeat this “dance”, possibly after Hokey Pokey, to ensure there is time to get through both.

2. Hokey Pokey

**Closing:**

Sing the “Sharing Song” (Jack Johnson) and have each child make parting comment with each elder, rotating around similar to the warm-up activity.
Make Your Own Song

Objective:
To provide opportunities to use thinking skills of organizing, planning, and expressing emotions in creative ways. It also may help group members learn more about each other, enhance social interaction skills and develop or maintain self-esteem.

Materials Needed:
• CD player
• Paper
• Writing utensils

Song List:
• Grandma & Grandpa Song
• Happy Trails
• Head, Shoulders, Knees, and Toes
• Star Spangled Banner

Warm-up:
Grandma & Grandpa Song - During this song each child will go to an elder and shake hands. Both, child and elder with then do a different stretch (reach to the ceiling, bend to the floor, reach and lean to right/left, stretch arm across body, neck circles, etc). Between stretches the children rotate and move around to each elder. Do this until all members have interacted with each other at least once.

Activity:
Provide a list of lyrics to popular song to each group member with parts missing or with prompts of what could be used instead of original lyrics. Then have each person share and/or sing their version of the song if they are comfortable doing that. This is one potential song with personalized lyrics that can be created by participants, sung to
the “Happy Trails” tune from the Roy Rogers Show:
• Some trails are (emotion besides “happy”) ones,
• Others are (favorite color).
• It’s the way you (favorite activity and special person) that counts,
• Here’s a (emotion) one for (special person).
• Happy trails to you,
• Until we meet again.
• Happy trails to you,
• Keep smiling’ until then.
• Who cares about the (something that is scary or stressful) when we're together?
• Just sing a song, and bring the (something that makes you happy).
• Happy trails to you,
• ‘Til we meet again.

This activity can be done with a variety of different songs, simply by choosing aspects to remove and replace with other ideas from the group.

**Closing:**
Sing “Head, Shoulders, Knees, and Toes” and “Star Spangled Banner” and have each child make parting comment with each elder, rotating around similar to the warm-up activity.
Make Your Own Instrument

Objective:
To provide an opportunity to show creativity, develop or maintain fine motor (small muscles in hand) skills by decorating, folding and putting small objects inside of a relatively small opening, and use thinking skills of planning and sequencing.

Materials Needed:
• Paper plates
• Writing utensils (or anything that could be used to decorate paper plates)
• Stapler
• Staples
• Rattling material (beans, dried pasta, rice, etc. - using different materials will produce varying sounds)

Song List:
• Grandma & Grandpa Song
• Go In and Out of the Window
• Swing Down Sweet Chariot

Warm-up:
Grandma & Grandpa Song - During this song each child will go to an elder and shake hands. Both, child and elder with then do a different stretch (reach to the ceiling, bend to the floor, reach and lean to right/left, stretch arm across body, neck circles, etc). Between stretches the children rotate and move around to each elder. Do this until all members have interacted with each other at least once.

= Grandparent (Older Adult)
= Child
**Activity:**

Paper Plate Maracas

1. Each participant gets one paper plate.
2. Decorate the convex side of the paper plate as desired. May want to have markers, crayons, colored pencils, glitter glue, etc. for participants to use to decorate the plate.
3. Fold each plate in half and staple the two sides together so that approx. \( \frac{3}{4} \) of the plate is sealed, leaving a wide enough “mouth” to put beans or dried pasta inside of the folded plate.
4. Staple it enough to ensure material does not fall out when shaking the instrument.

**Closing:**

Sing “Go In and Out of the Window” incorporating movements to the lyrics of the song (see lyrics for more details), sing “Swing Down Sweet Chariot” and have each child make parting comment with each elder, rotating around similar to the warm-up activity.
Making Music

Objective:
To provide opportunities for engaging in a variety of movements (big and small), developing rhythm, displaying creativity, and interacting with peers to create sounds that can produce music.

Materials Needed:
• Maracas made from previous session (#6) or other instruments that make noise when shaking them.
• CD player

Song List:
• Grandma & Grandpa Song
• Twinkle Twinkle Little Star
• Row Your Boat
• Itsy Bitsy Spider
• America the Beautiful

Warm-up:
Grandma & Grandpa Song - During this song each child will go to an elder and shake hands. Both, child and elder with then do a different stretch (reach to the ceiling, bend to the floor, reach and lean to right/left, stretch arm across body, neck circles, etc). Between stretches the children rotate and move around to each elder. Do this until all members have interacted with each other at least once.

= Grandparent (Older Adult)
= Child

Activity:
This activity can be changed and adapted in many ways, and can be up to the leader as to how participants play their very own maracas. Some suggestions include:
• Move in different ways to the changing maraca sounds
• Reach for the ceiling when shaking at a fast pace and get down really low when shaking at a slow pace
• Stand in one position, instead of moving around
• Hop or jump while moving and shaking
• Have group sit in circle with one member starting a beat or rhythm of their choosing, and let the next person either mimic or come up with their own to compliment (if they choose to do this, try to have all members continue with their own pattern until every person is shaking the maraca)
• Play a simple song, such as “Twinkle Twinkle Little Star” or “Row Row Row Your Boat” and have group mimic tune of the song(s)

Closing:
Sing “Itsy Bitsy Spider” with appropriate hand movements and gestures (using fingers to imitate spider crawling up spout and hands for rain and sun) and “America the Beautiful” as a calming final song before or while each child makes parting comment to each elder, in similar fashion of warm-up activity.
**Dancing with Crayons**

**Objective:**
To increase awareness to sensations, including sounds and touch, while using fine motor skills, to engage with the external environment. This activity will also facilitate an opportunity for both same age and different age peer interactions and overall interpersonal relationship development.

**Materials Needed:**
- Large paper/cardstock
- Paint/markers/crayons/etc...

**Song List:**
- A Song for Grandma & Grandpa
- Symphony 9 in D Minor Op. 125, (Beethoven)
- Or a song of your choosing that includes varying rhythms, tempos and tones
- Joshua Fit the Battle

**Warm-up:**
Grandma & Grandpa Song - During this song each child will go to an elder and shake hands. Both, child and elder with then do a different stretch (reach to the ceiling, bend to the floor, reach and lean to right/left, stretch arm across body, neck circles, etc). Between stretches the children rotate and move around to each elder. Do this until all members have interacted with each other at least once.

**Activity:**
Set up the area providing table space for each participant to work at. Provide a variety of drawing mediums (markers, crayons, etc...) on the work space as well as a large piece of paper for each participant.
  - Instruct the participants to listen to the music being played a draw what the music
sounds like (fast, slow, loud, quiet, chaotic, calming, etc...).

• Participants can use multiple different drawing mediums, colors, etc during the session, changing tools whenever they feel based on the music.
• After the song has come to a close, or when the leader chooses, invite participants to share what they felt from the music, share what they drew and describe their artwork.
• Multiple songs can be played during the session if desired.

Closing:

Sing “Joshua Fit the Battle” and have each child make parting comments with each elder, rotating around similar to warm-up activity.
Musical Works of Art

Objective:
To relieve stress, foster opportunities for discussing and understanding emotions, provide sensory experiences to increase tolerance of touching a different texture, and enhance small muscle skills (i.e. isolating one finger, grip if holding brush).

Materials needed:
- Newspaper/scrap paper or butcher paper to cover painting surfaces
- Paint of any sort (enough for each participant to use approximately 3 different colors)
- Small containers to hold paint
- Paint brushes if not using fingers (or if participant doesn’t want to use finger)
- Plastic cups or jars for water to rinse brushes
- Paper towels / sponges for clean-up
- CD player

Song List:
- A Song for Grandma & Grandpa
- Bolero (Maurice Ravell)
- Cristofori’s Dream (David Lanz)
- Do-Re-Mi (Sound of Music)
- I’m Gonna Wash that Man Right Out of My Hair (South Pacific)

Warm-up:
Grandma & Grandpa Song - During this song each child will go to an elder and shake hands. Both, child and elder with then do a different stretch (reach to the ceiling, bend to the floor, reach and lean to right/left, stretch arm across body, neck circles, etc). Between stretches the children rotate and move around to each elder. Do this until all members have interacted with each other at least once.

= Grandparent (Older Adult)
= Child
Activity:
Painting either with finger paint or water colors (whatever is most convenient and easy to obtain for leader and program facilitators) while listening to classical music. Leader asks participants to paint a picture based on how they are feeling.

Closing:
Sing songs “Do-Re-Mi” (Sound of Music) and “I’m Gonna Wash that Man Right Out of My Hair” (South Pacific) and have each child make parting comment with each elder, rotating around similar to the warm-up activity.
Soda Bottle Band

Objective:
To facilitate opportunity for development and maintenance of sequencing skills, sound, and touch while addressing coordination and midline orientation. This activity addresses multiple sensations and motor processing skills simultaneously.

Materials needed:
• Empty “Sobe” bottles with caps filled with water to appropriate levels
• Wooden/metal drumming instruments (spoons, stick, handles, etc)

Song List:
• A Song for Grandma & Grandpa
• Oh, What a Beautiful Mornin’ (Oklahoma)
• You’re Never Fully Dressed without a Smile (Annie)
• Tomorrow (Annie)

Warm-up:
Grandma & Grandpa Song - During this song each child will go to an elder and shake hands. Both, child and elder with then do a different stretch (reach to the ceiling, bend to the floor, reach and lean to right/left, stretch arm across body, neck circles, etc). Between stretches the children rotate and move around to each elder. Do this until all members have interacted with each other at least once.

Activity:
Bottles should be filled with water to different levels, and capped which will create different pitched sounds when struck. Depending on the quantity of bottles and number of participants, participants can each have a single bottle with a different pitch.
or have multiple bottles.

For specific notes, fill bottles with the following amounts of water:

- \( F = 570 \text{ ml} \)
- \( G = 390 \text{ ml} \)
- \( A = 330 \text{ ml} \)
- \( C = 240 \text{ ml} \)
- \( D = 180 \text{ ml} \)

**Activities may include:**

- Creating a song as a group by hitting individual bottles in different orders as you move around the group.
- Call and response, one person creates a pattern on their bottle(s), and then the rest of the group replicates the pattern.
- Change the water level in the bottles at various times during the session and then discuss how it will change the pitch of the bottle when struck.
- Play a recorded song with a defined rhythm or response, and encourage participants to keep the beat with their instrument, or respond to the song when appropriate.

**Closing:**

Sing songs “Oh What a Beautiful Morning” (Oklahoma) and “You’re Never Fully dressed without a Smile” (Annie) and have each child make parting comment with each elder, rotating around similar to the warm-up activity.
Songs
Curriculum Song List

1. A Song for Grandma & Grandpa-Adapted for Gentog .............................. 30
2. A Song for Grandma & Grandpa-Original ........................................... 31
3. How Great Thou Art ................................................................. 32
4. Playing By Heart ................................................................. Not Included
5. First Touch ................................................................. Not Included
6. Before I Go ................................................................. Not Included
7. The More We Get Together .................................................... 33
8. This Land is Your Land ......................................................... 34
9. Amazing Grace ................................................................. 35
10. Hokey Pokey ................................................................. 36
11. Sharing Song ................................................................. 37
12. Happy Trails ................................................................. 38
13. Head, Shoulders, Knees, and Toes ........................................... 39
14. Star Spangled Banner ......................................................... 40
15. Go In and Out of the Window ................................................... 41
16. Swing Down Sweet Chariot ..................................................... 42
17. Row Your Boat ................................................................. 44
18. Twinkle Twinkle Little Star ....................................................... 45
19. Itsy Bitsy Spider ................................................................. 47
20. America the Beautiful ........................................................... 49
21. Symphony 9 in D Minor Op. 125 .............................................. Not Included
22. Joshua Fit the Battle ............................................................. 51
23. Bolero ................................................................. Not Included
24. Cristofori’s Dream ............................................................... Not Included
25. Do, Re, Mi ................................................................. 53
26. I’m Gonna Wash that Man Right Out of My Hair ....................................... 54
27. Oh, What a Beautiful Mornin’ ................................................................. 57
28. You’re Never Fully Dressed Without a Smile ......................................... 58
29. Tomorrow ............................................................................................... 61

Additional Songs that may be included for “Name that Tune”

• ABC ........................................................................................................... 62
• Hush Little Baby ....................................................................................... 63
• Bah Bah Black Sheep ................................................................................ 64
A Song for Grandma and Grandpa
by Johnny Prill (original)
Adapted for Gentog

Oh Grandmas, Grandpas, you know that we love you
We love all those little things that you say and do.
High-fives, and cuddles, we are friends, it’s true
Oh little children, we love you.

Singing, dancing, twirling, always lots of fun
Chasing after bubbles in the morning sun
Coloring together, our pictures sure are great
When it’s time to play with you, oh we just can’t wait

Oh Grandmas, Grandpas, you know that we love you
We love all those little things that you say and do.
High-fives, and cuddles, we are friends, it’s true
Oh little children, we love you.

We love to read you stories and share your lovely books
And when you smile at us, we love those little looks
Playing games together, we always love to cheer
Being with you children, melts away the years.

Oh Grandmas, Grandpas, you know that we love you
We love all those little things that you say and do.
High-fives, and cuddles, we are friends, it’s true
Oh little children, we love you.
The National Grandparents Day Song
A Song for Grandma and Grandpa
by Johnny Prill

Oh Grandma, Grandpa, you know that I love you
I love all those little things that you say and do
A walk through the park, a trip to the zoo
Oh Grandma, Grandpa I love you

Going to a ball game, fishing on the lake
Eating Grandma's cookies, boy they sure taste great
Going to the circus when it comes to town
Eating cotton candy and laughing at the clowns

Oh Grandma, Grandpa, you know that I love you
I love all those little things that you say and do
A hug and a kiss, a ride home from school
Oh Grandma, Grandpa I love you

Spending time together, talking on the phone
Happy birthday presents, chocolate ice cream cones
Photographs and memories, picnics and parades
Saying that you love me in so many ways

Oh Grandma, Grandpa, you know that I love you
I love all those little things that you say and do
The stories you tell, things I never knew
Oh Grandma, Grandpa I love you
How Great Thou Art

O Lord my God, When I in awesome wonder,
Consider all the worlds Thy Hands have made;
I see the stars, I hear the rolling thunder,
Thy power throughout the universe displayed.

Then sings my soul, My Saviour God, to Thee,
How great Thou art, How great Thou art.
Then sings my soul, My Saviour God, to Thee,
How great Thou art, How great Thou art!

When through the woods, and forest glades I wander,
And hear the birds sing sweetly in the trees.
When I look down, from lofty mountain grandeur
And see the brook, and feel the gentle breeze.

Then sings my soul, My Saviour God, to Thee,
How great Thou art, How great Thou art.
Then sings my soul, My Saviour God, to Thee,
How great Thou art, How great Thou art!

And when I think, that God, His Son not sparing;
Sent Him to die, I scarce can take it in;
That on the Cross, my burden gladly bearing,
He bled and died to take away my sin.

Then sings my soul, My Saviour God, to Thee,
How great Thou art, How great Thou art.
Then sings my soul, My Saviour God, to Thee,
How great Thou art, How great Thou art!

When Christ shall come, with shout of acclamation,
And take me home, what joy shall fill my heart.
Then I shall bow, in humble adoration,
And then proclaim: "My God, how great Thou art!"

Then sings my soul, My Saviour God, to Thee,
How great Thou art, How great Thou art.
Then sings my soul, My Saviour God, to Thee,
How great Thou art, How great Thou art!
The More We Get Together
Tune by Marx Augustin

The more we get together
Together, together
The more we get together
The happier we'll be
Cause your friends are my friends
And my friends are your friends
The more we get together
The happier we'll be

The more we play together
Together, together
The more we play together
The happier we'll be
Cause your friends are my friends
And my friends are your friends
The more we play together
The happier we'll be

The more we dance together
Together, together
The more we dance together
The happier we'll be
Cause your friends are my friends
And my friends are your friends
The more we dance together
The happier we'll be

The more we get together
Together, together
The more we get together
The happier we'll be
Cause your friends are my friends
And my friends are your friends
The more we get together
The happier we'll be
The more we get together
The hap-pi-er we'll be
This Land is Your Land
By Woody Guthrie

(Chorus)
This land is your land, this land is my land
From California, to the New York Island
From the redwood forest, to the gulf stream waters
This land was made for you and me

As I was walking a ribbon of highway
I saw above me an endless skyway
I saw below me a golden valley
This land was made for you and me

Chorus

I've roamed and rambled and I've followed my footsteps
To the sparkling sands of her diamond deserts
And all around me a voice was sounding
This land was made for you and me

Chorus

The sun comes shining as I was strolling
The wheat fields waving and the dust clouds rolling
The fog was lifting a voice come chanting
This land was made for you and me

Chorus

As I was walkin' - I saw a sign there
And that sign said - no tress passin'
But on the other side .... it didn't say nothin!
Now that side was made for you and me!

Chorus

In the squares of the city - In the shadow of the steeple
Near the relief office - I see my people
And some are grumblin' and some are wonderin'
If this land's still made for you and me.

Chorus (2x)
Amazing Grace
By John Newton

Amazing Grace, how sweet the sound,
That saved a wretch like me....
I once was lost but now am found,
Was blind, but now, I see.
T'was Grace that taught...
my heart to fear.
And Grace, my fears relieved.
How precious did that Grace appear...
the hour I first believed.
Through many dangers, toils and snares...
we have already come.
T'was Grace that brought us safe thus far...
and Grace will lead us home.
The Lord has promised good to me...
His word my hope secures.
He will my shield and portion be...
as long as life endures.
When we've been here ten thousand years...
bright shining as the sun.
We've no less days to sing God's praise...
then when we've first begun.
Amazing Grace, how sweet the sound,
That saved a wretch like me....
I once was lost but now am found,
Was blind, but now, I see.
Hokey, Pokey
By Roland Lawrence LaPrise

You put your right hand in,
You put your right hand out,
You put your right hand in,
And you shake it all about,
You do the hokey pokey
and you turn yourself around
That what it's all about.

2) left hand

3) right foot

4) left foot

5) head

6) whole self
The Sharing Song
by Jack Johnson

It's always more fun To share with everyone
It's always more fun To share with everyone

If you have two
Give one to your friend
If you have three
Give one to your friend and me

It's always more fun To share with everyone
It's always more fun To share with everyone

If you've got one
Here is something you can learn
  You can still share
    Just by taking turns
  If you've got a ball
    Bounce it to the gang
  If there is a new kid
    Invite him out to hang
If you've got one sandwich
  Cut that thing in half
If you know a secret joke
  Tell it and share a laugh
If you've got two drumsticks
  Give one to your friend
Make one beautiful rhythm
Share a beat that never ends
And if you're feeling lonely
Share time with your mom
Share some milk and cookies
And sing the sharing song

It's always more fun To share with everyone
It's always more fun To share with everyone
**Happy Trails**  
*Lyrics by Dale Evans*  
*Sung by Roy Rogers and Randy Travis*

Some trails are happy ones  
Others Are blue  
It's the way you ride that trail that counts  
Is a happy one for you.

Happy trails to you  
Until we meet again  
Happy trails to you  
Keep smiling until then

Who cares about the clouds if we're together  
Just sing a song and bring the sunny weather  
Happy trails to you  
'Til we meet again

Who cares about the clouds if we're together  
Just sing a song and bring on the sunny weather  
Happy trails to you  
'Til we meet again

Who cares about the clouds when we're together  
Just sing a song and bring on the sunny weather  
Happy trails to you  
'Til we meet again...
Head, Shoulders, Knees and Toes
Writer Unknown

Head, shoulders, knees and toes,
   Knees and toes.
Head, shoulders, knees and toes,
   Knees and toes.
And eyes, and ears, and mouth,
   And nose.
Head, shoulders, knees and toes,
   Knees and toes.

Place both hands on parts of body as they are mentioned. On second time speed up, and get faster with each verse. 'Til we meet again...

Longer Version:

Head and shoulders knees and toes
   Knees and toes
Head and shoulders knees and toes
   Knees and toes
   Ad eyes and ears
   And mouth and nose
Head and shoulders knees and toes
   Knees and toes

Feet and tummies arms and chins
   Arms and chins
Feet and tummies arms and chins
   Arms and chins
   And eyes and ears
   And mouth and shins
Feet and tummies arms and chins
   Arms and chins

Hands and fingers legs and lips
   Legs and lips
Hands and fingers legs and lips
   Legs and lips
   And eyes and ears
   And mouth and hips
Hands and fingers legs and lips
   Legs and lips
Star Spangled Banner
By Francis Scott Key

Oh, say can you see by the dawn's early light
What so proudly we hailed at the twilight's last gleaming?
Whose broad stripes and bright stars thru the perilous fight,
O'er the ramparts we watched were so gallantly streaming?
    And the rocket's red glare, the bombs bursting in air,
    Gave proof through the night that our flag was still there.
Oh, say does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

On the shore, dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
    As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected now shines in the stream:
    'Tis the star-spangled banner! Oh long may it wave
O'er the land of the free and the home of the brave!

And where is that band who so vauntingly swore
That the havoc of war and the battle's confusion,
A home and a country should leave us no more!
Their blood has washed out their foul footsteps' pollution.
    No refuge could save the hireling and slave
From the terror of flight, or the gloom of the grave:
And the star-spangled banner in triumph doth wave
O'er the land of the free and the home of the brave!

Oh! thus be it ever, when freemen shall stand
Between their loved home and the war's desolation!
Blest with victory and peace, may the heav'n rescued land
Praise the Power that hath made and preserved us a nation.
    Then conquer we must, when our cause it is just,
And this be our motto: "In God is our trust."
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave!
Go In and Out of the Window
Writer Unknown

Go in and out the window
Go in and out the window
Go in and out the window
As we have done before.

Go in and out the window
Go in and out the window
Go in and out the window
As we have done before.

Go up and down the staircase
Go up and down the staircase
Go up and down the staircase
As we have done before.

Go round and round the village
Go round and round the village
Go round and round the village
As we have done before

Stand and face your partner
Stand and face your partner
Stand and face your partner
As we have done before.

Go in and out the window
Go in and out the window
Go in and out the window
As we have done before.
Swing Down Sweet Chariot
Sung by Elvis Presley
Written by Marty Matthews

Why don't you swing down sweet chariot
   Stop and let me ride
   Swing down chariot
   Stop and let me ride
   Rock me lord, rock me lord
       Calm and easy
Well I've got a home on the other side

Well, well, well, well, well, well

Ezekial went down in the middle of a field
He saw an angel workin' on a chariot wheel
Wasn't so particular 'bout the chariot wheel
    Just wanted to see how a chariot feel

Why don't you swing down sweet chariot
   Stop and let me ride
   Swing down chariot
   Stop and let me ride
   Rock me lord, rock me lord
       Calm and easy
Well I've got a home on the other side

Well, well, well Ezekial went down and he got on board
    Chariot went a bumpin' on down the road
Zeke wasn't so particular 'bout the bumpin' of the road
    Just wanted to lay down his heavy load

Why don't you swing down sweet chariot
Stop and let me ride
Swing down chariot
Stop and let me ride
Rock me lord, rock me lord
Calm and easy
Well I've got a home on the other side

Well I got a father in the promised land
Ain't no more stoppin' till I shake his hand
Rock me lord, rock me lord
Calm and easy
I've got a home on the other side

Why don't you swing down sweet chariot
Stop and let me ride
Swing down chariot
Stop and let me ride
Rock me lord, rock me lord
Calm and easy
Well I've got a home on the other side
Row Row Row Your Boat
Writer Unknown

Row, row, row your boat,
Gently down the stream.
Merrily, merrily, merrily, merrily,
Life is but a dream.
May repeat 2-3 times, as desired.
Twinkle Twinkle Little Star
Poem by Ann and Jane Taylor

Guitar chords:

\[
\begin{align*}
&\text{C} \quad \text{F} \quad \text{C} \\
&\text{Twinkle, twinkle little star.} \\
&\text{G7} \quad \text{C} \quad \text{G} \quad \text{C} \\
&\text{How I wonder what you are.} \\
&\text{C} \quad \text{F} \quad \text{C} \quad \text{G} \\
&\text{Up above the world so high,} \\
&\text{C} \quad \text{F} \quad \text{C} \quad \text{G} \\
&\text{Like a diamond in the sky.} \\
&\text{C} \quad \text{F} \quad \text{C} \\
&\text{Twinkle, twinkle little star.} \\
&\text{G7} \quad \text{C} \quad \text{G} \quad \text{C} \\
&\text{How I wonder what you are.} \\
\end{align*}
\]

Twinkle, twinkle, little star,  
How I wonder what you are.  
Up above the world so high,  
Like a diamond in the sky.  
Twinkle, twinkle, little star.  
How I wonder what you are.

Additional Lyrics:

When the blazing sun is gone,  
When he nothing shines upon,  
Then you show your little light,  
Twinkle, twinkle, all the night.

Then the traveller in the dark,  
Thanks you for your tiny spark,  
He could not see which way to go,  
If you did not twinkle so.

In the dark blue sky you keep,  
And often through my curtains peep,  
For you never shut your eye,  
'Till the sun is in the sky.
As your bright and tiny spark,
Lights the traveller in the dark.
Though I know not what you are,
Twinkle, twinkle, little star.

Twinkle, twinkle, little star.
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.

Twinkle, twinkle, little star.
How I wonder what you are.
How I wonder what you are.
Itsy Bitsy Spider
Writer Unknown

The itsy bitsy (or eensy weensy) spider
Climbed up the waterspout
Down came the rain
And washed the spider out
Out came the sun
And dried up all the rain
And the itsy bitsy spider
Climbed up the spout again

Additional optional lyrics if time allows:

The itsy bitsy spider
Climbed up the kitchen wall
Swoosh! went the fan
And made the spider fall
Off went the fan
No longer did it blow
So the itsy bitsy spider
Back up the wall did go

The itsy bitsy spider
Climbed up the yellow pail
In came a mouse
And flicked her with his tail
Down fell the spider
The mouse ran out the door
Then the itsy bitsy spider
Climbed up the pail once more

The itsy bitsy spider
Climbed up the rocking chair
Up jumped a cat
And knocked her in the air
Down plopped the cat
And when he was asleep
The itsy bitsy spider
Back up the chair did creep

The itsy bitsy spider
Climbed up the maple tree
She slipped on some dew
And landed next to me
    Out came the sun
And when the tree was dry
The itsy bitsy spider
Gave it one more try

The itsy bitsy spider
Climbed up without a stop
She spun a silky web
Right at the very top
She wove and she spun
And when her web was done
The itsy bitsy spider
    Rested in the sun
America the Beautiful  
Lyrics by Katharine Lee Bates  
Melody by Samuel Ward  

O beautiful for spacious skies,  
For amber waves of grain,  
For purple mountain majesties  
Above the fruited plain!  
America! America!  
God shed his grace on thee  
And crown thy good with brotherhood  
From sea to shining sea!  

O beautiful for pilgrim feet  
Whose stern impassioned stress  
A thoroughfare of freedom beat  
Across the wilderness!  
America! America!  
God mend thine every flaw,  
Confirm thy soul in self-control,  
Thy liberty in law!  

O beautiful for heroes proved  
In liberating strife.  
Who more than self their country loved  
And mercy more than life!  
America! America!  
May God thy gold refine  
Till all success be nobleness  
And every gain divine!  

O beautiful for patriot dream  
That sees beyond the years  
Thine alabaster cities gleam  
Undimmed by human tears!  
America! America!  
God shed his grace on thee  
And crown thy good with brotherhood  
From sea to shining sea!  

O beautiful for halcyon skies,  
For amber waves of grain,  
For purple mountain majesties
Above the enameled plain!
America! America!
God shed his grace on thee
Till souls wax fair as earth and air
And music-hearted sea!

O beautiful for pilgrims feet,
Whose stem impassioned stress
A thoroughfare for freedom beat
Across the wilderness!
America! America!
God shed his grace on thee
Till paths be wrought through
wilds of thought
By pilgrim foot and knee!

O beautiful for glory-tale
Of liberating strife
When once and twice,
for man's avail
Men lavished precious life!
America! America!
God shed his grace on thee
Till selfish gain no longer stain
The banner of the free!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
America! America!
God shed his grace on thee
Till nobler men keep once again
Thy whiter jubilee!
Joshua Fit the Battle
By Elvis Presley

Joshua fit the battle of Jericho
Jericho Jericho
Joshua fit the battle of Jericho
And the walls come tumbling down

God knows that
Joshua fit the battle of Jericho
Jericho Jericho
Joshua fit the battle of Jericho
And the walls come tumbling down

Good morning sister Mary
Good morning brother John
Well I wanna stop and talk with you
Wanna tell you how I come along

I know you've heard about Joshua
He was the son of Nun
He never stopped his work until
Until the work was done

God knows that
Joshua fit the battle of Jericho
Jericho Jericho
Joshua fit the battle of Jericho
And the walls come tumbling down

You may talk about your men of Gideon
You may brag about your men of Saul
There's none like good old Joshua
At the battle of Jericho

Up to the walls of Jericho
He marched with spear in hand
Go blow them ram horns, Joshua cried
'Cause the battle is in my hands

God knows that
Joshua fit the battle of Jericho
Jericho Jericho
Joshua fit the battle of Jericho
And the walls come tumbling down

You may talk about your men of Gideon
You may brag about your king of Saul
There none like Joshua
At the battle of Jericho

They tell me, great God that Joshua's spear
Was well nigh twelve feet long
And upon his hip was a double edged sword
And his mouth was a gospel horn

Yet bold and brave he stood
Salvation in his hand
Go blow them ram horns Joshua cried
'Cause the devil can't do you no harm

Joshua fit the battle of Jericho
Jericho Jericho
Joshua fit the battle of Jericho
And the walls come tumbling down

Up to the walls of Jericho
He marched with spear in hand
Go blow them ram horns, Joshua cried
'Cause the battle is in my hands

Then the lamb ram sheep horns began to blow
The trumpets began to sound
Old Joshua shouted glory
And the walls came tumblin' down

God knows that
Joshua fit the battle of Jericho
Jericho Jericho
Joshua fit the battle of Jericho
And the walls come tumbling down

Down, down, down, down, down
Tumblin' down
Do, Re Mi
By Rodgers and Hammerstein
Sung by Julie Andrews

Doe, a deer, a female deer.
Ray, a drop of golden sun.
Me, a name I call myself.
Far, a long, long way to run.
Sew, a needle pulling thread,
La, a note to follow so,
Tea, a drink with jam and bread!
That will bring us back to do oh-oh-oh!
Do, re, mi, fa, so, la, ti, do
Do, si, la, so, fa, mi, re,
Do-mi-mi-so-so-re-fa-fa-la-ti-ti
Do-mi-mi-so-so-re-fa-fa-la-ti-ti
When you know the notes to sing
You can sing most anything

Doe, a deer, a female deer.
Ray, a drop of golden sun.
Me, a name I call myself.
Far, a long, long way to run.
Sew, a needle pulling thread,
La, a note to follow sew,
Tea, a drink with jam and bread!
That will bring us back to do oh-oh-oh!
Do, re, mi, fa, so, la, ti, do
So, do, la, fa...
Ti, doooooo...
So, do!
I'm Gonna Wash that Man Right Out of My Hair
By Rodgers and Hammerstein
Sung by Nellie Forbush

Nellie:
I'm gonna wash that man right outa my hair,  
I'm gonna wash that man right outa my hair,  
I'm gonna wash that man right outa my hair,  
And send him on his way.

I'm gonna wave that man right outa my arms,

Nellie and Girls:
I'm gonna wave that man right outa my arms,  
I'm gonna wave that man right outa my arms,  
And send him on his way.

Don't try to patch it up

Girls:
Tear it up, tear it up!

Nellie:
Wash him out, dry him out,

Girls:
Push him out, fly him out,

Nellie:
Cancel him and let him go!

Girls:
Yea, sister!

Nellie:
I'm gonna wash that man right outa my hair,  
I'm gonna wash that man right outa my hair,  
I'm gonna wash that man right outa my hair,  
And send him on his way.

If a man don't understand you,  
If you fly on separate beams,  
Waste no time, make a change,  
Ride that man right off your range.  
Rub him out of the roll call  
And drum him out of your dreams.
Girls:
Oho! If you laugh at different comics,
If you root for different teams,
Waste no time, weep no more,
Show him what the door is for.
Rub him out of the roll call
And drum him out of your dreams.

Nellie:
You can't light a fire when the woods are wet,

Girls:
No!

Nellie:
You can't make a butterfly strong,

Girls:
Hmm, hmm!

Nellie:
You can't fix an egg when it ain't quite good,

Girls:
And you can't fix a man when he's wrong!

Nellie:
You can't put back a petal when it falls from a flower,
Or sweeten up a fellow when he starts turnin' sour

Girls:
Oh no! Oh no!

Nellie and Girls:
If his eyes get dull and fishy,
When you look for glints and gleams,
Waste no time,
Make a switch,
Drop him in the nearest ditch!
Rub him out of the roll call,
And drum him out of your dreams
Oho! Oho!

Nellie:
I went to wash that man right outa my hair,
I went to wash that man right outa my hair,
I went to wash that man right outa my hair,
   And sent him on his way.

Girls:
She went to wash that man right outa my hair,
She went to wash that man right outa my hair,
She went to wash that man right outa my hair,

Nellie and Girls:
   And send him on his way!
Oh What a Beautiful Morning
By Rodgers and Hammerstein
Sung by Curly Mclain

There's a bright golden haze on the meadow,
There's a bright golden haze on the meadow,
   The corn is as high as an elephant's eye,
An' it looks like its climbin' clear up to the sky.

Chorus:
Oh what a beautiful morning,
Oh what a beautiful day,
I've got a wonderful feeling,
Everything's going my way.

Repeat chorus

All the cattle are standing like statues,
All the cattle are standing like statues,
They don't turn their heads as they see me ride by.
But a little brown maverick is winking her eye.

Repeat chorus

All the sounds of the earth are like music,
All the sounds of the earth are like music,
The breeze is so busy it don't miss a tree,
And an ol' Weepin' Willer is laughin' at me.

Repeat chorus
You’re Never Fully Dressed Without a Smile
By Charles Strouse and Martin Charnin

HEALY
(spoken) This is Bert Healy saying ...
(singing now) Hey, hobo man
Hey, Dapper Dan
You've both got your style
But Brother,
You're never fully dressed
Without a smile!

Your clothes may be Beau Brummelly
They stand out a mile --
But Brother,
You're never fully dressed
Without a smile!

Who cares what they're wearing
From Main Street,
to Saville Row,
It's what you wear from ear to ear
And not from head to toe
(That matters)

So, Senator,
So, Janitor,
So long for a while
Remember,
You're never fully dressed
Without a smile!

BOYLAN SISTER

Ready or not, here he goes
Listen to Bert
Tap his smilin' toes

HEALY

(speaking)
Ah, the lovely Boylan Sisters

BOYLAN SISTERS

Doo doodle-oo doo
Doo doodle-oo doo
Doo doo doo doo
do doo doo doo
do doo doo doo
do doo doo doo
do doo doo doo
do doo doo doo

Your clothes may be Beau Brummelly
They stand out a mile
But, brother
You're never fully dressed
You're never dressed
Without an

CONNIE BOYLAN

S-

BONNIE BOYLAN

M-

RONNIE BOYLAN

I-

CONNIE BOYLAN

L-

ALL THREE
E.
Smile darn ya smile.

ALL

That matters
So Senator
So Janitor
So long for a while
The sun'll come out
   Tomorrow
Bet your bottom dollar
That tomorrow
There'll be sun!

Just thinkin' about
   Tomorrow
Clears away the cobwebs,
   And the sorrow
'Til there's none!

When I'm stuck a day
   That's gray,
   And lonely,
I just stick out my chin
   And Grin,
   And Say,
   Oh!

The sun'll come out
   Tomorrow
So ya gotta hang on
   'Til tomorrow
Come what may
Tomorrow! Tomorrow!
I love ya Tomorrow!
You're always
   A day
   A way!
Alphabet Song
Writer unknown

With guitar chords:

A           D    A  
A B C D E F G  

D   A   E         A  
H I J K L M N O P  

A     D A    E  
Q R S T U V  

A D A E 
W X Y and Z  

A           D    A  
Now I know my A-B-Cs.  

D   A   E         A  
Next time won’t you sing with me.  

A-b-c-d-e-f-g-h-i-j-k-l-m-n-o-p-q-r-s-t-u-v-w-x-y-and-z  

Now I know my ABC's  

Next time won't you sing with me?
Hush Little Baby
Writer unknown
Sung by Nina Simone

Hush, little baby, don't say a word.
Papa's gonna buy you a mockingbird

And if that mockingbird won't sing,
Papa's gonna buy you a diamond ring

And if that diamond ring turns brass,
Papa's gonna buy you a looking glass

And if that looking glass gets broke,
Papa's gonna buy you a billy goat

And if that billy goat won't pull,
Papa's gonna buy you a cart and bull

And if that cart and bull turn over,
Papa's gonna buy you a dog named Rover

And if that dog named Rover won't bark
Papa's gonna buy you a horse and cart

And if that horse and cart fall down,
You'll still be the sweetest little baby in town.
Bah Bah Black Sheep
Writer unknown

Baa, baa, black sheep,
Have you any wool?
Yes, sir, yes, sir,
Three bags full;
One for the master,
And one for the dame,
And one for the little boy
Who lives down the lane
Resources
Subject: Community Music Program

Dear Tigard Community,

We are students in the School of Occupational Therapy at Pacific University. As part of our education, we are working on a project with an organization called Gentog, which is based in the Tigard, Oregon community. It provides day care services for both young children and older adults. Gentog and Pacific University are collaborating to expand and enhance Gentog’s intergenerational day care program. The current project that Pacific University students are developing is an interactive music-based program that can be implemented simultaneously to both age groups that Gentog serves.

Music has many beneficial qualities, such as creating ways to connect with others, express emotions, increase activity levels, and improve mood. The goal of this program is to incorporate music-based activities at Gentog, that will facilitate interaction between children and older adults. We are in the process of developing a series of music-centered sessions that will provide skill development for children and skill maintenance for elderly. By combining music and occupational therapy, we can address and develop sensory, motor, and social skills for children, while facilitating thinking and language skill retention and delaying decline in function for the elderly. Both populations benefit from physical movement during activity as well.

We are seeking volunteers for this project, who have an interest in music and in serving this unique population. Access to all instructions and materials for implementation is provided, but volunteers are welcome to bring their own creativity to the program. Volunteers may come in small groups if that is preferred. Each session will last approximately 20 minutes with six individuals from each age group, and sessions may occur in the morning or afternoon, depending on the availability of volunteers.

With Pacific University, this project is under development this spring. We hope to find community members who would be willing to participate on a regular, ongoing basis as your time allows. If you are interested in donating your time to this project, whether it’s once a week, once a month, or every other month, the time you share will be greatly appreciated. After May 2013 please contact Gentog directly to volunteer your time. Nancy Krusen is the Pacific University Faculty member on this project. You can help make the world a kinder and brighter place for the participants at Gentog.

Sincerely,

Johannah Wong, OTS  Amy Gwilliam, OTS  Gentog - Generations Together
wong2232@pacificu.edu  gwil7293@pacificu.edu  www.gentog.com
971-409-9288  503-348-6280  503-639-2600

Nancy Krusen, Ph.D, OTR/L
nekrusen@pacificu.edu
503-352-7349
Tips and Tricks to Finding Resources

- Start by creating a letter describing who you are, the project, and what you are asking of the community (See “Community Letter Template” for specific directions on how to write the letter).

- Research various organizations that are relatively close to where your music program will be located. Such organizations might be music stores, music schools/academies, colleges/universities, high schools, churches, groups that are looking for volunteer opportunities. Some organizations might not have volunteers to offer, but maybe they have retired instruments and other musical materials that they could donate to your program.

- Create a table of people and organizations that you want to contact (See “Community Resource Table Template” for directions on how to create the table) and start emailing and/or phoning, keeping track of who you have already contacted and whether they have responded or not.

- Post your letter to home school website blogs, as many times homeschool students are looking for volunteer opportunities.

- Post your letter to social networking websites, such as Facebook or other organizations’ websites that would be willing to help you in your search for resources.

- Post your letter on websites that are designed for people looking for volunteer opportunities.

- If you want cheap musical materials, try looking at places like Goodwill, and other thrift shops.
**Subject: Community Music Program**

Dear:

**(Introduction)**

- Introduce self and/or organization that is requesting community volunteers/resources (may want to request musical materials, such as instruments).
- Provide some details about the organization (i.e. mission statement, location, population) of where the volunteering would occur and a general explanation of what the organization does.
- Explain what the relationship is, if there is more than one entity working on music program. For example, the program started with collaboration between an intergenerational day care and a university.

**(Body)**

- Provide evidence-based explanation of value of music (i.e. increase activity levels, improve mood, express emotion, creates opportunities for connecting with others). May use information from literature review provided in this guide.
- Describe population of organization and how music can benefit that group. This program started with two different populations, elderly and young children, so one would talk about how music can help both.
- Provide information about how occupational therapy and music combined can address various aspects of population(s) being served (i.e. develop sensory, motor, and social skills for children, while facilitating thinking and language skill retention and delaying decline in function for the elderly).

- Describe briefly what the program entails including logistical information and implementation.
- Describe what volunteers/community resources will be asked to do including time and frequency of commitment and session responsibilities.

**(Closing)**

- Provide closing statement encouraging the reader to volunteer.
- Who to contact to become involved.
- Closing remark and statement of appreciation.

Sincerely,

Name    Name
Email    Email
Phone number    Phone number

*(Provide names and contact information of parties involved in program.)*

*NOTE: Letter should be less than 1 page.*
Title of Activity

**Purpose/Objective:**

**Materials needed:**

**Song List:**

- 
- 
- 

**Warm-up (~5 minutes):**

Ex: A Song for Grandma & Grandpa - during this song each child will go to an elder and shake hands, then do a different stretch each time the child rotates and moves around to each elder. Do this until all members have interacted with each other at least once.

**Activity (~10 minutes):**

**Closing (~5 minutes):**
<table>
<thead>
<tr>
<th>Community Resources for Music Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organization Name</td>
</tr>
<tr>
<td>Address</td>
</tr>
<tr>
<td>Phone Number</td>
</tr>
<tr>
<td>Email</td>
</tr>
<tr>
<td>Website</td>
</tr>
<tr>
<td>Sunday</td>
</tr>
<tr>
<td>--------</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
Appendices
<table>
<thead>
<tr>
<th>Article Retrieval Location</th>
<th>Authors</th>
<th>Purpose</th>
<th>Intervention</th>
<th>Outcome Measures Used</th>
<th>Findings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Informa Healthcare</td>
<td>Johnson, L., Deatrick, J., &amp; Oriel, K. (2012).</td>
<td>-To observe the effects of music during an exercise program given to older adults with a confirmed diagnosis of dementia, who were attendants at an adult day care.</td>
<td>-Randomly assigned to either intervention or control group; after 3 weeks of study, the groups were switched for remaining 3 weeks -Intervention was music during an exercise program, 7 age appropriate jazz, blues, and folk songs with medium to fast tempo and well-pronounced beat - Sessions were 30 minutes with five 2-min breaks, one after each song -Exercise program: movements used in typical exercise routines, with upper and lower extremities engaged and were choreographed to beat of the music for the intervention group; control group did same routine without music</td>
<td>Visual analysis of participants, Wilcoxon signed-rank</td>
<td>-8 out of 12 participants demonstrated increased participation in exercise program when music was played, 3 participants showed no change between groups, and 1 demonstrated less participation when in music group. -Mean participation for the intervention group was 67.78% and in control group was 61.95%; this difference was shown to be statistically significant by the Wilcoxon signed-ranks test. -Results show that age appropriate music with well-defined beat and medium to fast tempo improves the amount of participation in an exercise program in older adults with dementia in adult day care setting. -This study discussed previous research about why music and exercise combined may be helpful: Increase cognition, decrease agitation, improve quality of life, and delay decline in function.</td>
</tr>
<tr>
<td>CINAHL</td>
<td>Spiro, N. (2010).</td>
<td>The aim of this editorial was to bring together multiple research trajectories for the purpose of discussing and clarifying the role of music in dementia care. (1) Which characteristics of music enable the observed improvements in dementia? (2) What are the aspects of dementia that these are acting on?</td>
<td>No formal intervention occurred. this editorial reviewed previous available research.</td>
<td>Analysis and presentation of previous research findings Discussion of associations between musical components to aid in dementia (music and memory, music and language, mood and depression, music activity with music type)</td>
<td>Music is found to aid in language retention, mood and depression, aggression and agitation, provide a temporary sense of well-being, promote socialization, and improve relaxation of individuals with dementia.</td>
</tr>
<tr>
<td>Wiley Online Library</td>
<td>Sung, H., Lee, W., Li, T., &amp; Watson, R. (2012).</td>
<td>The purpose of this study was to evaluate the effects of a group of music interventions on anxiety and agitation of institutionalized older adults with dementia.</td>
<td>6 week, randomized control trial with bi-weekly, 30-minute, music intervention sessions.</td>
<td>Cohen-Mansfield Agitation Inventory (CMAI), assessing agitated behaviors. -Rating of Anxiety in Dementia (RAID), which evaluates one's level of anxiety.</td>
<td>-There was a significant difference in reduction of anxiety in the treatment group when compared to the control group. -Both groups demonstrated decreased agitation behaviors but there was no significant difference between groups at evaluation.</td>
</tr>
</tbody>
</table>
PubMed  
-To gather articles showing the effects of music therapy as an intervention with older adults who have dementia.  
Databases searched: CINAHL, PsycINFO, and MEDLINE with search terms: “music therapy,” “dementia,” “Alzheimer’s disease,” and “older people.” Inclusion criteria: articles were in English, in peer-reviewed journals, dating from 1994-2009, and music therapy was intervention used with dementia as the condition.  
-Thematic analysis of literature found:  
-Assessments used in the studies included: Mini Mental Status Exam, Cohen-Mansfield Agitation Inventory, Gottfries-Brane-Steen Scale, Behaviour Pathology in Alzheimer’s disease Rating Scale, saliva samples for chromogranin A and immunoglobulin A, Global Deterioration Scale, video recordings of normal morning care sessions and where background music is played, Geriatric Quality of Life, observations, Agitation Visual Analog Scale, open-ended interviewing, Dementia Care Mapping, and Mood- Behavior Assessment Chart.  
-Three main themes: music therapy’s effects on agitated behaviors, the role of carers, and mood and socialization.  
-Agitated behavior: studies showed some effects of music therapy but they did not last past 1 month, however levels of stress had reduced in the music therapy group. In other studies, they noticed significant decreases in agitated behavior.  
-Caregivers: singing to the people they care for—noticeable reduction in aggression and agitation; communication was enhanced. Studies show that when the patient has reductions in agitation, the caregiver has reductions in distress, anxiety, and irritability.  
-Mood/social behaviors: Background music reduces negative behaviors (agitation and aggression) and enhances positive social interactions. Flat and anxious moods were decreased and social behaviors such as eye contact and smiling were increased after music therapy sessions.

PubMed  
The purpose of this review was to provide an evidence-based synthesis from the findings of previously published literature regarding the use of music in managing agitated behaviors in Alzheimer's dementia. Additionally, this study aimed to determine the levels of evidence from previous research regarding the use of music as an intervention for agitation in dementia.  
-A literature search was completed on CINAHL, ProQuest and Cochrane, identifying relevant articles published between 1994 and 2007. Key words searched included “music, music therapy, dementia, Alzheimer’s disease”, and “agitation”.  
-Levels of evidence rating scale (Melnyk & Fineout-Overholt, 2005)  
-Music interventions may decrease the need for physical and chemical restraints.  
-Music interventions are easy, inexpensive, and noninvasive to incorporate into daily care.  
-Prescribed music intervention, should last between 15 and 30 minutes based on the client preferences.
**Music Intervention with Children:**

<table>
<thead>
<tr>
<th>Article Retrieval Location</th>
<th>Authors</th>
<th>Purpose</th>
<th>Intervention</th>
<th>Outcome Measures Used</th>
<th>Findings</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://books.google.com/books?hl=en&amp;lr=&amp;id=8CFDY9vhd2IC&amp;oi=fnd&amp;pg=PT18&amp;dq=The+ontology+of+music+and+therapy-a+dialogical+view&amp;ots=MhiC-NyAZO&amp;sig=m1lkpislpld83f-Mgl3FOEiluxM">http://books.google.com/books?hl=en&amp;lr=&amp;id=8CFDY9vhd2IC&amp;oi=fnd&amp;pg=PT18&amp;dq=The+ontology+of+music+and+therapy-a+dialogical+view&amp;ots=MhiC-NyAZO&amp;sig=m1lkpislpld83f-Mgl3FOEiluxM</a></td>
<td>Garred, R. (2002)</td>
<td>-To describe music’s effect on helping clients to engage in meaningful activities. The author described an example with a 14 year-old girl diagnosed with Rett syndrome.</td>
<td>-Puts a tambourine in front of girl’s hands (who are doing a “hand washing” motion with each other) and one of her hands starts to hit it; she makes up a song to the beat of her hitting it. -As she gets familiar with the song, he pauses and waits for her to hit it in rhythm with his singing, creating “musical suspension”</td>
<td>-After hitting the tambourine, she begins to be more engaged- starts looking eagerly towards the instrument and gets her hand ready to hit it. He reports that she appears intent on making the tambourine produce sound. -Due to being non-verbal, he guessed, based on her laughter and smiles, that she enjoyed the activity, finding she had some consequence for another person (with the musical suspension because she was directing what was happening).</td>
<td>&quot;Communicative interchange happened through music and the qualities of the medium are what facilitated it. Without music I would not have had this particular opportunity to reach through,” (p. 42). -Author states that the medium of music made it possible for her to “reach out and to respond,” (p. 42). -Music is a flexible medium, can be used on very basic levels to very high artistry levels. -The place to look for the effect of “music may be, between means for an end, and end in itself... a medium,” (p. 44). -Author states that music will never be defined or determined and will always be unpredictable and surprising. Because of this, music will not have a definitive or determined particular effect, but whatever the effect it has will be instant and unique each time.</td>
</tr>
<tr>
<td>Authors</td>
<td>Title</td>
<td>Methods</td>
<td>Results</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mrazova, M., Celec, P., &amp; Ing, D. (2010)</td>
<td>Systematic review to determine effects of music therapy on children with a variety of diagnoses and conditions.</td>
<td>- Databases: PubMed/MEDLINE, Web of Science, and Google Scholar were searched, using terms “music therapy,” “music,” AND (“children” OR “pediatric”), “music” AND (“trial” OR “study”). Target studies were ones that used music therapy, randomized control trials, in English, and included children up to and including 18. - Intervention ranged from single sessions to several months. - Passive and active approaches to music therapy were used - Groups and individually - Listening to live and/or recorded - Music style was either lullabies, varied between rock and classical, or improvised, self-selected, or instructional</td>
<td>- Data extraction and design of studies were evaluated by authors; meta-analysis could not be performed due to variability of studies. - Questionnaires and psychometric tests were used to assess effectiveness of music therapy. - Common feature of effects of music therapy is variability. - “Music therapy is seen in general as noninvasive and safe,” (p. 1093). However, the authors report that involving “patients in such studies without a real informative outcome is questionable,” (p. 1094). - The outcome of this systematic review is that larger studies with enough statistical power are needed to detect small differences.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Study criteria: peer-reviewed journals, the population had to have diagnosis of autism, between age 0-18, and who showed no savant behavior related to music. The studies all had to have experimental controls of using a music intervention to address an identified behavior. They used three databases-ERIC, Proquest, and PsycINFO using the search terms “autis*” and “music” for period of 1990 to April 2010. Music was used as an intervention for: communication skills (with alternative and augmentative communication to facilitate communication), socialization skills (engagement and decoding/encoding emotions of happiness, sadness, anger and fear), and behavior (regulating challenging behavior).

Various assessment measures of articles found included: observations, Checklist for Communicative Responses/Acts Score Sheet, and Behaviour Change Survey.

- Increase number of signs and spoken words correctly and participants were observed to be more attentive
- Encoding/decoding emotions: participants increased decoding skills, higher than encoding skills. Songs composed and sung by teachers and peers resulted in increase positive peer interaction.
- More effective than play sessions in increasing responses in joint attention and initiating low level joint attention acts (i.e. eye contact) and also longer periods of turn-taking.
- When social stories or books were sung rather than read, there was a reduction of target challenging behavior and engagement increased. |
<table>
<thead>
<tr>
<th>Article Retrieval Location</th>
<th>Authors</th>
<th>Purpose</th>
<th>Intervention</th>
<th>Outcome Measures Used</th>
<th>Findings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retrieved from <a href="http://www.unews.utah.edu/old/p/080306-23.html">http://www.unews.utah.edu/old/p/080306-23.html</a></td>
<td>Bardsley, A. (2002, June 25).</td>
<td>-News article providing information about research on benefits of having both elderly and children in same day care facilities.</td>
<td>-Providing day care facilities where intergenerational exchanges to occur; no specific intervention</td>
<td>-Surveys, observations, interviews</td>
<td>-Research reveals that these programs are at greater risk for infantilizing (treatment of old age as second childhood). -Some facilities gear activities to the lowest cognitive functioning person, which can be offensive to people who are still cognitively intact but physically incapable of being alone at home. -An exemplary program allowed the older adults choices in music, friends, activities, an escape option from the children and their privacy was respected. They were the children’s mentors and a visiting facilitator took time to speak with them “on an adult level.” -Other facilities were not as good, using baby talk with the adults, child-oriented stories and games for both groups, being scolded like a child, and had an age inappropriate environment. The participants said they had no choice in activities, were overstimulated by the children at times, and resented being treated like children.</td>
</tr>
<tr>
<td>CINAHL</td>
<td>Jarrott, S. &amp; Bruno, K. (2003).</td>
<td>To determine whether cognitive function is associated with participation in intergenerational programming (IGP), and to assess the effects of IGP on the affect and behavior of persons with dementia attending a co-located day program serving adults and children.</td>
<td>Naturalistic observations of participants in an existing intergenerational day program, in which participants had numerous daily opportunities to participate. Individuals who self-selected to participate in the IDP activities constituted the treatment group, individuals who chose not to participate made up the control group.</td>
<td>-Mini-Mental State Examination (MMSE), assessing cognitive functioning. -Dementia Care Mapping (DCM), measuring affect and behavior (type 1 behaviors: positive participatory behaviors - i.e. eating, crafts, sensory stimulation; type 2 behaviors: repetitive behavior or passive observation) -sociodemographic data -Naturalistic observation</td>
<td>-Cognitive functioning was not associated with participation in IDP. -The self-selected treatment group had significantly higher affale during IGP than non-IGP activities. -During non-IGP activities, higher levels of type 2 behaviors were observed among control group. -Expressed affect of IGP participants was significantly higher when children were present than when they were not.</td>
</tr>
<tr>
<td>Kamel, T., Ito, W., Kajil, F., Kawakami, C., Hasegawa, M., &amp; Sugimoto, T. (2011). To describe the nature of the progression of intergenerational interactions among and between older people and children in a weekly intergenerational day program. (i) clarify the nature of the interactions between older people and children (ii) confirm IDP’s effect on improving the older adults HRQOL and depression, (iii) clarify the changes in the children’s perceptions of older people.</td>
<td>6 month, longitudinal study of weekly (3 hour) IDP. Both qualitative and quantitative mixed-methods approach were used.</td>
<td>Quantitative measures: -Medical Outcomes Study 8-Item Short Form Health Survey, measuring HRQOL. -Geriatric Depression Scale-15, which measure for mild, moderate and severe depression. -Japanese N-Mental Status for the Elderly Scale, 0-50 point scale for determining mental status. -Fall Risk Assessment, evaluate an older person’s baseline for fall risk. Qualitative Measures: -program questionnaire -Observational field notes -participant interviews</td>
<td>Qualitative interviews presented as quotes. -Published statistics about demographics of day care participants Mental health status significantly increased; depression significantly decreased in older adults who participated in IDP. Children’s perceptions of older adults did not change during study. 13 categories revealed: becoming acquainted, welcoming and making room for the children, looked forward to coming to the session, older adults repeatedly reminisced, handng down the regional culture and learning together, asserting their opinions, each generation enjoys some activities among themselves, teaching each other, children express positive feelings, mutually creating a harmonized space and working together, spontaneous carrying out of role-related tasks, social interactions expand outside the program, sharing a meaningful sense of place.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Roark, A. (2009, June 17). Newspaper article from the New York Times presenting the benefits and risks for older adults of intergenerational day care programs. No experimental intervention occurred. Article presented data from other research and statistics about the elderly population and day care programs. Intergenerational facilities began emerging in the 1990s; currently more than 300 in the United States. Research has shown that elderly are more focused and show improved mood when participating in activities with children. Children who attend intergenerational day care are more patient, more empathetic and have more appropriate manners compared to same age peers.
- To gather perceptions of professional providers of intergenerational exchanges in day care settings; what they thought were benefits and problems to these exchanges.

- Multistep mail survey method
  - Pre-survey letter was sent to a sample of adult day care center and child care center administrators inviting them to participate in the survey.
  - Six weeks after survey instrument was mailed, non-respondents received two reminder letters at 2-week intervals, followed by a repeat mailing of the survey instrument.

- Survey consisted of background information on respondents, measures of respondents attitudes towards children, older adults, and intergenerational exchanges, and response to 2 open-ended questions designed to help researchers get a picture of how child and adult day care center administrators feel about intergenerational exchanges.

- 94% of adult care group responded to surveys, and 64% of child care group responded. Administrators reported using these intergenerational activities: music (72%), free conversation time (69%), telling/reading stories (55%), playing games (49%), arts and crafts (44%), field trips (37%), and cooking/baking activities (20%).

- 78% of respondents felt there would be public support for intergenerational day care in their communities.

- More adult day care providers saw benefit of intergenerational exchanges to respect and learn from each other and child care providers felt children could learn from wisdom of older adults and understand aging better.

- Other benefits reported by both groups: Access to unconditional love, attention, and companionship; helps elderly feel useful, needed, and appreciated; helps children’s self-esteem and social development; cost saving and reduced duplication of services/resources, program enrichment and access to additional helpers.
- Perceived drawbacks from both groups were: generational differences (different energy and activity levels, high amount of activity and energy may stress the health of an older adult), divergent interests, and possibility of dealing with illness or death of an older adult, which could be hard on a child.
- Other drawbacks mentioned were staffing and program planning due to divergent needs of the two age groups, the facilities would need to have spaces for each group to have time away from each other, and the older adults might be at a disadvantage being around children who get illnesses frequently.
- Transportation may also be an issue, both to the facility and in getting the older adults to where the intergenerational activities are occurring.
Pediatric OTPF Aspects

Areas of Occupation

*Play exploration* by giving children ideas of how to play at home or with peers outside of sessions, and the act of participating in the group gives them opportunities for *play participation*. *Leisure exploration* by giving children a chance to explore potential future interests and hobbies. *Social participation* through interacting with elders and peers in program.

Values, Beliefs, Spirituality

a. Music program can help instill valuing and respecting others, especially older people’s wisdom. Can also help instill value of music in general, increasing the interest in it and provide a positive hobby that they can stay involved in as they grow up.
b. Can help foster beliefs in themselves and others, practicing music can increase their skills, build confidence, etc.
c. Since Gentog is a Christian-based day care and they enjoy singing Christian songs, this program may help the children develop an idea of how to be spiritual through the religion of Christianity.

Body Functions

a. The music program will require children to use variety of mental functions, such as attention by remaining focused on activity for 20 minutes, will work on their memory by repeating songs, movements, dances, etc. Perception by allowing them to use their auditory system to stay in tune with songs, sequencing complex movement by executing of learned movements and dance patterns, and emotional by getting experience in the commonly therapeutic activity of music that can be used as a coping and behavioral regulation.
b. It can work on global mental functions by helping to keep them alert and oriented to person, place, and time by singing songs that address these aspects and are interactive (involving the children to respond like saying their name, where they are at, what day it is—maybe the intro Gentog-related song can incorporate these).
c. *Sensory functions*- seeing and related functions by showing them visually how to dance to songs, interact with elders, and maintain visual awareness of environment; hearing functions by listening to songs and being expected to sing along, vestibular and proprioception for being able to carry out dance moves and other physical movements related to songs/activities and knowing where others are in approximation to them.
d. *Neuromusculoskeletal and movement of related functions*- joint mobility and stability; muscle power, tone, and endurance; motor reflexes, involuntary movement (righting and supporting) and control of voluntary movement by dancing and doing physical movements.
related to music. These can help develop coordination, bilateral integration (using both arms and/or both legs), crossing midline, and fine and gross motor control.

e. **Voice and speech functions** - singing will help strengthen vocal cords, increase fluency and develop rhythm, enhancing communication abilities when speaking.

**Performance Skills**

a. Music program will address motor and praxis skills by incorporating dance moves and other physical movements related to songs that will require coordination, maintaining balance, planning, sequencing, executing, adjusting body and posture to environmental obstacles and pacing novel movements to a beat.

b. **Sensory perceptual skills** - children in program will use the sensory functions mentioned above and skills in order to identify and respond to music they hear, listening to directions from facilitator, interpret, associate, organize and remember directions for interacting in musical activity. They will need to appropriately time words and movements to match songs and visually determine where they need to be in comparison to others involved in activity.

c. **Emotional regulation skills** - occasionally, the activity may be more challenging for a child, and he or she will be encouraged to persist even if they are frustrated, teaching not to give up on tasks that might be difficult. If other children see frustration, may give opportunities for them to encourage their peers but respond appropriately to emotions that are shown. Also, music can be used therapeutically as a coping mechanism so engaging in this activity may help a child if they are feeling upset about external issues and can be remembered as a tool later in life.

d. **Cognitive skills** - will help their multitasking skills by requiring them to engage both in singing and dancing at the same time.

e. **Communication and social skills** - these skills will be enhanced through musical activities that will incorporate use of gestures, taking turns, maintaining acceptable space, initiating and answering questions, and acknowledging others involved.

**Performance Patterns**

a. **Habits** - May instill habits that are taught in musical activities, such as saying hello to your neighbor and making themselves aware of environment.

b. **Routines** - May become part of their routine at daycare to participate in musical activities, may start to remember aspects of musical activities and need less direction.

c. **Rituals** - This musical program may become part of a ritual between a child and elder that fosters an important relationship, or help to further establish aspects of spirituality within child.

d. **Roles** - May help establish and educate about roles of children in our society, emphasizing importance of attending school and learning, and respecting others including elders.
**Activity Demands**

The activities will require use of instruments or objects that produce some type of sound that are either at the site already, donated, borrowed, or made out of other objects that act in a similar way as the desired instrument. These instruments may be loud, or the combination of the entire group playing them can create a loud atmosphere that may bother some participants’ ears. The space should be large enough for six elderly people and six children, and at least one leader and supervisor to move around freely and accommodate for potential noise from instruments and singing. There may be some aspects of social demands, such as the feeling of pressure to participate from group members, but it will be stated that no one has to participate if they are not comfortable. There will be the same general sequence in each session, with an introduction, focused activity, and closing, but the leaders will be responsible for keeping track of timing of each aspect throughout activity.

**OT Intervention Approaches**

• Create/Promote and Prevention- promotes and enhances development of variety of skills in children through diversity of sensory, physical, cognitive and social experiences. May prevent future occupational performance problems by encouraging development of skills at a young age (3-5 years old).

**Types of Outcomes**

• **Occupational Performance** through enhancement- carrying out selected musical activities to the best of their abilities will increase functioning in listed performance skills and patterns.  
• **Participation**- engaging in musical activities hopefully will be satisfying to the children.  
• **Prevention**- implementing a program of play, leisure, and social activities that encourage development of skills that will allow for successful participation in future occupations, such as education.

Geriatric OTPF Aspects

Areas of Occupation

- **Leisure participation** - Providing an opportunity for older adults to participate in an enjoyable activity that incorporates other areas of occupation, and requires them to use a variety of objects to participate.
- **Social participation** - The music program will provide a social opportunity for older adults to engage with both peers of same age and young children. The goal is that this program will facilitate positive social interactions among participants.

Body Functions

a. **Mental functions** - This program will require older adults to maintain attention, utilize memory and use emotional processing abilities.

b. **Sensory Functions** - Through a variety of activities, older adults must rely on their hearing abilities, as well and tap into their vestibular and proprioceptive systems to participate and interact with others and the environment. Additionally, touch sensation will be addressed through hands-on learning.

c. **Neuromuscular and Movement Related Functions** - (a)Postural alignment - activities within the music program will encourage geriatric individuals to sit up straight, have proper alignment in their wheelchairs for the purpose of preventing further decline. (b) Stretch - incorporating gross motor activities including stretching components for the purpose of maintaining muscle control and proprioception. (c)Hand-eye Coordination - this activity can facilitate the older adults participating in tasks that will allow them to practice hand eye coordination. through partner activities and movement tasks. this performance skill can decline when older adults no longer participate in activities that require them to do this. also their response time declines, motor coordination declines and somethings disease processes impair this skill. (d)Control of Voluntary Movements-visual tracking and movement control will be facilitated during activity.

d. **Voice and Speech** - Vocal participation through singing and talking will address vocal strengthening, fluency and rhythm.

Performance skills

a. **Motor and Praxis skills** - Activities that require older adults to move and physically interact with tasks, objects, and environments.

b. **Sensory-Perceptual skills** - Older adults must locate and identify sensations from within their environment.

c. **Emotional Regulation skills** - Ability to identify and learn to manage and express feelings.

d. **Cognitive skills** - Older adults must be able to plan, manage and performance an activity.
e. **Communication and Social skills** - The ability to communicate and interact with others in the environment.

**Activity demands**
The activities will require use of instruments or objects that produce some type of sound that are either at the site already, donated, borrowed, or made out of other objects that act in a similar way as the desired instrument. These instruments may be loud, or the combination of the entire group playing them can create a loud atmosphere that may bother some participants’ ears. The space should be large enough for six elderly people and six children, and at least one leader and supervisor to move around freely and accommodate for potential noise from instruments and singing. There may be some aspects of social demands, such as the feeling of pressure to participate from group members, but it will be stated that no one has to participate if they are not comfortable. There will be the same general sequence in each session, with an introduction, focused activity, and closing, but the leaders will be responsible for keeping track of timing of each aspect throughout activity.

**OT Intervention Approaches**
- **Establish/restore** - The music program will allow an opportunity to restore skills that may have began to decline if they have not been utilized.
- **Maintain** - Activities that allow participants the opportunity to preserve the performance capacity they still have. ex: sensory and motor stimulus to maintain alertness, attention and cognitive functioning.

**Types of Outcomes**
- **Participation** - Engagement is a personally satisfying occupation.
- **Quality of Life** - Participation in an activity that provides personal satisfaction, hope, positive self-concept, and overall health and functioning.
- **Health and Wellness** - A state of physical, mental and social well-being.

Simplifying the OTPF

Client Factors- (these also encompass performance skills)
Mental Functions: Memory, emotional regulation/body Image/self-esteem, sequencing, communication/social skills/turn-taking/acknowledging
Simpler Terms: Memory, Emotional Expression, Sequencing, Interpersonal

Sensory Functions: Visual, auditory, hearing voices, proprioceptive/vestibular/righting/body positioning, touch, timing/locating/identifying
Simpler Terms: Sight, Sound, Touch, Balance & Body Awareness, Environmental Engagement

Neuromusculoskeletal Functions: FM/GM control, bilateral integration, midline exposure, stretching, eye-hand coordination, motor/praxis, postural alignment, voice/speech
Simpler Terms: Movement, Midline, Coordination, Vocalization

Activity Demands
Partially encompassed in the above but more specific demands, like warnings, the leaders/participants will need to keep in mind when engaging in activity.

Approaches
Geriatric- Establish/Restore, Maintain
Simpler Terms: Skill Retention

Pediatric- Create/Promote, Prevention
Simpler Terms: Skill Promotion

Outcomes
Geriatric- Participation, Quality of Life, Health and Wellness
Simpler Terms: Quality of Life

Pediatric- Occupational Performance, Participation, Prevention
Simpler Terms: Occupational Performance