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**USING SONGWRITING TO ASSIST THE HEALING PROCESS
OF VICTIMS OF DOMESTIC VIOLENCE**

by

Rebecca Marie Tanner

**Thesis submitted in partial fulfillment
of the requirements for the degree**

of

**HONORS IN UNIVERSITY STUDIES
WITH DEPARTMENTAL HONORS**

in

**Music Therapy
in the Department of Music**

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Logan, UT**

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Abstract

Utah State University's Music Therapy Program has a close association with the Community Abuse Prevention Services Agency (CAPSA) located in Logan, UT. CAPSA provides a variety of services to victims of domestic violence and sexual assault including a fourteen-week women's support group designed to help victims work through the therapeutic process of naming, accepting, and moving forward from the abuse. Fourteen modules have currently been written and compiled into a manual for these sessions. Once finished, the manual will be published and distributed to other abuse prevention agencies throughout the nation for use in leading women support groups similar to the present program. Songs have been composed that are musically and lyrically appropriate for this target population and specifically relate to the four large themes in this fourteen-module manual. The research results include literature on how music has been used in treating victims of domestic violence and the process of how five original songs scores and lyrics were created to specifically address the module issues and themes. The songs contain messages, structures, and feelings taken from first hand observations of women who were victims of domestic violence. The original songs have been professionally recorded, transcribed, and will be sent with the published group sessions manual across the nation to other abuse shelters like CAPSA.

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I am pleased to be able to thank many who have made this thesis possible. I would first like to thank my thesis advisor and mentor Professor Maureen Hearn. Without her support I would not have had this opportunity to create songs that will be shared across the nation. Her guidance, wisdom, and interest in my desires and success across the five years I have worked with her have been inspiring, recognized, and received with much gratitude. I am also grateful to Kathryn Monson and the staff of CAPSA for allowing me to follow my desires to compose songs for their established women's support group. Without their support this specific project would not have been possible. My gratitude extends to Dr. Joyce Kinkead and Dr. Christie Fox who have never ceased believing in me and my abilities to produce research that is substantial and beneficial to society. Their guidance and encouragement over five years has been indescribable, and I am deeply grateful for their mercy and continued support. Lastly, I would like to thank my parents Mark and Carol Tanner who never allowed me to quit practicing my musical instruments. I would not have talents, nor a thesis project, nor a future career without their unconditional love, sacrifices, and drive to help me become all I am to be. As this project is based on original musical compositions, it contains a portion of my soul. However, it also contains the deepest gratitude for those who have continually believed in my ability to use the gifts I've been blessed with to change the world.

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Using Songwriting to Assist the Healing Process of Victims of Domestic Violence

Utah State University's Music Therapy Program has a close association with the Community Abuse Prevention Services Agency (CAPSA) located in Logan, UT. CAPSA provides a variety of services to victims of domestic violence and sexual assault including a fourteen-week women's support group designed to help victims work through the therapeutic process of naming, accepting, and moving forward from the abuse. Utah State University Music Therapy Professor Maureen Hearn and Kathryn Monson from CAPSA are currently writing and compiling 14 modules into a manual for these sessions. Once finished, the manual will be published and distributed to other abuse prevention agencies throughout the nation for use in leading women's support groups similar to the present program.

The author's participation in this project has been to help create and develop a portion of the creative arts component for the modules. For this component, the author chose to compose original songs specific to the four large themes in this fourteen-module manual. In order to compose songs that are musically and lyrically appropriate for this context and target population, the author has participated in the following: 1) participated in a 40 hour training session at CAPSA that prepares volunteers to advocate for and work with victims of domestic violence; 2) researched the topics of domestic violence and sexual assault; 3) identified research describing the use of music therapy (specifically songwriting) in treating victims of domestic violence and sexual assault; 4) observed and interacted with victims in the CAPSA shelter to gain a better sense of what these women had experienced (this included attending the current group session for 14 weeks); and 5) shared completed songs with clients to affirm that the lyrics and music are appropriate for the context and target population, and that they address the feelings, thoughts, and emotions of participants during the stages of therapy.

Literature Review

Domestic Violence

In the 9 to 15 seconds it will take to read this sentence, an American woman will have been abused (Whipple & Lindsey, 1999). The home, which was once the safest haven, has become one of the most dangerous dungeons to so many women. Domestic violence constitutes the willful intimidation, assault, battery, sexual assault, isolation, neglect, or any other abusive behavior by one family member, household member, or intimate partner against another (Hahna & Borling, 2004; The National Center for Victims of Crime [NCVC], 2011; Community Abuse Prevention Services Agency [CAPSA], 2008). The Domestic Violence Resource Center (2012) reports that three out of four Americans know someone who is or has been a victim of domestic violence, and that one in every four women has experienced domestic violence. These are outrageous statistics; however the distressing fact about the statistics is that the majority of domestic violence cases are never reported.

The effects and repercussions of domestic violence and abuse on women are extreme. Battered women commonly suffer from distorted affective, cognitive, and behavioral responses resulting in low self-esteem, lack of body awareness, deficit coping skills, deficit communication skills, posttraumatic stress disorder, fear, anger, anxiety, depression, substance abuse, social withdrawal, feelings of self-blame and helplessness, shame, and other disheartening struggles (Cassity & Theobald, 1990; NCVC, 2011). As these reactions and effects are serious and have the potential to affect daily emotions, actions, and abilities, abuse shelters have been built and established in an effort to provide safe housing and support services to victims and survivors. Many abused women will continue to stay with their abusers during and after the abuse, and the shelters provide a place for these women to escape to (Hernandez-Ruiz, 2005). It has been

reported that access to shelter services leads to a 60-70% reduction in inductance and severity of re-assault during the 3-12 month period following the initial abuse (The Domestic Violence Resource Center, 2012). There are many services that shelters provide including access to case workers and therapists, support groups, safe housing for the victim and children, employment, economic assistance, as well as protective order assistance (CAPSA, 2008). As victims come to shelters seeking assistance, they are welcomed with open arms by advocates who fight every day for their cause. As stated on the website for the Community Abuse Prevention Services Agency (CAPSA) located in Logan, UT:

The term ‘domestic violence’ implies that violence occurs in the home. Because of this implication many people, including victims, perpetrators, witnesses, and bystanders choose to ignore it or justify it as a private matter, believing that people can do what they desire within the privacy of their own homes. It is important for everyone to understand that domestic violence is not okay – it is a crime, and there are clear definitions of abuse in Utah’s laws as well as clear punishment for the violation of those laws. (CAPSA, 2008)

Music Therapy and Victims of Domestic Violence

Researchers and therapists have used many different approaches and techniques in working with victims of domestic violence as they heal from abuse and work to piece their lives back together. During a research study in a domestic violence shelter, it was discovered that “music therapy aids in empowering women and helping them take back control of their lives [which] allows them to leave victimization behind and move into the world as a survivor” (Hahna, 2004, p. 44). The American Music Therapy Association defines music therapy:

Music therapy is an established health profession in which music is used within a therapeutic relationship to address physical, emotional, cognitive, and social needs of individuals. Through musical involvement in the therapeutic context, clients' abilities are strengthened and transferred to other areas of their lives. Research in music therapy supports its effectiveness in many areas such as: overall physical rehabilitation and facilitating movement, increasing people's motivation to become engaged in their treatment, providing emotional support for clients and their families, and providing an outlet for expression of feelings. Music therapy also provides avenues for communication that can be helpful to those who find it difficult to express themselves in words. (AMTA, 2011)

When working with victims of domestic violence and abuse, music therapists are concerned with helping these victims regain control of their emotions, regain their self worth, and help them to discover the hope that still remains in their now darkened world. Every client a music therapist works with comes with their own needs and is treated individually; however there are some general goals and objectives that music therapists work to achieve with victims of domestic violence and abuse. A few examples of these goals and objectives include: providing a safe and appropriate medium in which the client can share his/her story, increasing communication skills, increasing self-awareness, enhancing coping skills, elevating mood, increasing self-esteem, decreasing anxiety, increasing self expression, and empowerment (Robb, 1996; Baker, Wigram, Stott, & McFerran, 2008; Cassity & Theobald, 1990; Whipple & Lindsey, 1999). Barbara Crowe, a past president of the National Association for Music Therapy (AMTA, 2011) states, "Music therapy can make the difference between withdrawal and awareness, between isolation and interaction, between demoralization and dignity." It is through the use of

live, recorded, original, and improvised music that music therapists are able to help the victims make those differences and begin to heal.

A variety of techniques and interventions are used in music therapy in order to achieve the specific goals and objectives outlined by the therapist. The interventions that researchers have used and proven to be effective when working with victims of domestic violence include: guided imagery and music, drumming, group singing, song listening, relaxation techniques, instrumental improvisation, music and movement, music and art, and songwriting (Ahmadi, 2011; Baker et al., 2008; Baker, Wigram, Stott, & McFerran, 2009; Cassity & Theobald, 1990; Cordobes, 1997; Day, Baker, & Darlington, 2009; Edgerton, 1990; Ficken, 1976; Gfellar, 1987; Hahna & Borling, 2004; Hearn, 2009; Hernandez-Ruiz, 2005; Jones, 2006; Lindberg, 1995; Robb, 1996; Rogers, 1995; Schmidt, 1983; Silverman, 2011; Slotoroff, 1994; Ventre, 1994; Whipple & Lindsey, 1999; Worden, 1998).

In a recent study with a victim of domestic violence, Hearn (2009) found that music therapy and imagery enabled her isolated client to connect with her inner world and creative self. The women expressed that the music and imagery gave her a new way to express her feelings. She stated, "It gave me another medium to be able to scream out and say, 'This is what is really going on!' I know I can get through those things in a much more healthy way than I used to do because of the things that I've done here" (p.3). Another technique and intervention used with victims of abuse is music and movement. Worden (1998) designed a study which tested sexual trauma patient's responses to music. The patients were asked to move their bodies in their own desired ways in response to a variety of musical selections. The author pointed out that the ways in which the human holds himself, sees his body, and is aware of his own presence in his environment often symbolizes his mental health. One patient reported that the jazz piece they

listened to evoked a lot of anger due to the driving and unyielding beat. When presented with orchestral music, the sexual abuse survivors felt more relaxed due its non-threatening, quiet, melodic composition. The findings in this study of the mood and style of music were taken into consideration when the compositions for this thesis were composed as the author did not wish to evoke any anger or upset feelings in the women who would listen to the songs.

Music therapy has also benefited those who are victims of abuse through relaxation. Hernandez-Ruiz (2005) discovered that music promoted the reduction of anxiety not only by providing a pleasurable stimulus but also by creating a focal point of attention which distracted the participants from stressful thoughts related to their abuse. The music became a self-reinforcing mechanism which empowered the women to modify their affect. Listening to music can also have a powerful effect on identity affirmation and creative self-discovery. It enables a person to escape from personal burdens and tensions, stimulate fantasies and feelings, and alleviate loneliness. Music can also contribute to establishing, reinforcing, or changing moods and lyrics can function as a means of masking or preparing oneself for problems. With victims of abuse, listening to song lyrics is a less threatening way of facing and confronting thoughts and behaviors. (Ahmadi, 2011)

One final music therapy intervention that will be discussed here is the use of songwriting. There are a variety of goals associated with songwriting and some of these goals include: developing self confidence, enhancing self-esteem, enhancing decision making, telling a client's story, and gaining insight or clarifying thoughts and feelings (Baker et al., 2008). Day and colleagues (2009) researched the experiences of group songwriting with mothers who had experienced childhood abuse. They presented that with the help of the therapist the client can compose a piece and be able to completely own it. This technique of songwriting has been used

as a tool for improving self-esteem and to assess hopeless with victims of abuse. The women in the study expressed an increase of mood and a sense of completion and achievement once they finished and shared their original songs. One woman shared that being able to express something of her past experiences facilitated deeper insight. Composing made communication easier than trying to verbally explain experiences, and sharing their original songs was a way for these women to raise awareness of abuse and the effects and dangers that accompany it. Baker and colleagues (2008) expressed that songwriting offered “a more socially acceptable and creative form in which to channel difficult emotional experiences” (p.116).

Process Songwriting

The technique of songwriting with clients has just been briefly discussed; however, there is another aspect of songwriting that the author of this paper has focused on for the majority of the project. Many music therapists participate in process songwriting in an effort to enhance the work they do with clients. Jones (2006) defined process songwriting as “the composition of an original song outside of the therapy session by the music therapist for addressing client goals during music therapy” (p.96). These compositions provide individualization and the ability to target specific skills that popular songs and commercially produced music cannot. Jones also stated that the reason music therapists write music is because they can better control and use the medium of music to address the identified goal areas. Process songwriting with the current project is extremely important as the modules for the sessions are very specific, and it is difficult to find popular music that goes hand in hand with the topic and theme of each session.

The process of composing a song has been outlined effectively in a study by Edgerton (1990). In this study, Edgerton presents 6 steps to composing a song with a group, but the steps can also be applied to composing a process song. The six steps are as follows: 1) lyric analysis of

influencing songs, 2) music analysis of influencing songs, 3) theme and style selection, 4) lyric writing, 5) music composition, 6) culmination. These six steps were adhered to as the author for this paper wrote and composed the process songs for the support group session manual for CAPSA. In a study by Baker and colleagues (2009), it was presented that the focus should always first be on the lyrics when songwriting for it is the lyrics that the clients will listen and relate to.

In Whipple's study on music therapy and battered women (1999) the shelter staff perceived music therapy as beneficial and made it a mandatory program requiring the women's attendance. They suggested that music therapy can be a component in preventing the serious ramifications caused by the cycle of violence, and that music therapists can be a vital addition in developing, implementing, and augmenting existing counseling programs in shelters for battered women and children. Whipple found that the therapeutic use of music in shelters can create an accessible, non-threatening environment for treatment. The present author found this to be true as she attended the 14-week women's support group at CAPSA in an effort to enhance the group sessions by composing original process songs to accompany and augment each specific session.

Compositions

The women's support group session at CAPSA focuses on four main themes: 1) A New Journey, 2) In Search of Truth, 3) Harmony, and 4) Rising of the Phoenix. These four themes take the victims of domestic violence through the healing process of naming, recognizing, and moving forward from the abuse that has occurred in their lives. The following songs have been composed specifically for the manual for these group sessions, with at least one song for each large theme. The lyrics of every song have come directly from comments from the women as

they shared their feelings and experiences with the group, and the music has been composed to match the lyrics.

A New Journey

The first theme of the manual encompasses the first three sessions in which the clients come together for the first time and talk about what their expectations for the group are. They speak of this new beginning as they journey together, set goals as a group, and begin to develop a bond of support and trust with one another. The song that has been composed for this theme is entitled *New Beginnings*. In the very first session, the facilitator of the group asked the women to think of different beginnings we experience in life. The women shared ideas such as: the first day of school, having a child, leaving home for college, the first day of a new job, etc. Each woman had the opportunity to share what feelings she associates with new beginnings and some of these feelings included: fear, apprehension, excitement, doubt, hope, and willingness. Every feeling and many of the new beginnings the women mentioned were placed directly into the lyrics of the song.

As the women brainstormed about new beginnings in general, they were also asked to think of the present group at CAPSA, and what they hoped to achieve and learn in the 14 weeks they would meet together. One woman specifically said that she would like to learn to trust again, while another said that although it is scary, she is ready to start a new path. The lines, “ready to learn to trust again” and “it takes a lot of courage to begin a new adventure on an unknown path” came directly from these women, and the emotions they portrayed in sharing. This song in particular was written in an effort to both use the women’s thoughts and feelings to validate their worries and excitement, and to help the women understand that active participation

in the sessions each week would make a difference and help them become the strong and courageous women they know they can be.

The music for *New Beginnings* was originally composed on the piano, and has a positive and inspirational sound to it. In the major key of E, the music supports the positive lyrics and hope that is portrayed in them. On the word “fly” at the end of the chorus, the vocalist holds out the word as the accompaniment continues in an effort to imitate flying and moving forward on a new journey. The bridge of the song uses chords that are not diatonically found in the major key of E. The uneasy chord progression almost seems as if the song will change keys. This separates the ideas found in this portion of the lyrics as it speaks of the worries of the members of the group. However, it is also the part of the song in which the group member realizes that there is always support through their journey and that they will conquer if they continue to have faith and find the strength in themselves. This realization is suggested in the music by a return to the diatonic chords, and a return to the original chord progression found in the verses. The song ends on the word “fly” so the women are left with a final impression to be brave and courageous with this new journey, and be hopeful of eventually taking flight from the hurt.

In Search of Truth

This second theme in the manual comes after the group has begun to solidify and the women are encouraged now to move to a point of naming the abuse and identifying the difference between fantasy and reality in the abusive relationships they have been in. For one of these sessions, the women were asked to each write a different type of abuse on a flower petal. The petals held the names of the ten broad categories of abuse which are: physical abuse, emotional abuse, verbal abuse, psychological abuse, stalking, sexual abuse, neglect, property damage, financial abuse and exploitation, and spiritual abuse. The petals were laid on the

ground, overlapping, forming a flower. The overlapping of the petals represented the layers of abuse. Victims rarely experience only one type of abuse. The facilitator acknowledged the fact that the flower may look beautiful from a distance, but that as one looks closer, the abuse becomes more visible and the flower loses its beauty. Abusive relationships can look healthy and beautiful from a distance, but up close ugly secrets are revealed.

The second session under this theme was dedicated to helping the women understand the difference between fantasy and reality. The group spoke of Prince Charming and of the manner in which women dream of the perfect prince they will someday marry. On the outside, everyone seems perfect, and the abusive perpetrators are able to lead their victims into believing that they themselves are kind, sweet, and loving. The women however, are soon caught in a trap of trying to make excuses and rationalizing their partner's abusive behavior because at first they were perfect and harmless.

The song that has been composed for this theme is entitled *Fatal Fantasy*. The song speaks to the idea that the princes these women love are in reality not the prince charming they had hoped for. In the sessions that inspired this song, the clients shared many thoughts and feelings about their perpetrators. One woman expressed that her husband did not understand how powerful his words were. Later in the session, this same woman expressed the feeling that she did not need to be afraid anymore of leaving because she was finally beginning to realize that she deserved better. Another woman shared that her husband would treat her kindly when they were around other people, but once behind the closed doors of their home, he became a different person. She also shared that she was guilty of focusing too hard on her husband's good qualities that she couldn't always see the darkness that was coming from him. One of the other women in the group commented that whether the attacks were physical, verbal, or psychological, they

attacked her core and who she truly thought she was. She expressed the desire to just feel comfortable being her, and be comfortable in her own skin. The facilitator closed the sessions with speaking to the fact that abuse hurts more than the present. These women will be changed for the rest of their lives because of what these men have done to them.

Each of the above thoughts and comments that were share by the women became the lyrics to the song *Fatal Fantasy*. The music for *Fatal Fantasy* was composed to match the solemn and somber tone of the lyrics written. As the author saw it fitting, it has been written in a $\frac{3}{4}$ time signature which is the time signature for a waltz that a prince and princess would normally dance to. Many minor chords have been used to match the solemn mood, with a few major chords to signify the hope that someday these women will have the courage and strength to leave their prince charming and his thorny rose. The entire piece is finger-picked on the guitar to further enhance and add to the mood of the song and gentleness of the subject of naming the abuse.

Harmony

The third theme in the manual for the women support group sessions at CAPSA aims to help the women begin to heal from the terrible experiences they have been through. In the second set of sessions the women learned to identify the abuse that had been taking place, and were encouraged to understand more fully the difference between fantasy and reality. Now in the third set of sessions the women learn that it is healthy to release the cloak of shame that is placed upon them as victims of abuse. The women learn that feelings are indeed normal to feel, even the negative ones. It is healthy to first recognize their feelings, and then be able to release them in a validating manner. The women also have an opportunity to visualize themselves as an innocent

little child, and be able to tell this child that they are loved, in turn actually reminding themselves of this.

Harmony is the title of the piece that was composed for this third set of sessions. As the women participated in the sessions, they had the opportunity to compose original short songs depicting that it is ok to feel negative emotions, but that with time they could replace the negative emotion with a positive one. One woman shared that “It’s okay to feel fractured when things are tough, and right now I accept my pieces. But once it’s gone I’ll fill my heart with love, I am whole.” Another woman shared the idea that abuse is like smoke - it comes in subtly and surrounds you slowly, and you don’t realize its power until you are enveloped. The song *Harmony* contains each of these thoughts from the women who shared, as well as positive thoughts of moving forward and recognizing that you are stronger than you know. The title *Harmony* was chosen for a couple of reasons. In music, the term harmony is used when blended chords or notes are pleasing to the ear. Outside of the musical context, the word harmony is used to depict a situation when relations are in one accord and are in agreement. These women are learning how to put their broken and disjunctive lives back together, and are forming relationships with themselves and others which are pleasing and in one accord. The music for *Harmony* is upbeat and encouraging. An African drum (djembe) is used to keep a steady beat signifying the steadiness and grounding it takes to heal from such an experience. The lyrics and music complement the themes of release, restoration, and rediscovering.

Rising of the Phoenix

The final theme and set of sessions are designed to help the women celebrate the future that is before them. The women are given opportunities to dream, imagine, and hope for bright adventures. In one session, the women created visions boards. These boards contained messages

and pictures depicting who these women *truly* are and who they wish and know they can be. The boards were very inspiring and gave the women an opportunity to tell the world who they are without the world deciding for them. In subsequent sessions the women had another opportunity to create an original song as a group, as well as fill out bucket lists of things they hope to participate in or become in their lives. The song these women composed was full of positive affirmations of self such as: “I have strengths, I can do hard things, I am capable, and I can choose.” In the final session, the women were given the challenge to say “Yes!” to the adventures and opportunities that lie ahead of them.

The song *Say Yes* was composed with the idea that these women have come so far in 14 weeks, and that they chose to do this on their own. They still have work to do and many battles to fight before they can feel completely whole again, but this song honors the journey the women have made over the past couple of months. The lyrics to this song contain the phrase “Say yes” multiple times throughout the song in hopes that when the women sing it themselves, they will instill in themselves the drive to continue on and be proud of how far they have come already in their journey to heal. The music has been composed to again match the mood of the lyrics and is upbeat especially on the chorus where the positive statements are being sung.

Composition with CAPSA Staff

The final composition is one in which the staff at CAPSA composed with the author’s help. As the previous four songs contain thoughts and messages directly from the victims of domestic violence, it was suggested that those who work with these victims have the opportunity to put their thoughts and feelings into song as well. As described and outlined in a research study by Edgerton (1990), the author facilitated a song writing music therapy intervention with the case workers and other staff of CAPSA. The author proposed the question, “What do you wish

you could say to the women that come to CAPSA seeking help and support?” The staff began brainstorming their ideas which were written on a white board. Every staff member participated in contributing an idea or phrase he or she would say to a client. Once the board was full of brainstormed ideas, the author asked the staff how they would like to organize these ideas into a song. She played the staff a few different options of melodies and chord progressions, and the staff compromised on a set chord progression. With little help from the author, the staff began piecing together the words and phrases and turning them into verses. The final product was the song *See the Light*.

One staff member suggested that the song have a certain flow. She proposed that the first verse could be about how the case workers and staff acknowledge the client’s initial reaction to abuse and domestic violence. The second verse was proposed to have a theme of the positive affirmations that the staff would love for their clients to take to heart. The third and final verse was proposed to help the clients understand that as they heal, they become an inspiration to other victims of abuse. The staff can also see in those they work with how gratitude replaces the hurt and pain once these victims become survivors and learn to stand tall on their own two feet again. What an honor it was for the staff to write this song for their clients, and during the last support group session, the author had the opportunity to sing it for the women. Those in attendance were grateful for the song, and even suggested that it be recorded and placed on the CAPSA website for everyone to experience.

Conclusion/Discussion

The original songs composed have been professionally recorded, transcribed, and will be sent with the published group sessions manual across the nation to other abuse shelters like CAPSA. It has been an honor to be a part of this project and to be able to witness the reactions to

these original songs as they have been shared with women who are victims of domestic violence. What an amazing experience it has been to be able to listen and record thoughts of brave and courageous women, and to put their feelings into song. It is the author's hope that these original songs become a treasure to victims of domestic violence across the nation, but that they also become a means to raise a greater awareness of domestic violence and its devastating effects. As Edgerton (1990) stated, "Composition is the art of taking something from instinct and accident and making it permanent" (p. 16), so shall these women's hearts in song become a permanent mark on society.

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Appendix A

Original Compositions

New Beginnings

Rebecca Tanner

E

1. It's the first day of shool, got my new clo thes on,

A F#m

shoes tied, hair all done. Mom-ma takes a pic-ture for pos-

A

ter - i - ty, her eyes wet, this day has fin - a - lly come.

B E

So ex - ci-ted to go but as we stand at the door, I'm not

A

sure now if I'm rea - dy to leave.

F#m

Mom-ma pulls me in, hugs me tight and says, "Child,

E/G# A B

you can do this, I be - lieve!"

§ E

It takes a lot of cour - age to be -

B

gin a new ad - ven-ture on an un-known path, but

New Beginnings

A

soon you'll see ___ me be - gin - ning to soar

B E

___ past the storm and the af - ter - ma - th. Just like a new

B

___ bird in the spr - ing, rea - dy and wil - ling to stretch my ___

A B

win - gs. ___ If you'll stand be - side me I'll sing ___

E B

___ I'm rea - dy to fly! ___

A To Coda B 1.

___ Rea - dy to fly. - - - On - ly

E

mo - ments a - go ___ my sweet ba - by was born, turn - ing my

A

world right up - si de down. ___ All the

F#m

fear and wor ___ ry from that first day of school seem like

A B

noth - ing com - pared to now. Just

E

look - ing at the ti - ny hands and feet I think

A F#m

can I real-ly raise this child? But hold - ing this mir - a - cle

E/G# A B

in my hands I can - not help but smile.

2. C

Ap - pre - hen - sion and fear can fill a

D A

soul who stands at a new door to their fate. But an

C D E

op - en mind un - locks the ga - te. I must

C D A

push past fear and hold on to the fai - th,

C D

that as I start a new jour - ney here I will grow

New Beginnings

C D C

— and learn a way that's clear. Sup - port - ing an - gels are

D B E

al - ways near. — A group ga - thers to - day af - ter

A

so much pain, rea - dy to heal these hearts. —

F#m

Rea - dy to learn to trust — a - gain, a new

A B E

jour - ney we now start. — A safe pla - ce to drift, to cry,

A

— to lift — a load or two we bear. — Be -

F#m E/G# A

gin - ning to - ge - ther with strong voi - ces we now

B *D.S. al Coda* ⊕ E

sha - re. — I'm rea - dy to fly! —

B A B E

Rea - dy to fly. *rit.*

Fatal Fantasy

Rebecca Tanner

Intro: Cm Ab Eb Bb

Cm



1. With that crown on his head, he looks back at me with his

Ab Eb



sly__ smi - le._____ My prince, who would

Bb



dance with me on - ly when oth - ers were__ near._____

Cm



_____ Now I'm try - ing to piece the pl - an to

Ab



leave with no slip - per be - hind._____ To feel

Eb Bb



com - forta - be in my own skin is worth more than his jewels



_____ could buy._____ From a


Fatal Fantasy

$E\flat$ Cm




dis - tance _____ the pe - tals al - lure. _____

$A\flat$



_____ But their se - crets up _____ close _____

$B\flat$



_____ are no - thing of _____ worth. _____

$E\flat$



I don't de - ser - ve _____ his ro - se for

Cm $A\flat$




me. _____ I don't need _____

$B\flat$



_____ to _____ fear _____ to _____ lea - ve _____

Cm 2



_____ the thorns with prince charm - ing. _____

A^b 3 E^b 3 B^b

3 1. Cm

He can't un - der - stand the po - wer of

A^b

words on a _____ soul. _____ A -

E^b B^b

ttack-ing my core, my frac-tures I try to make _____ whole.

Cm

A fo - cus so thing on the

A^b

beau-ti - ful shades out the _____ pain. _____ Not

E^b B^b

on - ly the pre - sent but past and fu - ture my _____ prince

Fatal Fantasy

has stained.

2.

Fin - a - lly, re - a - li - ty be - comes clear.

A^b E^b B^b

That fan - ta - sy was de -

A^b

stroy - ing the girl in the mirror.

E^b B^b

From a dis - tance the pe - tals al -

E^b


lure. But their se - crets up

C^m A^b

close are no - thing of worth.

B^b

E \flat



I don't de - ser - ve his

C m




ro - se for me. I don't

A \flat B \flat




need to fear to lea-ve

C m



the thorns with prince charm-ing.

A \flat 3 E \flat



3 B \flat 3 C m



Harmony

Rebecca Tanner

A E

1. It's time to re-lease___ this drown ing cloak. ___

G D A

Time to ex-tin - guish the su - btle smoak. ___

E

It's ti-me to see___ the face in the mirror ___

G D A

as some-one___ de-ser-ving of a lo-ve so dear. ___

F#m Bm

Find - ing___ the key to chains, ___

G D A

ripp - ing___ them off and tos - sing a-way! ___

E D E

A res - to - ra - tion of har - mo - ny. ___

Harmony

G A

Re - dis - co - ver - ing a soul.

E D E

Re-cog - ni - zing the scars on the hea - rt,

G A

then li - be-rat - ting their con - trol.

Bm F#m

Pick-ing up the frac tured pie - ces and

G A

hol - ding them close.

E D E

Trus-ting in time's sti - ch-es

G

to make the brok - en

A *To Coda* E

whole.

G D A

A E

It's time to take ___ the step on new ground, ___

G A D A

time to o - pen eyes and look all a - round. ___

E

It's time to feel ___ re - fre - sh - ing peace ___

G D A

of stand - ing as the pain falls to your feet. ___

F#m Bm *D.S. al Coda*

Strong - er than you knew, _____

Harmony

choos-ing to em - brace the__ tru - th.__

Trus-ting in__ time's__ sti - ch-es__

to make_____ the brok - en

whole.

Say Yes!

Rebecca Tanner

D A G

I've come so far, with many miles to

D A

go. Still, I am here. I

G D Em

made this choice on my own. I've learned to

Bm G D

ford a stream, and be grateful for the rain.

Em Bm G

As the sun rises in the east, I'll celebrate the path I've

A D G

made. Say yes to excitement,

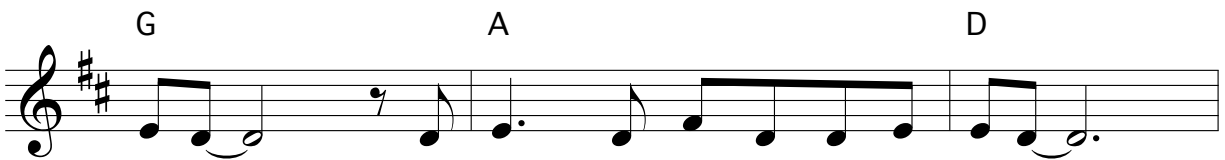
A D

say yes to my dreams! Say yes to a -

Say Yes!

2

G A D



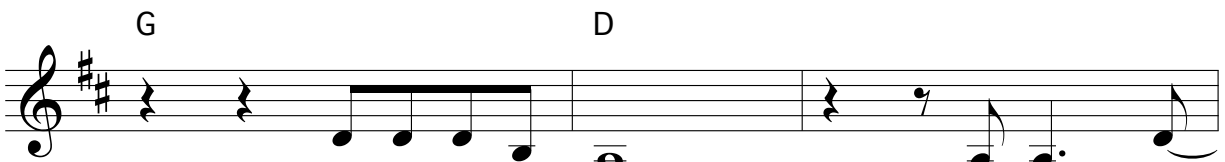
bun-dance, the world is brigh-ter than it se - ems.

1. A



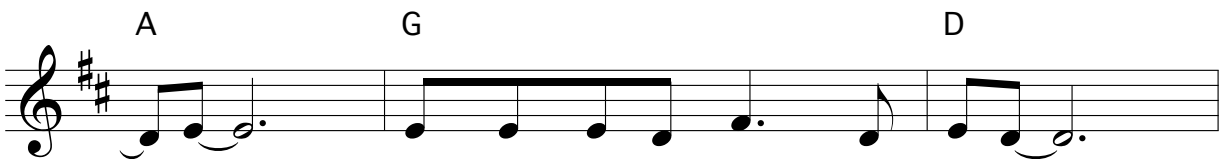
I've shared my bro - ken heart,

G D



not an ea - sy task. Yet as it__

A G D




__ heals, I've learned to re - move the ma - sk. __

Em Bm G



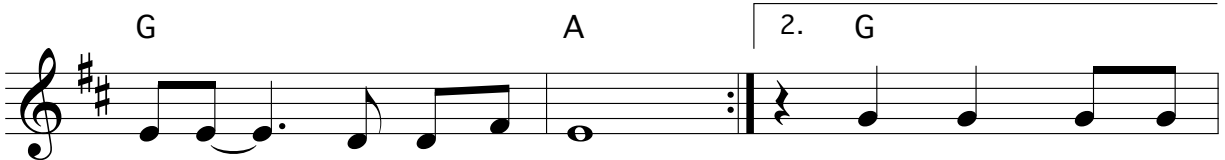
I've fought and fear has won its last bat - tle to -

D Em Bm



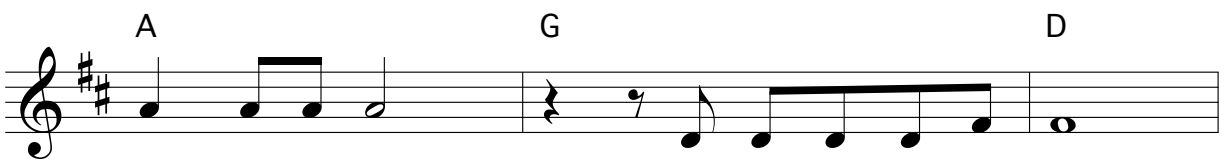
day. Ri - sing from the fil - thy dust, for

G A 2. G



oth - ers__ I'll pave the way. Al - though there's still

A G D



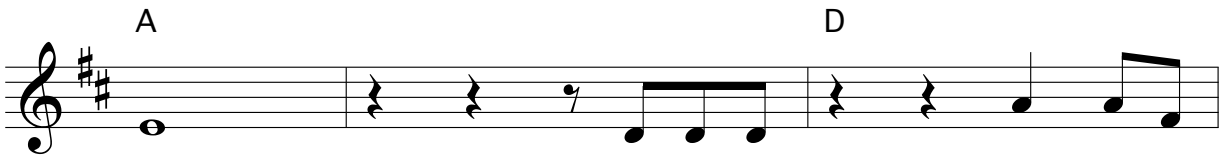
moun-tains to climb, I have the tools to win.

Say Yes!

3



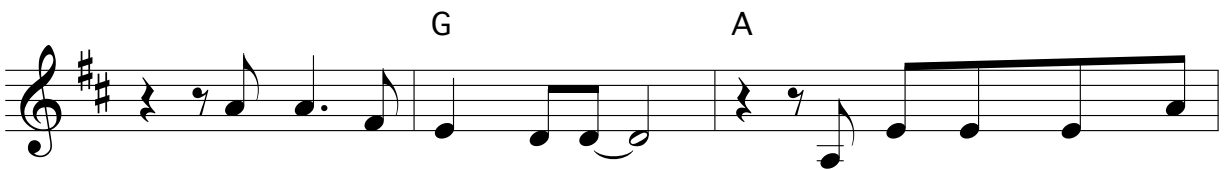
End-less ad-ven-tures a-head, with cou-rage I'll be-



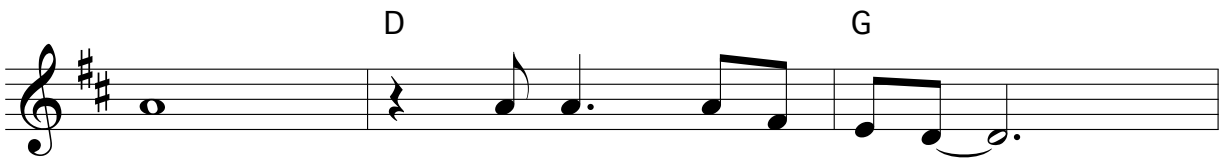
gin. And I'll say yes to the



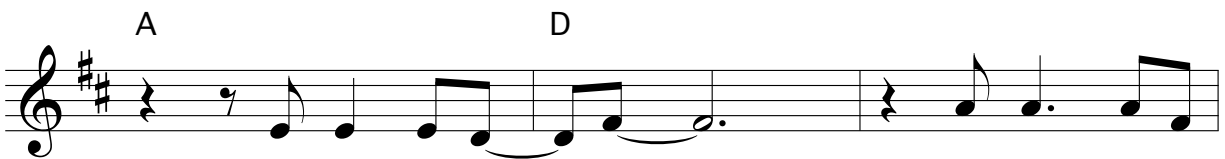
jour - ney, yes to the climb.



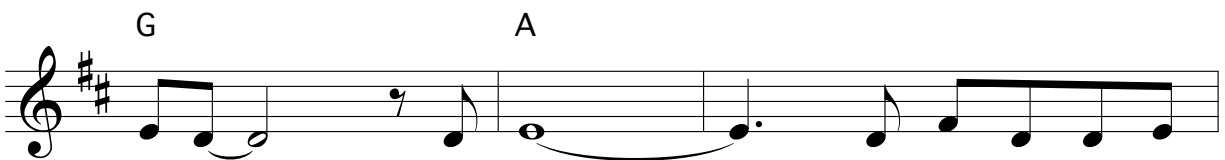
Bring on the storms a - head, I have the strength this



time. Say yes to ex - cite - ment,



say yes to my ___ dreams! Say yes to a -



bun-dance, the world _____ is brigh-ter than it



se - ems. _____

See The Light

B \flat /A E \flat add9 B \flat B \flat /A

— can be safe a - gain. You have the cour-age and

E \flat add9 F

— stren - gth_____

B \flat B \flat /A E \flat add9

wi-th in._____

B \flat B \flat /A E \flat add9

1.
B \flat

B \flat /A E \flat add9 B \flat B \flat /A

You are spe - cial._____ You_____ can do

E \flat add9 B \flat B \flat /A E \flat add9

th - is._____ Be - lieve___ your life is worth

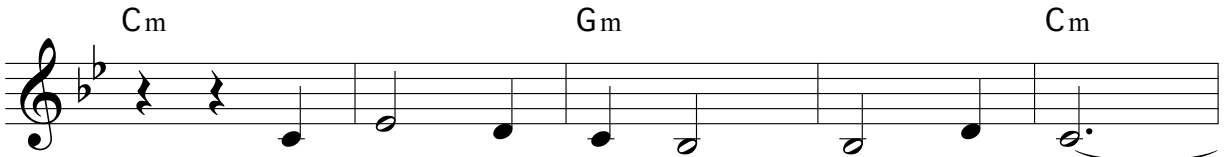
F

— fight - ing for._____

See The Light

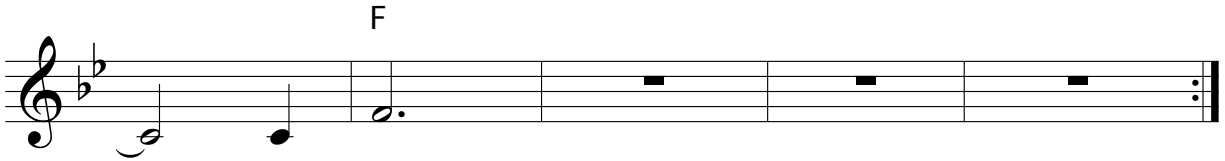
3

Cm Gm Cm



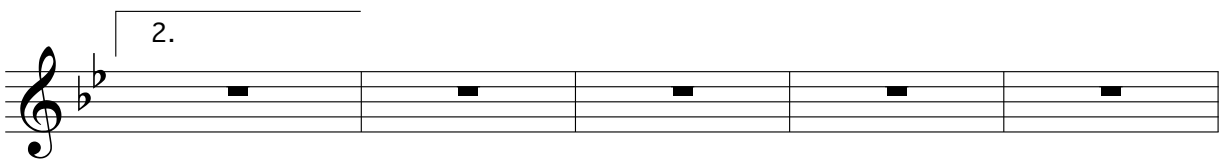
This pain and dark - ness _____ can end _____

F

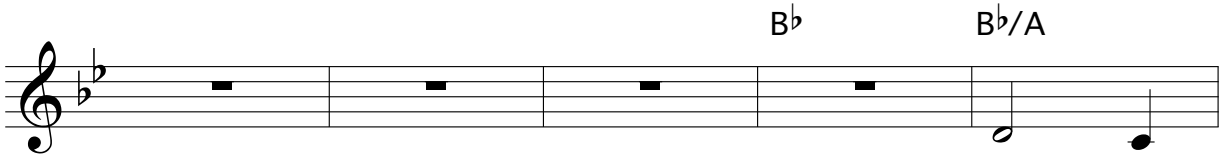


_____ with you.

2.

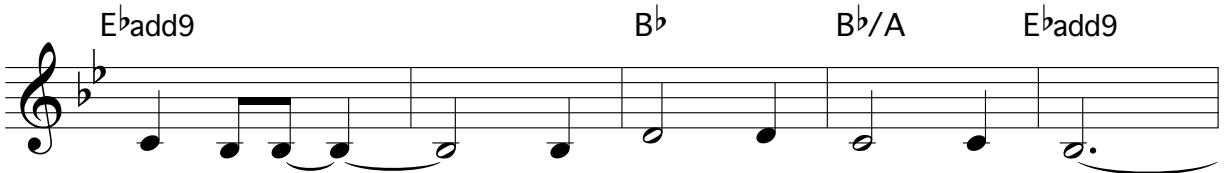


Bb Bb/A



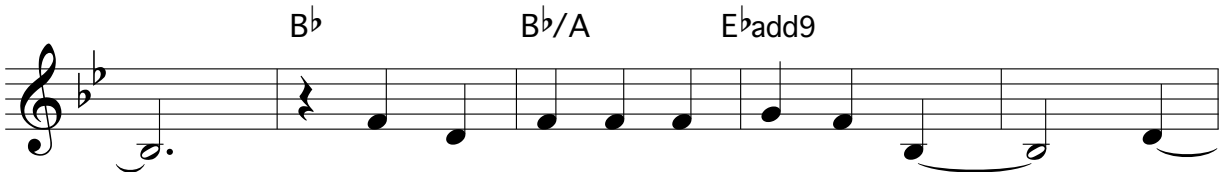
You are

Ebadd9 Bb Bb/A Ebadd9



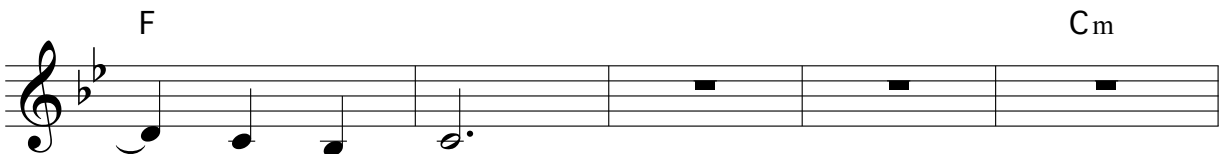
con - fi - dent. _____ You have be - come the light. _____

Bb Bb/A Ebadd9



_____ Stand - ing tall you in - spire those _____ who

F Cm



_____ search for hope.

See The Light

Gm Cm

Gra - ti - tude _____ has re - placed _____ your

F Bb

pain. _____ Stand

Bb/A Ebadd9 Bb Bb/A

u - p, see__ the light. You have the pow - er to

Ebadd9 Bb Bb/A Ebadd9

make a new life. Your world__ can be safe a -

Bb Bb/A Ebadd9

gain. You have the cour - age and__ stren -

F

gth _____ wi - th

Bb

in. _____

Author Biography

Rebecca Tanner, born in Philadelphia, Pennsylvania, was raised in Spanish Fork, Utah, and graduated from Spanish Fork High School in 2007. She entered Utah State University in the fall of 2007 as a Music Therapy major, Dean's Scholar, and Undergraduate Research Fellow. During her time at Utah State University, Rebecca enjoyed serving in her positions as Honors Student Council Vice President, Honors Mentor, USU Music Therapy Student Association President, Logan Institute of Religion Music Council President and the Latter-Day Voices Choir President. Rebecca has enjoyed her music therapy practicum experiences over the past five years with developmentally delayed children, adult women with eating disorders, at-risk adolescents, and elderly clients with Alzheimer's disease and dementia. Following graduation in May 2012, Rebecca plans to begin her six-month music therapy internship at Primary Children's Medical Center in Salt Lake City, UT. Afterwards, she plans to pass the national music therapy board-certified exam earning her practicing credential, and will pursue graduate school the following fall.