How does my training as an applied behavioural analysis practitioner influence my development as a Music Therapy student?

An exegesis presented in partial fulfilment for the degree of

Master of Music Therapy

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Abstract

The current study is attempting to answer the research question "the impact my previous ABA training may have on my current practice as a must therapy student?". The goal of this study is to gain insight on my own clinical practice in order to develop a more well-rounded therapeutic approach. I used a secondary analysis of session notes from my student music therapy placement at an intermediate school. A deductive content analysis was used to explore data within separate categories underpinning either humanistic or behavioural approaches. The data collected into these categories was qualitatively considered to create themes and to support how behavioural methods manifest in my current practice. The study assumes that a behavioural way of thinking is already present in my practice and seeks to investigate how has also manifested in my professional identity. The study acknowledges that although the field of music therapy can take on a variety of different therapeutic approaches, the training that I have received at Victoria University of Wellington has a largely humanist emphasis.

Overall, the study found that the use of either behavioural or humanistic approaches are situationally dependent on the client, activity, or therapeutic goal. In both goal setting, and musical choice, there was a spectrum of attitudes falling between the theories while other methods such as therapeutic relationship or prompting held a unique perspective falling into one or the other. I feel that the use of dual methodologies in my practice compliment the limitations and advantages that each approach may present. As these approaches both fall on opposite ends of the "theoretical spectrum", they pair to create a middleground between a holistic, client-centered practice, and a tightly structured, goal-oriented practice.

KEYWORDS:

Music therapy, behaviourism, humanism, principles, content analysis, secondary analysis, deductive, qualitative

Contents

Ethics Statement

This project was reviewed and approved by the New Zealand School of Music Postgraduate Committee. The Victoria University of Wellington Human Ethics Committee has given generic approval for music therapy students to conduct studies of this type.The music therapy projects have been judged to be low risk and, consequently, are not separately reviewed by any Human Ethics Committees.The Ethics Approval Application number is #22131, 2015.

Chapter 1: Introduction

1.1 Background

I am a Master of Music Therapy Student at Victoria University in my second year of training. This year (2020) I am on placement at an intermediate school where I am working in a resource unit with children who have both physical and learning support needs. Originally from the United States with a degree in Psychology, I moved to New Zealand in 2018 to pursue a Masters Degree in Music Therapy. Prior to coming onto the course, I was trained and employed as an applied behavioural therapist at Behavioural Connections based in the United States. I worked with children between the ages of 6 and 18, running very disciplined and structured behavioural therapy sessions. These sessions were primarily one on one. I ran two individual sessions per day lasting about three hours each. At Behavioural Connections we employed various behavioural techniques and principles commonly used in cognitive behavioural practice.

Music therapy training and practices around the world draw on a range of approaches, including behavioural, cognitive, psychodynamic, family based and resource oriented (Knight et al., 2018 p. 139-154). The Master of Music Therapy programme at Victoria University of Wellington teaches students about several of these approaches but predominantly emphasizes, overall, the person-centered (humanistic) approach. Behavioural music therapy approaches feature much less. However, staff also encourage students to draw on the approach that is most appropriate for the contexts in which they work. For example, working with children in schools is "very different from working with children in the health service, within social services or the community. The predominance of learning theory and the need to produce cognitive outcomes and reach achievement targets often sets a very specific perspective" (Karkou, 2010 p.13)

1.2 Research Aim

Using deductive content analysis as the research methodology, I intend to qualitatively examine a secondary set of naturalistically collected clinical data. The data will be used to identify the therapeutic principles, methods and techniques that are influencing my practice as a music therapy student. The goal of this study is to gain insight on aspects of my own clinical practice as well as to further develop a range of therapeutic approaches which I can draw on to provide more effective and thoughtful care.

1.3 Rationale

The culture and demands of the school setting, and my previous training as a behavioural therapist, will interact with the predominantly person-centered (humanistic) training I am currently engaged with. I am interested to examine my practice to understand how it is influenced by these two contrasting approaches, and to ensure that it is appropriate within the context of my placement. Understanding one's own therapeutic identity plays an important part in providing the best possible client care, as well as being able to work within multidisciplinary therapeutic environments (Hrovat et al., 2013) Throughout my professional career I have worked in a number of different environments with professionals whose expertise can vary from a number of different theoretical approaches and disciplines. The ability to understand, relate, and collaborate with professionals of various backgrounds is imperative to providing the best possible care. Ghetti, (2011) discusses a study in which many dual-qualified therapists hold a strong, singular identity within one discipline while also practicing within others. The majority of these dual-qualified therapists report their primary professional identity as having a predominant impact on their choice and application of other approaches and disciplines they encounter in their professional life and therapeutic style. By critically analyzing my own therapeutic data I will work to identify aspects of my professional

practice that I may or may not be aware of. Understanding and evaluating my own

professional identity, I will have a greater understanding of my own therapeutic approach, as

well as the approaches and methodology of other clinicians I work with in the future.

Chapter 2: Literature Review

2.1 Introduction

In this Chapter I discuss relevant methodology and theoretical underpinnings of both behavioural and humanistic approaches relating to my research and to base the discussion on. I attempt to broadly define the structure and concepts which support both disciplines. Within each section I look closer into the application of both approaches by examining them within a music therapy context. The literature provides case studies and examples of how music therapy is approached within humanistic and behavioural ways of thinking. These are meant to support the effectiveness and ethical reasoning in using dual approaches.

This chapter will then discuss the approach to research that is being used within the study. The current method of research is that of deductive, qualitative content analysis of a naturalistic secondary data source. Relevant literature will be used to support and define the process and efficacy of this approach to research.

2.1.1 Search Strategy

When looking through appropriate literature there will be an emphasis put on journals and literature which are based in New Zealand. This is because the research being conducted in this study is concerned with my personal Music Therapy training which is taking place in New Zealand. Furthermore, articles and journals which are from the year 2000 and later will be preferred over later articles. The reason being is that New Zealand's first Masters Program for Music Therapy was started in 2000 (Fletcher, 2016.) and thus is an important milestone for research and literature that concerns this very topic. Literature will mainly be focused around the history and methodology of behavioural and humanistic therapeutic approaches with an emphasis on their application within Music Therapy. Literature will predominantly be acquired from the Victoria University Library's online database with the remaining literature pulled from other academic online resources.

2.2 Behavioural Approach

Farmer & Chapman, (2008) identify a key principle of behaviourism in the second chapter of their book "*Behavioural Interventions in Cognitive Behaviour Therapy: Practical Guidance for Putting Theory Into Action*" when stating that "behaviour varies in relation to the antecedent conditions that occasion behaviour and the consequences that behaviour produces (p.21)". In other words, this principle highlights the theory that all behaviour is caused or motivated by an internal or external factor. Behaviour is then continuously modified by the consequence that is caused by that behaviour. This is congruent to the training I received as a behavioural therapist in which we attempt to identify the cause and consequence of an identified problematic behaviour in order to provide proper behaviour maintenance techniques.

Furthermore, Skinner's basic foundation in operant conditioning theory suggests that when behaviour is reinforced it has a high likelihood of being repeated while behaviour that is not reinforced has a low likelihood of being repeated (Skinner, as cited in McLeod, 2007). Skinner went on to define three possible outcomes to any given behaviour: *Neutral operants* that neither increase or decrease the probability of repeated behaviour, *reinforcement* which increases the probability of repeated behaviour, and *punishmen*t which decreases the probability of repeated behaviour.

2.2.2 Behavioural ABC's

One specific conceptualization within the behavioural approach is identified in the *Massachusetts General Hospital Handbook of Cognitive-Behavioural Therapy* (2016) as the *"ABC model".* The antecedent, behaviour, consequence (ABC) model is a process used for identifying and engaging with behaviour. This model assumes that behaviours can be determined by their *antecedents* (ie. events that directly precede a behaviour) and are then either reinforced or punished by their *consequence* (ie. the event that comes directly after a behaviour) (Calkins, Park, Wilhelm, and Sprich, 2016). Deciding how to respond to

behaviour based on the antecedent is a key assessment process in the behavioural approach. "The therapist frequently uses an antecedents, behaviours, consequences (ABC) Model as a formalized model for conducting a functional assessment and examining behaviours in a larger context."

2.2.3 Prolonged Exposure

There are a number of behavioural strategies used when planning sessions that are seek to achieve specific goals (Chosak & Baer, 2016) One of these strategies is called 'Prolonged Exposure and Response Prevention' which exposes an individual to an aversive stimuli while attempting to remove the negative behavioural response pattern that accompanies it. Similar to the concept of 'antecedent, behaviour, consequence', this strategy seeks to change the behaviour caused by a negatively perceived antecedent into a positive or neutral one by controlling the consequence of said behaviour. "Being present with the feared stimulus without the usual anxiety- related responses allows for habituation, in which the individual can get used to the phobic stimulus, and his/her anxiety reduces over time." (Chosak, 2016).

2.2.4 Behavioural Music Therapy

Behavioural Music therapy is underpinned by these foundations of behavioural theory (Bonde,Trondalen, and Wigram, 2019). Bonde suggests that behavioural music therapy can be thought of as "music *within* therapy" because music acts as the reinforcing stimulus or motivator to achieve non-musical goals. behavioural Music therapy seeks to use music as the medium for cognitive or behavioural change. Register & Hilliard (2008) argue that select music therapy approaches (specifically Orf-Schulwerk) run congruent to cognitive-behavioural principles which encourages structured decision making and problem solving. This overlap between utilizing music within behavioural therapy and utilizing behavioural principles within music therapy creates a wide range of methods, availability, and versatility within the context of behavioural music therapy.

Behavioural music therapy asserts that the expressive, motivational, and overall positive qualities of music can be used to modify mood and behaviour (Mercadal-Brotons, 2012). Behavioural music therapy tends to rely on four basic principles of music that elicit behaviour. Music as 1) a cue, as 2) a focus for attention, 3) a structure for movement, and 4) as a reward. Within the approach of behavioural music therapy, techniques are used to promote specific responses by structuring the environment in such a way that desired behaviours are prompted and reinforced.The clinical application and effectiveness of behavioural music therapy can be seen in a wide variety of patients who suffer from cognitive, behavioural, physical or developmental disabilities (Bonde et al., 2019). Typical participants include children and adolescents who hold various disabilities as well as older populations in geriatric care. Behavioural music therapy can also be used to treat things such as surgery fatigue (Fredenburg & Silverman, 2014), bereavement in children (Register & Hilliard, 2008), and even forensic psychiatry (Hakvoort & Bogaerts, 2013).

One study by Russel Hillard (2001) examines the use and effectiveness of behavioural music therapy in the treatment of women with eating disorders. In one area of the study behavioural music therapy elicit behavioural change through the use of reinforcement and fading techniques. One particular case involved a woman who struggled with being in a kitchen environment because of past trauma.

"During her treatment, these memories were triggered during meals when she heard pots clanging in the kitchen behind the cafeteria, often causing panic attacks which prevented her from completing her meal." p.111

A walkman with self selected songs was listened to while eating to effectively remove the negative stimulus of the sounds in the kitchen and replace them with the positive motivating stimulus of self selected music (Hilliard, 2001). This helped to reduce the amount of anxiety while eating as well as reinforce the behaviour of eating.

"Over a period of time, the use of the Walkman was faded to the point she only used it for a few minutes at each meal when she feared she would not be able to focus." p.111.

By using this behavioural strategies and which focus on the antecedent, consequence, and behaviour in a music therapy context the participant is able to eventually reduce the use of music while eating and cope with the kitchen environment. This is a great example within behavioural music therapy where music is used to remove the antecedent of a negative behaviour and replace it with a positive and motivating stimulus.

In a case study by Mercadal-Brotons, (2012) the therapist was able to successfully assess and treat a client suffering from Alzheimer's dementia by employing behavioural music therapy methods. These methods were employed through musical games, activities and instrument playing in order to aid the client in achieving various goals related to their condition such as movement and sociability. The client was highly motivated and reinforced by music which aided to help increase attention and awareness. By using music as the driving factor to elicit behaviour the therapist was able to provide a rewarding and functional therapeutic session for the client.

2.3 Humanism

Literature on the humanistic approach focuses on five therapeutic guidelines 1) Human beings consist of a sum of their parts, 2) People exist in a unique human context, 3) Humans are conscious and aware of being conscious, 4) All people have both choice and responsibility, and 5) People are intentional and aware: they seek to achieve goals, relationships, meaning, and value (Cain, 2002). Humanism holds strong value on the definition of "the person", that is, that each participant has the ability to elicit growth within themselves . Using a humanistic approach, the therapist is focused on creating a positive and empathetic therapeutic relationship with the client in order to create an intrinsically healing environment (Abrams, 2014). Participants within therapy are viewed as independent, resourceful, and responsible for their choices. The contribution that each participant brings is implicit in the overall goal of each session. A common goal of humanistic client-centered

therapy is that of self-actualization. That is, it seeks to maximise human potential through a safe and positive therapeutic relationship. This goal is concerned with understanding the client as a whole beyond the perceived physical, mental or emotional disabilities a client may be experiencing. Humanistic therapy will not often have an aim to solve one specific problem, but rather focuses on assisting the participant with growth and self actualization. (Cain, 2002).

2.3.1 Humanism Principles

Humanism is focused on building authentic therapeutic relationships with clients and creating a comfortable environment that is conducive for self healing (Abrams, 2014). This approach seeks to understand the client as a whole beyond their physical and mental disabilities. Cooper & Joseph (2016), outlines three important aspects of Humanistic work in the book *Psychological Foundations for Humanistic Psychotherapeutic Practice*. These are: 1) Relational Connection and Support 2) Emotional Expression 3) Movement toward an Authentic State of Being. These foundations are described in detail below.

2.3.2 Relational Connection and Support

Relational connection and support can be generalized to fall into the fourth principle provided by Abrams (2014) 'All people have both choice and responsibility', but Cooper (2016) makes the distinction for the importance of a client-therapist relationship, specifically. The relationship between therapist and client can be a powerful tool for promoting psychological benefit, inducing positive growth and positive therapeutic change. The creation of an open and positive relationship between therapist and patient is a key aspect of Humanism. "For many theorists and practitioners across the humanistic field, it is the existence of a deep, authentic connection between therapist and client that has the greatest potential for psychological benefit."(Cooper, 2016 p.14)

2.3.3 Emotional Expression

The importance of emotion and expression of oneself can be argued to be one of the most distinguishing characteristics of Humanism. "Rather than view emotion primarily as something that interferes with functioning, humanistic therapists have embraced the importance of the adaptive nature of emotion..."(Cain, 2002 p.10). Cooper (2016) understands emotional expression as an observable verbal or non-verbal behaviour that attempts to communicate an emotional experience. Cooper goes on to explain that this emotional expression can be categorized in two ways, '*Self-Disclosure*' and '*Self-Concealment*'. Self-Disclosure is typically a more obvious indicator of emotional expression. Self Disclosure involves a person expressing themselves outrightly in an attempt to have another person understand them. It is often intentional and seeks to create an understanding of an emotional state. On the other hand, Self Concealment is often unintentional and less obvious while still disclosing much about an individual's emotional or mental state. Self Concealment is when an individual attempts to hide or otherwise suppress their current emotional state. Even though there is a lack of emotional disclosure, this in itself can reveal information of an individual's mental or physical state. "..it has consistently been demonstrated that people who conceal more have higher levels of psychological—and physiological— difficulties, such as greater anxiety and depression.."(Cooper, 2016 p.27).

2.3.4 Movement toward Authentic State of Being

One of the most universal goals within the Humanist approach is to guide the client to achieve a more authentic state of living (Cooper, 2016) Authenticity is important Humanistic therapy because it forms the foundation for the expression of emotion and the formation of relationships and trust. In order to identify authenticity within my practice it is important to define what authenticity is, and how it may manifest within a Music Therapy Session. Harter (2002) defines Authenticity as "owning one's own personal experiences, be they thoughts, emotions, needs, wants, preferences, or beliefs.."(p. 382). Harter further implies that authenticity includes acting in a way congruent to the expression of one's feelings and

beliefs. Furthermore, the concept of being an authentic therapist is an important tool when forming relationships with clients (Rickson, 2010). Considering our race, ethnicity, gender, or social status are just a few of the ways our authentic identity can influence the therapeutic relationship with clients. "Reflecting on everyday experiences can also help us understand ourselves and others, and thus be used to enhance our music therapy practice." (Rickson, 2010). Within a music therapy context, authenticity may appear as the motivation to identify oneself within the music, or to relate to music with that creates "a feeling of emotional belonging and deep mental affinity"(Yehuda, 2013 p.149)

2.3.5 Non-Directive

Client centered therapy, sometimes called person centered therapy, is a Humanistic approach that closely embodies the Non-Directive Therapeutic method (Rogers, 1946). A Humanistic, client centered approach largely relies on a positive and strong therapeutic relationship and values an individual's ability to make decisions, be responsible for their actions, and elicit change within themselves (Abrams, 2018). Thus, the goal of a non-directive method is to fully encompass these Humanistic values of responsibility and choice into the therapeutic session by limiting the amount of perceived control that the therapist may have over a session. "A therapist with a nondirective attitude wants (their) client to be free from the therapist's power over (them), a power inherent in a relationship between two persons where the attention of both is focused on only one." (Moon & Rice, 2012). p. 291. It is important to distinguish that a non directive attitude does not constitute a therapist attempting to remove their influence from clients (Patterson, 2000). The nature of any relationship, therapeutic or not, implies that both parties are actively influencing each other. Rather, a non-directive approach seeks to achieve an agreed upon goal or role within therapy that both parties have agreed upon. A therapist with a non-directive attitude rejects any sort of personal therapeutic agenda that they may have for the client because of the value for the client's ability and responsibility to elicit change within themselves.

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2.3.6 Humanistic Music Therapy

Humanistic Music therapy is not only based around Humanistic values and theories, but many argue that Music Therapy is *inherently* humanistic (Driscoll, 2020). The essence of Music Therapy utilizes a personal relationship to music in order to elicit change. The humanistic approach to music therapy focuses on the relationship between therapist, participant, and music. It leaves lots of space for interpretation and creation of the process of therapy. Humanistic Music therapy sessions are designed around the participants' relationship to themselves and the music, rather than focusing solely on any one potential disability or problem. Take for example the ISO principle, a method used within therapy sessions to match a client's state of being (Dimaio, 2010). A music therapist may use the ISO principle to match the mood of a participant by supplying music that relates emotionally, sonically or vocally. This type of approach creates an authentic relationship between the client, the music, and the music. This can also provide a better understanding for the therapist of the position that the client is in, as well as help to make the client feel understood and validated. A music therapist may then decide to slowly shift the theme of music to aid in uplifting the participants mood. Likewise, the therapist may also decide to continue using "presence" to further aid and understand the participants state of being (Suri, 2010). Presence can be thought of as a mindful and intentional encounter. The therapist holds full physical, emotional, cognitive and spiritual attention, validating the needs and experiences of the client. Presence is incredibly important in making a participant feel validated, understood and recognized as a whole person. These qualities provided by music can be an extremely powerful tool in aiding the wellbeing of participants in music therapy.

In a case presented by Shapiro (2005), they use a humanistic approach to music therapy to connect with a participant through improvisation. Shapiro describes the case of Guy Chin, a 74-year old Chinese woman who was suffering from isolation due to her physical condition. Chin had very little contact with the outside world and thus lacks meaningful connections with others, which can be very important to the wellbeing of the human psyche (Suri, 2010). Chin also spoke little to no english, which further limited her ability to have meaningful

engagement with others (Shapiro, 2005). Through musical improvisation Shapiro explains the musical connection they were able to create. Although Shapiro spoke little to no Chinese, they were able to build a meaningful therapeutic relationship by using music as a tool for communication.

"Although initially I had limited experience with her culture and music, my being open to appreciating, learning, and in- teracting with what she communicated in music provided a foundation for our relationship."(Shapiro, 2005 pg.2).

This case highlights the importance of music as a tool for expression and connection, as well as the value of creating an intrinsically healing environment within the approach of Humanistic Music Therapy. Shapiro considered all aspects of Chin as an individual, including her culture and ability to communicate. Although they could not communicate through speech, Shapiro used their cultural understanding of Chin to connect through music. This creates a meaningful connection which values Chin as a human while also relieving her from the consequences of isolation.

2.4 Summary

Overall, humanism is not concerned with using specific isolated techniques to accomplish deterministic outcomes but rather providing the client with the resources to heal through self-actualization (Abrams, 2014). In this way, humanism and behaviourism differ. Humanism uses a wide range of techniques to achieve an overarching goal through positive relationship based therapy while behaviourism uses specific techniques in order to achieve a determined outcome and does not usually concern itself with a client's past, personal life or relationships (Farmer & Chapman, 2008). Literature also shows that both approaches can be effective in a variety of situations within a music therapy context (Shapiro, 2005; Hilliard, 2001). In conclusion, although both humanism and behaviourism seemingly fall on opposite ends of the therapeutic spectrum, they can both be utilized in similar contexts as a powerful and effective music therapy approach.This literature will be crucial in answering my research question *"How does my training as an ABA practitioner influence my development as a*

Music Therapy student?". By understanding the underpinnings of humanist and behavioural approaches, as well as the approaches in a music therapy context, I can more accurately depict the appearance of them in my own practice.

Chapter 3:Methodology

3.1 Introduction

This chapter first will outline the theoretical perspectives, collection methods, and analytic procedure of secondary analysis, naturalistic data collection, and qualitative deductive content analysis. Each section attempts to highlight the application of these methods, as well as providing possible disadvantages to each. The chapter then goes on to describe the frameworks in which the data will be presented and analyzed with. Relevant literature is provided to support each frame and indicate their importance within their relevant therapeutic approach. Finally, a description of the context of my self collected data is provided. Possible data content and sources are listed as well.

3.2 Theoretical Perspective

This study will be conducted through the process of qualitative Content Analysis, analyzing Secondary data collected in a naturalistic context. This style of research examines personal perspective and methodology. It is therefore beneficial to examine data sets collected within my music therapy practice. The introspective data will come from music therapy session notes.

3.3 Data

I will examine the notes and data that I have collected from typical practice, focusing on how the activities and language I use relate to various music therapy approaches. Currently my session notes report on a number of various sessions throughout the day, including two to three small group sessions each day consisting of three learners and one large group session of about six learners. The groups have been selected with help from the classroom teacher based on the academic levels, personality, and needs. This gives me a wide variety of sessions and provided me a lot of variance in my practice and session notes. Session notes are likely to include such details as:

-Date of session

-Names of members in our group

-Title of Activity

-Goals of session

-Quotes from both myself and learners

-Description of the session and important events

Some other Data sources that may be examined are recorded interviews with relevant supervisors, learner summaries, and therapeutic letters written to learners.

3.4 Secondary Analysis

I will be using a secondary analysis method to examine data derived from my own clinical notes, meeting notes, and reflexive journal. Secondary analysis is a further analysis of existing data to answer a new question to interpret or draw conclusions (Scott, 2014). The dataset will be taken from my clinical session notes gathered throughout my time spent working as a student music therapist.

2.2.1 Self-Collected Data

Within Secondary Analysis there are three main modes for data collection, Formal, Informal, and Self-Collected Data (Heaton, 2008). For the purpose of this study I will be using self collected data which is when the primary researcher uses their own data to investigate a new research question. This is the mode I will use since I will be analyzing data that I have collected myself taken from clinical session notes. Informed consent will be grated for existing clinical data to be reused for research purposes. This allows me to use data collected in a therapeutic context as clinical data.

2.2.2 Advantages to Secondary Analysis

An advantage to secondary analysis is its cost and time effective nature(Szabo & Strang, 1997) By using an already existing data source the need for sample selection is eliminated. This is extremely convenient for researchers and more emphasis can be placed in other

areas of research such as idetifiying bias, refining research methods, and interpreting data. Another advantage to secondary analysis is that the data set can be viewed with a detachment from its original purpose, often offering additional insight into the same field from which the data originated. It should also be noted that Secondary Analysis is usually conducted by researchers who had no part in the original research. This allows the data to be viewed from a new contextual point of view which cannot be obtained by the primary researcher of the original study.

2.2.3 Considerations for Secondary Analysis

An aspect of secondary cnalysis that I will have to consider is the lack of control over the primary study and data set for use in data analysis (Szabo, 1997). Because I have a set date for the completion of my study I will be forced to use the data set provided irregardless of the session progress or extent to which the session notes have been completed. Limitations that may arise from ethics, researcher bias, data collection, or sample size cannot be altered and need to be taken into consideration while conducting the secondary research.

2.3 Naturalistic

Naturalistic data is data that has not been influenced or affected by the action of research (Given, 2008). Ideally, the data being collected for secondary analysis will have been collected in this way. In relation to my research, my clinical notes will have been collected in an organic way separate from my research question. The clinical notes I take will not be thought of as data until a set date where I analyse them through the lens of my research question. It is important for my data to be taken from a naturalistic point of view in order to have the best possible insight into my therapeutic practice.

2.3.1 Considerations

This strategy however, has created complications that I feel are important to address. This is the challenge of taking and maintaining an organic and naturalistic point of view in my music

therapy sessions and session notes while also being aware and engaged in the development of my research. Unfortunately because of a limited timeframe to conduct and finish my research I have begun the process of creating a research question, as well as a proposal during my time working as a music therapy student. Although I have attempted to avoid any analysis of my clinical notes related to my research, it is important to recognize the apparent bias that may be present within my work. I have recognized my effort to maintain a therapeutic practice separate from my research question while also being involved in the preliminary research process and because of this feel that the naturalistic quality of my data set is still very much valid.

3.5 Content Analysis

I will be utilizing deductive content analysis to separate my data set into relevant frameworks of either behavioural or humanist methods. Content Analysis is a research method used to make inferences from text based on set categories (Weber, 1990) These categories can vary based on the interest and perspective of the researcher. The idea of content analysis is to classify words, phrases, or sentences into content categories (Drisko & Maschi, 2016). Content analysis is the preferred method of research for this study as it seeks to gain insight into personal methods and approaches based on two apparent categories in recent therapeutic experience, behaviourism and humanism. Content analysis allows for the coding data within these categories to examine the "why" and "how" that these approaches manifest themselves within therapy (Given, 2012).

Frameworks will be interpreted to consider possible recurring themes which the data presents. These themes will therefore underpin the original data set and give a qualitative overview of the way in which these approaches manifest themselves within my practice. This type of research is important to me and my continued development as a music therapist. By analysing my use of therapeutic approaches I hope to gain a better understanding of my own practice and how I am influenced by my background and current teaching. I can also use this

data to examine successful instances of behavioural or humanistic music therapy, as well as moments where another approach may have been more appropriate.

3.5.1 Frameworks

The process of deductive content analysis involves data being separated into two (or more) frameworks (Kyngäs & Kaakinen, 2020) In this case, the frameworks being used are humanistic and behavioural Theory. Within these frameworks there will be selected methods, approaches, and theories to use as codes that literature has revealed to be important within each of the framework. Each code will be supported by evidence of its use and effectiveness in behavioural or humanistic practice.

The following section outlines the frameworks which will be utilized to analyze the data in both humanistic and behavioural contexts. Frameworks may be a variation of methods, principles, or approaches. Each framework is supported by relevant literature and evidence of its importance and application in clinical practice.

Frameworks were used to catalog raw data into separate nodes of information for further analysis. These frameworks were based on methodology and theory rooted in either behavioural or humanist approaches.

3.5.1.1 Behavioural Framework

The criteria for a behavioural framework will come from principles and methods discussed within the literature review. behavioural frameworks will include the four motivational principles of music described by Brotons (2012), as well as the behavioural ABC's and prolonged exposure.

Instances where I examine behaviour within the context of 'cause and effect' may appear in the form of notes that discuss a particular behaviour and what may be motivating the behaviour. Removing, adding, or taking note of stimulus in the environment that may motivate or cause a behaviour is a good indicator for the use of the behavioural ABC model. I will also look for content that fits within the behavioural strategy of prolonged exposure discussed in the literature review. That is, attempting to modify behaviour by using

'*exposure*' to confront a fearful or negative stimulus, and '*response prevention*' to limit or prevent the behaviour that would usually accompany the negative stimulus.

3.5.1.2 Humanistic Framework

In order to create a criterion for humanistic discourse I will begin by using the guidelines also mentioned in the Literature Review as well as the therapeutic relationship and a client-directed attitude. I will be analyzing my data for discourse which resonate with the following assumptions of humanism.These principles are present in almost all Humanistic practice and so will be an important identifying feature of the humanistic approach in my practice. These principles are more abstract than ones contained with behaviourism because of their focus on the therapeutic relationship and often flexible session structure. It is important to distinguish content that demonstrates building a positive therapeutic relationship between clients and myself (therapist) as separate from the relationship and teamwork building that are present within groups as a whole. Therefore content involving therapeutic connections between myself and the client, as well as the client and the world around them will be analyzed and recorded separately within the Humanistic Approach.

Within the secondary analysis of my data I will also look for instances where aspects of authenticity within the personal identity of myself or my client are used within a music therapy context. This may manifest itself as sharing a deeply personal thought or feeling, as well as a participant connecting with music in a way that is unique to their ideals, background, or personal preference. Furthermore, a non-directive approach may present itself in instances where the therapist allows for clients to have control of session structure, activities, or goals. Instances where clients have an unhindered choice throughout the session, or where the therapist limits the amount of instruction given may fall into the category of non-directive

3.5.2 Coding

The interpretation of data will be summarized and explained as to why it fits the specific code and framework. It is important to note that some instances within my data may coincide within both frameworks depending on the approach that it is argued for. The data will be allowed to overlap into frameworks which may create further evidence for the use of both behavioural and humanistic approaches within my practice. The dataset will be presented on a spreadsheet separated by the two overarching frameworks of behaviourism and Humanism. Direct quotes from my self collected data will be used to indicate the coded content. A further analysis and explanation will be provided for each coded data piece.

3.5.3 Themes

When the data has been separated into coded categories within each framework a series of qualitative analysis may begin in order to define the overall themes which emerge from the frameworks. Themes may or may not be present in all of the coded categories, but rather seek to reveal key concepts within the data. The themes will be supported by the available data and will be an important tool in answering the final research question.

3.5.4 Potential Issues

A potential issue with content analysis is that the meaning of a word, phrase, or sentence can be interpreted in different ways based on the researcher's background and knowledge. Although each code or category is based on empirical evidence, the context of classification can be highly subjective. It is therefore important that the procedure of classification is as reliable and consistent as possible throughout the research process (Weber, 1990). By adhearing to the criteria that I create for my behavioural or humanistic approaches the interpretation for each becomes more concrete. Although this method ensures a more reliable way to collect data it still does not completely resolve human error and personal bias.

Chapter 4:Findings

4.1 Intro

In this chapter I discuss the findings of the current study and include relevant examples from the data. The analysis of data uncovered four themes, goals, musical choice, therapeutic relationship, and prompting. To remain consistent with the ethical approval for this study, all names in the examples used have been changed accordingly. Any other information that could potentially reveal the identity of participants has not been used.

4.2 Goals

The theme of goals tended to appear often within my clinical notes. These are therapeutic, non musical objectives or targets that the client or myself wish to pursue. Goals were noted in both frameworks but seemed to manifest differently depending on the therapeutic lens I was using. Humanistic goals tended to approach clients as a sum of their parts. These goals consider the client through the lens of emotional human nature and seek to connect with personal qualities of the person. I have labelled these 'holistic goals'. On the other hand, behavioural goals seemed to have an attitude of a 'means to an end'. These goals were direct, structured, and could be observed. I have labelled these 'tangible goals'.

4.2.1 Holistic Goals

The data collected under the humanistic framework exhibits goals which seem to be orientated towards a theme of Self-Expression and Emotional Support. Many of the analyzed codes revolved around having, eliciting or guiding an emotional expressive attitude, and the goals mentioned within the raw data tend to take a holistic and qualitative approach.. Although the data suggests that these goals were difficult to measure given the abstract nature of emotion or self expression, the portrayal of these goals within the writing is clear in expressing what the intention is. For instance, a session where a student had gotten in a fight, and was expressing anxiety, fear, and sadness.

> *"S was hit by M and having a very rough time (crying, shaking, visibly nervous/anxious) I had S join our music session in place of M. My goal was to provide S with a quiet and comfortable place to calm down before rejoining the class."*

This is an example of a goal that is seeking to support a student emotionally during a particularly stressful situation. Utilizing the holistic techniques to elicit emotional expression and relational support to create a "quiet and comfortable place", there is a clear intention to assist the student in recovering from a negative emotional state. Although there is clear written goal, there is not anything in this example of the 'how' I intend to do this Another example of an emotionally driven goal shows an opportunity for a student to hear feedback and self reflect after displaying notably disruptive behaviour during the music session.

> *"At the end of this very difficult session where M was distracting and teasing the group I opened up a conversation to allow the other students to say how they felt about M behaviour and for M to respond. My goal was to try and allow M to reflect on how his behaviour influences others in the groups."*

The goal in this example is clearly stated for self-reflection. The intention of opening a discussion about a students behaviour is an effort to have the student reflect on their actions and how those actions might affect others around them. This gives students the ability to voice their opinion and feelings about the situation by providing an emotionally safe and constructive environment. I find that these types of goals are hard to define and analyse. What does "self expression" look like? And how am I able to report a successful self-expressive attitude? The data shows that many of the goals under the humanism framework take this type of abstract form. It is obvious that these goals are important to me as a

therapist because they manifest into my practice, but there is limited information within the data that reports on how successful achieving these goals actually were.

4.2.2 Tangible Goals

My behavioural data demonstrates a theme of goals that are orientated towards a physical or directive aim. Within the framework, codes emphasized objectives such as movement, focus, and participation. These goals are usually universally tangible or quantitative compared to the more holistic and abstract emotional goals that are tackled by the humanistic approach. The goals within this framework are observable and have a systematic process for achieving them. Examples of this type of structured goal setting within a behavioural approach are defined and specified within the data. Objectives for clients are stated clearly within the notes and often have a quantitative, close ended nature. Goals also often have a planned procedure, using visible motivational or behavioural factors to accomplish them. Following are two examples of session notes which emphasize participation and co-play as the goal. They illustrate the use of music as a motivator and reinforcement carry out a planned procedure. "A goal for S is communication and co-play. Although S struggles to interact with peers he seems motivated by the music to attempt to join in" Another similar example also demonstrates a clear and defined goal for co-play and participation.

"Although L seems to enjoy making music he has little interest in interacting with his peers to do so. To help L with co-play and social interaction I am hoping to use his interest in music to motivate him to participate in a cooperative music activity"

Unlike the humanistic counterpart, these goals seem to be well defined and even partially measurable. The raw data within the behavioural framework reports more on the success of achieving each goal. This could be because the objectives described are physical or visual actions such as co-play and participation rather than internal, emotional or expressive.

4.3 Musical Choice

Much of the data consisted of musical choice, either to encourage a client, to elicit behaviour, or to work towards a goal. The preference for style of music often fell on either side of the two frameworks. Within the humanistic framework, the choice of music was often decided by the client and a large amount was improvised music. Contrarily, within the behavioural framework the choice of music was often left to myself, and acted to serve a specific purpose of achieving a goal, prompting behaviour, or motivating a client. I've labelled this category of goals as 'intentional music'

4.3.1 Personalized Music

The musical tools and concepts that I utilize within the Humanistic framework often embody a theme of personalized, client directed music. This usually comes in the form of self-selected music, improvisation, or expression of interest in a particular instrument or musical activity. Value and intention is put into the enjoyment of musical creation, freedom, and emotion rather than the 'quality' of music itself. The freedom to choose is based on a non-directive client centred approach and offers me insight into how the learner connects to music through culture, emotion, or personal experience (Patterson, 2000). Many of the codes that were analysed under humanism mentioned musical activities that were centered around the students' preference. This style of approach embodies the humanistic principle to value the clients' desire and responsibility for change above all (Abrams, 2018). By utilizing the clients preferred music choice, the session is able to accommodate a fun and supportive environment while ensuring the client is engaged and validated.

An example of the concept of utilizing personalized music within the session comes from raw data taken after a music therapy session. The example comes after a session where the group was encouraged to improvise together on an instrument of their choice

> *"Afterwards the boys commented that they enjoyed the relaxing nature of sounds that the specific (keyboard) setting created. 'It had a nice 'feeling'. J said 'it doesn't matter if it's in rhythm or sounds 'good' as long as you enjoy it it doesn't matter!'"*

In the example above, the group has just finished a session of open improvisation. None of the group members are particularly musically inclined but seem to enjoy the act of music making anyways. The most important aspect of the example is the comment made by 'J' when he says that "as long as you enjoy it, it doesn't matter!". This comment signals that there is a fulfilling product of personal enjoyment and satisfaction created from the music. The comment made above signals that J is not specifically valuing the quality of music within the activity, but rather the feeling of responsibility for the music created, and a sense of self confidence that is obtained from that. Even though the music may not have been objectively 'good', there is something to be said about the value of creating something that is entirely your own.

A second example illustrates a student's feeling of control and responsibility while playing music as a group. This particular student often showed limited interaction musically in previous sessions and was usually overshadowed by her more extroverted and confident peers. Because of the reluctance to join our activities musically, the student is given the ability to control the volume of their peers' instruments.

> *"S would turn the volume down, and then back up to allow E to play a big dramatic chord before turning the volume back down again. E often seemed distressed that her playing was interrupted. S gladly announced "I have the power!". When asked how this felt she said she felt 'in control'."*

The positive effect of the switch in power dynamic between the two clients is obvious, as stated by the student feeling "in control". The function of the volume knob is a powerful means of controlling music, and the freedom to have full responsibility over the volume creates a circumstance that grants control over how and when the music is played. Utilizing

a directive form of music making, the student is granted a feeling of self-confidence and validation, demonstrated by their vocalized excitement to "have the power".

4.3.2 Intentional Music

Within the behavioural framework the data showed a theme of the use of specific, goal oriented music. In contrast to a similar theme within humanism, the music used within the methods of behaviourism are most often chosen with specific intention to achieve or initiate a change in behaviour. These examples often come in the form of utilizing the specific properties of a distinct song, lyrics, or instrument in order to accomplish an objective. For instance, an excerpt taken from an explanation of a coded dataset. "Here I am using the ABC song to help J put together the xylophone. The pieces have letters on them from A-G. I use the ABC's (song) to cue J to what the next piece of the xylophone "puzzle" is." The song being used is chosen specifically for this activity to help the student complete the puzzle (xylophone). In this instance I am very much in control of the environment and activity within the session and have an clear intended goal that I am assisting the student to accomplish. A second example taken directly from raw data session notes, "L was attentive for part of the session, acting out animal noises and movement during the Lion Sleeps Tonight song (Mbube).", displays an instance where a song of my choice is used to elicit movement and attention from a student. Unlike examples under the humanism framework, these songs are not free-form, improvised, or picked by the client. Rather, they are an organised set of choice songs used to cue, prompt or reinforce an action or behaviour.

4.4 Therapeutic Relationship

Another apparent theme that appears uniquely within the data of the humanistic framework is the value and utilization of the therapeutic relationship within sessions. Within

the study, I defined the therapeutic relationship as situations where I felt the relationship between myself and the client facilitated positive growth and change within the client. An example taken from the data illustrates a learner who has historically displayed high anxiety, and limited social interaction within the music sessions. "S had brought her diary and announced to us 'I only let people I trust look at my Diary, and I trust all of you'" In previous session note data this particular student very rarely participated in group activities or discussion. Much of the data discusses limited eye contact and symptoms of high social anxiety. The relationship created through multiple music therapy sessions has fostered a sense of trust between myself, the student, and the rest of our group. This is exemplified by this students willingness to not only express their opinion vocally to the rest of the group, but also be willing to share a profoundly personal item.

A second excerpt taken from the original raw data gives an example of the foundations of a positive therapeutic relationship and how a therapy session can center around creating a strong bond between myself and the client.

> *"I asked what he wanted to listen to and L responded 'Maori songs' L requested a song and spelled it out while I typed it into youtube. As we listened L mentioned he was Maori and seemed very proud of the fact. He taught me a Maori word and I asked if he would teach me more. He stood up and began to write words on the white board. I sat and watched while attempting to pronounce the words he wrote. We continued listening to Maori music while L taught me a few more words and wrote them on the board."*

This interaction utilizes the newly formed relationship the therapist has with the client to create a learning activity fostered by a love for music. The example above is taken from an early session with the student. These early sessions are a crucial time for creating a bond within the client and building the foundations to elicit a positive therapeutic relationship in

later sessions. In this example there is an obvious role reversal from the "teacher-student", as L teachers me a language, and writes words on the whiteboard. This shift in responsibility sets the foundations of a relationship where I am also willing and able to learn from the student minimizing the power dynamic that is inherent in "student-teacher" or "client-therapist" relationships.

4.5 Prompting

A third theme that appears a great deal under the behavioural framework is that of prompting or 'cueing'. That is, using some form of musical, physical, or vocal suggestion to initiate an action, behaviour, or activity. Much of the prompting in the data is used within a musical sense and is usually directly found within the lyrics. Many of these examples were in the form of a 'Hello' or 'Goodbye' song, which directly cued students to the beginning or end of a session. The level of some prompts were scaled depending on a client's ability to follow them.This style of therapy is an important aspect of behaviourism because it supports a client's ability to participate errorlessly.

This use of errorless prompting is demonstrated in the following example taken from raw data session notes.

> "After a few minutes of play I held up my rhythm dot sheets. Both boys paused and looked at me with curiosity. I began to play without explaining anything 'It's Anthony's turn to play.. M's turn to play…' M picked up the game very quickly and was eager to try each challenge. He was quick to play the pattern and would sing and count along with me. J took a bit more time to catch on, and I helped prompt him more by counting, pointing, and playing along with him. Eventually he was able to join in at his own pace."

The level of prompting is initiated by the song and not by any non-musical explanation of the activity. The lyrics directly prompt each student to whose turn it is (It is 'name' turn to play),

and the rhythm dot sheets prompt the style of playing. M is successfully prompted to correctly participate in this activity by using cues from the lyrics and rhythm dot sheet alone. On the other hand, J has a more difficult time engaging with the activity and needs further physical and vocal prompts such as counting and pointing. Eventually, J is able to engage with the activity successfully.

4.6 Summary

Overall there were many strategies that overlapped between approaches, and still some which sat heavily in one or the other. Although at first glance it is difficult to determine the impact that the approaches have on my development as a music therapy student, upon further analysis it becomes clear that I utilize both approaches and the strategies they employ on a case by case basis when they most beneficial.

Chapter 5:Discussion

5.1 Introduction

This chapter will discuss the findings in relation to the research question '*How does my training as an ABA practitioner influence my development as a Music Therapy student?'* as well as discuss relevant literature*.* Based on the data, my current music therapy practice has strong influences from both humanistic and behavioural theory. Although both practices seem to display opposing characteristics the use of both, sometimes in conjunction, is apparent, meaningful, and successful.

5.2 Goals

The findings have demonstrated that the goals used within my practice vary depending on the theoretical approach that I am using. The objectives listed within my behavioural framework have a means to an end, and are very much more specific compared to humanistic goals which are rely more heavily on emotional connection, support, or relationship.

The behavioural methods being used in the examples for goal setting align with Mercadal-Brotons, (2012) suggested principles for behaviourism. Music is being used as both a motivator for focus and attention, as well as a reward for co-play and communication. The goals in both examples are stated as being for co-play and participation, an observable and measurable goal. Both examples also assert an intentional process or method by which the goals should be met. This style of structured goal setting is supported by literature in that behaviourism seeks to elicit a change in cognitive or behavioural tendencies through reinforcement, motivation, and prompting (Register, 2008). Behaviourism does not necessarily concern itself with underlying emotional influences, but rather focuses on internal or external motivational factors that elicit behaviour (Farmer, 2008).

On the other hand, under the humanistic framework the findings showed that I took a more holistic and comprehensive approach to goal setting. The data showed that I took into account the participants inner emotional state and set goals which supported a positive and self reflective environment. I noted that these goals are much more difficult to assess and define due to the abstract and internal quality of them. This approach is congruent with humanistic principles underpinning Relational Support, Emotional Expression, and Authentic State of Being where a therapist's overall intention is to support clients through an emotional experience (Cooper, 2006). This observation is further supported by the literature in that Humanism places considerable intention into a client's personal growth and self-actualisation (Cain, 2002).

The way that various goals manifest themselves within my practice is something I was unaware of coming into the field of music therapy. Because my original training is in the field of behavioural therapy, I feel much more comfortable assessing therapy sessions in a context that is tangible, observable, and has clear means to an end. Goals such as participation, co-play, or movement, are all at least somewhat observable in a quantitative aspect. When setting goals from a humanistic approach, such as providing a "...*quiet and comfortable place to calm down...",* it is difficult for me to conceptualize and assess how successful the session has been. I do however, find that holistic goals such as this serve an important purpose within a therapy session based on the reaction of the clients as well as my interpretation of how well the session went. For me, there is no question about the importance of emotional wellbeing. One could even argue that there is a certain sense of '*knowing'* when an emotional or internal development is taking place within a client. The continued development and implementation of both measurable goal setting, as well as holistic and emotional, is paramount for me in being able to provide a comprehensive therapy.

5.3 Musical Choice

The function of music also varied depending on the approach that I took. Within a behavioural context the music, lyrics, activities, and instruments were chosen specifically and intentionally for the use of their function within the therapy session. The function of music within the behavioural context was selected for a physical or behavioural response. However, when taking a humanistic approach, music was generally client chosen or created and did not put value on the objective quality of music. Rather the function of music is used to elicit self reflection, responsibility and emotion.

The use of music in a behavioural context is illustrated in examples such as using the xylophone as a "puzzle" activity while using the ABC's to assist with the order of the alphabet. As further literature supports, behavioural theory is concerned with structured, goal oriented therapy sessions (Register, 2008). Music that further caters to this therapeutic attitude of intentional design supports the utilization of behavioural theory and methods in my music therapy sessions. Bonde (2019) discusses behavioural music therapy as being conceptualized as music *within* therapy. My utilization of specific musical qualities to achieve an intended goal is a function of my use of behavioural theory within music therapy, and demonstrates how the behavioural approach manifests itself within my practice. In contrast, the function of music within a humanistic framework was that of an open, expressive, and improvisational approach. The findings showed that music was often chosen or created by clients rather than myself and often was left open to interpretation as to how the music was utilized to achieve a goal. This approach runs parallel to authors such as Abrams (2014) in the discussion about how humanism views individuals as independent and responsible for their choices. By limiting the amount of influence I have over students I encompass a humanistic mindset to allow the clients a freedom of choice and responsibility (Moon & Rice, 2012). The importance I place for this approach is illustrated within my session notes when I write about a student who vocalises their appreciation for self-created music.

The contrast between the use of music within the two frameworks is an interesting comparison to me. I have found that the importance of music does not inherently rely on the perceived objective quality of what is 'good' music, but rather the function that the music serves, and how it will be beneficial in supporting the client's current state. With this in mind, I can recognize an inherent advantage to having both of these approaches accessible to a therapist. Without the ability to utilize both a specific and abstract function of music, there could be many situations where a therapist is at a loss for how to properly support a client. The use and function of music in my practice seem to be determined by the objective or activity at hand, as well as my personal interpretation of how a client may benefit within a gradient of structured to unstructured use of music.

5.4 Therapeutic Relationship

The concept of the therapeutic relationship appeared uniquely within the humanistic framework. Most often this would manifest itself a fluid power dynamic between myself and the client. The relationship I build with the student in a therapeutic setting is much different than that between the students and teacher. There is an inherent power dynamic within intermediate school that adults are "teachers" and children are "students", and an even further power dynamic between therapist and client (Moon & Rice, 2012). Within a therapeutic setting I believe it is important to remove the assumption of students that I am here to "teach" them something. Rather I find it important to create a space where we can both learn from ourselves and each other. An example where a student is using their time in a session to teach me Maori words and show me Maori music, is a clear example of utilizing methods such as emotional expression and non-directive therapy. Humanistic methods such as this are underpinned by a positive therapeutic relationship (Abrams, 2014). The client-therapist relationship is an important aspect of Humanism and is a significant indication of the use of humanism in my therapeutic practice (Cooper, 2016). The

therapeutic relationship is an essential element for the effectiveness in fostering a safe therapeutic environment to elicit growth and change.

Although behaviourism principles seem to rely on a comfortable power structure between therapist and client, I find that students of this age are likely to accomplish more within a therapy session when they not only respect the therapist's position, but also *feel* respected themselves.

5.5 Prompting

Similarly, the concept of prompting was a unique method that appeared in the behavioural framework. Music was often used to initiate an action or activity, such as 'hello' or 'goodbye' songs. This theme underpinned by Mercadal-Brotons, (2012) proposed principles of behaviourism, in that music is used as a cue or motivator to elicit action or behaviour. The prompts within the findings were intentional, strategic, and held an intention to accomplish a goal, complete a task, or signal an event. This structured style of music therapy is also supported by behavioural theory literature in that behavioural theory encourages structured planning and carries objectives that have a means to an end (Register, 2008). The findings illustrated an example of prompting using a rhythm dot sheet. I chose to prompt some clients further with physical or vocal cues. These prompts are designed to help a client complete a given task while also avoiding errors. As a client understands and reacts to prompts or indicators correctly and fluidly, the therapist is able to fade them away, slowly creating a change in behaviour where external prompts or cues are no longer necessary (Hillard, 2001).

I am not surprised that I have a continued use of prompting, especially within the behavioural framework. Prompting was a large part of my original training as a behavioural therapist and I find there are myriad of ways that prompting can be used to successfully help a client. I do realize that prompting is not unique to behavioural therapy outside of my therapeutic practice. Prompting can be utilized in a variety of approaches as a way of helping or leading a client to accomplish a goal. The attitude of 'leading by example' is a technique that many

parents, educators, and therapists utilize, especially in young children. Although prompting is not unique to behavioural therapy, it has manifested itself within my personal data as living within a behavioural context. This could be because the style of prompting that I am familiar with is that of a behavioural therapist first, and a music therapist second. This may cause me to overlook other, more ambiguous or unintentional styles of prompting that occur in my sessions which come from a different theoretical perspective.

5.6 Vignette

Finally, I have chosen a vignette taken from raw data session notes which I feel exemplifies the use of both humanistic and behavioural tendencies in conjunction with one another. This example is taken from an early session and illustrates an improvisation and discussion activity between three clients and myself

"I ran a session using an improvisation activity with a group of 3 boys. I began a session allowing the group to choose an instrument of their choice. Everyone chose a flute while I picked the triangle. We briefly discussed what improvisation was before beginning. There was an initial pause and the boys seemed confused as to how to begin. They looked around at each other and myself. I played a single strike on the triangle and the entire group erupted into sound. Throughout the activity I attempted to connect with each member of the group, one at a time. This usually meant making eye contact, following their rhythm, or making exaggerated movements and noises along with the group member. When I felt the improv had gone on for some time I simply stopped playing my instrument and waited until the group followed suit. The stopping of my own playing usually prompted the rest of the group to do the same. We had time to run this activity twice. After each improv we would discuss what we thought about our own and others playing. I often asked the students why they chose that particular instrument and how they felt playing it.

In my session notes there is a second reflective paragraph depicting my own thoughts about the session. It includes assumptions about how each group member may have felt, and how

they responded to each other and myself. This second paragraph ends with possible goals for each group member, and further activities that might continue to work well with the group."

I feel that this vignette is an important example of a structured activity meant to induce co-play and communication paired with an improvisational and client based attitude. Within the vignette there are instances of personalized musical choice in improvisation, a positive therapeutic relationship between myself and the clients, prompting using musical instruments to engage the group, and a discussion for future goal setting. It shows how my prior behavioural practice and humanistic attitude can both manifest into my practice.

5.7 Limitations

This study took place over the Covid-19 pandemic and lockdown in New Zealand. It is important to note that some of these sessions needed to comply with social distancing regulations in schools. Some therapy groups were affected by this, needing to be cut from three or four members per group to only two members. It may also be important to various influencing factors such as stress, fear, or anxiety may have had an impact on myself or students during this time.

Other limitations include a set timeline for which the study was conducted. Because this research is a mandatory part of the New Zealand School of Music's master of music therapy course, there is a set submission date, limiting the amount of time I have to collect session notes to be used as data. Along with this, my proposal and research questions needed to be composed while I was collecting session notes. Although an effort was made to run naturalistic sessions there is a reasonable potential for researcher bias concerning my notes.

Chapter 6:Conclusion

In conclusion, my data shows that I incorporate various methods which utilize both humanistic and behavioural theory in my music therapy practice. Analysis of the data uncovered themes which seemed to be consistent within the humanistic and behavioural frameworks. The influence that my training as an ABA therapist has impacted several of these themes. My behavioural training has also impacted the way in which I collect session notes as well as my personal reflective process.

In total, there were four themes, two of which consist of multiple sub-themes, they are as follows:

-Goal Setting

      *Holistic

      *Tangible

-Musical Choice

      *Personalized Music

      *Intentional Music

-Therapeutic Relationship

-Prompting

My training as an ABA therapist has manifested partly within my therapeutic goals. Goals used within my practice would vary depending on the theoretical 'lens' I was looking through. Instances where a client's needs consisted of emotional or expressive qualities tended to utilize a holistic and open ended attitude towards goal setting. Goals were often dependent on a clients perceived or vocalized emotion, and the success of the goal was sometimes able to be assessed through individual feedback. On the other hand, goals which aimed to

solve behavioural, social, or academic matters would often take a behavioural approach. These behavioural goals were dependent on observable qualities.

The choice of music also largely depended on the theoretical approach at use. My previous training as an ABA therapist emphasized a therapist's control of the session environment, as well as a structured and goal oriented therapy setting. Often, my choice in music within therapy sessions aligned with this attitude. When approaching a session with a behavioural point of view music was structured, goal oriented, and chosen solely by myself to be utilized within the therapy session. Additionally, humanistic qualities appeared in music that was client chosen. Music in this approach usually took on improvisational characteristics and elicited emotional or social reactions.

Two themes were found to be unique to their theoretical framework. Overall, my humanistic approach placed a large emphasis on the relationship that was formed between myself and the client. Data that was placed in the behavioural framework rarely discussed the relationship between myself and the client. Furthermore, prompting was a uniquely behavioural practice within the context of my session notes. The use of music as a way to prompt, cue, or direct action and behaviour is a prime example of how I've incorporated music into my behavioural way of thinking (or visa-versa).

The session notes showed a stronger attitude leaning towards the behavioural approach based on the amount of data that fit within the behavioural framework. This is not surprising considering my first professional identity within a therapeutic setting was that of a behavioural therapist. Notes were usually written from an observational point of view and tended to discuss clients' behaviour rather than their attitude. These observations could however be caused by a tendency to notice more behavioural traits because of my prior experience as an ABA therapist. There was however, reflective analysis hidden within the session notes, especially in later sessions. Content within my notes that depict a reflective or

personal based thoughts give the impression of humanist-based attitude forming within my professional identity.

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Attached are analysis examples and the consent to use information gained from my time on placement.

Frameworks:

Music as Cue	Explanation	Code	Music as Reward	Explanation	Code	Focus for Attention	Explanation	Code
During the hello song many of the students waved hello after being prompted by the TA or myself.	The "Hello Song" prompts students to say hello to myself and each other. The song is a cue for the beginging of our session as well as a cue to say hello to other classmates		seemed to enjoy the music time and exploring noise, he seemed to seek gratification from his peers but may have been unable to play 'with' them, although he seemed keen to do so.	A goal for s is communication and co-play. Although Sam struggles to interact with peers he seems motivated by the music to attempt to join in		Both M and A were easily redirected back into the center of the room to use the instruments. H was less interested in the other students and more interested in the instruments in the room.	M and A are redirection back to instruments. Harlan focused on instruments in the room instead of becoming distracted. Music was used to gain focus and attention from the students	

Coding:

Music as Cue	Explanation	Code	Music as Reward	Explanation	Code	Focus for Attention	Explanation	Code
During the hello song many of the students waved hello after being prompted by the TA or myself.	The "Hello Song" prompts students to say hello to myself and each other. The song is a cue for the beginging of our session as well as a cue to say hello to other classmates	Lyrics/Words as Cue for Action	S seemed to enjoy the music time and exploring noise, he seemed to seek gratification from his peers but may have been unable to play 'with' them, although he seemed keen to do so.	A goal for s is communication and co-play. Although S struggles to interact with peers he seems motivated by the music to attempt to join in	Music as Rewards for Participation	Both M and An were easily redirected back into the center of the room to use the instruments. H was less interested in the other students and more interested in the instruments in the room.	M and A are redirection back to instruments. Harlan focused on instruments in the room instead of becoming distracted. Music was used to gain focus and attention from the students	Instrument as Focus for Attention.

Themes:

Music as a Cue

-**Lyrics** as a Cue for **Action** x6

-**Music** as a Cue for Action x3

-**Rhythm** Cue for **Movement** x1

-Lyrics Cue for Movement x1

-Music (Musicking) Cue for Movement x1

Music as Structure for Movement

-Dance as Structure for **Movement** x2

-Lyrics as Structure for Movement x2

Music as a Reward

-Music as a Reward for **Participation** x2

ABC

-AT/Ignore x2

-WSCH/Prompt x2

-WSCNH/Redirect x1

Music as Focus for Attention

-Instrument as Focus x1

-Music as **Focus** x2

-Activity as Focus x3

Exposure

-Exposure to Stim x2

Possible Themes

Prompting	Musical Tools/Concepts	Overarching Goals
To incite movement	Lyrics	Movement
or action	Music	Participation
	Rhythm	Focus
	Musicking	Action

Consent Form

APPENDIX 1: FACILITY LIAISON CONSENT FORM
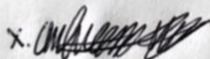
16 November 2020

Dear Lynley McInnarney

As part of my second year of a Master of Music Therapy in which I am enrolled, I am required to carry out a research project relevant to my placement, the results of which will be presented in a written exegesis at the end of the year. The letter is to formally request the permission for the use of the data collected from meeting notes relevant to my placement. The research will be supervised by Dr Daphne Rickson (Associate Professor) and Penny Warren (Teaching Fellow) in Music Therapy at the New Zealand School of Music. Because it is low-risk research, ethics approval has already been granted (Ethics Application ref: #22131, 2019). In addition, I will abide by the Code of Ethics for the Practice of Music Therapy in New Zealand.

Please sign both copies of this letter, and return one to me, to indicate that permission is granted from Lynley McInnarney.

Let me know if you have any concerns about this, or don't hesitate to contact Penny Warren by email penny.warren@vuw.ac.nz.

With kind regards,

Anthony Manere   X. [signature]

Music Therapy student

New Zealand School of Music

Signed, on behalf of Lynley McInnarney