Supporting staff in their interactions with children who have learning support needs: the role of a student music therapist

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An exegesis presented in partial fulfilment for the degree of

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Abstract

This research explores the question “How can a student music therapist support staff in their interactions with learners in a special education setting?” To answer this question secondary analysis of data was used to examine clinical notes that had been collected as part of my music therapy practicum experience at a special education school. The data selected for thematic analysis was collected between March and May 2017, and focused on three groups which were co-facilitated by myself and other school staff. Six main themes emerged; *Expanding on Existing Music use; Collaboration; Interaction Styles; Supporting Staff in Music; Staff Witnessing Student in Music*; and *Expanding on Māori Materials*. In addition to this, three sub-themes emerged relating to the use of; *Elements of Music*; *Instruments*; and *Repertoire.* The main themes relate to ecological approaches to music therapy such as community music therapy (Ansdell, 2002) and resource oriented music therapy (Rolvsjord, 2016). They indicate that the student music therapist engaged with a broader approach to music therapy than traditional closed door models of practice. The integrated model of team work in the school was important in creating an environment of fluid knowledge sharing and collaborative approaches. This integrated approach to music therapy work can enrich the culture of the special education context and is in line with Ministry of Education Special Education policy and philosophy (Twyford, 2009).

Table of Contents

Abstract **2**

Table of Contents **3**

Acknowledgements **5**

1 Introduction **7**

2 Literature Review **8**

2.1 Search Strategy **8**

2.2 Music Therapy with Children who have Physical Disabilities **8**

2.3 Collaborative Approaches **9**

2.4 Resource Oriented Music Therapy **12**

2.5 Community Music Therapy **13**

2.6 Music Therapy in Schools **15**

2.7 The Unique Benefits of Music Therapy **16**

2.7.1 Music Therapy to Support Communication 16

2.7.2 Music Therapy to Support Emotional Needs 17

2.8 Researcher Values and Beliefs **18**

2.9 The Research Question **18**

3 Methodology **20**

3.1 Theoretical Stance **20**

3.2 Methodology **20**

3.3 Data Collection **20**

3.4 Data Analysis **21**

3.5 Ethical Considerations **23**

4 Findings **25**

4.1 Model of Themes **26**

4.2 Core Music Making **26**

4.2.1 Elements of Music 26

4.2.2 Instruments 27

4.2.3 Repertoire 29

4.3 Main Themes **30**

4.3.1 Expanding on existing music use 30

4.3.2 Collaboration 32

4.3.3 Interaction styles 35

4.3.4 Staff witnessing the learner in music 38

4.3.5 Expanding on Māori materials 39

4.3.6 Supporting staff in music 40

5 Illustrative Case Vignette: Supporting a Class in a Multisensory Exploration of Māori Legends. **42**

6 Discussion 45
6.1 Links to ecological models of music therapy 45
6.1.1 Community music therapy 46
6.1.2 Resource oriented music therapy 48
6.2 Modelling 49
6.3 *Expanding on Māori materials* 49
6.4 Collaboration and the integrated team 51
6.5 Sustainability 53
6.6 Limitations 53
6.7 Future directions 54
7 Conclusion 56
8 References 58
9 Appendices 62
9.1 Example of Coding 63
9.2 List of Codes within Categories 64
9.3 Code of Ethics for the Practice of Music Therapy in New Zealand 67
9.4 Facility Information Sheet 68
9.5 Facility Consent Form 69
9.6 Case Vignette Consent/Information Form 70
9.7 E tū Kahikatea 71

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1 Introduction

The data analysed in this research was collected during my practicum experience as a music therapy student at a special school for learners aged 5-21 who have complex and very high needs. The majority of the learners had both physical and intellectual disabilities. Bearing this in mind I have taken into account literature relating to music therapy with people with profound and multiple learning disabilities (PMLDs), cerebral palsy and other physical disabilities and more specifically literature which addresses working with others in their interactions with this population. Music therapy literature relating to consultation and collaboration within the special education context and in relation to people with PMLDs has been central to how I think about the ways in which I support staff in their interactions with the learners. Likewise, resource oriented music therapy (Rolvsjord, 2016) with its focus on strengths and empowerment, and community music therapy (Ansdell, 2002) which is contextually based have both been relevant and complimentary frameworks within my practice and research.

2 Literature Review

2.1 Search Strategy

Victoria University's Te Waharoa database was used to find literature, search terms included various combinations of the following "Music therap*", "Resourc*", "PMLD", "School", "Collaborat*", "Cerebral Palsy", "Physical*", "Disab*", "Special Education". Discussion with peers and my supervisor also occasionally led to new literature that was not previously considered.

2.2 Music Therapy with Children who have Physical Disabilities

Music therapists have worked with people with profound and multiple learning disabilities (PMLDs) from the early days of the profession's history. The literature relating to music therapy with young people with PMLDs, cerebral palsy and other physical disabilities has developed over time, from a focus often on physical rehabilitation (Staum, 2000 in Weller & Baker, 2011) towards more holistic understandings of how music therapy can support people in various aspects of development and well-being (Gilboa & Roginsky, 2010; Hall, 2014; McFerran & Shoemark, 2013; Rainey Perry, 2003, 2011; Weller & Baker, 2011). Education specific literature has addressed how music therapists work within and around specific goals created for the young person and why this does not always capture what is achieved in music therapy (McFerran & Shoemark, 2013). The idea of music as a language or proto-language is explored in much of the literature. This refers to the musical interactions of infant-parent dyads and is also known as 'communicative musicality' (Malloch & Trevarthen, 2009). This type of musical interaction is utilised in music therapy to support relationship formation (Aldridge, Gustorff, & Neugebauer, 1995; Gilboa & Roginsky, 2010; McFerran & Shoemark,

2013; Rainey Perry, 2003). ‘Communicative musicality’ also relates to the Nordoff and Robbins (1983) concept of every child having a ‘core musicality’ that can be nurtured within music therapy.

Contemporary literature often emphasises how music therapy outcomes should focus on participant development of relationships and experiences in their daily life beyond the music therapy room (Lee & McFerran, 2012). Ecological models and values, such as those represented in community music therapy (Ansdell, 2002) and resource oriented music therapy (Rolvsjord, 2016) have increasingly received significant attention in the literature. In addition, more integrated models of working with staff in special education have become prominent (Twyford & Watson, 2008). In my review, I will explore various approaches to collaborative work with children who have learning support needs and, more specifically, how such models of work can help bring what music therapy has to offer into a wider context. This idea of spreading the benefits of music therapy to other aspects of the learner’s life is of central importance to this research. A process of demystifying music therapy practice and integrating musical practice into daily activities and routines will be discussed in relation to literature about collaboration (Rickson & McFerran, 2014; Strange, Odell-Miller, & Richards, 2017; Twyford, 2016) and consultation (Rickson, 2010)

2.3 Collaborative Approaches

The literature contains a variety of models involving music therapists working in collaboration with other professionals. Twyford & Watson (2008) describe differing levels of

collaborative work including interdisciplinary and transdisciplinary approaches. They suggest integrated team work is an ideal way to work. Interdisciplinary work, as defined by O'Hagen et al., (2004) requires that professionals focus on the clients' needs; and in doing so, individual therapists may need to put their specific therapeutic agendas aside. Transdisciplinary work involves a further break down of professional roles with every team member taking equal responsibility for the implementation of treatment plans and high levels of skill sharing (O'Hagen et al., 2004).

Much of the earlier music therapy literature, and some contemporary literature, is concerned primarily with physical rehabilitation, especially in association with gait parameters and fine and gross motor skills (Kwak, 2007; Weller & Baker, 2011). Much of the recent literature regarding music therapy and physical rehabilitation is concerned with integrated approaches and the practice of collaboration between music therapy and other therapies or related professions. For example, Strange & Weekes (2017) discuss the coming together of a physiotherapist and music therapist to run a group for people with severe physical disabilities who are at risk of developing fixed deformities. Combining the knowledge of these two professions and working in collaboration with support workers created an environment for shared enjoyment where the elements of music were utilised to support the physical manipulations being performed by the physiotherapist and support workers with the participants. The music made repetitions enjoyable, helped to facilitate appropriate pacing of the actions and helped to provide anticipation, tension and release for the movements. The authors suggest that this made for a more enjoyable and relaxing session both for the participants and facilitators. The benefits of such an approach within a transdisciplinary team include professionals gaining a greater understanding and respect for each other's disciplines (Strange & Weekes, 2017), a more fluid and accurate sharing of knowledge (Srange, Fearn,

& O'Connor, 2017) and viewing the participant more holistically (Twyford, 2008). Twyford, Parkhouse, & Murphy (2008) highlight the benefits of joint assessments with this population, noting that it is easier on the child, it saves time in regards to communication between professionals and that it can be more comprehensive and experimental than conventional approaches to assessment.

Music therapists working with this population are often required to work in collaboration with others, including occupational therapists, physiotherapists, speech-language therapists, teaching staff, support staff, medical professionals, family and caregivers. Twyford (2009) has discussed how Ministry of Education Special Education policy and philosophy emphasises the importance of collaboration, and a core part of this collaboration is clear communication between all parties, which can provide valuable insights into the young person's life and development (Adamek and Darrow, 2010 in Clerkin, 2013). Clerkin (2013) describes how a transdisciplinary model perceives the learner as a whole person, not just the sum of developmental concerns, and importantly how the sharing of information with teachers in this case can improve how the learner is regarded. Within musical experiences people may respond in new ways and a side may be shown that does not usually get recognised. If other people around the young person get to witness and experience this side of the person then they may begin to see them in a different light (Kaenampornpan, 2017; Spragg, 2015). This is where the value of music being a more integrated component of the learner's team can be seen.

Music therapists can support those who regularly spend time with the young person to use music in naturalistic settings in ways that support the learner's development. Working with

those around the learner can increase the positive impacts that music therapy can have (Aldridge et al., 1995). This requires collaboration with those who know the learner best (Clerkin, 2013; Thompson & McFerran, 2015; Twyford, 2009; Weller & Baker, 2011) and could potentially mean that music therapy is delivered as a consultation service where a direct sharing of music therapy knowledge and skills can take place (Rickson, 2010; Thompson & McFerran, 2015).

Collaboration and communication are especially important for work with this population. Many of the communicative behaviours demonstrated by the young people are idiosyncratic in nature and communicators may require a deep and knowledgeable understanding of and relationship with the young person in order to recognise and interpret their communication meaningfully (Bellamy, Croot, Bush, & Berry, 2010; Lee & McFerran, 2012). This also relates to the need to create a tailored approach with each learner and to be adaptable to their individuality (Clerkin, 2013; Kwak, 2007; Rainey Perry, 2003, 2011). While music therapy has a lot to offer others in their interactions with learners in special education, there is also a multitude of ways that a more integrated approach of delivering music therapy services can help music therapists gain a better understanding of the learners they are working with and to benefit from an understanding of the different approaches and skill sets of others.

2.4 Resource Oriented Music Therapy

Resource oriented music therapy (Rolvsjord, 2016) is an approach to music therapy that seeks to highlight and nourish the resources of the participant. Although to date resource oriented music therapy has been primarily based in mental health care there is much in this approach

that can be applied to the special education context. The idea of empowering the participant is especially relevant, as is the idea of empowering those around the participant to provide appropriate support. Rolvsjord (2016) notes how that within resource oriented music therapy there is a process of negotiation about what music therapy can offer the participant. This negotiation could also be a negotiation between the music therapist and other professionals about how best to support the needs of the participant. Through a collaborative approach the ways the music therapist can resource others can be established. A resource oriented or community music therapy approach acknowledges that school staff and other carers are resources for learners (Rickson & McFerran, 2014). Nourishing the ways in which these people can resource the learner is therefore relevant.

Rickson & McFerran (2014) suggest that a successful and inclusive musical environment requires that each player's (this includes all staff, learners and other people in the active school community) capacity is viewed as a resource and that these resources are used collaboratively for positive change. Within this model skill sharing and the use of existing skills within the community is necessary for the sustainability of a healthy musical culture. Central to their argument that healthy musical cultures should be encouraged in schools is the idea that music is a social activity and that musical engagement does not just mean that people come together to create music but that stronger relationships are being forged which can lead to a more inclusive and cohesive social environment.

2.5 Community Music Therapy

Community music therapy is an approach that considers the socio-cultural contexts in which people exist. What distinguishes this approach from more traditional approaches to music therapy is the idea that music therapy can create positive change within a community and that this can have a more positive impact on individuals than what can be achieved in a more isolated 1:1 environment. Community music therapy has been strongly influenced by Bronfenbrenner's (1979) 'ecological model' which links human health with social, cultural and political factors. This represents a shift away from viewing the participant as someone with problems that need fixing towards the idea that many of the challenges that people face are socially and contextually based. It encourages us to consider music more widely as a tool in health promotion. Stige (2002) emphasises the need for therapists to be aware of the communities in which people exist and to consider these communities not simply as a context to work within but as a context to work with. Community is a dynamic concept and music therapy has a role to positively influence community.

Community music therapy is complimentary to resource oriented music therapy as it shares many of the same principles. The acronym PREPARE has been used to define the set of values behind community music therapy (Stige & Aaro, 2012); Participatory; Resource-oriented; Ecological; Performative; Activist; Reflective; Ethics Driven. Here the idea of being resource-oriented forms a core principle of community music therapy, as do other ideas that form a core part of the resource oriented approach such as being participatory (the idea of the 'participant' taking agency in their own process) or ecological (the consideration of the wider context in which people exist). In the special education context the participatory element of community music therapy extends to the school staff being active music makers.

2.6 Music Therapy in Schools

In the New Zealand special education context, learners often have specific goals outlined in their 'Individual Education Plan' (IEP) which are linked to the five 'Key Competencies' (New Zealand Ministry of Education, 2007). The IEP is compiled as a result of interdisciplinary planning with relevant professionals, family and caregivers. While IEP goals may address many areas of development including goals in physical, emotional, intellectual and social realms, it has been suggested that the strength of music therapy is in bringing these elements together through musical experience (Aldridge et al., 1995; McFerran & Shoemark, 2013; Weller & Baker, 2011). These authors suggest however, that what is achieved in music therapy often cannot be reflected in an IEP, because the change in the learner can be subtle or surprising and broad in a way that is not easily measurable. Working too narrowly within prescribed objectives may also function to reduce spontaneity and flexibility within music therapy, which in turn could lead to missed opportunities and moments where the more holistic change takes place (Clerkin, 2013). Although music therapy may be useful in addressing IEP goals, what music therapy can offer certainly has the ability to extend far beyond such goals in supporting more holistic development.

Working alongside other staff seems beneficial as a way of making practice sustainable by encouraging the type of interactions experienced in music therapy to take place more regularly in the learner's life and with a wider variety of people. This fits in well with Ministry of Education Special Education models of working which encourage a collaborative approach with staff, learners and families (Twyford, 2009). Gilboa & Roginsky (2010) discuss how complex disabilities can impact on the relationship between parent and child as the child may not respond to the communications made by the parent in the ways that

typically developing children do, thus interrupting the to-and-fro of communication flow. In the context of the special school, when these early developmental milestones in communication have not been met, the communication partners necessarily include staff at the school. Musical interaction may offer a mode of interaction between the learners and those around them that can help support holistic development. This research seeks to examine the ways in which a student music therapist can resource and support the staff in this context.

2.7 The Unique Benefits of Music Therapy

2.7.1 Music Therapy to Support Communication

Supporting holistic development includes addressing the most basic of communicative needs. In much of the music therapy literature, music has been conceptualised as an alternate mode of communication to spoken language (Malloch & Trevarthen, 2009; McFerran & Shoemark, 2013) and also as a stepping-stone toward more conventional communication (Thompson & McFerran, 2015). Theories of development that focus on communication between parent/infant dyads, and how this is exemplified in the types of musical interactions experienced in music therapy, have been well represented in the literature (Aldridge et al., 1995; Gilboa & Roginsky, 2010; Rainey Perry, 2003). The parent/infant dyad theory emerged in the 1970s and is particularly concerned with non-verbal forms of communication between the parent and infant which support their bonding and relationship growth (Stern, 1974).

Intensive Interaction is a model of interaction therapy used with people with learning difficulties and/or autism who are at an early stage of communication development (Sharma

& Firth, 2012). Within Intensive Interaction the communication partner observes and responds to the communicative intentions of the participant in whatever form this may be. Within this framework 'challenging behavior' is considered to be a form of communication which, if addressed appropriately, can eventually lead to more acceptable and positive forms of communication (Sharma & Firth, 2012). In many ways the ethos of Intensive Interaction parallels the work of music therapists with this population (Strange, Fearn, et al., 2017). This ground work in communicative development forms the platform on which further communication and feelings of connection and control of environment are built, thus having the potential to create a greater quality of life for the learner and those around them. Parents and other professionals learn to engage in intensive interaction with children who have communication needs, so it seems logical they will be able to engage the children in musical encounters too.

2.7.2 Music Therapy to Support Emotional Needs

It has become recognised that when people have complex disabilities resulting in difficulty forming relationships and communicating with others, emotional needs may need to take priority (Wigram, Pedersen & Bonde, 2002). It has also been suggested that it is only when the therapeutic relationship has developed and when the learner is feeling comfortable and engaged that other elements of development can be successfully addressed (Hall, 2014; McFerran & Shoemark, 2013; Rainey Perry, 2003). This philosophy is central to contemporary music therapy and may be one of the most important elements of music therapy practice to share with others who are supporting learners in special education.

This is not a matter of training others to be “music therapists” but there are many ways in which a music therapist can contribute to a healthy and inclusive music culture in the school, which can have positive impacts upon learners and staff alike. As discussed by Rickson & McFerran (2014), empowering people to participate in a flourishing musical culture has the potential to allow them to see themselves and others in a more positive light and to experience more connectedness with those around them.

2.8 Researcher Values and Beliefs

I am of the view that well-being is holistically obtained and that we must look beyond individualist ideas of health to truly flourish. This is where my interest in including the staff who regularly work alongside the learners in this school is based. My concerns with sustainability, school culture and nourishing relationships within the school stem from ideas around collectivism and the importance of the social environment to well-being.

It is also my personal belief that musical participation is something that can benefit everyone. Music provides the opportunity to express oneself in a unique way that words alone may not allow. I believe that modern western notions of musicality are damaging to individuals and communities as they create cultures where people are afraid to make music from fear of not being ‘good enough’. This view point led me towards looking at including staff in music making. I believe that when adults are expressive and confident in their musicality this creates a cultural shift towards music being a mode of expression for all.

2.9 The Research Question

This research focuses on how a student music therapist can support staff in their daily interactions with learners at a special education school, thus adding value to the school programme and overall environment. My initial question was “How can a student music

therapist resource and support professionals and carers to use music therapy techniques in their daily interactions with learners who have ‘high’ or ‘very high needs’?” This naturally morphed when it came time to look at my data and I realised that the ways I was supporting staff in their interactions went beyond music therapy techniques and I wanted to capture this broadness of experience in my research. I also was not having much contact with carers outside of the school so decided to focus just on the ways I was resourcing staff. In addition, I decided to drop the labelling of the learners as having ‘high” or “very high” needs. This categorisation determines who can enrol at the school but beyond that it did not seem particularly relevant to my question, whereas the context of the work that took place, a special education school, was very relevant to the way in which I undertook my practice. I also reconsidered the term ‘resourcing’ which has connotations of a more direct form of skill sharing and empowerment than was reflected in my practice. Instead it was the supporting of staff in their interactions which became my focus, which includes resourcing in addition to other forms of support. This led to the new research question “How can a student music therapist support staff in their interactions with learners in a special education context?”

3 Methodology

3.1 Theoretical Stance

A qualitative research design was utilised in order to answer the research question and a constructivist theoretical framework was employed. Constructivism is a stance that considers the socially constructed nature of meaning (LeBar, 2013). This is an especially useful framework within research in which the researcher is seeking to capture and gain a deeper understanding of multiple perspectives of the phenomena and is suited to research questions that are broad in scope. The rich data that emerges from a naturalistic context allows for the construction of meaning.

3.2 Methodology

Secondary analysis of data was employed in order to answer my research question. This method uses data that has been previously collected for another purpose (Heaton, 2008). In this case, data were the clinical notes and reflective journal entries that I had taken as part of my practicum work in the school.

3.3 Data Collection

I decided to use the clinical notes that I had collected between March and May 2017. I had initially planned on using data from a longer period of time but after looking at the richness of the data collected it was clear that three months' worth of data would be enough to answer

the research question in sufficient depth. After considering my research question and in discussion with my supervisor it was also decided that the work I had done with groups was more relevant to my question than my individual work because this was where I was collaborating with others. I then took the data relating to the three groups that I was consistently playing a major part in leading, to be used for analysis.

3.4 Data Analysis

Thematic analysis was employed to analyse the data. This approach to analysis is considered to be well suited to exploring complex phenomena in naturalistic settings (Hoskyns, 2016). Thematic analysis is a relatively flexible approach to data analysis that allows for both inductive and deductive analysis (Hoskyns, 2016) which means there is potential for codes and themes to emerge naturally from the data while also giving researchers the opportunity to make sense of the data using existing frameworks if required. In this research inductive analysis was employed with guidance from the literature.

Once I had decided upon what data was to be used for analysis I started the analysis process as outlined by Braun & Clarke (2006). I went through the clinical notes to familiarise myself with the data (step 1) and to break the data up into small chunks which seemed to have standalone meaning. I then copied all the chunks into a spread sheet with each chunk in its own row. I created a column next to the raw data titled ‘interpretation’ in which I created margin notes about the data which pulled out ideas from the text in a way that related more directly to my research question. Not all data points required the use of this column but I found it was a useful way of focussing more directly on how the data related to my research question and as a way of emphasising what may have been implicit in the data.

Step 2 involved generating initial codes for my data in relation to my question. As I coded more of the data the codes were occasionally adapted to better capture the phenomena. I maintained a running list of codes that I could refer to and as I got further through the data I found that I was nearing saturation with many of the same codes emerging and it was only occasionally necessary to create new codes.

Once the initial coding was complete I sorted the data by code and checked to see that each code was representing a core idea. This necessitated some moving around of the data and the merging and renaming of some codes. During this process of secondary coding I made some large changes to my codes. For example the idea of 'modelling' had come up in much of the data, with many sub-codes within "modelling" such as "modelling: actions" and "modelling: interacting with instrument". The more I thought about this and discussed the idea of modelling with my supervisor the more I realised that the majority of the time modelling was not the purpose of what I was doing and that almost everything I did in the context of these groups which included learners and staff was a form of indirect modelling. This then necessitated some renaming or re-categorising of the codes to better reflect what my intentions were and deciding to include the idea of direct and indirect modelling in my discussion.

When I was happy with my codes I then organised them into categories which was part of my process of searching for themes (step 3). Some of this was simple as I had coded some of the data with a category prefix, followed by a more specific descriptor (e.g. "instruments: adaptation"). Other codes were not as clear cut and required more depth of thought and moving about until an appropriate category was found or formed. Morse (2008) describes

how categories are the initial groupings of codes, in this instance my categories included ideas such as; modelling; elements of music; instruments; instances of Māori music etc.

Morse (2008) defines themes as having a more meaningful essence than categories and representing something which is found throughout the data. This meant that many of the codes that came from the data needed to be moved around or reconsidered in relation to the categories they had been placed in in order to form meaningful themes in relation to my research question (step 4: reviewing themes). For example the code "instruments: helping staff tune" was initially categorised under "instruments" but on closer inspection was more about how I supported staff in their music making and therefore formed part of the theme of "Supporting Staff in Music". The theme of "Supporting Staff in Music" gets at the essence of my work in relation to my research question and through discussion of the contextual data within the theme the reader can gain a depth of understanding about the ways in which I supported staff in music making and how this was beneficial to staff/learner interactions. Defining and naming the themes formed step 5 of the analysis. Step 6 involved the writing up of the report, the writing component of the process is considered an integral part of the analysis as opposed to something that is done once the analysis is complete (Braun & Clarke, 2006). Braun and Clarke also note that the guidelines they propose are not set rules for analysis and that thematic analysis is a flexible approach where the researcher finds their own ways of making sense of their data.

For an example of coding see appendix 9.1 and for a list of codes sorted in themes see appendix 9.2.

3.5 Ethical Considerations

This research utilised secondary analysis of data, meaning that the data used were the clinical notes that I would have taken regardless of the research. Because of this and the fact that the focus of my research was on my own practice, it was considered to be of low risk to those I worked with. That being said, while I was undertaking my clinical practice I was aware that some of my clinical notes were to later be repurposed for my research. I tried not to let this knowledge dictate what was included in my clinical notes in an effort to keep my clinical notes as naturalistic as possible.

It was also important to consider the confidentiality and anonymity of the people I was working with. As the focus of my research was my own practice it is unlikely that others will be identifiable in this work. Where people are more likely to be identified in my work (e.g. in the case vignette), I obtained informed consent from them. Due to the focus in this research being about how I can support staff, it was the staff that I needed to request informed consent from rather than the learners and their families. I also obtained informed consent from the school in order to use my clinical notes as research data.

Approval was gained from the New Zealand School of Music Post-Graduate Committee to undertake this research and the NZSM Music Therapy programme leaders have gained generic ethical approval for students to undertake this kind of research as part of the Master of Music Therapy programme without having to individually seek approval from any Human Ethics Committees (Approval #22131, 2015).

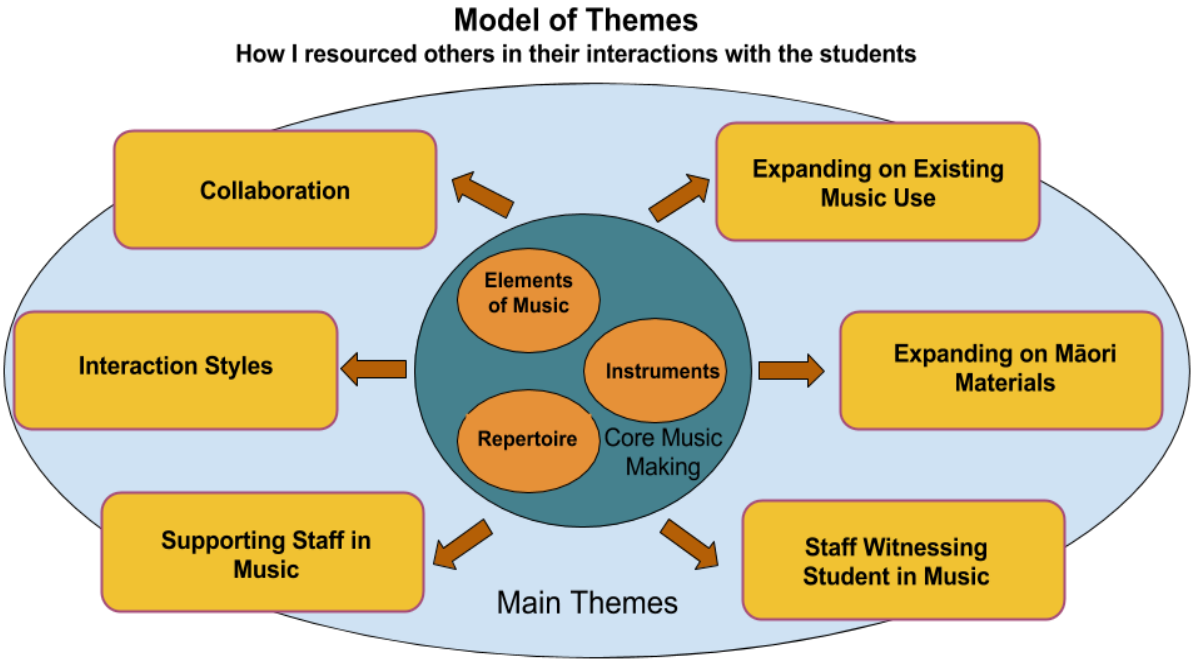
I endeavoured at all times to have the best interests of the learners in mind and honoured the *Code of Ethics for Music Therapists* (see appendix 9.3) throughout my clinical work and research.

4 Findings

The data came from three group sessions that I co-facilitated with other staff. One of these groups was run between myself and an occupational therapist and had a focus on fine motor skills. Another was run between myself, a physiotherapist and an occupational therapist with a focus on both gross and fine motor skills. The final group was run between myself and the classroom teacher and had a literacy focus.

Six main themes emerged from the data relating to ways I supported staff and added value to their interactions with the learners. These were; *Expanding on Existing Music use; Collaboration; Interaction Styles; Supporting Staff in Music; Staff Witnessing Learner in Music;* and *Expanding on Māori Materials*. In addition there were three sub-themes which emerged which give some more detail about what I actually did in the music; *Elements of Music, Instruments*; and *Repertoire.* These three groupings describe many aspects of the clinical work that do not specifically describe how what I did was supporting staff in their interactions yet feed into the themes that did capture the ways in which this support occurred. Stige (2002) used the term "conventional music therapy" to describe these more traditional ways of working and thinking about music therapy in his discussion of the emergence of community music therapy. He describes how these elements of music therapy work are still highly relevant yet are not necessarily the focus when discussing more ecological models of practice. In my research, the outer themes are all influenced by these inner categories but they are distinct in that they get directly at the ways I supported others in their interactions with the learners.

4.1 Model of Themes



4.2 Core Music Making

The following three sub-themes; elements of music, instruments and repertoire, all feed into the main themes that emerged from the data and have been included to give a better idea of the music making that took place.

4.2.1 Elements of Music

I used the elements of music to support interactions between staff and learners in addition to indirectly modelling how the elements of music can be utilised with learners to support interaction, movement and to follow narratives.

I used the elements of music to prompt and support interaction between staff and learners. In addition to using the elements of music to support interactions there was also indirect

modelling of these elements that staff may have picked up on and brought into their interactions with learners without my direct support. I used the structure of music, such as repetition, chord progressions and accent to support and encourage participation. I followed narratives through harmonic progressions, varying the colour of my chords. Textural and timbral changes also played a role in my music being able to support a narrative. Harmonic movement, tension and release were utilised to support physical movement. I varied tempo and timing to create anticipation and guided the tempo, intensity and phrasing of my music to motivate the learners to move. Dynamics and tempo were also an important way that I could follow or meet learners in their music making and movement, as was the use of sound and silence. Movement was a core feature of the groups, it was important that my music was congruent with the actions or intended actions of staff and learners and it was also appropriate for me to use movement to support the group (e.g. modelling actions).

Lyrics were an important element of much of my music in the groups, I tried to make my lyrics clear and as I became more experienced I focussed on the simplicity of my language use. I often improvised lyrics and used lyric substitution in songs to make the content more relevant.

4.2.2 Instruments

The ways in which I selected, presented, positioned or adapted instruments had potential to support staff in their interactions with learners through indirect modelling, the sharing of ideas, and ways in which the shared playing of a musical instrument could become a conduit for interaction.

Musical instruments played a significant role in supporting the interactions that staff had with learners. Firstly it was necessary that any instruments that the learners were going to use were

accessible to them, this meant paying special attention to what instruments were presented, where they were placed, how they were positioned and occasionally how they were adapted. This was often a collaborative effort between myself and other staff and with our combined knowledge and experience we could ensure that learners were able to participate fully. There was also an element of indirect modelling here where I could use an instrument with a learner, perhaps in a novel way, which was then replicated by other staff due to them seeing the learner benefitting from this. For example I placed a guitar against the leg of a learner who was deaf so that they could more fully experience the vibrations of the sounds and later on I noticed other staff also exploring vibro-tactile feedback with the learner.

Giving learners choices in regards to instruments was also an important element of my work, as was using novel instruments to create variation and increase attention. The instruments were often sought out by the children as attractive objects in themselves, meaning that specific instruments could be used as a way of bringing a learner into the group. Instruments were also shared, either between myself and the learner, between other staff and the learner or between learners. In this sense an instrument such as a guitar or chimes could function as a conduit for interaction, an object of shared attention through which interactions could occur. For example, I was playing the guitar, providing a musical framework, while another staff member held up a second guitar to a learner (as I had done earlier in the session) and encouraged them to strum the strings through their use of voice and modelling.

Another way I used musical instruments to resource staff in their interactions with the learners was through building homemade instruments relevant to classroom topics and suggesting ways we could build instruments with the learners in class.

4.2.3 Repertoire

The repertoire that I brought to the sessions was tailored to suit the needs and aims of the groups and was often familiar or easy to learn, I made efforts to be consistent in the repertoire used to facilitate staff and learner participation and to increase the likelihood that staff would use the repertoire outside of our sessions.

My use of musical repertoire formed an integral part of my work and in a variety of ways supported the interactions between staff and learners. Some of this was in the form of indirect modelling, e.g. the songs I used and how they could be used with the learners. I thought about the replicability of the material I was using in the hope that staff could use some of it in my absence. I also brought in some familiar or easy to learn material that staff could easily join in with and could use directly with the learners. Linking in with this notion, I generally used material more than once so that it would become familiar for both staff and learners. Although I did use improvisation and ad lib lyrics, I tried in many instances to have consistency in what I was doing, for the sake of familiarity, repetition and the ability of others to join in.

As two of the three groups I am referring to had a specific focus on motor skills, action songs were a big part of my work. I used a combination of familiar action songs and action songs that I had composed to meet the needs, abilities and interests of the groups. Sometimes repertoire was at the request of another staff member, or was developed through discussions with staff about the aims of the group. There were several instances where I was asked to replace a pre-recorded version of a song so that the same music could be used but in an adaptive and responsive way.

At different times in different groups my music making had different aims, for example repertoire was specifically selected to be relaxing, motivating or informative. At times these functions were best served by playing a learner's favoured repertoire. Some repertoire was used to link in with narrative themes to help support storytelling. Similarly to my use of action songs, I utilised a combination of pre-composed, adapted, improvised and self-composed material. I also learnt and played the school song as I felt the symbolism present in the song was important (see appendix 9.7). I used repertoire to bookend sessions to clearly and consistently communicate to the learners that the session was beginning or ending with the intention that this would allow them to be better prepared and more aware of what was happening.

4.3 Main Themes

These themes concern the ecological approaches of my clinical work and show the ways in which I supported staff and added value to their interactions with the learners.

4.3.1 Expanding on existing music use

I supported staff by helping them to build on the ways they were already using music, making the music more flexible, appropriate and cohesive to support the involvement of both staff and learners.

I supported staff by building on the ways they were already using music in the classroom and helping to tailor the musical experiences to be more fluid and engaging. There were many

instances of music use in classroom groups prior to my arrival at the school and likewise the staff had many existing strengths and resources such as a willingness to participate, knowledge of music material, recognition of how music can be beneficial and highly motivating, and in some instances a high level of musical skill. Music therapy already had a strong presence in the school and in general I found that staff had a good level of respect for, and understanding of, the profession. In my capacity as a student music therapist I was able to build on the music and the ways of musicking that were already established. One of the main ways in which I did this was by replacing recorded music. All classrooms were fitted with interactive whiteboards on which the internet could be accessed and music clips, often with video accompaniment could be played. In some instances staff immediately jumped on the idea that I could play the music live and straight out commented on how adjusting the tempo or being more flexible with the song's content would be of benefit for the learners. On some occasions I would learn a song that had previously been used in a recorded form, while in other instances I brought in different music (my own composition or another song that I knew) to address the intended need that the original music had been planned to meet. Having live music in these group sessions also meant that I was able to let the music follow the learner's lead as opposed to trying to get the learners to follow an inflexible recording. The idea of following the learner's lead is discussed in greater detail in "Interaction Styles".

One example of this was in a group with a focus on fine motor skills. Staff had become aware of "dough disco", some videos online that encourage learners to manipulate playdough in particular ways along to an upbeat sound track. This was introduced to the learners but the pace of changes in the music was far too fast for these particular learners and some of the actions suggested were too complex. I replaced this with a live music experience to accompany the learners with the playdough. I composed an original song, at a much slower

tempo and adapted the actions to better suit the capabilities of the learners. I was creating the music live with the learners as they played with the playdough and was able to use the 'elements of music' (as discussed above) to make the experience more interactive and personal to the learners' experiences with the dough. In anticipation of this part of our session I noted that staff would sometimes start to sing our dough song while I was still setting up, showing that they had learnt the song and were able to introduce and use it with the learners.

In addition to being able to offer flexibility in the music, I was also able to accompany people's singing on guitar for songs that were already a part of the classroom repertoire. This enabled the singing of various staff and learners to come together more cohesively. It also allowed for space in the singing for learners to respond or react while my guitar playing held the musical atmosphere. In instances where a learner may have been struggling or taking a long time to complete a task (for example passing an object to a peer) my guitar playing could create a feeling of anticipation through anacrusis, or my use of harmony could provide a feeling of tension and release. Witnessing some of the ways that music was being used in the classroom also led me to consider the various ways that staff engage the learners in music. For example in action songs, or when playing a musical instrument, many staff would move the hands of the less physically able learners in order to have then "successfully" participate. I was able to discuss this with an occupational therapist who was co-facilitating one of my groups and they made it clear that generally the best practice is to encourage the intrinsic motivation of the learner to move, as too much hands on work could bring on a learned helplessness. This led to me considering the ways I can shape interactions through music to be more hands off, to give the learner opportunities to move on their own accord.

4.3.2 Collaboration

Through collaboration with other members of the multidisciplinary team I was able to integrate my ideas, knowledge and music with the different expertise of others to help learners reach their potential.

I supported staff by bringing my knowledge, skills and ideas to the established broader programme and collaborating with them to create a vibrant and participatory environment. All of the groups I was working with had other staff members involved. The other staff were either present to help the learners participate or were acting in a co-leading capacity. It became clear that the different skill sets that staff brought to each group were very important to the cohesion of the group. This was most obvious in staff absences, where I sometimes had to take on the role usually filled by another specialist while also fulfilling my role in bringing the music. Although this was an opportunity for me to develop my leadership skills it also illuminated that collaboration could greatly enhance the potential support to learners, beyond that of the individual therapist in isolation.

I was able to bring music into programmes to meet goals set by other specialists, such as motor and communication goals. In many instances the music was highly motivating for learners which supported their engagement with the activities and the people involved in the activities. In some instances discussions I had with other staff led to the goals for learners in the group being shifted away from the original focus of the group (e.g. fine motor development) toward a more appropriate or valued goal for the learner (e.g. choosing to engage in the group). Discussions with staff about ways they could engage with the learners was another way of me resourcing them, as I could provide an additional perspective and contribute my ideas. I was also able to bring what I had learnt from collaborations in other

parts of the school to new contexts and participate in broad discussions about school wide issues.

Through my music I brought novel ideas of ways that learners could be challenged to meet developmental goals. Creating activities in the classroom with other staff around was a form of indirect modelling of ways to engage the learner and encourage their growth. Although there were instances of direct modelling, such as showing the actions of a song for staff to participate in, I feel that the majority of my work in the classroom was not a form of direct modelling as my intention was usually directed specifically towards the learners. Likewise it was mostly indirect modelling through which I developed new skills and ways of being from observing other staff with the learners.

There were also pragmatic ways in which I supported other staff in their engagement with the learners within this collaborative environment. For example, keeping the learners focussed and engaged through music during a transition time when other staff were setting up for the next activity. Similarly, I also helped to prepare learners for the group if staff were running late or dealing with unforeseen circumstances. This was achieved by creating a calm musical atmosphere, reminding learners of musical material that is used in the session or getting learners involved in setting up. Learners being prepared for the sessions meant that other staff could more easily get on with what was planned with less disruption. There were sometimes parts of these collaborative group sessions where music was not prominently featured, during this time I was available to work alongside individuals to support their engagement, allowing other staff to be less stretched in their attention.

One of the groups I was involved in was facilitated by myself and the classroom teacher with a focus on literacy. We planned multisensory experiences for the learners to help them understand concepts such as hot/cold, dark/light and to expand their understanding of Māori myths and legends. I supported staff interaction with the learners by providing a musical structure/soundscape to follow the narrative of the stories told. By taking responsibility for creating a holding atmosphere other staff were able to interact directly with the learners to explore the concepts presented, for example playfully shaking the learner's wheelchairs as we pretended to fly up to the stars or offering them tactile items and directly responding to the responses of the learner (e.g. when an ice pack was presented to a learner and they recoiled slightly a staff member may respond with "oohh, that was cold wasn't it. Did you like that?").

Data from 3/5/2017

> *Providing a musical accompaniment to the narrative set up in* [redacted] *literacy session was really enjoyable and I felt it supported the multisensory experience being provided. I think music's ability to give momentum and pacing to this kind of thing helps make the session more cohesive. I'm excited about directions this could take moving forward.*

4.3.3 Interaction styles

I resourced staff, mostly through indirect modelling, ways of being interactive and learner led through music.

This theme relates specifically to the ways I engaged with the learners and the ways in which I mostly indirectly modelled this to other staff. Some of the codes under this theme may

reflect how some staff already interacted with learners whereas others may be more unique to my own ways of being or be specific to my training in music therapy.

Following the learner's lead was an important idea that came up many times in the data. This was done in a variety of ways, such as; observing the learner's movement and using that to alter the content of the song, singing along with learners who spontaneously vocalised, changing songs if a learner started to sing something different, bringing countdowns into songs for specific learner interest or to help them anticipate and plan movement, changing the pace of a song to meet a learner, taking verbal suggestions, and altering timing in order to be synchronous with learners. In a similar vein flexibility and adaptability in the sessions were important in my work. There were times when learners became upset or overwhelmed which I took as a cue to alter my music to be more calming, gentle and responsive to the distressed learner. Sometimes I would notice a learner losing interest in the group and I was able to quickly bring in material that I thought would be particularly engaging for them so that they could continue to participate in the group activity.

Data from 29/5/2017

> *He (learner) started singing "row row" while rolling the dough a little so I changed the song to "roll roll roll the dough" which he was very happy about. This then morphed into lyrics about the different things we can do with dough.* [redacted] *(staff member) sat opposite him at the table and modelled the actions while I provided the music.*

Throughout my sessions I generally tried to keep engagement fun and I modelled various ways of being interactive in the music with the learners, these included; using physical

modelling and the elements of music (see *Elements of Music*) to encourage movement, sharing instruments or other materials (e.g. playdough) with learners (encouraging them to access the item on their own accord while making it accessible and attractive to them), paired action songs (e.g. “row, row, row your boat”), and giving learners the opportunity to demonstrate their intrinsic motivation (their ability to understand the activity and act accordingly). This links in with how I tried to ensure learners had time to respond within the music through tempo changes and anacrusis. I also tried to respect learner boundaries by recognising that being in the group for extended periods was too much for some learners so I would allow them to remove themselves or to participate from the outskirts when necessary. That is not to say that I did not try to extend their ability to participate in the group, but that I tried to balance challenging them to extend their ability to participate with their need to self-regulate.

I demonstrated ways of bringing the class together and fostering group identity through song. Sometimes learners would be scattered around the room involved in different things but by using the same beginning song which acknowledges the learners present I was able to bring everyone together with the expectations of what was to come. I used sung instructions a lot as opposed to explaining what was expected as I felt that continuing the musical flow was important. There were also times where I used verbal instructions or asked direct questions between the music. I said or sung praises of the particular efforts of learners and noted that they seemed appreciative of the acknowledgement. Within any group there were often a variety of needs and ways of interacting. I endeavoured to try to engage the learners in ways appropriate to them while maintaining cohesion for the rest of the group. I feel that through this I was able to demonstrate a wide variety of ways that the learners could interact musically and demonstrate this to other staff.

4.3.4 Staff witnessing the learner in music

Learners would often show a different side of themselves within a musical context, staff being present to witness this could provide them with ideas and insight into the learner's capabilities and ways of bringing out their potential.

The musical context provided a different atmosphere for the learners with experiences that deviated from other classroom contexts. One of the themes that emerged was that staff were able to witness the learner in music in these group sessions, which has the potential to show the learner in a different light or perhaps provide new ideas of how to engage the learner in other contexts. Music was particularly motivating for some learners, and for some it seemed to be one of the few things that encouraged them to engage in group activities. The motivating nature of the music also encouraged some learners to be quite communicative, giving them a reason to request or articulate something, e.g. "I want more!" either verbally or through a communication device. Likewise, on occasion missing out a favourite song motivated a learner to go out of their way to get their point across that we had missed it. Learners were also at times motivated to be genuinely helpful in order to get the music session started, for example by helping me find the guitar. Staff were often excited about what they saw the learners doing in these sessions and would take photos or short videos of the learners to share with their families.

Within the music learners were also given opportunities to show their independent capabilities, the music motivated them to participate without the need for direct instructions or hands on facilitation. Within the sessions I sought to value their existing and emerging skills and gave them space to show what they could do. As there were always other staff

present in these sessions they also got to witness and celebrate the capabilities of learners. This included elements such as; bringing out a level of involvement that may be unique to the musical context, showing what captivates the learner's interest, tapping into and expanding the learner's skills by following the learner's lead and gently challenging them and giving them opportunities to explore textures and tactile items they may usually avoid. The focus was often on what the learners could do and working from there, I tried to emphasise their self-motivated abilities. The sessions gave staff the opportunities to see how music can help learners meet non-musical goals and also how music can bring out surprising responses from the learners.

Data from 31/5/2017

> [redacted] *was also fascinated by me playing the flute, as first she was a little unsure but then she broke into a big smile and wanted to touch the flute. Staff were keenly watching her interest in the flute and how she responded favourable to the novelty.*

4.3.5 Expanding on Māori materials

I was able to support staff (specifically those new to the country) with my (limited) knowledge of Māori songs, instruments and language to support their integration with the classroom curriculum.

I was able to support staff in the classroom in their inclusion of Māori materials. The inclusion of Māori language and tikanga had been identified as an area of importance in the school and something which could do with improvement. There were also many Māori learners at the school. Although I am by no means an expert in Māori music or Te Reo (Māori language) I do have some knowledge that I was able to contribute. One way I did this

was to bring waiata (song) into some of the sessions. This was particularly relevant and evident with one of the groups I was working with which had a literacy focus and for a time a specific theme of Māori myths and legends. Although it was not my idea to look specifically at Māori myths and legends I was able to expand on the unit through introducing relevant waiata, assisting the teacher (a recent immigrant to New Zealand) in Te Reo pronunciation, and through bringing some of my knowledge of Taonga Pūoro (traditional Māori instruments) to these sessions. I was also able to bring some Māori terminology into existing musical materials.

4.3.6 Supporting staff in music

I supported and resourced staff directly in their interactions with learners by giving practical help for their music making and through allowing for the creation of subgroups of staff and learners and encouraging staff participation, for which I provided a musical framework.

Supporting staff directly in their musical engagements with learners was a significant way that I resourced them. One idea that emerged over and over in the data was around allowing for the formation of subgroups of staff and learners and providing a musical framework or backdrop for the interactions within these subgroups to take place. Ways in which this actualised include; staff signing the lyrics of a song to deaf learners, staff helping learners to manipulate playdough, dance or create music together, staff modelling actions/instrument use/playdough manipulation to learners, staff adapting the lyrics to the song to reflect what was occurring within the subgroup they had formed and staff providing a tactile experience of the instrument. The elements of my work previously discussed under "Core Music Making"

were utilised in order to support staff music making in addition to supporting the learners in the music.

I also tried to create an environment in which staff participation was encouraged. I was fortunate in that enthusiastic staff participation seemed to be an existing aspect of the school culture, many times I heard the idea expressed that we leave our 'shame' at the door here. I encouraged participation by trying to make my lyrics easy to pick up on so staff could sing along, by modelling actions or using well known action songs (see *Repertoire*) and demonstrating ways of involvement that do not necessitate pre-existing skills in playing musical instruments. I noted that staff did take opportunities to participate through making up their own lyrics, singing, doing actions and playing on the instruments alongside the learners.

Staff also occasionally made requests for material and some members of staff were already quite confident in their musicality. There were occasions where I followed the lead of other staff in their music making as I thought that this would be empowering in terms of their confidence to lead musical activities in class. For staff who already had some interest and experience in instrument playing, I sometimes helped out with tuning the instruments or teaching them new chords and material. There were some instances where staff were outwardly inspired to recreate the musical experiences I had brought to the group which I was encouraging of and offered assistance in learning repertoire.

Data from 15/5/2017

> *Dough disco with the 12 bar blues worked really well. Being able to go slow, repeat and add new actions as people were doing it was really beneficial, several staff*

members commented on how it was much more effective than the YouTube video and one even asked me about the song I was playing so she could do it when I'm not there.

5 Illustrative Case Vignette: Supporting a Class in a Multisensory Exploration of Māori Legends.

One of the groups I was co-facilitating was a literacy session, run between myself and the classroom teacher with teacher aides supporting. For one term the focus of this group was Māori myths and legends. The learners in this class ranged in age from 11-15 and had a diverse range of abilities and challenges. About half the class were wheelchair users and the group included learners with both visual and hearing impairments and many learners used alternative modes of communication. Building on literacy skills in a group such as this went far beyond the written word. To make the sessions interesting, valuable and accessible to the learners we provided a multisensory experience which was designed to help the learners understand symbols and concepts.

We were provided with resources before we started of PowerPoint presentations that had been created and used in the past by other staff. These presentations included musical clips, visual materials and suggestions of tactile experiences to include (such as ice packs and hot water bottles for exploring hot and cold) around the narrative of a particular legend. While we kept the overall narrative of these stories and included many of the suggested tactile experiences we altered many of the musical elements. I wanted to make the aural aspects of the sessions more interactive and grounded in the narratives. Some of the music suggestions worked really well with the narratives in which case I generally learnt how to play the suggested song and used it in the session, often adapted to meet the needs of the learners (e.g. slowing parts down, adapting lyrics etc.). Other material I decided to replace with different

music, here I wrote new songs about the topics or adapted well known songs. One example of this was taking the well-known call and response of “We’re going on a bear hunt” and changing it to “We’re going on a kai (food) hunt” to initiate the exploration of the room to find the food items that had been placed for the learners to find and explore. In this example the lyrics were tailored very specifically to keep the focus of the group and to include Māori terminology, participation of both staff and learners was made easier through call and response and a steady beat using body percussion was used to ground the experience.

The teacher of this class was a recent immigrant to New Zealand and many of the support staff were also from overseas and my help was requested in regards to the content of these sessions beyond the musical elements. I felt able to resource these sessions with my knowledge of Māori songs, terminology and pronunciation. Although I am no expert in this field I have grown up in New Zealand and have done some studies in Māori music in my undergraduate degree which placed me in a better position to be able to share this material with the class. I was able to bring in specific waiata to support learning about Matariki and to provide a homemade porotiti (spinning wind instrument) to give a richer cultural experience that worked on a multi-sensory level and fitted in with the narratives being told.

The inclusion of relevant and dynamic Māori materials to support this learning has, I hope, played a part in increasing the fluency and confidence that staff and learners have in engaging with the wider cultural community. The New Zealand Curriculum (New Zealand Ministry of Education, 2007), in relation to the honouring of the Treaty of Waitangi, states that all learners should “have the opportunity to acquire knowledge of te reo Māori me ōna tikanga” (p9).

This example of my clinical work demonstrates many of the themes that emerged in my research. One of the most salient of these was around *Expanding on Māori materials* where I was able to resource staff with a deeper knowledge of Māori music and an array of cultural experiences that they can take forward and build upon in their own ways. *Expanding on existing music use* was illustrated in the way I built upon a lesson plan that had previously included musical experiences that mostly relied on pre-recorded music. Here I adapted material and made it part of a live and more interactive experience (*elements of music*) for learners and staff. This flexibility in the music allowed me to follow the learner's lead in many instances of music making (*interaction styles*). I tried to make the musical experiences something that staff could be a part of too, the example above of "We're going on a kai hunt" demonstrates how a call and response framework with simple and repetitive lyrics makes participation and potentially replication accessible (*supporting staff in music*). I also resourced the group with new material (*repertoire*) and a novel and relevant musical instrument to explore, the porotiti *(instruments).* There was also a strong theme of *collaboration* between myself and the classroom teacher in planning and implementing these sessions. The fact that this work took place in the classroom with other staff present created an environment for *staff witnessing the learners in music*, where learners would perhaps show a different side of themselves or be particularly motivated by the experiences in music.

6 Discussion

The findings from this research show many links between the ways in which I supported staff in their interactions with learners and existing music therapy literature relating to work in special education contexts (particularly literature concerned with collaborative approaches). Literature focussing on ecological music therapy approaches such as community music therapy (Ansdell, 2002) and resource-oriented music therapy (Rolvsjord, 2016) were also relevant to the findings. The theme of *supporting staff in music* had particular links with the idea of resourcing. The theme of *expanding on Māori materials* did not directly relate to the literature covered in the literature review so will be discussed more fully than the other themes in the discussion. *Collaboration* was a particularly strong theme that emerged and will be discussed in relation to the integrated team environment in which I was working. The idea of sustainability in this work will also be explored, followed by a brief discussion of the limitations of the research and ideas for future explorations of this topic.

6.1 Links to ecological models of music therapy

As outlined in my findings, the sub-themes that emerged relate to what (Stige, 2002) termed 'conventional music therapy'. These themes; *instruments*; *elements of music*; and *repertoire*, are relevant to both traditional models of music therapy that have tended to view the therapist/participant relationship in isolation and more contemporary models that take a broader ecological approach to music therapy work and the realm in which music therapists can influence positive change. My main themes are more closely aligned to ecological approaches to music therapy and will be discussed in relation to community music therapy (Ansdell, 2002) and resource-oriented music therapy (Rolvsjord, 2016).

While my initial focus in this research was on the ways in which I could resource staff, this naturally shifted more towards the idea of supporting staff and adding value to the interactions they have with the learners. Although these ideas are closely related, the notion of resourcing, as understood within a resource oriented or community music therapy approach, implies a more direct sharing of knowledge and empowerment of those the music therapist is working with. The theme of *supporting staff in music* does capture some of this idea of resourcing but my other findings reflect a more subtle form of working which is better described as 'supporting'. I felt that as a student music therapist I was not really in a position, with my confidence or skills, to truly work in a resource oriented fashion in this context. That being said I believe than many aspects of my practice were on the trajectory towards a more ecological approach.

6.1.1 Community music therapy

My findings link with some of the core values of community music therapy, as represented by the acronym PREPARE; participatory, resource-oriented, ecological, performative, activist, reflective, and ethics driven (Stige & Aaro, 2012). Most notably, my findings demonstrate the ideas of being participatory, resource-oriented and ecological. I created an environment in which staff were encouraged to participate musically with the learners. This helps to break down the 'us and them" divide between staff and learners and created the potential for all parties to experience mutual enjoyment.

The importance of shared musicking (Small, 1988) to positive relationship formation has been discussed by Rickson and McFerran (2014) and Pavlicevic and Ansdell (2004) and this positive relationship formation has even been linked with improved academic achievement (Cahill, Shaw, Wyn & Smith, 2004). The shared musicking between staff and learners also creates the space for staff to notice the learner and what they can do, having the power to alter the way they perceive the learner and to experience more connectedness with them (Rickson & McFerran, 2014). Throughout the coding and analysis process I realised that I hadn't really captured the phenomena of the fun experienced between staff and learners in my clinical notes, but on reflection and as I noticed in later group work, this was a core part of what I was able to foster. These positive experiences are likely to have knock on effects for staff and learners both in the way they experience their relationship and the way in which they view each other (Rickson & McFerran, 2014). The fun, intimacy and responsiveness that occurred between staff and learners within music also relates to the parent-infant dyad theories discussed in the literature review. It has been suggested that learners with disabilities may miss out on some of the early communicative play that generally occurs between parent and infant due to their non-typical responses to the parent's communicative attempts (Gilboa & Roginsky, 2010). Due to the important role that this type of interaction has in human development it is important to create opportunities for learners to engage in this way with the people that are a regular part of their lives. In the case of school aged children this includes school staff.

The value of considering the ecology was important to my research question. Specifically, the ways in which I worked with the school community such as collaborating with staff in order to deliver a programme that met the learner's needs. By considering the role that staff have in

the lives of the learners I came to the conclusion that working alongside and supporting staff is a way in which my music therapy practice can have a broader impact.

6.1.2 Resource oriented music therapy

While resource oriented music therapy is an approach in its own right it is also a central value of community music therapy. Resource oriented music therapy seeks to avoid deficit models of thinking about the people we work with and instead focuses on the strengths and resources that the people we are working with have (Rolvsjord, 2016). This relates in various ways to the findings in this research. Firstly, in viewing staff as a resource available to the learners I felt that it was valuable for me to collaborate with them in various ways to enhance the learner's experiences. Likewise, the theme of *expanding on existing music use* considered the strengths and resources that were already present and how I tried to build upon this. *Supporting staff in music* was a more direct way in which I sought to enhance the resources of staff (e.g. through skill sharing) and to create a more optimal environment for interactions between staff and learners to occur.

Other aspects of the resource oriented approach were evident in the themes of *interaction styles* and *staff witnessing the learner in music*. The ways that I sought to emphasise within my own musical interactions with the learners their existing skills and abilities relate to the principle of being strengths focussed. For example in following the learner's lead I endeavoured to let what the learner did guide the music and thus create a context in which they could feel that they were participating and successful. Staff witnessing these interactions

could see and celebrate the learners' successes and I was able to indirectly model ways of encouraging the learners' involvement.

6.2 Modelling

The idea of modelling spanned across much of this research. While initially modelling formed its own category in my findings, I later decided that most of the modelling that occurred was indirect and was not the main intention of what I was doing. It seems important though to address the idea of modelling because much of what a music therapist does in a group context with other people present who are not 'participants' is a form of modelling. This type of modelling is an informal example of social learning, and social learning happens all around us all the time we are with others. This type of learning from observation and participation, or informal modelling, often occurs quite naturally within a transdisciplinary setting (Strange, Fearn, et al., 2017). It is however difficult to draw out from the data as by this definition everything that I did was a form of indirect modelling and others will take from that what they will. There were some instances of direct modelling within my findings, for example where I demonstrated directly to staff actions for a new song so that they too could model and support the participation of the learners in the activity. There were also instances in the data where I noted that staff had picked up on and were replicating my ways of interacting with the learners or presenting musical instruments to them.

6.3 *Expanding on Māori materials*

This particular theme really illustrates how an inductive approach to data analysis allows for themes to naturally emerge from the data. I had not anticipated that this would be a significant part of my work in the school as I am far from an expert in Māori music or language. What I realised through my practice though was that I had a lot more knowledge and skills to offer in this area than I thought, especially in contexts where staff who were new to New Zealand found themselves with a term long topic on *Māori myths and legends.*

Through building on Māori materials I was resourcing staff and learners with cultural knowledge that helps to connect the school community with the wider community and context in which the school is situated. The inclusion of relevant and dynamic Māori materials to support this learning could play a part in increasing the fluency and confidence that staff and learners have in engaging with the wider cultural community. Access to Māori language and culture in schools is a requirement in accordance with the Treaty of Waitangi as acknowledged in The New Zealand Curriculum (New Zealand Ministry of Education, 2007, p. 9).

Kenny (2002) suggests that the arts have a strong role to play in the revitalisation of cultures, arguing that music therapy can play an important role in supporting the acquisition of cultural knowledge and engagement with culture. Trinick and Dale (2015) discuss how waiata (song) is a very useful tool in the acquisition of Māori language with an emphasis on multimodal learning to support holistic development. The authors go on to discuss how many teachers feel challenged by both their abilities in music and their knowledge of Māori language and culture. To create an enjoyable shared experience through the use of waiata can contribute to the knowledge, confidence and motivation of staff to engage with Māori musical materials in the future.

6.4 Collaboration and the integrated team

I had anticipated that collaboration would be an important part of the work I was undertaking at the school and that this would be a significant way in which I would be able to support staff in their interactions with the learners. The data supported this and collaboration emerged as a strong theme in my analysis. The integrated nature of team work in the school laid a strong foundation upon which collaborative work could come to fruition. O'Hagen et al., (2004) identify and describe the different levels of collaborative work in relation to music therapy practice in New Zealand; unidisciplinary, multidisciplinary, interdisciplinary and transdisciplinary. The work I undertook in these groups is best described as somewhere between interdisciplinary and transdisciplinary, we worked collectively as a team with a focus on the needs of the learners as per an interdisciplinary approach while on occasion traditional role boundaries were crossed and the practice took on a more transdisciplinary approach. Examples of stepping into a more transdisciplinary approach include when I taught staff songs and encouraged them to use them with the learners, or when I led motor activities. Twyford & Watson (2008) argue that working in an interdisciplinary or transdisciplinary way is vital for music therapy in New Zealand in order to avoid professional isolation.

There were parallels between the literature and the work I undertook which in some instances was surprising. Although I had considered the Nordoff & Robbins (1983) concept of a 'core musicality' and how useful this idea could be in fostering strong communicative relationships, specifically with learners who may not have strong verbal skills or typical interaction styles, I had not anticipated that some of my practice would actually have a lot of

similarities to the Nordoff Robbins approach. Although I was not working alongside a co-music therapist as used be the case within such an approach, I often found that I was responsible for making the music in cohesion with the interaction between staff and learner. Dancing and other shared movements were supported by the staff while I responded to this musically with the intention of creating a flowing musical experience for those involved. Non-verbal signalling and informal discussions about this work contributed to a collaborative environment for this work to take place.

Working alongside other professionals in this context allowed for a two-way sharing of knowledge that I believed contributed to a much richer programme than if myself and the school staff were working in isolation. As suggested by the literature, working within a transdisciplinary context allows for a fluid and accurate sharing of knowledge (Strange, Fearn, et al., 2017) which my findings suggest occurred naturalistically. Strange and Weekes (2017) also suggested that this could lead to a greater understanding and respect for each other's disciplines. Although I cannot speak on behalf of others, I certainly felt that this was true in regards to how I understood and regarded the work of others and the positive regard with which the staff spoke to me about my work seemed to suggest that this went both ways. Working alongside and in conjunction with other staff was also integral to the theme that emerged around the staff witnessing the learner in music which, the literature suggests, can assist in the participant being viewed more holistically (Kaenampornpan, 2017; Spragg, 2015; Twyford, 2008). Twyford (2009) notes that the importance of collaboration is emphasised in Ministry of Education Special Education policy and philosophy. This research contributes to the growing body of literature that shows how such collaboration can occur and why it is in the best interests of learners and staff, and, significantly, the relationships between these two groups.

6.5 Sustainability

While the notion of sustainability was central to why I initially posed a research question that addressed the ways in which I could support staff in their interactions with the learners, it is difficult to assess what will be sustained beyond my placement at the school and the completion of this study. There are however intentions and actions that occurred in my work relating to the idea of sustainability. Although some instances of explicit skill sharing with staff did emerge from the data, such as teaching them new chords on the guitar or how to play particular songs, it was near the end of my placement and long after my cut off for data collection that the bulk of this skill sharing took place. In my final weeks there was a sort of informal hand over period between myself and some of the staff I had been working alongside where discussions around the future of the groups took place. Across all the groups it was expressed that a return to running these groups without live music was not ideal. With some staff, especially those with a more musical background, I took the time to teach them some of the repertoire and suggested ways of bringing live musical experiences into the group in ways that they were comfortable with.

6.6 Limitations

The nature of this research project that utilised my own clinical data and looked specifically at my own practice necessarily makes the research very context bound. While this may mean that what has emerged in this research may not be as applicable in other contexts, it still

contributes to a growing body of research that gives depth of insight into the work of music therapists (and music therapists in training) and in turn contributes to the ever changing ways in which music therapists conceptualise, articulate and enact their work.

The data collected and analysed is from a period of three months near the beginning of my longer practicum experience in my second year of training as a music therapist. This therefore demonstrates the work of someone who only has minimal experience in the field. I drew on ideas from literature relating to music therapy consultation (Rickson, 2010) as this seemed to be a highly relevant framework in considering the sustainability of music therapy work with this population. Rickson (2010) warns that consultative work may not be appropriate for those without a lot of music therapy experience. Although I did not work in a consultative model, it was easy to see how my relative lack of experience, in contrast often with the extensive experience of the staff I was working alongside, made the idea of 'resourcing' staff difficult. This influenced my shift towards a focus on supporting staff as opposed to resourcing them. Despite this I did feel that I and my discipline specific knowledge was valued by staff and that through collaboration there was some degree of mutual 2-way learning.

6.7 Future directions

It is likely that even if I were to undertake this research again, with the same methodology and research question I would find some variation in my results simply from how my clinical practice has evolved over time. Likewise, if another person were to undertake this study in

their own practice they would likely find some different ideas emerging due to their own unique way of practicing and the specifics of the context in which they work.

One potential future direction of this research would be to take the idea of more directly resourcing staff in their interactions with the learners and to consider ways to make this work sustainable in the absence of the music therapist. To address this question I think a collaborative research approach with the other staff in question would be most appropriate. For example, the use of participatory action research with staff would have the potential to have staff more on-board with the aims of using what music therapy has to offer in their interactions with learners. This could potentially link in with a consultative style of practice with staff being able to contribute and question how a music therapist could help them. Through the cyclic nature of the research, skills would be able to be developed and an on-going critique of what does and does not work could take place.

7 Conclusion

This research looked at my clinical work in group settings in the context of a special education school. The research sought to investigate the question "How can a student music therapist support staff in their interactions with learners in a special education context?" Secondary analysis of data was employed, where the clinical notes that I had taken as part of my music therapy practicum experience were later reused as my research data. Thematic analysis was used to analyse the data.

Six main themes emerged in response to the research question, they were; *Expanding on Existing Music use; Collaboration; Interaction Styles; Supporting Staff in Music; Staff Witnessing Learner in Music;* and *Expanding on Māori Materials*. These themes relate to ecological models of music therapy such as community music therapy (Ansdell, 2002) and resource oriented music therapy (Rolvsjord, 2016) as they concern the wider context in which the participants exist and take an approach that is more concerned with how the wider context and existing resources and skills be better utilised to support the participants, as opposed to more deficit oriented models that conceptualise the participant as having problems that need fixing. The on-going sustainability of what music therapy has to offer was also of concern and relates to ecological models of music therapy. In addition to these six main themes, three sub-themes emerged that formed the basis of the music making and in turn fed into the main themes. They were; *elements of music, repertoire* and *instruments*.

The integrated nature of team work within the school provided a solid foundation upon which an ecological approach to music therapy could take place. Interdisciplinary and

transdisciplinary styles of working were noted in the clinical work examined. The two-way exchange of skills and knowledge was evident and such an approach has much potential to create positive and broad change within the school context. This type of approach is encouraged within Ministry of Education Special Education policy and philosophy, which has emphasised the importance of collaborative approaches (Twyford, 2009)

In conclusion, this research demonstrates many ways in which a student music therapist can support and add value to the interactions between staff and learners. This support can be indirect, such as creating a musical environment for shared participation, or more direct and concerned with long term sustainability such as skill and knowledge sharing. Although this research was limited in scope and unable due to its design to address the on-going sustainability of the work, it was able to uncover the broad ways in which a student music therapist was able to support staff in their interactions with learners and contribute to the school community.

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9 Appendices

9.1 Example of Coding

9.2 List of Codes within Themes

9.3 Code of Ethics for the Practice of Music Therapy in New Zealand

9.4 Facility Information Sheet

9.5 Facility Consent Form

9.6 Case Vignette Consent/Information Form

9.7 E tū Kahikatea

9.1 Example of Coding

	Date	Data chunk	Interpretation	Code
27	13/3/2017	[redacted] was very active on the big keyboard again and vocal. She was paying very close attention to me and [redacted] modelling “heads shoulders knees and toes”.	Initiating song/activity for staff to model	Repertoire (choosing songs that are easily replicated by other adults)
28	13/3/2017	[redacted] was very active on the big keyboard again and vocal. She was paying very close attention to me and [redacted] modelling “heads shoulders knees and toes”.	Initiating song/activity for staff to model	Repertoire (familiar action songs)
29	13/3/2017	[redacted] seemed tired again but did some intentional movement in order to play the chimes.	facilitating achievable involvement	Instruments (appropriate selection and positioning)
30	13/3/2017	[redacted] grabbed the tambourine and played it a bit at the beginning of the session, with some vocalisation. He got a bit worked up and [redacted] took him outside during the middle of the session. When he came back in and I could give him some 1:1 time playing “house of the rising sun” gently he was very focussed and smiled a lot, I was trying to encourage him to strum the guitar which he didn’t do but this felt very connected.		Adapting material to meet student’s needs
31	13/3/2017	[redacted] grabbed the tambourine and played it a bit at the beginning of the session, with some vocalisation. He got a bit worked up and [redacted] took him outside during the middle of the session. When he came back in and I could give him some 1:1 time playing “house of the rising sun” gently he was very focussed and smiled a lot, I was trying to encourage him to strum the guitar which he didn’t do but this felt very connected.		Subgroup (allowing for creation of staff/student subgroups, providing musical framework)
32	13/3/2017	I noticed other staff in the group reintroducing action songs I had introduced while I was doing some quieter 1:1 work which is great.	Staff working alongside individual students notice what works in the music and repeat/continue	Replication (staff reusing/adapting introduced material)
33	13/3/2017	Also [redacted] was very involved in bringing her own lyric substitution about what the students were doing into the session.		Staff participation (improvised lyrics)
34	27/3/2017	Plan for 27/3/2017		
35	27/3/2017	If I can find it I will give [redacted] the homemade loop shaker which will be good for him to work on grasping and is more responsive than some of the other shakers in terms of making sound.		Instruments (appropriate selection)
36	27/3/2017	I could use the “Dance around the room” (12 bar blues) framework from the fine and gross motor skills group, adapted to suit these less mobile students. Could try clapping, hands up, hands down, busy fingers, make a noise, loud and quiet etc.	Bringing original composition	Composing (appropriate material to address specific needs)
37	27/3/2017	Hokey Tokey, Heads Shoulders Knees and Toes (without guitar so I can model)		Repertoire (familiar action songs)
38	27/3/2017	Notes 27/3/2017		
39	27/3/2017	[redacted] back today, looking very tired but stayed awake for the session, some reaching for the chimes.		Instruments (appropriate selection)
41	27/3/2017	[redacted] was mostly happy playing the small keyboard and singing although occasionally he would cry (tired?).	I would adapt the music to be more gentle when he was upset	Adapting material to meet student’s needs
42	27/3/2017	[redacted] was great on the large keyboard and explored plucking the guitar when [redacted] positioned it for her.	I offered guitar and teacher positioned like I had done in previous sessions	Replication (presentation of instruments)
43	27/3/2017	[redacted] was great on the large keyboard and explored plucking the guitar when [redacted] positioned it for her.	I offered guitar and teacher positioned like I had done in previous sessions	Instruments (appropriate selection)
44	27/3/2017	[redacted] was on the outskirts of the group again although he did do some playing on the floor with the beater and I think on the xylophone with [redacted] support.		Subgroup (allowing for creation of staff/student subgroups, providing musical framework)

9.2 List of Codes within Categories

EXPANDING ON EXISTING MUSIC USE
Building on existing music use
Considering the existing ways staff engage with students in music
Recorded music (noting too fast)
Replacing recorded music

COLLABORATION
Contributing to multisensory experience
Contributing to wider programme
Following narrative lead (teachers)
Giving staff opportunities to prepare activities
Ideas (new ways to address established goals)
Improvising (soundscape to support narrative)
Negotiating goals
Reconsidering goals (how to address in music)
Considering different ways of encouraging fine motor skills
Taking leadership in staff absence
Preparing students for group
Bringing knowledge across different classroom contexts
Considering how our specific roles contribute to group cohesion
Considering ways of managing staff contributions
Considering ways to refocus group
Discussing (ways of engagement)
Discussion (instrument making plans)
Contributing to discussions
Contributing to discussions around meeting student needs
Working alongside individuals (following lead of other staff)

EXPANDING ON INCLUSION OF MAORI MATERIALS
Cultural engagement through music
Contributing to whole school goal (incorporating Te Reo)
Considering ways to expand on Tikanga
Instruments (knowledge of Taonga Pouro)
Repertoire (sourcing waita)
Repertoire (Te Reo)

ELEMENTS
Elements (altering tempo to meet student needs)
Elements (anticipation)
Elements (congruent with actions)
Elements (demonstrating lyric substitution)
Elements (harmonic movement to motivate physical activity)
Elements (harmonic progression to follow narrative)
Elements (harmonic tension and release for physical activity)
Elements (harmony to support narrative)
Elements (improvised lyrics)
Elements (in response to student contributions)
Elements (lyric clarity)
Elements (modelling use of volume and tempo)
Elements (predictable structure)
Elements (sound and silence)

Elements (structure to foster group cohesion)
Elements (structure to maintain momentum)
Elements (supporting/encouraging participation using repetitive chord structure and accent) Elements (textural changes to support narrative)
Elements (variety of voices)
Elements (varying dynamic for increased engagement)
Considering the simplicity of language use
Guiding the tempo, intensity and phrasing (to keep the song motivating for movement)
Guiding the tempo, intensity and phrasing (to student's singing pace)
Modelling (actions)

INSTRUMENTS
Instruments (adaptation)
Instruments (appropriate selection and positioning)
Instruments (appropriate selection)
Instruments (attractive object)
Instruments (building, ideas)
Instruments (building)
Instruments (ensure instruments available)
Instruments (natural materials)
Instruments (novelty)
Instruments (placement)
Instruments (positioning)
Instruments (providing homemade instruments)
Instruments (sharing (shared chording/strumming guitar))
Instruments (sharing, between students)
Providing music (motivator for using instruments)

INTERACTION STYLES
Following student's lead
Providing pleasurable experience (student discomfort)
Prompting (verbal)
Modelling (student appreciation of acknowledgement)
Adapting material to meet student's needs
Modelling (ways of engagement)
Giving student time to respond
Fostering group identity
Keeping engagement fun
Respecting student boundaries
Instruments (conduit for interaction)
Repertoire (student's preference, mood regulation)
Therapeutic relationship (warmth)
Giving individual attention within group activity
Singing instructions
Providing musical flow

REPERTOIRE
Repertoire (adapting material for specific needs)
Repertoire (bookend session)
Repertoire (catchy segments)
Repertoire (familiar action songs)
Repertoire (choosing songs that are easily replicated by other adults)
Repertoire (consistency, to support replication)
Repertoire (developed through staff discussion)
Repertoire (encouraging fine motor skills)

Repertoire (familiar music)
Repertoire (learning school song)
Repertoire (links to narrative themes)
Repertoire (motivating music)
Repertoire (new ideas, motor activities)
Repertoire (popular music, links to narrative themes)
Repertoire (relaxing music)
Repertoire (repetition)
Repertoire (specific aims)
Repertoire (staff request)
Repertoire (student's preference, mood regulation)
Repertoire (student's preference)
Repertoire (supporting gross motor activity)
Composing (appropriate material to address specific needs)
Tailoring material for student interests (numbers)

SUPPORTING STAFF IN MUSIC
Staff participation
Staff participation (actions)
Staff participation (improvised lyrics)
Staff using instrument I made
Supporting staff contributions
Helping staff tune
Replication (staff reusing/adapting introduced material)
Replication (inspiring staff to use music beyond session)
Considering staff empowerment (necessity of instrumental skills)
Considering ways to support spontaneous requests
Teaching (staff music on instrument)
Subgroup (allowing for creation of staff/student subgroups, providing musical framework) Modelling (music without instrumental skills)

STAFF WITNESSING STUDENT IN MUSIC
Valuing existing skill (pride in abilities)
Valuing existing skills (providing space for students to show what they can do)
Creating space for students to be genuinely helpful
Deviating from schedule as opportunity for student communication
Giving staff opportunity to see student in novel situation
Providing opportunities for student choice (communication device)
Providing opportunities for student choice (verbal)
Providing opportunities for students to show independent capabilities
Showing how music can help students meet non-musical goals
Music as the reason for a student to engage in group

9.3 Code of Ethics for the Practice of Music Therapy in New Zealand

music therapy new zealand
Te Roopu Puoro Whakaora o Aotearoa

New Zealand Music Therapy Registration Board

CODE OF ETHICS FOR THE PRACTICE OF MUSIC THERAPY IN NEW ZEALAND

September 2012

The New Zealand Society for Music Therapy/ Music Therapy New Zealand endorses the following Code of Ethics, which has been approved by the New Zealand Music Therapy Registration Board.

The purpose of the Code of Ethics is to assist registered music therapists to establish and maintain standards of conduct and ethics in their practice, and to inform and protect those who seek their services. The code shall apply to all music therapists recognised as qualified by the New Zealand Society for Music Therapy/ Music Therapy New Zealand, and is relevant to students undertaking training in music therapy to qualify as a music therapist.

The Code of Ethics expresses the core ethical principles and guidelines for the responsible practice of music therapy, in a manner consistent with the Treaty of Waitangi and sensitive to the bi-cultural, multi-ethnic nature of New Zealand society. It gives due protection to the rights and interests of both clients and therapists. It acknowledges responsibilities to colleagues, employing bodies, and the wider community. It provides a framework for addressing ethical and practice-related issues as they arise.

Throughout this document, the term 'client' implies the client, including any research subject, and/ or the legal guardian, parent, family and whānau, or representative of that client.

RELATIONSHIPS WITH CLIENTS

1. The music therapist shall:
   a) always act in the best interests of the client to promote well-being and avoid causing harm, and protect the client's legal and civil rights. In particular, the client has the right to information, professional service, safety, dignity, respect, protection, self-determination, privacy, confidentiality, and informed decision-making free from coercion;
   b) work within the scopes of practice as defined by the Standards of Practice for New Zealand Registered Music Therapists.
   c) establish and maintain professional boundaries in the client-therapist relationship;
   d) continually assess the appropriateness of the therapeutic goals; and
   e) observe the provisions of the Human Rights Act 1993 with regard to avoidance of discrimination in the provision of services on grounds covered by Section 23 of the Act. The decision to offer music therapy should be made on the basis of the appropriateness of this modality for that client.

9.4 Facility Information Sheet

TE KŌKĪ NEW ZEALAND SCHOOL OF MUSIC
VICTORIA UNIVERSITY OF WELLINGTON, PO Box 600, Wellington 6140, New Zealand
Phone + 64-4-463-5369 Email music@nzsm.ac.nz Web www.nzsm.ac.nz

Helen O'Rourke
Masters of Music Therapy Student, NZSM
hforourke@gmail.com
0274812327

Daphne Rickson (Supervisor)
Senior Lecturer (Music Therapy), NZSM
Daphne.Rickson@vuw.ac.nz

February 24th, 2017

[redacted]

REQUEST FOR PERMISSION TO CONDUCT RESEARCH

Dear [redacted]

As part of the Masters of Music Therapy programme that I am undertaking I am required to conduct research based on my practicum placement. I am writing to you to ask permission to conduct this research on my practice at [redacted]. Daphne Rickson (Senior Lecturer in Music Therapy, NZSM) will be my supervisor in this research.

This research is primarily examining my own practice and therefore will not require participants as such although I may seek informed consent from people involved for one or two case vignettes that will form part of my exegesis. For this I will go through a third party so that those involved do not feel coerced. Attached is my research proposal that has been approved by the New Zealand School of Music Post-Graduate Committee. Upon completion I can provide you and the school with a copy my final exegesis.

I have enclosed a consent form for you to sign. If you have any queries or concerns, please do not hesitate to contact me or Daphne.

Yours Sincerely,

Helen O'Rourke

9.5 Facility Consent Form

TE KŌKĪ NEW ZEALAND SCHOOL OF MUSIC
VICTORIA UNIVERSITY OF WELLINGTON, PO Box 600, Wellington 6140, New Zealand
Phone + 64-4-463-5369 Email music@nzsm.ac.nz Web www.nzsm.ac.nz

CONSENT FORM TO CONDUCT RESEARCH AT [redacted]

I (name)..... , (role at school) ..... give permission for Helen O'Rourke to conduct research based on her own practice at [redacted] as part of the requirements for completing the Masters of Music Therapy programme. Additional permission will not be required from students/staff/whanau except in the instance where someone has been identified for inclusion in the exegesis in the form of a case vignette or where there is potential that a person may be identifiable in the final exegesis.

Data will include the researcher's own clinical, meeting and reflective notes and will be collected from February 2017 until a point during the practicum at which it is decided that enough data has been gathered.

If you have any questions regarding this research please do not hesitate to contact Helen (hforourke@gmail.com) or Daphne Rickson (supervisor)(daphne.rickson@vuw.ac.nz)

A copy of the final exegesis will be available for you if you request at the completion of the study.

....

Signature Date

9.6 Case Vignette Consent/Information Form

W ZEALAND SCHOOL OF MUSIC
NIVERSITY OF WELLINGTON, PO Box 600, Wellington 6140, New Zealand
4-463-5369 Email music@nzsm.ac.nz Web www.nzsm.ac.nz

MUSIC THERAPY PROGRAMME (MMusTher)
Music Therapy Case Study
Information and Consent Form

Helen O'Rourke
Master of Music Therapy Student
New Zealand School of Music/Victoria University of Wellington

Hi ,

I am the music therapy student who has been working at [redacted] this year.
As part of my research which is based on my own clinical practice I am encouraged to include vignettes to illustrate some of my practical work. These short excerpts will be included as part of my final exegesis. This exegesis will be read by examiners both internal and external to the New Zealand School of music and once assessed it will be submitted to the Victoria University library where it will be accessible to members of the community.

All personal identifying information such as names and the name of the facility where the therapy took place will be removed. While anonymity will be protected whenever possible, it is important to note that the research is likely to include some background and contextual information. The music therapy and education communities are small so there is the possibility that people may be identified.

I am writing to ask whether I might include my work with you [redacted] in your classroom as a short vignette in the final write up of my research (the exegesis). If you agree I will provide a copy of the vignette and/or my exegesis following the conclusion of the placement, after the exegesis has been completed and examined, at your request.

If you have any queries please feel free to contact me at hforourke@gmail.com

Thanks,
Helen O'Rourke

I.....(name) have read and understood the above information, and give informed to be a participant in this study.

Signed.....

Date.....

This consent expires on the 13th October 2017 and may be withdrawn at any time by contacting my supervisor Dr Daphne Rickson on 04 4635233 x35808 or emailing Daphne.Rickson@nzsm.ac.nz

9.7 E tū Kahikatea

This song was sung in the school with emphasis places on the notion of having strength in unity

Māori words:

E tū kahikatea

Hei whakapae ururoa

Awhi mai awhi atu

Tātou tātou e

English translation:

Stand like the kahikatea tree

To brave the storms

Embrace and receive each other

We are one together