Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.
How Do Music Therapy Methods & Techniques Contribute To Adolescent and Young Adult Student Confidence At A Special School In New Zealand?

Callum Bingham Martin

A thesis submitted to Massey University and Victoria University of Wellington in partial fulfillment of the requirements for the degree Master of Music Therapy,

The New Zealand School of Music

2015
Abstract

This exploratory study investigates how methods and techniques employed in ‘client centered’ music therapy contributed to student confidence, during individual and group sessions, with young adolescents and young adults who have delays in various areas of development. Secondary analysis of twenty weeks of clinical documentation of music therapy session notes, including a student reflective journal were used to identify methods and techniques at play. A thematic analysis was applied to analyse and interpret the details of musical interactions. The analysis of the musical interactions has helped the researcher to understand and articulate the methods and techniques that contributed to confidence. Four themes that emerged from the student music therapist’s application of music therapy that appeared to contribute to student confidence were: 1. making meaningful relationships; 2. participating in practical work; 3. creativity; and 4. providing affirming input. Within these themes there was an array of interactions where methods and techniques were visible and these are described in a findings and discussion section. Although findings from this qualitative study cannot be generalized they do suggest that the student music therapist could contribute to the confidence of the young people through a reflexive, humanistic approach to practice, and by keeping an appreciation to student abilities.
Acknowledgments

The journey of learning to become a music therapist and a researcher has been an all-encompassing experience. As well as being educational and enjoyable, the process has tested my strength, character and perseverance. Now, I consider my training to be innately part of me.

To my lecturer and research supervisor, Dr Sarah Hoskyns; thank you for your support and friendship. Your drive inspires me to always look for more. Your experience, knowledge and calm manner, in my opinion, is a one-of-a-kind asset of the New Zealand Music therapy community. To my lecturer, Dr Daphne Rickson; thank you for continuing to believe in me. Thank you for teaching me how to be a researcher. The precedent you set in your awareness of disability issues is an inspiration. Your model of work is a constant reference and a quality that I one day hope to reach. To my classmates whom I have travelled the journey with; it has been a pleasure working alongside you and getting to know you all. I look forward to your constant reference and friendship, as we become colleagues.

To the Simpson family, thank you for your support and for making me part of your beautiful family in Auckland. To Wellington, thank you for looking so great and being a source of inspiration during the final month’s research. To my Mum and Dad, who have been a constant support in my life and who taught me from a young age to never give up. John, thank you for your chats and for your ‘go-to’ phrase; ‘never let the bastards grind you down’. Susan, thank you for ironing my shirts and making sure I was alive when I was tired at home in the final months.

To my brother Edward, thank you for the jams and making me laugh. I have enjoyed our chats and ‘social functions’. To brother Ben, and his wife Rose, you are an inspirational couple. Ben, thanks for being my personal trainer and making me laugh.

This work is dedicated to Bailey Kuluea Martin, Bill Martin and Elva Simpson.

This research has been approved under the template for NZSM 526; Massey Human Ethics Committee: Southern Application – 11/41, 15 August 2011.
# Table of Contents

Abstract ...................................................................................................................... 2  
Acknowledgments ....................................................................................................... 3  
Table of Contents ........................................................................................................ 4  
List of Figures: ............................................................................................................. 6  
Chapter 1: Introduction.............................................................................................. 7  
1.0 Background .................................................................................................. 7  
1.1 The Setting......................................................................................................... 8  
1.2 Research Motivation ......................................................................................... 9  
1.3 Practice Approach ........................................................................................... 10  
1.4 Disability Terminology .................................................................................... 12  
1.5 Referral Process .............................................................................................. 12  
1.6 Research Question ........................................................................................... 13  
Chapter 2: Literature review.................................................................................... 14  
2.0 Introduction ............................................................................................... 14  
2.1 Music Therapy & Wellbeing ........................................................................... 15  
2.2 Music Therapy & Confidence ......................................................................... 18  
2.3 Connections between Confidence and Wellbeing ........................................... 21  
2.4 Adolescents ...................................................................................................... 22  
2.4 Approaches of music therapy to promote confidence .................................... 24  
2.5 Summary ......................................................................................................... 28  
Chapter 3: Methodology ........................................................................................... 29  
3.0 Aim ................................................................................................................... 29  
3.1 Research approach .......................................................................................... 29  
3.2.0 Four Qualitative Concepts ........................................................................... 30  
3.2.1 Qualitative Research ................................................................................... 30  
3.2.2 Epistemology .............................................................................................. 31  
3.2.3 Theoretical Perspective ............................................................................... 32  
3.2.4 Methods...................................................................................................... 33  
3.3 Ethical issues .................................................................................................... 36  
Chapter 4: Findings .................................................................................................. 39  
4.0 Introduction..................................................................................................... 39  
4.1.0 Clinical Vignette of Practice......................................................................... 39  
4.1.1 IEP Meeting ............................................................................................... 39  
4.1.2 Initial Session (01/04/14) ............................................................................ 40  
4.1.3 Later Session (20/05/14) ............................................................................. 42  
4.2 Themes from the Data ..................................................................................... 43  
4.3.0 First Theme: Meaningful Relationships ...................................................... 46  
4.3.1 Listening and Observing ............................................................................. 46  
4.3.2 Improving and Adapting ............................................................................. 48  
4.3.3 Exploring Interests ...................................................................................... 50  
4.3.4 Sharing ....................................................................................................... 50  
4.4.0 Second Theme: Participating in Practical Work ......................................... 52  
4.4.1 Movement and Dancing ........................................................................... 52  
4.4.2 Playing Instruments ................................................................................. 54  
4.5.0 Third Theme: Creativity ............................................................................. 55
List of Figures:

Figure 1 Cyclic Process of Reflexive Interaction (Bruscia, 2014). ............................... 33
Figure 2 Four Themes; Contributors to Student Confidence ............................................ 45
Figure 3 Data Categories of Theme One; Making Meaningful Relationships ............... 46
Figure 4 Data Categories of Theme Two; Participating in Practical Work ................. 52
Figure 5 Data Categories of Theme Three; Creativity .................................................. 55
Figure 6 Data Categories of Theme Four; Affirming Input ........................................ 60