

QUALITATIVE INQUIRIES IN MUSIC THERAPY:

A MONOGRAPH SERIES

VOLUME 16

2022

Edited by

Simon Gilbertson, Susan Hadley, Douglas Keith & Sylka Uhlig

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INTRODUCTION FROM THE EDITORS

Renewing QIMT

In 2019, reviewers and past editors involved in QIMT met and found there was a shared interest in continuing to publish QIMT. In the first half of 2020, Doug Keith, the editor at the time, and Susan Hadley made a commitment to relaunch QIMT with a team of people dedicated to its continuation. In the second half of 2020, Doug and Sue began meeting, initially with Sylka Uhlig, Simon Gilbertson, and Candice Bain, and later with Gabrielle Banzon, and Grant Hales, to begin to re-imagine how QIMT could move forwards. In this constellation, we are a small group of music therapy researchers and practitioners around the world who have worked together to develop a vision statement and strategies for broadening the scope of QIMT. While re-visioning we also have been concerned with remaining true to its original values of providing an open-source space that promotes qualitative research in music therapy. Our hope is to extend possibilities for more qualitative researchers around the world who would like to share their research in various formats with the QIMT readership.

During 2021 we issued a call for submissions for original submissions to QIMT and a call to all past QIMT contributors since 2004 to engage in a re-storying project, described below. We have begun to receive contributions as a result of both of these calls. We are excited to relaunch QIMT with this first issue since we have reenvisioned QIMT. In each issue we will be including new submissions and contributions for the re-storying project.

Who are we?

Editorial Board

Simon Gilbertson, Dr. rer. medic., RMT, is associate professor in music therapy at The Grieg Academy - Department for Music, Faculty of Fine Arts, Music and Design, University of Bergen, Norway. Simon is program board leader of the five-year integrated Master in Music Therapy and deputy leader of the Grieg Research School for Interdisciplinary Music Studies. He has written diversely on topics including neurological trauma and illness, epistemological and material inclusivity in research, improvisation, and transversality.

Susan Hadley, PhD, MT-BC (she/her) is professor and program director of music therapy at Slippery Rock University, Pennsylvania. She developed, co-ordinates, and teaches in the Slippery Rock University Master of Music Therapy program which has a central focus

on social equity and social change. Her books include *Sociocultural Identities in Music Therapy* (2021), *Experiencing Race as a Music Therapist* (2013), *Therapeutic Uses of Rap and Hip Hop* (2012), and *Feminist Perspectives in Music Therapy* (2006).

Douglas Keith, MT-BC, PhD, heads the Creative Arts Therapies department at SRH University in Heidelberg, Germany, where he also coordinates the M.A. in Music Therapy. Doug's interest in qualitative research started in the early 1990s, when he helped organize the First International Symposium on Qualitative Research in Music Therapy in Düsseldorf. Doug has edited QIMT since 2014. Currently his work focuses on internationalizing the M.A. degree at SRH Heidelberg.

Sylka Uhlig is a professor at SRH University Heidelberg, Germany at the BA and MA music/dance therapy program. She specialized in her work about the use of voice in music therapy: *Authentic Voices – Authentic Singing* (2006); *Voicework in Music Therapy, Research and Practice* (2011); and *Teens R(h)apsody* (2019) a study about the effects of singing and rapping on emotion regulation for children and youth in a school setting.

Communications Team

Gabrielle Banzon, MA, LPMT, MT-BC (she/her) is a music therapist and PhD student currently serving on the faculty at Georgia College & State University as Clinical Coordinator and Lecturer. Her areas of focus include community approaches, mental health, and technology. She is the co-founder of Clinical BOPulations, author of SPACE, founder of the Tech Nook, and serves on a variety of music therapy committees.

Grant Hales, MT-BC (he/him/his) is a board-certified music therapist practicing in medical, community, and school-based settings. He currently is a co-host on the podcast Clinical BOPulations, contributes as a collaborator to the TechNook, and serves on the Executive Steering Committee of the Black Music Therapy Network, Inc.

Re-storying Project

The idea of the *Re-storying Project* is a simple, but powerful one. Imagine you are given an opportunity to reconsider your assumptions, commitments and expressions from an earlier time in life and earlier publication and then adapt, alter, change, erase or reinforce the ideas and concepts from that earlier time and re-story the publication. This is the idea behind the *Re-storying Project*.

We were very interested in what can be learnt when researchers reexamine their work after having some distance from it. How have their understandings and perspectives

grown? What might they do differently? How might they interpret the data differently? Would they ask different questions at this point in their journey? How might the opportunity to read the original and the re-storying publications extend and enhance the readership's understanding of the complexity and depth of research and the creation of insight from multiple standpoints at different moments in a researcher's biography? These and many other questions encouraged us to pursue this project together with the authors. Over the next several issues, we will publish submissions from this project.

About this issue

This volume includes the first two *re-storying* contributions, from Ben Nicholson and Cathleen Flynn. We will be including one to two *re-storying* contributions in each issue in the foreseeable future. The other two contributions, from Vee Gilman and Tatyana Martin, are new submissions.

To open the issue, Ben Nicholson performs a monograph study and surprises us by the integration of two roles; one is the researcher and one is uncovering his own autobiographical subject. He carries out a semi-structured interview with himself to gain a richer understanding of how he relates to his Music-Elicited Peak Experiences in Music Therapy. Rooted in reflexive phenomenology, his open-ended interview questions invite him to remember his first peak experiences of playing in a hard rock band and shifts of consciousness he describes as constant turns into the future. These peak experiences integrate his past, his present, and his future within the context of his own personal BMGIM therapy – a delightful journey.

Vee Gilman (they/them), drawing on the work of Indigenous studies and Disability studies theorists, engages in a critical discourse analysis—utilizing Actor-Network Theory—of photos and text from four international music therapy service-learning projects, and their own international service-learning trip as an undergraduate student. This work aims to unearth and destabilize the ways that music therapists understand themselves and their clients, through normative frameworks of race and ability. Gilman's work is an invitation for readers to grapple with the discomfort that emerges from such a critical exploration.

Tatyana Martin presents her research that explores the experience of being embodied as Black in the United States at this moment in history. Her research question grew out of an arts-based self-reflexive inquiry, the participants engaged in an arts-based improvised collaborative music and movement exploration, and she presented her findings through a multimodal art piece involving poetry, improvised music and movement that evolved out of the themes that emerged in the thematic analysis. Her work illuminates a complex

mix of trauma, subjugation, resistance, connection, spirituality, and Black aesthetics and power experienced in Black embodiment.

Finally, Cathleen Flynn walks us through a trail with no point of arrival; she shares stories of her observed and embodied encounters with patient voices in hospice. By hearing the voices of patients of different races, she reflects on the illusion of cultural sameness or differentness. Experiences with voice or death in the face of distress seem to activate anxiety. Flynn's path develops hope through the discovery of awareness about participants' cultural identification, and the potential and limitations of our multiracial work environments.

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