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TIPPING THE SCALES: A SUBSTANTIVE THEORY ON THE VALUE OF GROUP MUSIC THERAPY FOR SUPPORTING GRIEVING TEENAGERS

Katrina McFerran[1]

ABSTRACT

The value of group music therapy for bereaved young people has been described in a number of studies using both qualitative and quantitative approaches. This article details a qualitative investigation of a school-based program in Australia and presents the results of a grounded theory analysis of focus-group interviews conducted with adolescents. A brief empirical theory is presented in combination with a set of relational statements which conceptualize the phenomenon. This theory states that bereaved teenagers feel better if they have opportunities for fun and creative expression of their grief alongside their peers. This statement is compared to findings in the literature and addresses clinically relevant issues of: how music therapy engages young people; what active music making means in this context; what constitutes the action of "letting your feelings out"; how the group influences the outcomes of its members; and how important a specific bereavement group is compared to a group with a broader "loss and grief" focus.

INTRODUCTION: SITUATING THE RESEARCH

The research project described in this paper emerged from my clinical experience working with young people whose parents or siblings had died of cancer while supported by a community based palliative care program. Music therapy became fundamental to the provision of support for these young people because of the creative and non-verbal opportunities that were available through it. The many and varied teenagers that participated in

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both individual and group music therapy taught me some useful lessons. They did not want their grief to be compared to others who were grappling with the ramifications of divorce or cultural dislocation. They felt that the irreversible nature of their loss was significantly different to a parent moving down the road, or even to another country. They grappled with an existential loss. They also taught me that their loss was enduring and not easily reconciled with the developmental expectations of adolescence—the formation of identity based on a secure foundation from which they could rebel. In response to these early clinical experiences, I felt that further research was required in order to ensure that I was doing them a service in the ways that I offered music therapy, since these teenagers clearly needed and desired creative support. I commenced my first formal research investigation on the topic of music therapy and bereaved adolescents as part of my doctoral research at the University of Melbourne in order to find some answers. It will be apparent by the end of this article that while I have answered some questions on this journey, there are many more yet to be explored.

To date, I have undertaken three qualitative investigations of music therapy groups with grieving adolescents in school settings, the most recent of which is the focus of this paper. The first was an attempt to discern meaning (Tesch, 1990), using phenomenological strategies to work with data collected in individual in-depth interviews, as well as musical data comprised of group improvisations (McFerran, 2001). That project answered the question: "What is the experience of group music therapy for these six younger bereaved adolescents?" by describing the unique experiences of each participant as well as identifying common themes that existed across the teens' perception of the group. The focus in this research was strictly on the group itself and any data collected in the interviews that discussed other matters was discarded prior to analysis (a strategy of identifying "key statements"). A phenomenological musical analysis supplemented the words of the young people and provided a mirror of the group dynamics across the ten weeks of sessions. What I learned from this project was that the musical experiences were very powerful for the young people involved. They described an intensity of experiences that were far beyond what was visible in the group from my vantage point as leader. They explained that the combination of group cohesion and expressive opportunities was potent and convinced me that music therapy had something valuable to offer. I no longer felt as though I was working blind, hoping that the music therapy theories designed for institutionalized populations were a good-enough fit in this community context (Hong, Hussey, & Heng, 1998; Sausser & Waller, 2006) . These six young people said they "felt better."

One year after completing my PhD, I worked at the University of Limerick in Ireland. There was movement on the qualitative landscape, with the participatory paradigm firmly cementing its place in the guidebooks (Guba & Lincoln, 2005). Community music therapy was presented with great fanfare (Ansdell, 2002) and theoretical frameworks were ready and waiting for this new model of context-sensitive practice that was suitable for non-institutionalized people (Stige, 2002a). When I approached a local secondary college to consider a music therapy research project with bereaved teenagers, the guidance counselor had just completed an action research master's project. All of these influences, combined with a personal resonance with the tenets of action research, led

into a different kind of investigation of group music therapy with bereaved adolescents in the Irish school system (see McFerran & Murphy, 2004 for further details). A commitment to understanding local culture was particularly relevant in my role as an "outsider," and some teachers' deep-seated resistance to addressing emotions within school time was a powerful influence on the project. Focus groups with school staff took place over a number of months, negotiating an appropriate way forward that was comfortable for that community. A small but determined group of teachers backed the project and contributed time and energy to identifying needs within the school. The end of the school year loomed ominously, and ultimately the first focus group with bereaved students was also the last. Yet somehow these students grasped the opportunity to discuss their grief, identify commonalities within the group, process and express feelings related to their bereavement, and compose an original song for performance at an upcoming religious ceremony. The inherent musicality of these Irish students was a significant influence in the impressive and efficient use they made of the time available to them. Their profound need to connect with others who understood their grief was primary in what they achieved. In addition to the therapeutic outcomes resulting from this one meeting, the value of the research design was abundantly apparent at this stage. In a limited way, this group had acquired "dangerous knowledge" (Stige, 2005) in confirming the need for bereavement support within the school and they wanted to share this information. The group never actually got to perform their song, and many aspects of the project were unsatisfactory, but there was no doubt that the research had an influence on the attitude towards grief in that school. The determination and passion of the teachers and students who worked as co-researchers on the project resulted in localized changes, the impact of which was difficult to measure, but was evident in the attitudes and behaviors of those involved.

Though fraught with challenges, I found the benefits of this active community involvement in the research process convincing. I now held two strong beliefs in regards to researching bereaved adolescents: music therapy groups provided opportunities for fun, freedom and control that assisted in addressing emotions of grief and sharing stories of bereavement (Skewes, 2001); and, action research encouraged and stimulated communication, democratic dialogue, and development (Reason & Bradbury, 2001). Back in Australia, a three year research grant (Australian Research Council (ARC), Discovery Project # 066735) provided the required support to develop these ideas and to address the limitations experienced in the previous projects (as detailed in McFerran & Hunt, 2007). Drawing on the ideals proposed by Reason and Bradbury (2001), the third investigation of school based group music therapy with bereaved adolescents sought *democratic participation* in the research by the young people, recognizing their capacity for intellectual engagement with the project as abstract thinkers on the verge of adulthood. It aimed to *empower* these young people as experts in bereavement, holding within them the knowledge required to grapple with the issues they were facing. It aspired to *emancipate* a silenced group of grievers who are typically left to deal with their bereavement in stoic isolation, as though their loss was not of consequence. And it endeavored to acquire *practical knowledge* about the most useful and appropriate ways of supporting bereaved teenagers through music within the school system.

The Local Culture

The research commenced with participatory intentions, but it gradually became apparent that the researchers' intentions did not match the model of research and therapy expected and desired by the school. There was widespread support for the program from the principal, teachers, and welfare team, but there was no desire for adult involvement. Attempts to present the project at staff meetings were rejected and individual approaches to key personnel were discouraged. Instead, an active collaboration with the school nurse was encouraged, with the understanding that she would report back to staff through her usual channels. Widespread access to students was also discouraged. Instead, referrals were made through the welfare team and identified students were invited to attend the group. The prioritizing of time became an important negotiating tool in determining how the project would proceed. The principal was prepared to concede class time to the bereavement support group, acknowledging that unresolved grief can impact the capacity of the student to learn. The teachers were willing to allow the students to take time out of their classes, but they were not willing to give their own time. Support for the project can be seen as a purely pragmatic decision—there was no monetary commitment required to support the provision of music therapy and the full set of instruments were left for school use at the conclusion of the project. The staff was comfortable with the idea of using music as a medium for grappling with grief, and both the music education and welfare programs in the school were well supported. In addition, the staff in this school was already straining at the seams to support students from a low socio-economic demographic, many of whom had complicated lives. This is the context in which the research took place.

The first "focus group" with students continued to reinforce this traditional power balance, and the young people showed little interest in discussing their needs or the limitations of the school system for supporting them during their bereavement. The introduction of musical methods after some attempts at discussion resulted in a sudden increase in engagement, and a song writing process was successfully used to solicit opinions about coping with grief at school using a Green Day song called "Time of Your Life" (1992) as the basis for lyric substitution.

> Sometimes our friends can help but sometimes they're no good
> They don't know what to say and act all immature
> But I like it when they make me laugh a lot
> They take my mind off things or I choose to lock it up.
>
> My friends are good and sometimes not
> They haven't been through what we have
> They just don't always seem to understand.
>
> For some we listen to music and chill out on the couch
> We play "Maple Story" and kill scary, ugly monsters

We also play some sports like soccer and rugby
'Cause it's better than everything else

My friends are good and sometimes not
They haven't been through what we have
They just don't always seem to understand

Song writing was to become the most powerful strategy for grappling with grief within the group, but at this stage it was only clear that talking was not very successful. As the group progressed, the young people also did not utilize performance or recording opportunities, preferring to follow a model that embraced confidentiality, and the group therapy dictum of "what happens in the group, stays in the group." As a result, sessions that were planned to foster the engagement of the young people as co-researchers through focus group discussions simply reverted to more therapy group sessions. By the end of the first group, I decided to conduct small group interviews to collect retrospective feedback on their involvement in music therapy as I was unable to conceptualize a different form of data that could be used. There were no true focus group discussions, no group improvisations, and no interaction with the broader community. At this point I realized that a participatory design could not be forced on the school, at least not by me. In moving to interviews that encouraged reflection, a more traditional model of constructivist research was employed, with the researcher functioning as expert interpreter, or "passionate participator" and facilitator of a multivoice reconstruction (p.194, Guba & Lincoln, 2005), viewing the young people as empowered participants. In the remainder of this article, I will outline the project that actually took place, having situated myself and disclosed my intentions. The literature will be presented as a rationale for the music therapy process that formed the basis of the phenomenon to be investigated. Data collection through small group interviews will be explained, and the decision to use Grounded Theory (Strauss & Corbin, 1998) as a methodology to identify regularities and explore the connections between them will be presented. The actual procedure will then be detailed and a theoretical outcome presented and discussed in the context of the literature. As alluded to above, further questions for exploration will be articulated in the conclusion.

RELATED LITERATURE: A RATIONALE FOR USING MUSIC WITH TEENAGERS

Some Relevant Facts on Adolescents

Adolescents are consumed by an interest in themselves. They are constantly attempting to reconcile the image that they have of themselves with the feedback that they are receiving from others, most significantly, their peers (Erikson, 1965). Even in the face of adversity, this task of identity formation remains dominant and all experiences are actually a nego-

tiation between the event and their self-perception. This necessary self-focus (that many adults never outgrow) is designed to promote their growth into adulthood, where they will be obliged to take responsibility for their actions and its impact on others. The most helpful scenario for an adolescent is reported to be when this takes place against the backdrop of a supportive family system, which they systematically test and challenge (Frydenberg, 2008). The occurrence of identity formation coincides, not insignificantly, with puberty, thus increasing the energy that underpins this experience. Intimate relationships with peers provide a more in-depth opportunity to explore the self, with girlfriends and boyfriends serving as mirrors as well as exploratory tools. Thus families provide the background[2], while peers are on centre stage. The experience of bereavement is negotiated in terms of its impact on identity formation, and the most useful way to explore this is with peers rather than in isolation. There is a strong tradition of group work in adolescent health care for these reasons, though it is sparsely documented (Malekoff, 1997).

The Role of Music

Music is also a dominant influence in the lives of young people, providing teenagers with yet another opportunity to grapple with the question of "Who am I?," by performing their sense of who they are (Ruud, 1997). It is the multiple and explicit potentialities of music that make it such a relevant force during the transition from concrete to abstract thinking outlined by Piaget (1958). Laiho (2004) highlights the different levels of experience that music may engage, with lyrics potentially articulating a range of experiences for the young person, while the music itself provides the emotional content. While most adults naively assume that the lyrics are the main source of interest for teenagers, studies show that focus varies and that the pulsating base line, distorted guitar, or soothing vocal tone may have more resonance than the specific content of the lyrics (North & Hargreaves, 2005). Although teenagers are frequently depicted as passive recipients of the influence of the whims and desires of the music industry, they are in fact a powerful economic force who dictate the terms of the market (Sun & Lull, 1986). The new medium of audio files available for fast download has led to the mpeg phenomenon and has increased adolescents' control, making it possible to quickly and easily access nearly any song or listen to any genre. While this raises a new set of concerns about the "isolating" effect of iPod listening, it can equally be interpreted as an indication of how important music is in contemporary society. Schapira (2008) argues that music functions in an encompassing way in society by providing a values system and a sense of belonging—a means of identifying the self socially, orienting perception and answering developmental needs. This is particularly true for adolescents.

[2] This is not to underestimate the importance of the family, which continues to be one of the main influences on and foci of young people throughout adolescence (Sweeting & West, 1995), and perhaps beyond.

The Impact of Bereavement

The existential, emotional, and logistical crises arising from a significant bereavement during adolescence provide a number of specific challenges to the tasks of adolescence as viewed through the lens of cognitive and developmental theories (see Table 1). Grief theory (Harrison & Harrington, 2001) contributes to our understanding of how an adolescent is likely to respond to these challenges, posing both potentially positive and negative outcomes. Table 1 summarizes the most obvious conflicts and potentialities at a theoretical level. Positive outcomes are supported by the maintenance of "continuing bonds," or ongoing connection theory to the deceased (Klass, Silverman, & Nickman, 1996). For young people, this involves the ability for that relationship to continue to grow over time, even in the absence of the individual who has died, by talking with the deceased (in dreams, imaginings, at the graveside), contemplating what the deceased would have thought, and choosing behaviors or careers that are connected in some way to the person who has died. It is common for young people to feel "crazy" when they naturally undertake these tasks, and therefore an important aspect of bereavement support is normalization and fostering commonality between grievers. The importance of these continuing bonds can be understood in context of the "dual process model" (Stroebe & Schut, 1999), which predicts that this connection is variable, and that young people will oscillate between strong connectedness and complete distraction from grief as an effective form of coping. This explains why children and adolescents are often thought not to be grieving, because adults observe their reparative behavior (Worden, 1996). However, adolescents often experience grieving states in isolation and fear sharing this part of bereavement with friends or family (Zagdanski, 1990). They feel uncomfortable with the vulnerability it induces and are confused by its pattern of presence and absence. Although some parts of this complicated process may seem natural to adults, young people do not seek the support they sometimes need and tend to hold on to their grief until a caring relationship emerges at some time in the future (Martinson & Campos, 1991). This suspended grief may then be resolved years later (Worden, 1996). In the meantime, they hold on and try desperately to appear normal. Some have more success than others.

Table 1
Conflicts and Opportunities between Developmental Tasks and Grief

Developmental Tasks	Conflicting issues due to Grief	Potentially negative outcome	Potentially positive outcome
Identity Formation (Erikson, 1965) The further development of trust, autonomy and initiative	The stable basis upon which the world is formed is gone. The lack of support from surviving parent/s (Harris, 1991) leads to a lack of positive feedback. In place of the atmosphere of stability and consistency bereaved children	Decreased self-esteem (Clark, Pynoos, & Goebel, 1994; Krupnick & Solomon, 1987; Noppe & Noppe, 1991; Worden,	Ability to cope with adversity and loss (Balk, 1983; Valentine, 1996) Development of emotional strength (Oltjenbruns, 1991)

	experience a situation of chaos, disorganization and uncertainty (Krupnick & Solomon, 1987). The teen seeks to discover who they are by exploring the past, merging this with the present and trying to construct a future (Noppe & Noppe, 1991).	1996)	
A change of loyalties occurs from the family to peers as teenagers seek a morally and ideologically good world.	Withdrawal of love from parents often characterized by arguments and rule breaking. Existence of ambivalent relationships with family members because of search for identity and recognition of parental imperfection (Fanos & Nickerson, 1991; Harris, 1991)	Guilt (Fanos & Nickerson, 1991; Krupnick & Solomon, 1987; Worden, 1996)	Different perspective on life (Davies, 1991; Martinson & Campos, 1991; Valentine, 1996) Increased value of people and strengthened emotional bonds (Oltjenbruns, 1991)
Development of self through comparison to others and trying on different roles.	As the teenagers desperately attempts to maintain a 'normal' role they are invariably conspicuous in their difference (Noppe & Noppe, 1991; Raphael, 1984) Isolation and separation from peers and destruction of support network (Davies, 1991; Martinson & Campos, 1991; Worden, 1996) Intolerance of normal adolescent behaviors (Davies, 1991) Lack of support from surviving parent due to their own grief (Clark, et al., 1994; Harris, 1991; Martinson & Campos, 1991; Noppe & Noppe, 1991; Worden, 1996)	Isolation (Balk, 1983; Davies, 1991; Harris, 1991; Martinson & Campos, 1991; Zagdanski, 1990)	Increased maturity (Balk, 1983; Davies, 1991; Harris, 1991; Martinson & Campos, 1991; Valentine, 1996) Development of personal autonomy (Valentine, 1996)
Formal Operations (Piaget & Inhelder, 1958) The full development of reasoning and judgement	Inconsistent understanding of death, although supposedly capable of abstract thought (Clark, et al., 1994).Sense of omnipotence traditionally associated with adolescence (Clark, et al., 1994; Gudas, 1993; Noppe & Noppe, 1991). Some reversion to fantastical	Non-acceptance (Gudas, 1993; Noppe & Noppe, 1991).	Emphasis on present and amplified search for meaning (Oltjenbruns, 1991) An ability to feel comfortable with death (Davies, 1991). Deeper appreciation

	tendencies of childhood (Jones, 1998). Recognition that adults struggle with concepts of death and thus adolescents can be logically assumed to be at least equally confused (Noppe & Noppe, 1991).		of life (Oltjenbruns, 1991).

(from Skewes, 2001, pp.39–42)

Resilience studies suggest that the majority of grieving people recover well and reasonably quickly (Bonono, 2008). A potential for growth emerging from adversity is also evidenced in Table 1. From a clinical perspective, this suggests that an empowering model for the therapeutic relationship is suitable. Rolvsjord (2006) links an empowering philosophy to the practice of resource-oriented music therapy. She emphasizes a focus on the strengths of the client, using music to support the development of constructive ways of dealing with problems. This contrasts with the models described in the U.S. literature describing music therapy work with bereaved young people. Hilliard (Hilliard, 2007) provides evidence for the effectiveness of cognitive behavioral strategies in supporting groups of grieving children, working with any "distorted" thought processes to improve clarity of thinking. Similarly, Krout (Dalton & Krout, 2005) describes highly structured models of practice that are provided by the music therapist who plays a directive and strongly containing role. In Australia, Roberts (Roberts, 2006) has described a structured song writing intervention for individual children who have been bereaved and I have previously described my own group work with bereaved adolescents as psychodynamic (McFerran-Skewes, 2000) in order to emphasize a focus on the unconscious expression inherent in improvised music making. It is clear from the published descriptions of these various approaches that benefits have been experienced by the clients involved; however, I experience a tension between the capacity of bereaved teenagers and the level of control maintained by the therapist in each of these models. Having identified the powerful relationship between teenagers and music, and acknowledging the inherent capacity of these young people to cope with bereavement, it seemed appropriate to provide the musical space for the young people and let them drive the process.

DATA COLLECTION: THE MUSIC THERAPY GROUP

The Young People

Two groups of adolescents were identified by the school welfare team for recruitment to the project, with 12 students being invited to the initial group and a further 11 students to the second group four months later. Some of the members of the first group had experienced dramatic losses such as . . . , and all participants were described as having conspi-

cuous acting out behaviors in the classroom context. Of the eight students that attended the group regularly, the majority were male (n=6) with an average age of 14 years at the commencement of the group. The second group had experienced more recent losses than the first, and in many cases this was a grandparent, although one participant had recently lost her father. This group was predominantly female (n=7), with an average age of 13 years at commencement. Specific information about the student's loss was not held on file in the school and students were not required to provide this information during the project. As a result, accurate details were only sometimes known by the research and welfare teams. Some of the participants requested that their names be used in writing up the research, while others requested anonymity or did not state their preferences. The latter group is given pseudonyms in the table below (Table 2).

Table 2
Details of Participants

	Age	Relationship to deceased	Cause of death	Time since death
GROUP 1				
Tim	14	Older brother and cousin	Committed suicide, illness	Unknown, 3yrs
John	14	Grandfather	Natural old age	Unknown
Beth	15	Grandfather	Illness	Unknown
Don	13	Auntie, cousin	murder, car accident	Unknown
Austin	16	grandfather and 2 uncles	All 3 relatives murdered	Unknown
William	13	Sister	Illness	1 year
Jemima	13	Father	Illness	Unknown
Reese	15	Father	Illness	Unknown
GROUP 2				
Phillip	13	Great grandfather	Illness	6 months
Tina	15	Father	Illness	3 months
Paige	14	Grandfather	Illness	1 year
Sarah	12	Grandmother	Illness	4 months
Jacqui	13	Grandmother	Illness	1 year
Jodie	16	Grandfather Uncle	Illness	5 years
Cassie	13	Grandfather	Illness	6 months
Amy	13	Sister	Asthma attack	6 years

Musical Resources

A vast range of resources was required to commence the project so that any music therapy intervention could be used, following the interests of the young people. To this end, a set of instruments was purchased for group improvisations, as well as a further set of complementary instruments for use in song writing. The potential for performance was taken into account and amplification equipment was purchased, as well as technology for recording songs both as audio and video products. The list in Appendix 1 details the total resources made available to the two groups.

Music Therapy Methods

Improvisation

The two groups responded differently to the suggestion of improvising on instruments as one way of using music within the group. Group 1, who were predominantly males without active musical backgrounds, did not engage in this non-verbal means for expression. Although the instruments served a purpose in being an object for making noise and messing around in the first three sessions, the students were not willing to consider playing, rather than "playing with," these instruments. When improvisations were attempted, they ended quickly and were not processed verbally. Group 2, who were predominantly female and mostly active musicians, embraced the idea of playing together on the instruments and participated in a number of thematic improvisations. Titles of "Sad," "Angry," "How are you now," "Calm," and "Relaxed" were used to focus the improvisations which lasted between one and four-and-a-half minutes. The group members chose to participate in one improvisation per session for the first seven sessions, but gradually lost interest and prioritized song related methods.

Song Sharing

The act of shared listening to familiar songs was enjoyed by both groups of teenagers. Discussion of preferred songs was lively and passionate, with each individual actively nominating significant songs. The music therapist frequently asked group members to bring songs to the group for listening to and further discussion, however, this occurred only on rare occasions. In response, the leader took responsibility for the provision of recorded songs, noting down songs that had been mentioned while transcribing each session for the research process, and then sourcing them for use in the subsequent session. On one occasion this led to a dilemma when the song lyrics were so explicit that they were not considered suitable within the school environment (Blink182, 2001). This led to ongoing discussion with the individual who wanted to share the song, as well as group discussion about interpreting song meaning. On some occasions songs were directly relevant to bereavement, but on many occasions they were used to represent individual iden-

tity and shared sub-group identities. The majority of these songs were Punk Rock or Alternative Rock for Group 1, where Group 2 selected Rock music with more of a popular or dance influence (see Appendix 2). A compilation of "grief songs" was also made available by the group leader based on her knowledge of popular music.

Song Writing

This method seemed to have the most potential for the processing of grief by the group. Although the music therapist was diligent in reminding the students of the purpose of the groups and facilitating discussions about individual losses, the young people would oscillate quickly between these topics and more comfortable subjects. Once the group had made a decision to write a song however, it became necessary to stay with the topic of grief in order to work through the various stages of lyric and musical development. This proved to be a catalyst for each group. For Group 1, the sessions where grief dominated the discussion of the group in developing a song led two students to respond with conspicuous acting-out behaviors that other group members found frustrating. On two occasions, after multiple discussions and negotiations, this resulted in students being asked to leave the group and to spend time with the school welfare coordinator in order to consider their willingness to respect others in the group. In Group 2, the session where lyric writing became necessary coincided with one young man ceasing participation in the group due to academic pressures. The group dynamics that emerged in these significant sessions were typical of the developmental stages of adolescent music therapy groups (McFerran & Wigram, 2005). Polite interactions were replaced by more honest but confronting exchanges as the different needs and abilities of group members become apparent. In both groups, the sessions that followed the song writing were ones in which the group engaged more comfortably with grief-related discussions and there was a much enhanced level of cohesion. But first they needed to survive the discomfort.

General Behavior in the Group

As noted in the literature on adolescent groups, a high level of noise and constant physical movement needs to be accepted as integral to unstructured group interactions with teenagers (Malekoff, 1997). Accepting this behavior is in keeping with a humanistically informed model (Alvin & Warwick, 1992), but contrasts with behavioral interventions that gauge observable outcomes such as remaining in seats, waiting turns, or use of appropriate language as indicators of success (Montello & Coons, 1998). As a result of the approach taken, the dynamics of conversations within groups were often dramatic; sometimes suddenly loud and then at other times completely quiet as contemplation of loss was taking place. The texture varied considerably; sometimes there were several voices talking, standing in stark contrast to the sound of a single voice, or small sub-group discussions. Teasing and banter between participants was common and moments of serious discussion, though powerful, were relatively rare. The role of the group leader in these

situations has been well explained by Malekoff (1997) as needing to "take it all in your stride" (p.22), with the group leader proving his/her capacity to accept and enjoy the energy of adolescent interaction during times of vulnerability.

The two groups that participated in this project behaved similarly to those in previous studies of bereaved teenagers (McFerran & Murphy, 2004; Skewes, 2001). They were attracted to the comfort of familiar songs. They used song writing as a medium for articulating their grief. It also served to focus their attention on the loss. Improvisation was used effectively by the second group, as it had been in previous groups, but it was not embraced by the first group. For the group leader, given the typical adolescent behavior that was being exhibited, it was sometimes difficult to know if anything was being achieved.

Interviewing the Young People

As the first music therapy group neared its conclusion, it became clear that my expectations for an Action Research project were not going to be realized. After discussion with my peers at the National Music Therapy Research Unit (NaMTRU[3]), I decided to use small group interviews to collect data rather than rely on the attempted focus group discussions at the end of the first group. Although similar in logistics, there was a clear distinction in the orientation of these shared group discussions. Interviews would involve reflecting on the group and the context in which it occurred. Focus groups would be future-oriented, exploring potential for further development and action.

The interviews comprised two or three teenagers in each who were encouraged by the music therapy group leader to reflect on their use of the music therapy group in the context of their bereavement. Each interview was opened with a broad question about what they thought of the group, and a dialogue then ensued in which each idea was followed up with further questions. The use of interviewing to collect qualitative data is generally accepted as being founded in a belief that the story is constructed and reconstructed by those involved (Holstein & Gubrium, 1995; Rice & Ezzy, 1999). Feminist thinking encourages intimacy and reciprocity in the interview process, with the interviewer interacting dynamically in the discussion by expressing her interest in the material being shared (Rubin & Rubin, 2005). In this role, the interviewer is able to be experienced as both a partner and an advocate, working with the holders of knowledge to improve understandings of their situation (Fontana & Frey, 2005). When interviewing adolescents, I have found this highly empathetic and engaged style to be crucial in eliciting the young people's perspectives. Participating in a research interview is usually an unfamiliar situation and many adolescents are uncertain about how they are meant to behave. The interviewer is therefore required to model the level of free expression sought, and this may involve a high level of contribution in the early stages of the interview. The

[3] This research unit is attached to the Faculty of Music at the University of Melbourne and serves as a forum for fostering a community of music therapy researchers as well as promoting research into all aspects of music therapy (http://www.music.unimelb.edu.au/research/therapy/NAMTRU.html).

benefits of the interviewer also being a group participant are obvious during this process, since a detached observer would not be able to initiate reflections, or propose different events for discussion. The level of interviewer involvement can often be reduced over the course of an interview; however, in my experience, adolescent males may require the interviewer to remain as an equal contributor to the discussion for its duration. All the small group interviews were transcribed and approached as one set of data at the conclusion of data collection.

METHOD: THE USE OF GROUNDED THEORY FOR DATA ANALYSIS

My decision to undertake a grounded theory study was based on a desire to build on the descriptions and actions generated in previous projects (McFerran-Skewes, 2000; McFerran & Hunt, 2008; McFerran & Murphy, 2004). Rather than creating further rich descriptions of the music therapy experience using phenomenological analysis of the interviews, grounded theory had the potential to examine the breadth of the project in relation to adolescent grief. Overlap between the philosophical underpinnings of phenomenology and grounded theory has been noted (Glaser & Strauss, 1967 in Amir, 2005) and as a researcher with experiences in both methods of data analysis I was inclined to move towards a more abstracted level for this project. I was more confident that the music therapy group would be beneficial for the participants than in my initial inquiries, and this stance replaced the position of "not-knowing" from which I had previously operated. The idea of testing possible explanatory models for understanding the phenomenon (Edwards & Kennelly, 2002) held great appeal and the coding strategies developed by Strauss and Corbin provided procedures for doing this (1998, p.66). The revised intention of the research process became focused on creating "a rich, well-constructed theory that was close to the reality being described" (Amir, 2005, p.375). The opportunity to "wrestle" with the data (Charmaz, 2005, p.510) following the two previous studies seemed a logical use of the changed circumstances. The research questions were reconstructed as:

> How does music therapy respond to the needs of these grieving adolescents?
> Why do these adolescents find music therapy helpful?
> What are their perceived outcomes of participation?
> What does this mean for other grieving adolescents?

Previous Applications of Grounded Theory in Music Therapy

At a paradigmatic level, grounded theory has historically been considered a post-positivist research method (Annells, 1996). The work of Glaser (2002) is clearly linked to this stance and many have argued that the inclination to generate theory can be argued as

a desire to generalize findings, a position that is not well suited to constructivism. However, Charmaz (2005) argues convincingly for a movement away from this prescriptive interpretation of grounded theory analysis, stating that "a constructivist approach [to grounded theory] emphasizes the studied phenomenon rather than the methods of studying it" (p.509). Amir's presentation of grounded theory seems to concur through her close alignment with Strauss's (1987) explanation that grounded theory is a particular style of qualitative analysis rather than a complete paradigm. This stance is supported by Strauss and Corbin's (1998) final text together, in which they repeatedly encourage flexible and creative applications of their ideas rather than a regulated set of procedures. They emphasize that grounded theory "provides a sense of vision, [of] where it is that the analyst wishes to go with the research" (p.8), with the procedures being tools to make this vision a reality. Charmaz (2005) argues that theory is simply one way of understanding the relationships being described, firmly placing the methodology in the constructivist camp. This belief can also be read into the applications of grounded theory by European music therapists who have adopted relevant aspects of grounded theory to investigate phenomenon of interest, drawing on data from participants to develop theories of identity (Ruud, 1997); restitutional factors in the therapy process relevant to patients with schizophrenia (Moe, 2002); and, meaningful moment's experienced by clients and therapists in the therapy process (Amir, 1992).

Music therapy researchers of Australian origin have been more inclined to engage in debate about Grounded Theory at the level of methodology, perhaps reflecting a different cultural context and empirical emphasis. Daveson's (2006) doctoral research details a methodological controversy based on the definition of key terms in grounded theory as applied in music therapy. This debate was initiated by O'Callaghan (1996) who qualified her first theoretical contribution as "modified" based on the philosophical premise that the achievement of theoretical saturation that was defined in Strauss and Corbin's early work (1990) is not possible. Since then, other Australian researchers have been careful not to describe their studies as "pure" grounded theory because they have chosen not to progress to the level of theory proposition (Edwards & Kennelly, 2002; Magee & Davidson, 2004; McFerran, 2009). Those Australian authors conducting basic rather than applied studies appear more confident in contributing theoretical results that are firmly rooted in interpretivist philosophy (O'Grady, 2006; Daveson, 2006). Daveson's most recent contribution to this debate (Daveson, O'Callaghan, & Grocke, 2008) suggests that this distinction between modified and pure grounded theory studies should continue to be made, although Strauss and Corbin (1998) disagree. They argue that the creation of theory is the central purpose of grounded theory and thus direct researchers to use other methodologies that are more appropriate to the generation of rich descriptions or essential themes if they do not wish to make theoretical interpretations.

Despite the different emphases of music therapy researchers, it can be argued that all were inclined to "relish the interplay between themselves and the data" (Strauss & Corbin, 1998) which is both a trademark of qualitative researchers, and the hallmark of this particular branch of analysis. The selection of grounded theory is a decision to go beyond description and conceptual ordering, and into the construction of an "explanatory

scheme that systematically integrates various concepts through statements of relationship . . . . It enables users to explain and predict events, thereby providing guides to action" (Strauss & Corbin, 1998, p.25).

Explanation of the Procedures as Applied in this Study

Strauss and Corbin (1998) emphasize flexibility in the actual application of the various grounded theory procedures, noting that the researcher does not move through the steps of analysis in a particular order. Rice and Ezzy (1999) propose a more ordered approach, highlighting three main tiers of coding, although still noting flexibility in the movement between tiers, particularly in relation to returning to the raw data. Open coding is generally understood to be the first approach to the data from any perspective, breaking down the transcripts through microscopic examination in order to hear what is being said. The following explanations of the three types of coding represent my own understanding of the procedures explained by Strauss and Corbin (1998) and their specific application in this study. I do not apply them in order and use a constant movement between all levels, most frequently in a fluid movement between open and axial coding, but also with many and repeated returns to the raw data.

- Open Coding—each statement in the data was considered for meaning and descriptive labels were assigned. The magnitude of codes identified during this stage served as an attempt to encompass all possible meanings. The codes named all the phenomena in the data set initially, before relationships between codes were identified and categories created. The gathering together of ideas into categories was based on their perceived significance, and this labeling of phenomena allowed me to answer the question: What keeps coming up? Initial forays into the creation of properties and dimensions began to occur during open coding in order to delineate both the process and structural limits of the phenomena. The NVIVO[(7)] software program was the mechanism for coding the data in this stage and its close relationship with the language of grounded theory was utilized.
- Axial Coding—At this level of analysis I continued asking questions of the data that were related to both the structure of the phenomenon being examined (asking why it exists) and the process (asking how it occurred), as well as the consequences of this matrix of phenomenal aspects (what are the outcomes?). In so doing, I moved beyond the phenomenon itself in order to consider why it was significant (conditions) and what implications this significance had (consequences). Although some of the strategies used to do this had already been used in open coding, such as the identification of properties and dimensions, the intention of axial coding was to move a step away from the descriptions and interpret meaning within the cultural and sequential context. This embraced the interplay between cultural and personal levels of the data and sought to integrate them in the analysis by acknowledging that "the distinction between micro and macro is an artificial one" (Strauss & Corbin, 1998, p.185). The fo-

cus on identifying patterns and relationships was crucial, and in order to ensure a strong relationship between this construction of meaning and the original data, I frequently returned to the transcribed interviews when attempting to construct the axial codes.

- Selective Coding—This was a process of integrating my emerging hypotheses around one central category. It involved the recognition of relationships between various concepts in the data, which was a highly creative and interpretive process. Relational statements were used to illuminate what the research was all about and to try to find a plausible explanation for what was going on. Storylines were used to articulate my instincts about the relationships between emerging ideas. Turning the data into a story helped to offer a sense of sequence and depth, and was particularly aided by the use of the "first voice." My interpretations were grounded in the data through a constant checking and listening to the musical artifacts available.

RESULTS: EXPLAINING THE PROCESS LEADING TO SUBSTANTIVE THEORY

Prior to breaking down the data through a micro-analytic process, I engaged in a repeated reading of all the potential data that had been generated from the project. At this stage, I considered this to include: the six small group interviews with the teenagers collected at the conclusion of each program; an in-depth interview with the school nurse who was closely involved with the program; detailed session notes from four sessions identified by the music therapist as significant (2 from each group); session summaries of all sessions; and, CDs containing two original songs, seven improvisations, and 64 popular songs. I had also met with each group at its conclusion and co-led sessions that had initially been intended to function as focus groups, although ultimately these sessions did not fulfill this function. Despite this, my participation in these groups was crucial to my sense of connection to the program and was a vivid reminder of the nature of adolescent group work. The young people were enthusiastic and engaged in the process, but refused to have the discussions I was seeking in order to fulfill my own "empowering" research agenda. Following this process of immersion in all the data, I chose to focus on the small group interviews, the school nurse interview, and significant session outlines at the first approach to the open coding. I felt that the ideas of the music therapist were amply captured in the four significant session descriptions, and that the inclusion of all the session descriptions skewed the data towards the professionals' perspectives and away from the young people. I chose to separate the musical material from the investigation of text, with the intention of analyzing it separately. Each sentence in the remaining data was considered as potentially valuable and 285 descriptive codes were generated.

Categories were then identified from these open codes (see Appendix 3 for details) as I began to question the data and allow it to speak (Strauss & Corbin, 1998, p.65). These categories were:

- Coping mechanisms
- How to extend the impact
- Impact of program
- Role of music
- Program considerations
- Reactions to grief
- Secondary effects of grief
- Session procedures

In examining these categories, I felt uncomfortable with the level of professional emphasis. It was apparent that the thoughts shared by the teenagers were distinct from the material that represented the adult perspectives on the project. After much deliberation, I decided to re-approach the creation of categories with an exclusive focus on the opinions shared by the young people in the small group interviews. I made this decision based on consideration of what "had the greatest potential to capture the type of information desired" (Strauss & Corbin, 1998, p.204). In addition, saturation is explained as "a matter of reaching the point in the research where collecting additional data seems counterproductive" (p.136).[4] In examining the categories that had been created, I felt that incorporating the positions of the professionals was counterproductive. This was in line with the participatory intentions of this project that emphasized empowerment. Although the methodology had altered significantly, this epistemological position remained steady—an attitude that I believe is endorsed by the overlap of critical and transactional stance at this level (Guba & Lincoln, 2005, p.195). In some ways, this was a decision to reject the traditional balance of power where adults are placed in a position to decide what is best for young people, through models such as Evidence Based Practice (Lincoln, 2005). It was my decision that the voices of young bereaved people were the most appropriate ones to value for this task even though their experiences occurred within the culture of the school and community and may therefore have been supplemented by adult professional opinions.

When constructing the new categories and subcategories I began to develop hypotheses about concepts in the data that seemed significant. The use of a brief storyline memo assisted in synthesizing my interpretation of what was being said. This storyline read:

> Teenagers have heard along the grapevine that it helps to express your feelings. They immediately sense that music therapy is a way of doing

[4] They go on to state "Or, as is sometimes the situation, the researcher runs out of time, money, or both" (p. 136). This is a far more pragmatic definition of saturation than that suggested in their earlier text (1990).

> that. In the oscillation between concrete and abstract understandings of the world, they take this idea quite literally. It sounds like propaganda coming from their mouths—music therapy helps to get it off my chest, it's a truth serum, you express your feelings, let it out, don't keep it in, release everything, let your expression come out. This contrasts with their descriptions of how they have been living—with their grief bottled up. When they let go, they describe feeling happier.

This storyline memo was helpful in moving into axial coding because it allowed me to think at a more abstract level, taking a step away from the data and identifying concepts that were more similar conceptually and that were occurring frequently in the data. Instead of reading the data as individual perspectives, I began to perceive a continuum that would ultimately shape the axial coding. At this stage, however, I focused more closely on the data at hand and considered what range of explanations was plausible. From this vantage point, four categories seemed to be major forces in the data (see Table 3), although as Strauss and Corbin (1998) note, it is sometimes difficult at this stage of analysis to distinguish between categories and subcategories (p.125). Properties and dimensions were ascribed to each of these major categories to develop more detailed understandings of structures and processes. The use of dimensions challenged me to explain the limits of the codes and to give perspective to their meaning.

Table 3
Axial coding of the four major categories

Dimension	Property	*Dimension*
	Category 1: Letting it out	
Off my chest (told everything, didn't keep it in, let your expression out, express your feelings, releasing everything else, let it out)	Expression of Grief	*Bottled up (bottle it up inside, don't have to bottle it up)*
People understand (in group)	Impact	*People worry / Get angry (outside group)*
Kept it secret (Hide it away, never spoke about it, didn't even tell my friends)	Trusting	*Talking about it (Saying the word grief)*
Letting go	Process of release	*Feeling better / more relaxed*
Listening	Ways of sharing	*Talking*
Comfortable	Permission to say it	*Cant' do it*
Really hard	Response	*It felt good*
Wish hadn't talked about it (with friends)	Outcome	*Helped me a lot / get relief*

	Category 2: Being around people who understand	
By yourself	Sense of community	*Not alone*
Less with Friends	Levels of understanding	*More with Group members*
Agreement (sometimes silent)	The things people say	*Don't like it (friends outside group)*
Been through the same thing / same as me	Experience	*Don't know what it's like (different)*
Relaxing / comfortable	Response	*Stressful/Annoying*
Unsure of people's situation	Level of Intimacy	*Getting to know one another*
Talking is something that happens	Beyond the group	*Saying Hi*
	Category 3: Music	
Singing	Active engagement	*Playing*
Song writing	Expressive potential	*Playing instruments*
Fun (distraction) Mucking around on drums, listening to songs	The role	*Release (Song writing / playing)*
	Category 4: Outcomes	
Denial	Awareness of grief	*Engagement*
Moving on / letting go	Journey of Grief	*Holding on to it/being stuck*
Future	Focus	*Past*
Be Happy	Levels of Improvement	*Getting over it*
Learning how to grieve	Coping	*Time out from stress*
Helpful	The experience	*Fun*

Having constructed these four major categories and commenced the process of axial coding and conceptual ordering, I returned to the raw data. This was enlightening in unexpected ways. The richness of expression contained in the original interviews added great depth to the more abstracted codes that were developing in the analytic process. I used the words of the young people to capture the dimensions, a strategy I had also found helpful for staying close to the data in my initial phenomenological study on this topic. I used the properties to represent the more abstract concepts. As a strategy to move towards selective coding, a further storyline was then generated that was based almost completely in words taken from the small group interviews, but was creatively reconstructed as a story spoken in the voice of a bereaved teenager. Strauss and Corbin (1990) initially suggested that such storylines should be determined by the conditional and consequential matrix, but later became less prescriptive about their use (1998). Instead they emphasize the importance of mapping the relationships between the major categories, the various conditions and the raw data through the use of the detailed story. They suggest

that this offers a creative opportunity to reassemble the fractured data that was the result of the open coding process (Strauss and Corbin, 1998). It felt that way.

Table 4
Descriptive Storyline from categories and raw data

Everyone knows that it helps to express your feelings. Music therapy is a fun way of doing that. It actually helps to let it out; get it off your chest; you can express your feelings; release everything; don't keep it in; let your expression come out. This feels better than keeping your grief bottled up. We learnt a new way to release the stress through music therapy. It helped us learn how to grieve through trusting the group, and go from keeping everything in to telling our secrets. The impact of sharing the grief is different in the group, where people understand. In other situations, it results in people worrying, getting angry, or becoming annoying.

People who haven't had the experience of someone dying don't know what it's like. Their reactions can be stressful, whereas when you let it out with people who have been through the same thing, it is relaxing. It does take some time to get to know people in the group, and it can be hard when you're not sure of other people's situations. But over time, you realize that you're not alone and you get connected to people who've been through the same thing by being in the group. Sometimes it's just saying Hi as you pass in the hall, but you also know you can talk to someone if something happens, whether it's the school nurse or other people from the group.

The best thing about the music therapy group was that it was fun. Mucking around on the instruments and listening to songs was really good, and doing the song writing and playing the instruments was like release. We had rhythm on those instruments and it was good to do something different, although some people didn't like it if we tried to sing.

Before the group I kept my grief secret; hid it away; never spoke about it to anyone. But the group helped some people to speak to their family and friends more. The group made me feel comfortable to say it, whereas before I couldn't even say the word "grief." It was really hard to do it sometimes, and outside the group you can wish that you hadn't talked about it. But whether it was listening or talking, it helped a lot to share it in the group. It was a relief.

The thing about the music therapy group was that it was helpful, but it was also just fun. It was like time out from the stress of life, but we also learned how to grieve. Instead of trying not to think about grief, we got a chance to actually express it—it was like a truth serum. Doing that helped some people to get over it, to stop focusing on the past and start thinking about the future. You can get really stuck holding on to your grief, but you have to let go and move on. Then you feel better—happy and relaxed.

Having articulated the inter-relationships within the data in this way, I felt it was time to give the central idea a name that identified the focus of the research. Because none of the existing categories was actually central, a new meta-label was required for the major category. Strauss and Corbin (1998) state that "the name or phrase used to describe the central category should be sufficiently abstract that it can be used to do research in other substantive areas, leading to the development of more general theory" (p.147). In writing

the story, it became clear that the teenagers were not just describing their experiences within the group. They were also describing how their friends, family, and the school system responded to their grief. In addition, they were clearly articulating their perceived outcomes from the group. A central category was identified that encompassed five properties whose dimensions encompassed the culture in which their experiences took place. The name selected for this category was designed to be memorable and draws on Australian slang, as well as being grounded in the kind of humor that was constantly displayed in the group. It was titled "Dying to express their grief" in order to emphasize the "need" for expression described by the young people and to suggest the perceived importance of doing so. It is a little crass, but actually is a culturally rooted and authentic representation of this key category. The central category has explanatory power because it identifies the conditions in which the young people entered the music therapy group, their interpretation of the purpose of the group and therefore their construction of what it provided, and finally the outcomes of their involvement, which once again related back to the culture that encompasses the totality of their experience.

Table 5
Central Category of "Dying to express their grief"

	Conditions	Action / Interaction	Consequences
Grieving status	Being stuck / Holding on	Engaging	Moving On / Letting Go
Feelings of loss	Bottled them up	Let them out	Off my chest
General experience	Stressful	Released	Relaxed
Connection between self and others	By yourself	Sense of community	Not alone
Sharing about the loss	Kept secret	Feeling understood when talking and/ or listening	Communicated with family and friends

The theory that resulted from the selective coding process is that:

Bereaved teenagers feel better if they have opportunities for fun and creative expression of their grief alongside their peers.

This happens because music therapy engages young people with their grief through active music making. Musical participation allows for a release of the pent-up energy associated with holding on to grief. The action of letting it out occurs when a sense of safety and community has been achieved, where group members' grief is known and accepted.

A number of relational statements underpin this theory and further explain it.

- Many adolescents bottle up grief related feelings and this results in feeling stressed and stuck

- Young people are familiar with the popular concept of "expressing your feelings" but have limited strategies for doing it
- It is important that the music therapy groups are fun because teenagers find it difficult to engage with their grief more than momentarily
- Writing songs provides a structure for staying with the uncomfortable discussions of grief
- Playing instruments can allow for release of feelings without negative consequences, if young people are interested
- Hearing about other people's experiences of loss normalizes the experience of grief and results in feeling more comfortable with talking to others
- Creatively expressing grief-related feelings leads to a more relaxed state after which young people are able to move on with their lives and feel happier

Bruscia (2005b) emphasizes the creative nature of theory building, noting that there are as many conceptions of theory as there are theorists (p.541). Strauss and Corbin (1998) similarly emphasize that a theory is constructed by the researcher who brings their unique understandings to a situation. These creative and subjective bases mean that there may be some debate about whether the theory offered above actually qualifies as a theory, and still further debate about whether it is a "good" theory. Daveson (2006) may consider this an example of grounded theorizing for example, and Stige (2008) suggests that it may be better framed as a theoretical statement. The ideas proposed are not a good match with Kenny's (2003) suggestions for the development of general theories, however I agree with Rykov (2005) who resists the idea of "general" theory, arguing passionately for many and varied theories in music therapy that embrace ambiguity and avoid rigid implications for practice. I do not believe that music therapists apply techniques in a prescriptive way, instead drawing on their professional knowledge in creative and improvised ways that belies their slightly rebellious personalities, with one study of music therapists identifying traits very similar to rock musicians (Holmes, 2004). Some of these traits have also been noted of psychotherapists, who Scott Miller (Miller, 2008) describes as "cat-like" in agreeing to practice particular therapeutic methods endorsed by evidence, that is until they actually enter the therapy room, at which point they will do whatever they believe best responds to the needs of the client. Along with most theorists, I believe that the construction of theory in music therapy needs to be grounded in practice, recognizable in explanation, and then made available for consideration by practitioners, who will choose whether or not to be influenced by them. I have posed a brief empirical theory in combination with a set of relational statements which conceptualize the phenomenon of group music therapy with bereaved adolescents (Bruscia, 2005). This theory provides a guide to action by explaining how music therapy makes bereaved teenagers "feel better."

Reflections on Trustworthiness

It has been suggested that a clear presentation of the researcher's paradigmatic stance offers clarity regarding the trustworthiness of the study (Edwards, 1999). However, in reflecting repeatedly on my position in relation to the current study, it seemed to offer little towards understanding the interplay between myself as a researcher and the data.[5] After all, does the articulation of a constructivist ontology, underpinned by a participatory epistemology, enacted through a post-positivist methodology really clarify anything? Wilber's suggestions about holarchical understandings have been highlighted as an alternative in a similar situation (Daveson, et al., 2008), and support the understanding of these multiple levels of viewing an experience as being embedded rather hierarchical. To view these perspectives as co-existing rather than competing does illuminate the philosophical influences on the creation of theory in this study. However, it may be more helpful to retreat to a different description of the project; as qualitative, rather than by identifying it by paradigmatic stance. The unfolding research design of this study is challenging to fit into a single paradigm, but is illustrative of Bruscia's explanations of designing qualitative research (Bruscia, 2005a). It is a way of being—"that of a discoverer who is exploratory, observant, open, flexible, creative, and committed to learning" (p.137). By outlining the emergent research design in this paper, the reader is able to assess the motivations of myself as researcher. At times this can be seen as idealistic, and at other times, pragmatic.

The purpose of increasing theoretical understandings in an applied field is to improve practice. I believe that listening to what adolescents say about this is crucial. This is in keeping with a contextual model of practice that emphasizes consumer feedback on outcomes rather than aligning with a medical model that emphasizes professional feedback in order to determine effectiveness (Miller, 2008). As noted, I began my investigations of this client group by listening to descriptions of their experiences in music therapy. I then attempted to work from a more empowering framework that understands the teenager in their cultural context. In this third project, I have taken a step back from this and chosen to construct a theory of how music therapy impacts on teenagers both within and beyond the group, understood within the context of how they describe feeling before the group. The findings resonate with my 15 years of clinical practice and I hope they resonate with the experiences of others. This can also be used to assess the trustworthiness of the study.

Finally, the transparency in presentation of the methodology is intended to offer the reader an opportunity to judge the influence of my intentions on the research. I have situated the research in a personal and cultural context, and endeavored to consider each decision in relation to how closely it represents the data. Both the group leader and the research assistant provided feedback and insights into the analytic process; challenging interpretations and offering new information based on their particular experiences with

[5] Stige (2003, p. 29) notes that this framework has been considered the territory of philosophers until its recent adoption by qualitative researchers such as Lincoln and Guba, which perhaps explains why the practical complexities of this "real world" research has not fitted neatly into this model

the data. This functioned as a peer review process that was highly valued. The decision to reduce the data set to only the interviews with the teenagers removed information from the school nurse and music therapist who felt the program had been very helpful. The use of raw data to illustrate the dimensions of the major categories identified through axial coding also clarifies how closely related the results are to the stated opinions of the young people involved. I did not return to the young people and ask for their perspectives on the conclusions, as they had made it clear that they were disinterested in the research elements of the study and wanted to focus on their use of music therapy to feel better. These results will now be considered in context of the literature, which may further enhance the validity of these results for some readers.

DISCUSSION: IMPLICATIONS OF THE THEORY FOR PRACTICE

In examining the relationship between the theory proposed and the literature, the action/interaction dimension of each property from the central category will be used. This emphasizes the focus of the theory, addressing the question of "How does a music therapist respond to the needs of these grieving adolescents?"

Engaging: How does music therapy engage young people?

"Girls just wanna have fun" (Cyndi Lauper)

The desire of teenagers to "feel better" is symbiotic with their wish to feel happy—a simple but understandable goal. Many young people do not have a wide repertoire of words with which to describe their hopes, dreams, and challenges. "It was fun" was the first thing all participants said about the group and this is taken as an explanation of why these teenagers engaged with music therapy. In the most popular theory of bereavement currently, Stroebe (Stroebe & Schut, 2008) normalizes the desire of grieving people to avoid, and balance, the sadness of grief. In this study, the instruments provided a way for some of the young people to either express themselves or to have fun in a way that felt comfortable and enjoyable. In my doctoral research (Skewes, 2001), I was surprised to hear the young people describe afterwards how playing the instruments had been very helpful in expressing their feelings. During the group process, they had seemed to resist improvisation and engaged with reticence in the creative process. At no point did they participate in insight-oriented discussion post playing. In analyzing their reflections from the interviews, it became clear that this apparent resistance was merely a façade, and that the process had been powerful for them, both as a distraction and for expression. This was again the case with the second group in this study, and their perceptions in focus group interviews were received with complete surprise by the group leader. This was not the case with the first group however, who did not choose to engage in group improvisations.

The use of familiar songs appeared to be the most comfortable and enjoyable method for the teenagers. The therapist worked hard to move the group beyond a state of banter and music listening and into active music making. The challenges she experienced in doing this may be because this initial scenario reflects an ideal adolescent experience—sitting around listening to music, knowing that you have something very important in common with those around you, and feeling normal. Many practitioners advocate the sharing of live versions of popular songs as the most appropriate way to work with adolescents, emphasizing the importance of not pressuring verbal processing of this material (Hunt, 2008). However, Hunt is describing "pre-contemplative" adolescents with eating disorders in inpatient settings who perhaps require, or deserve, a non-provocative experience of therapy. I would argue that teenagers functioning successfully enough to be in school are capable of a more questioning stance by their therapist without feeling overwhelmed. In either case, there is no doubt that working with familiar music and allowing a receptive level of musical engagement is powerful. It seems likely that the teenagers in this study resonated with the idea of dealing with their grief using music because they already used popular music in this way during their individual music listening. Yet ultimately they did not use recorded music as a way of working through grief issues. Most of the songs they contributed had little to do with grief and they never remembered to bring their songs to group. Something more powerful was going on to achieve the outcomes they described.

Let the feelings out: What constitutes "active" music making?

"Power to the People" (Lennon)

The role of song writing was critical for processing grief related issues in this group, a finding also described by Dalton and Krout (2006) in their work with bereaved adolescents. These authors described song writing as providing a "safe and creative container for group members to experience and process their grief" (p.101). The concept of safety is not captured in the results of this study; however, the function of the song as containing the grief processing is well matched. Although the song functioned similarly in both studies, the lyrics developed in the groups examined by Dalton and Krout using the Song Writing Protocol were much more clearly linked to the five grief process areas that were targeted in each session. The quantity of grief processing was higher in that study than this one, and the communication of specific aspects of grieving was clearer than in the songs of the study reported here. Given the endorsement from this study of the importance of song writing as the primary intervention utilized for staying with the difficult discussions of grief, it may be prudent for clinicians to consider Dalton and Krout's protocol in developing bereavement support groups.

The concept of empowerment is enacted differently in the highly structured and focused Grief Song Writing Process model (Dalton & Krout, 2006). The young people's choices are limited to decisions about song writing. The therapist chooses the topic for each session, directs a song writing process, and composes the musical material. This

clearly contrasts with the approach adopted in this study, where the teenagers were asked to take responsibility for how the groups would proceed. This willingness to hand over power was a challenge for the young people, and ultimately they did not actualize the opportunities inherent in an Action Research approach. This repeats two earlier attempts to use Action Research with adolescents, where "the young people in the projects did not readily engage with intellectual theorizing about the need for community change" (McFerran & Hunt, 2007). Although I had proposed that a longer time-frame would allow for sufficient cycles of action and reflection to reach a stage of looking outward, it was not the case. The adolescents used music to connect within the group, but they did not bridge to the community, which is a concept seen as central to action research (Stige, 2002b). Given this, it may be as effective to provide more containment and structure in order to encourage the "safe" expression of grief. Young people feel a great deal of vulnerability in the song writing process, but clearly benefit from it. Perhaps the creativity within the process is enough freedom and control to achieve benefit for the individuals who want it. This contrasts with current models of community music therapy that may otherwise provide a useful framework for work with groups of bereaved teenagers.

Hilliard's research into bereavement support groups for children corroborates this proposal. In both the pilot study (2001) and the following experimental investigation (2007), highly structured interventions were utilized and significant benefits were captured in both grief and behavioral outcomes. This kind of therapist-driven approach fits naturally when supporting younger children to grieve. The concrete thinking of this developmental stage suggests a need for direction and guidance towards grief related issues. Roberts' (2009) content analysis of lyrics written by young people in individual music therapy confirms this. The lyrics written by the children were completely ego-centric, using concrete concepts to contemplate their loss in relation to their own actions, feelings, and the people around them (including the deceased).

The adolescent group work literature is divided on this topic. Cognitive behavioral approaches are frequently described and are strongly sustained by research suggesting that other methods are less effective (David-Ferndon & Kaslow, 2008; Silverman, Pina & Viswesvaran, 2008).[6] Yet it is easy to critique cognitive behavioral approaches as ignoring the capacity of teenagers to think at near adult levels. It contrasts with a humanistic belief in the inherent potential of all persons to grow when a safe and facilitating relationship is available (Maslow, 1968). The chaos that results from allowing teenagers to express themselves and their group identity is challenging as a group leader and this may be the reason that many therapists implement some form of structure. To allow freedom requires a completely assured approach (Malekoff, 1997), and a developmental understanding of what the behavior represents—energy and identity formation. Like the children described in Roberts' (2009) study, these teenagers are much more often focused on themselves and what their grief means for their forming identity than they are on their sadness or the existential crisis it indicates. They just need to express themselves.

[6] Whilst this assertion is frequently made, very few studies actually compare CBT with other methods in the one controlled study. This is more a generalization about effect sizes between studies that may be impacted by a myriad of variables.

Released: What is the "action" of letting it out?

"Express yourself" (Charles Wright & the Watts 103rd Street Rhythm Band)

The poignant findings of this study sit counter to current discourse in grief and bereavement. Stroebe (Stroebe & Schut, 2008) has controversially argued that there is a lack of evidence to suggest that emotional expression is helpful during bereavement. In support of this seemingly absurd proposition are a number of large scale intervention studies that conclude that there is no "evidence" to support generalist bereavement programs, based on meta-analyses of controlled studies (Neimeyer & Currier, 2008). In an examination of three tiers of intervention with bereaved people, only those who were clearly "indicated" as needing bereavement support showed a response to treatment. People who received support simply because they were bereft, or those who were "selected" because they were considered to be in an at-risk category, did not improve. Some got worse. While these studies represent only one paradigmatic perspective, they challenge the assumption that all bereaved adolescents benefit from support. Yet all the young people in this study clearly described feeling better, as they did in my previous research. They were "dying to express their grief," as seen by feeling stuck before the group, then releasing their grief in the group, and feeling better as a result. This does not match the conclusions reached from these meta-reviews of controlled studies.

Casting further doubt on these young people's opinions about their grief are the findings from studies of resilient responses to grieving. Recent epidemiological studies into the trajectories of grief have uncovered an unexpectedly high level of resilient response to bereavement. Bonanno (2008) claims that approximately 50% of the population adapt easily to a significant bereavement, grieving briefly before returning to a level of distress that is actually equivalent to non-bereaved cohorts. Preventative programs are therefore not necessarily indicated, and have not been found to result in significant differences (Neimeyer & Currier, 2008). In contrast to this suggestion of inherent resilience, the young people in this study described how music therapy had provided a much needed opportunity for connection and release. In my doctoral investigation one young man memorably described the music therapy group by saying, "it opened the door on the fridge that had been locked shut and it just all came out" (McFerran-Skewes & Erdonmez-Grocke, 2000, p.228). The words of the young people provide one perspective and the "evidence" provides an alternate reality.

Sense of community: How did the group influence the outcomes of its members?

"I'll be there for you" Theme song from Friends (The Rembrandts)

Adolescents develop a firmer sense of identity through the feedback they receive from others. This focus on addressing the question of "Who am I?" is directly translated into

adolescent group work, and in the case of this project, becomes a question of "Who am I, taking this bereavement into account?" Occasionally, the exploration of this question was dramatic, as in the instances where group members had to leave the group either by their choice or that of the group. The therapist struggled with removing students from Group 1, since this conflicts with the expectation that issues will be resolved within the group. The teenagers were not conflicted however, and were in agreement with the School Nurse who suggested this response to the acting-out behaviors of the students. Once again, the intentions of the music therapist needed to bend in response to community expectations. In a school environment, consistent refusal to follow requests leads to "time out." A behavioral model shapes the school system in Australia and provided the context for this project. Ignoring this culture would have been dangerous, and in fact, was impossible.

More frequent than these rare dramatic moments, were other reflections of the school culture. The group was frequently grounded in humor, particularly in the use of sarcasm and teasing. In the Australian context, the level of banter can be understood as a natural response by group members who were grappling with intense and emotional material. Group cohesion is rarely described in such graphic detail, but in this unstructured group experience, it is suggested that an intense level of noise was required to truly integrate the experience. Sitting around listening to rock music at a fairly loud volume and teasing one another was the musical action that led to a sense of community. Without this, the more significant achievements could not have been achieved. But alone, they did not actually lead to expression and release.

Feeling Understood: How important was bereavement to the individuals in the group?

"I will remember you" Sarah McLachlan

The general importance of peer relationships to non-grieving adolescents does not negate the importance of shared experience to bereaved teenagers. If it were so simple, only isolated teenagers would benefit from a "forced" group situation and all other teenagers would receive the support they require from their existing peer groups. However, teenagers do not feel comfortable to grapple with their grief in these situations. The adolescents in this study kept their grief secret, and described a lack of satisfaction with the responses of others when they did try to share. Misunderstanding typified their experience outside the group. Inside the group, the young people thought it was critical to know about the losses of other people in the group, most likely because it gave them the opportunity to compare the situation of another to their own. This is a normal and sensible solution to the alternative of public grieving. Teenagers are harsh critics, and in their desire to appear normal, they happily ridicule those who are different (Martin, 1972).[7] The sporadic

[7] This fact is rarely documented, although the statement usually meets with immediate agreement from those who recall their adolescence, hence the use of this 37 year old reference.

movement through grief identified by Stroebe (Stroebe, Stroebe, & Schut, 2002) increases the challenge for friends of a grieving teenager. One minute they are fine, the next they are grieving, but if you ask them about it, they say you don't understand. Despite the fact that many professionals see loss and bereavement as synonymous, they are not. These teenagers felt understood by group members who were grieving a death, in particular. They did not find this level of empathy in peers who had experienced other losses, such as divorce, within the broader population. These young people were "dying to express their grief," and the complexity of dealing with death should not be underestimated.

CONCLUSION

The theory that has been created from the experience of these young people adds to descriptive illustrations of how music therapy helps (McFerran, 2010). It begins to suggest why music therapy makes a difference. Based on the perspectives of the young people in this study, and drawing on the words of young people I have worked with over time, I suggest that bereaved teenagers need to express their grief. They do not have many options that are both fun and productive, since the drama of daily adolescent life allows little room for difference. Some degree of safety and community is required in order for this experience to be successful. Young people experience a powerful connection with music and they believe that music can help them feel better. This study contributes evidence to suggest that it does, in the right circumstances.

This theory proposes that song writing assists teenagers to engage with grief in a sustained way. The commitment that young people feel to "the song" provides a platform for honest and authentic expression that is grounded in their everyday culture of music listening. Using the instruments is also powerful, but is less familiar and more difficult to introduce for the music therapist. Despite this, previous studies (Skewes, 2001) have shown that if it is effectively introduced, it can be experienced as helpful. More investigation is necessary in order to better understand the overlap and distinctions between these two methods. An initial hypothesis is that playing instruments provided the fun and writing songs addressed the grief. The group provided a context for understanding themselves in relation to these. Afterwards they felt better. They could move on.

Community music therapy theory seems to provide a relevant theoretical framework for working with grieving teenagers in schools (Stige, Ansdell, Elefant, & Pavlicevic, 2010). However the expectation that group members wish to connect beyond the group may not be suitable. If performance, or explicit community connection, is essential to community music therapy, it may be more appropriate to draw on the ideas of resource-oriented practice (Rolvsjord, Gold, & Stige, 2005), despite this being conceptualized for institutionalized populations. The school is an institution after all, and there is little choice about attendance. The potential benefits and hazards of using performances within teenagers has been described elsewhere (McFerran, 2010)and was not able to be actualized in this, and other (Hunt, 2005), studies.

The appropriateness of developing a theory in response to this investigation is debatable. I have explained my rationale for this decision, but acknowledge that a single investigation is not commonly used as the basis for theoretical construction. The resultant theory is simple and practical. Given that psychological study of learning has shown that people are often unimpressed by simple, accurate, and straightforward theories, preferring complex and subtle theories even if they bear no relationship to the evidence (Watzlawick, 1976), the result may be unsatisfying to some readers.

Ultimately, the power of this study is in the descriptions of the people involved. These are detailed in the storyline narratives, and in the dimensions of the major categories. They were also expressed in the songs written by each group. The lyrics written by the predominantly male Group 1 capture the poignant, yet concrete, experiences that have informed the development of the proposed theory. The lyrics of Group 2 are more closely related to connectedness and the ways that grief occurs in context—of their own capacity, of their support network, and perhaps in the choice of songs, in their culture. Perhaps these songs actually say it all.

The Thing About Grief (Song written by Group 1)

Lyric substitution based on Blink 182 "All the Small Things" (1999)

CHORUS The thing about grief is that sometimes you wanna talk,
sometimes you wanna laugh and forget about the world
Na-na-na-na . . . .

We are nine students in Melbourne who are grieving
We've been meeting for therapy every Friday
We've listened to CDs and played stuff and messed around
We've talked about grief, now we're writing this song so that you can see

CHORUS

We've all loved someone in our lives who is gone
There are mothers, fathers, grandparents, Siblings, half-sibs, cousins and friends

CHORUS

Grief is when someone dies you lose them from your life
You feel annoyed, angry and depressed, you can't believe it happened like that
You thought you knew them well, You feel a bit wild
Don't know who to turn to, you just can't believe it's true

CHORUS

Grief is just so hard, you remember them and they're in your heart
You remember lots of memories, this is what it's like to grieve

CHORUS

The things that don't help are when people laugh and make fun
They criticize the people who have died, it makes us feel so angry inside
"We know what you're goin' through" is the worst thing they can say to you
When they haven't been through grief themselves, it makes us want to scream and yell

CHORUS

Sometimes we get criticized, sometimes we need to cry
If you've got a lot of love you can get better somehow, we can do a bit of both

CHORUS

The things that help us, are friends that you can trust
Friends that do see that grief is hard for us teens
Jokes are the key to coping with grief
Looking at photos for memories, that is part of how you grieve

CHORUS

Hanging out with other grieving teens is what we've done and where we've been
We've heard each others stories and we've shared our own, now we don't feel so alone

CHORUS

Grief is hard (Song written by Group 2)

Lyric substitution based on The Veronicas "Hook me up" (2007)

Grief is hard when people don't understand,
People not listening and not caring
Some people seem to care, some people don't and that's not fair
We're writing this song, coz they don't really care

Sometimes, our families fight and we feel bad
And we're angry, upset and stressed
Sometimes, we want to get away
Try to be alone and think so hard

BRIDGE: Grief, grief makes us sad, we can't believe what happened to us
Everything is on your back, they've passed away and it's not fair
Why did this happen to us? Grief is hard

We all grieve our own way and this is fine and OK
We find out how things are placed we write a lot of music
Because supporting us and having those around
Staying busy is good, but sometimes brings us down

Sometimes, avoiding grief is good and bad,
It can be more stressful this way
Sometimes we try to push things back
Try to get on with things and hope we're ok

BRIDGE

Some things can help, some don't
Hopefully you'll understand, nothing left to say . . . .

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APPENDIX 1

Table 6
List of Instruments and Equipment

Yamaha PSRE303 keyboard
Casio CTK691 keyboard
Legend softcases to suit keyboards
Legend single braced keyboard stand
Edirol R09 wav/mp3 recorder
Fender SE100 guitar pack
Legend LED30CE acoustic guitar pack
Korg AX1500G effects pedal
Legend LETEC-30A acoustic guitar amp
Stagg STGC6 guitar leads
Picks
Legend LEPB400BK bass guitar pack
Jazz Bass Standard Fender Guitar
Metallophone alto
Metallophone bass
Xylophone alto
Xylophone bass
Drumkit & stool
Drum sticks
Gator Drum Kit bag set
Wood bongo
Traditional African Slit Drum
Agogo bell
Stagg 71/2 inch cowbell
Stagg 6½" Cowbell black
Stagg 4½" Cowbell black
Pearl Wind Chimes Gold Aluminium
Dixon Short Boom Stand
11" Compact Conga
10" Djembe
7" Djembe
Dixon Concert Snare Drum Stand
LP Jammers Conga White Wood
Dixon Half Moon Black Tambourine
JTs Mic and Boom Stand Pack
Rafiki Prayer Drum (large)
Monkey Drum (large)
Samba 3 piece pitch shaker
Dixon 4" Pro Triangle
Dixon 8" Pro Triangle
Dixon 10" Pro Triangle
Cabassa Standard
Aspire Red Tambourine (2)
Samba Guiro
Tone Block
Matador Mini Maracas
Claves
Egg Maracas
Studio Shaker Double Chamber Light
Studio Shaker x-large
Brass Finger Cymbal
Egyptian Darabuka Aluminium
Sony ICDSX46 voice recorder/wav/MP3 with Sony condenser microphones

Acer Laptop with Super dooper music looper software; American Idol software and ACID music studio 6 software

Panasonic Portable CD Player
Sony DV Video Camera

APPENDIX 2

CDs and songs compiled by research assistant for music therapy groups

Table 7
Group 1: CD1 – Songs about loss and grief[8]

Song title	Artist/Band	Genre
Welcome To The Black Parade	My Chemical Romance	Alternative Rock/Emo/Pop Punk/Post-Hardcore
See The Sun	Dido	Pop Rock/Alternative/Electronica
My Immortal	Evanescence	Alternative Metal
Slipped Away	Avril Lavigne	Modern rock/Pop Punk/ Pop Rock/Alternative rock
I Miss You	Blink 182	Pop Punk/ Pop Rock/ Skate Punk/ Alternative Punk
Helena	My Chemical Romance	Alternative Rock/Emo/Pop Punk/Post-Hardcore
Eulogy	Tool	Progressive Metal/Alternative Metal
Black Balloon	Goo Goo Dolls	Alternative Rock/ Punk Rock
How To Save A Life	The Fray	Pop Rock
A Fond Farewell	Elliot Smith	Indie Rock/ Acoustic Rock
Untitled	Simple Plan	Pop Punk
Hurt	Christina Aguilera	R&B/ Pop
I Will Remember You	Sarah McLachlan	Pop
Angel	Sarah McLachlan	Pop
Now I Run	Shannon Noll	Pop
One Sweet Day	Mariah Carey and Boys II Men	Pop/R&B/Dance-Pop

[8] *This CD was also made available to Group 2*

Table 8
Group 1: CD 2–Various songs and artists mentioned in group

Song title	Artist/Band	Genre
In The End	Linkin Park	Rock
Numb/Encore	Linkin Park and Jay Z	Rock & Rap/Hip-hop
Chasing Cars	Snow Patrol	Alternative Rock
Over My Head	The Fray	Pop Rock
Forever Young	Youth Group	Indie Rock
Wake Me Up When September Ends	Greenday	Punk Rock/Pop Rock/Alternative Rock
American Idiot	Greenday	Punk Rock/Pop Rock/Alternative Rock
Boulevard of Broken Dreams	Greenday	Punk Rock/Pop Rock/Alternative Rock
Holiday	Greenday	Punk Rock/Pop Rock/Alternative Rock
Time of Your Life (Good Riddance)	Greenday	Punk Rock/Pop Rock/Alternative Rock

Table 9
Group 2: CD–Various songs and artists mentioned in group

Song title	Artist/Band	Genre
Girlfriend Remix	Little Mamma and Avril Lavigne	Modern rock/Pop Punk/Pop Rock/ Alternative rock
Slipped Away	Avril Lavigne	Modern rock/Pop Punk/Pop Rock/ Alternative rock
Smack That	Akon feat. Eminem	R&B/Pop/Hip-hop/Dance & Rap
Sorry Blame It On Me	Akon	R&B/Pop/Hip-hop/Dance
Beautiful Day	U2	Rock
Elevation	U2	Rock
All I Want Is You	U2	Rock
With Or Without You	U2	Rock
Vertigo	U2	Rock
The River	Good Charlotte	Alternative Rock/ Pop Punk
Broken Hearts Parade	Good Charlotte	Alternative Rock/ Pop Punk
Teenagers	My Chemical Romance	Alternative Rock/Emo/Pop Punk/Post-Hardcore
Famous Last Words	My Chemical Romance	Alternative Rock/Emo/Pop Punk/Post-Hardcore
Welcome To The Black Parade	My Chemical Romance	Alternative Rock/Emo/Pop Punk/Post-Hardcore
I Never Told you My Bullets	My Chemical Romance	Alternative Rock/Emo/Pop Punk/Post-Hardcore
Over My Head	The Fray	Pop Rock
How To Save A Life	The Fray	Pop Rock
Chasing Cars	Snow Patrol	Alternative Rock

Table 10
Group 2: CD 2 – Various songs and artists mentioned in group

Song title	Artist/Band	Genre
Big Girls Don't Cry	Fergie	Pop/Dance/R&B/Hip-hop
Dance Floor Anthem	Good Charlotte	Alternative Rock/ Pop Punk
Dear Mr. President	Pink	Pop/Rock/R&B/Hip-hop
The Way I Are	Timbaland	Pop Rap/Contemporary R&B
Love Today	Mika	Pop Rock/Indie
THNKS FR TH MRMS	Fall Out Boy	Pop Punk/Emo
Destination Unknown	Alex Gaudino	Dance
4 In The Morning	Gwen Stefani	Pop/Dance/Rock/Synthpop
Umbrella	Rhianna feat. Jay Z	R&B & Rap/Hip-hop
Love Stoned	Justin Timberlake	
When You're Gone	Avril Lavigne	Modern rock/Pop Punk/Pop Rock/ Alternative rock
Leave Me Alone	Pink	Pop/Rock/R&B/Hip-hop
Don't Matter	Akon	R&B/Pop/Hip-hop/Dance
Never Again	Kelly Clarkson	Pop Rock
Where I Stood	Missy Higgins	Pop/Indie/Acoustic
Operator Please	Jester Hawk	Dance
Don't Miss You	Amy Pearson	Pop
I Don't Remember	Powderfinger	Pop Rock/Alternative Rock

Table 11
Group 2: CD 3–Songs brought in my the teens and shared in the group

Song title	Artist/Band	Genre	Student
The Living Years	Mike and The Mechanics	Pop	Beth (group 1) *This song was played at her grandfather's funeral*
Love Today	Mika		Jacqui (group 2)