

QUALITATIVE INQUIRIES IN MUSIC THERAPY:

A MONOGRAPH SERIES

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Edited by
Douglas Keith

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EDITOR'S INTRODUCTION

Barcelona Publishers is pleased to present Volume Eleven of *Qualitative Inquiries in Music Therapy*, showcasing the work of four researchers with a diverse set of topics and methodologies.

Emily McClure, a recent graduate of Molloy College, conducted a phenomenological inquiry into her work with a client. Drawing on a wealth of material from a clinical setting, McClure shares significant insights into her work with a preschooler, focusing especially on the child's penchant for creating stories and songs spontaneously. The study is an outstanding example of how music therapists can conduct valuable research on their own clinical work.

Elizabeth McLean, a PhD student from Melbourne, Australia introduces us to Interpretive Phenomenological Analysis (Smith, Flowers, & Larkin, 2009) in her study of parents' experiences of singing and other uses of voice with their hospitalized infant children. The study is noteworthy for its inclusion of fathers, who are often excluded in NICU studies. The study is also noteworthy for McLean's thorough explication of the methodology, which is clearly rooted in social constructivism, but may be interesting to some researchers because of the concept of *numeration*, underscoring its potential for use in positivist-influenced research. McLean engaged in four "waves of analysis" in order to arrive at a series of themes that were common to many parents' experiences.

In the third study in Volume 11, John Mahoney traces historical developments in Nordoff-Robbins Music Therapy (NRMT). Paul Nordoff and Clive Robbins created a wealth of documentary material, including audio and video recordings, session notes, and other artifacts, as they developed their approach. Since then, NRMT has grown in many ways. After years of work with the NRMT archives, John Mahoney is uniquely positioned to study this development. Mahoney drew on archival material, publications of significant proponents of the model, interviews with practitioners who have moved the model forward, and his own experiences in the area to create an interpretivist history¹ of important developments in the practice.

Finally, Robert Gross, a music theorist and music therapy graduate student at Texas Woman's University, presents his Schenkerian analysis of Maurice Ravel's *Introduction and Allegro*, from the *Imagery-M* collection of pieces used in the Bonny Method of Guided Imagery and Music (BMGIM). Grossman puts forth the idea that Schenkerian analysis, grounded in nineteenth-century central European musical traditions, may help explain the types of imagery experienced in BMGIM. We welcome this valuable contribution to music-centered qualitative research on BMGIM.

¹ Hadley, S. (2016). Interpretivist historical research. In B.L. Wheeler & K. Murphy (Eds.), *Music Therapy Research, 3rd Edition*, (pp. 664-671). Dallas, TX: Barcelona Publishers.

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