

QUALITATIVE CONTENT ANALYSIS OF “HELLO SONGS” COMPOSED FOR CHILDREN BY MUSIC THERAPISTS IN THE CZECH REPUBLIC AND THE USA

Jiří Kantor, Lenka Kružíková

University of Palacký in Olomouc, Czech Republic

Abstract

“Hello Songs” is a ritual musical expression of the non-musical communication occurring at the beginning and the end of a music therapy session with a client. 49 “Hello Songs” composed for children by 11 Czech and 8 American music therapists were examined during a qualitative research described in this paper. Through inductive content analysis seven categories were identified that characterise the content of the “Hello Songs”, and four findings described that relate to good practice in composition and application of the songs. Recommendations for music therapy practice were formulated based on the results.

Keywords: *Hello Songs, Song-writing, Music Therapy, Ritual Songs.*

Introducing the issue

“Hello Songs” and “Good-Bye Songs” (further only HS) are musical rituals at the beginning and end of a session often used in music therapy of children. Other terms used in music therapy practice are *Opening Songs* and *Closing Songs*. Kružíková (2013, p. 5) defines these songs as “*ritual musical expressions of the non-musical communication for welcoming and farewell with the client*”. The tradition of composing HS dates all the way back to the formation of well-known music therapy models such as the Creative Music Therapy, Adult Improvisation Music Therapy, the Continuum of Awareness, etc. Although songbooks with existing HS are available (e.g. Schwartz, 2012; Ott, 2011; Scheldt & McClain, 2000), music therapists generally compose the songs individually for each client or group during the first several interactions of the therapeutic process. HS should musically as well as through the lyrics reflect the uniqueness of each client and his or her relationship with the therapist.

Apart from music therapy HS are also used in education and special education, e.g. as part of the morning circle ritual (Kriete & Bechtel, 2002). For many children and persons with disabilities the HS are easier to understand than verbal communication and bring an added motivation to interact, foster a positive emotional state, etc. The practice of using the morning circle together with various adaptations of HS is described in different texts, e.g. by Bruce, Fasy, Gulick, Jones, and Pike (2006). HS are also widespread in Czech schools

(Tlamyčová, 2016). The use of HS in educational practice including special education is characterised, as opposed to music therapy, by a more frequent use of existing HS and fewer musical compositions of teachers. Nevertheless, the issue of HS is also quite relevant for many teachers. The practice of composition and application of HS is still associated with a largely empirical approach, research in this area are few.

The theory of “Hello Songs”

Pavlicevic (1999) provides a broader perspective in the study of HS in terms of classification rituals in the music therapy process distinguishing social, group, musical, opening, closing rituals, rituals emerging during meetings and others. HS may also be differentiated into beginning and end songs (the aforementioned *Good Bye Songs*), into those with musical components and songs with non-musical elements (e.g. the lyrics), those for individuals and for groups, songs emerging during sessions or composed outside of the therapy setting, etc.

Schwartz (2008) presents the classification of songs in music therapy, which is based solely on the song’s purpose and the lyrics. He distinguishes between the Gathering Songs, the Embedded Songs that involve games, the Bonding Songs for forming relationships, the Transition Songs aiming to facilitate a change of activity, the Instrument Songs, the Movement Songs, the Songs about Me and the Songs about My World. Examples of the respective types of songs (Schwartz, 2012) show that topically, HS may be associated with each of these types.

So called “Naming Songs” – songs about the client’s name – are in its content similar to HS. The “Naming Songs” and the method of work with them is described by Alvin (1978) on an example sentence “*Robert is a very good boy*” with a diatonic melody. The music therapist may also consider the client’s preferences – in case of children various types of toys for example – and include them in the musical composition. *Naming Songs* are often used together with *Playsongs* (Fischer, 2006).

HS play an important role in many music therapy models, e.g. in the model by Boxhill (Boxill & Chase, 2007), whose way of working with children with developmental problems is based on a specifically structured musical improvisation. Boxhill (2007) begins with improvised sequences based on mirroring musical and non-musical actions of the child that leads to the creation of a song based on the child’s actions and the structure of the musical interaction (Boxill & Chase, 2007).

HS also fulfils an important structural and procedural role in Creative Music Therapy approach (Robbins, 1993). The aim of the introductory music therapy sessions is to initiate through a succession of developing musical communication patterns a positive relationship and address that part of the client’s personality that the authors of the model call the *Musical child*. Advance musical and improvisational skills of music therapists are essential tools in this process.

The process of composing a therapeutic song (including HS) is outlined by an American music therapist Morris (2012) who uses this sequence: need, intervention, language, rhythm/meter and intervals/modes/melody. Music should also correspond with the client’s mood. Birnbaum (2012) regarding musical characteristics highlights the way of using musical elements (melody, rhythm, harmony, etc.) in order to support the goal. She speaks of a so-called *careful listening* that may help the therapist to identify the musical expressions, vocalisation, movements and responses to musical impulses.

Ghetti (2012) describes a system for composing therapeutic songs and HS for clients with consciousness disorders. The application of methods within the individual intervention

depends on the intensity of the client's response and therapeutic goals. Ghetti works with the theme of the client, plays various chord sequences (observes reactions to musical preferences) and continues by forming text and melody based on cooperation with the client.

In terms of the possible variations of HS, two seemingly contradictory needs of children with autism and multiple disabilities may be confronted: the requirement for permanence and clear structure and the need for variation of musical material and therapeutic situations as described by DePriest (2012). Musical and non-musical ceremonies used in a way that deliberately changes and presents the client with different styles of greeting are used in therapy to disrupt the repetitive structure and improve the ability to adapt to change (learning to manage physical and psychological reactions).

The summary of the published findings shows that music therapists pay substantial attention to the musical component of songs and the process of its creation in composing HS (and other therapeutic songs) (e.g. Alvin, 1978; Nordoff, Robbins, & Marcus, 2007; Schwartz, 2008, etc.). Fewer authors address the lyrics component of composing HS.

Methodology

During music therapy supervisions and training authors encountered a major challenge of music therapy practice. The HS texts composed by Czech music therapists (especially starting trainees), are relatively dull and far less diverse in content and expression compared to the HS of American music therapists. The authors think that research may yield findings that will stimulate growth in this area of music therapy practice.

The research aim of this study is to analyse the contents of the lyrics of HS used by music therapists for underage clients and determine the types of their content. Since the practice of composing HS in the Czech Republic is still underdeveloped, the data were also collected in the USA, the Mid-Atlantic region, which also ensures sufficient heterogeneity of the sample and enriches the results of examples of a more developed practice in HS composition of American music therapists.

Research questions

- What categories and themes arise in the lyrics of HS composed for children by Czech and American music therapists?
- What examples of good practice may be derived from an analysis of lyrics of HS composed for children by Czech and American music therapists?

The methodology used in the Roberts *and* McFerran (2013) study had been accommodated to fit the specifics of the research sample and aims of this study. At the core of the data analysis for this study is qualitative or inductive content analysis used for the creation of categories and subcategories characterising the content of HS lyrics. Under the term HS are meant the songs at the beginning as well as the end of a therapeutic session (also *Good Bye Songs*) since all these types share one purpose.

Research sample. The research sample is divided into a subgroup of children, for whom HS are composed, and a subgroup of music therapists, who are the authors of the HS. Each of these subgroups is further divided into a group belonging to Czech and American (specifically, the Mid-Atlantic region) area. This region of the USA was chosen for practical reasons related to long-term internships of the author and opportunities to collect data for research.

Research subgroup: Music Therapists. The subgroup of Czech music therapists was acquired through cooperation with the Czech Music Therapy Association, which outreached to

its members as well as provided contacts for others. Communication occurred through personal contact, or by e-mail (see Appendix A: Personal interviews and personal correspondence). 11 music therapists willing to participate in the research study were included. The subgroup of American music therapists was created in the course of the internship of the author (2012) through the combination of purposive sampling and snowball methods and included a total of eight music therapists. Music therapists in the Czech Republic and the USA were selected based on availability. For inclusion of music therapists in the research sample the following criteria were set:

- The music therapist uses HS in his or her music therapy practice with children.
- The music therapist is willing to participate in the research and provide recordings or notations of HS.
- The music therapist has sufficient musical and therapeutic education. The conditions for meeting this criterion differ in the USA and the Czech Republic. In the USA, this criterion is fulfilled by finishing an accredited university program and certification for the profession of music therapist. In the Czech Republic there are no undergraduate university programs in music therapy and the legislature for the profession is still developing. Therefore, for the purposes of this research the criteria of having finished any type of music therapy education in line with the professional standards developed by the Czech Music Therapy Association and having a minimum of two years of practice with children were set.

The research subgroup: children. In characterising the subgroup of children it was not possible to work with a complete medical history, since the cooperating music therapists usually sought information about individual cases retrospectively. Characteristics of children were reported in the interviews or additional correspondence with researchers. The information obtained is, therefore, rather tentative. Some songs originate from individual music therapy (7 in the Czech subgroup, 7 in the US subgroup), and some were composed for group therapy (23 in the Czech subgroup, 12 in the US subgroup). In individual music therapy in the Czech subgroup these children were involved: 4 girls and 3 boys of age range 1 toddler, 1 pre-school child, 3 young children and 2 clients of a non-specified age. The diagnoses of these children were as follows: Autistic Spectrum Disorders (2), increased social risk (1), undifferentiated schizophrenia (1), mental retardation (1), mental disability acquired after an accident (1) unspecified mental disorder (1). In individual music therapy in the US subgroup these children were involved: 2 girls, 4 boys and 1 child of unspecified gender, ranging in age from 2 toddlers, 1 pre-school child, 3 primary school children to 1 child of an unspecified age. These diagnoses were mentioned: Autistic Spectrum Disorders (3), Williams syndrome (1), multiple disability (2), and Attention Deficit Hyperactivity Disorder (1).

There were 23 music therapy groups in the Czech research subgroup. The groups consisted of clients with these types of diagnoses: visual impairment (2), multiple disability (11), Autistic Spectrum Disorders (2), mental retardation (3) and intact population (5). The age range of the children in the groups was the following: toddler groups (2), preschool age (4), school age (7), older school age (6) and 4 groups of clients of an unspecified age. There were 12 music therapy groups in the US subgroup. The groups involved children with the following diagnoses: developmental defects and developmental delays (3), impaired communication ability (4), hyperactivity (1) and 4 groups of clients with unspecified diagnoses. The age range: 2 groups of toddlers, 4 groups of preschool age children and 6 groups of clients of an unspecified age. The number of clients in each group was not specified due to inaccessible and incomplete data.

Data collection methods

Data in their original form included audio recordings or notations of HS. Through interviews with music therapists and by subsequent correspondence records were supplemented by clients' characteristics, histories, descriptions of situations and context of music therapy processes during which they were composed. The data were transcribed into a textual form or notations. While the lyrics were transcribed verbatim, the interviews underwent a first order reduction during the transcription process (Hendl, 2016), which means parts of sentences were omitted that did not convey any explicit information, but rather disrupted the fluency and clarity of the text.

Data analysis methods

Data analysis was carried out using qualitative methods, more specifically, inductive content analysis. This method is defined as “*a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns*” (Hsieh & Shannon, 2005, p. 1278) and also as “*any qualitative data reduction and sense-making effort that takes a volume of qualitative material and attempts to identify core consistencies and meanings*” (Patton, 2002, p. 453). The process of inductive analysis was carried out in several steps that allow the creation of the classification system from the data units most narrow in meaning (codes) to the widest meaning data units (categories). For clarity of the entire procedure songs of Czech and American music therapists were analysed separately and in the end the results of both analyses were compared and summarised.

After repeated reading and achieving good familiarity with the lyrics of all songs (including their melodies), codes – data units of the narrowest meaning representing a single idea (Hendl, 2016) – were being created. Codes organised under one title or label were possible to be grouped into *labelled codes* (Hsieh & Shannon, 2005). The codes, which belonged to a semantically different *labelled codes* were coded repeatedly since the qualitative content analysis allows to assign a unit of text to more than one category simultaneously (Tesch, 1990). These were, based on similarity or relationships, sorted into categories and subcategories. At the same time, however, the respective codes received additional comments and notes about the context of data concerning information about the children for whom the songs were composed, information about the therapy aims and the process of creation of the individual songs. In this manner it was ensured that the analysis still held the connection to the context of formation of individual songs. The entire analysis was implemented as a recursive process: although theoretically divided into several stages, in practice it went forward and backward between the various stages of the process.

To identify examples of good practice the comments made by researchers throughout the data analysis process, especially during the creation of respective categories and reflection on the process of song composition, were reviewed again. In the discussion over the identified findings the results of musical analysis of individual songs, which is the content of another text, were also used (Kružiková, 2013).

Results

In this chapter, the results of inductive content analysis will be introduced. Those are: the overall characteristics of the HS file and relationship of the songs to the objectives of the therapeutic process (chapter 3.1), an analysis of the created categories and subcategories (chapter 3.2) and the examples of good practice (chapter 3.3).

The characteristics of the set of songs and their relationship with the therapeutic aims

The file of obtained HS, 49 in total, was divided into those from Czech music therapists (30 HS) and American music therapists (19 HS). For the analysis of HS it was crucial to know to what therapeutic aims in what context they were composed. The therapeutic aims were specifically reflected according to the individual and group setting of the therapy (see Table 1).

Table 1. The Specifics of Therapeutic Aims in Individual and Group Music Therapy in the Czech Republic and in the USA

	Individual Therapy	Group therapy
C. R.	<p>The creation of a safe and open environment.</p> <p>Establishment of contact and development of a relationship.</p> <p>The enhancement of adaptation of the child.</p> <p>The music therapists often start with a spontaneous singing or musical improvisation, which is then formed into a song.</p>	<p>The enhancement of the child's individuality, his or her self-expression within the group.</p> <p>The enhancement of communication skills.</p> <p>The creation of a safe and trusting environment for sharing common themes.</p> <p>Support and maintenance of group dynamics.</p> <p>Authentic perception of the child and meeting his or her needs in a small group.</p> <p>The fostering of positive and friendly relationships in a group.</p> <p>Multisensory approach with the aim to intensify the child's perception.</p>
USA	<p>The creation of a safe environment in relationship to the melody symbols.</p> <p>Motivating the child into activity by using rhythmic elements and melodies as an important motivational phenomenon of music therapy change.</p> <p>Fostering child expression and musical communication.</p>	<p>To facilitate the child's inclusion in the group, fostering adaptation behaviour.</p> <p>Creating a safe, open musical environment for their own self-expression and creativity.</p> <p>Managing and balancing the child's and the group's needs.</p> <p>Musical motivation and musical communication, supporting speech.</p> <p>Minimising anxiety felt at the end of the sessions, emphasizing feelings of acceptance and success.</p>

The characteristics of the created categories and subcategories

Seven categories were created during the inductive analysis of HS (citations of song lyrics are added in *Italics*)

- Category I: **Addressing the child** was divided into subcategories based on the way of addressing, which was either by saying the name of the child, or in a general way (*kids, boys, girls, all of you*) or by question and answer style with a name (*What is your name? Who is here today?*).
- Category II: **Greeting** includes various types of greeting or farewell, variations and a subcategory with a greeting including thanks.
- Category III: **Activities characterising music therapy** is related to activities that symbolise music therapy and to some of the music therapy aims, e.g. singing, instrument play, clapping or other creative activities (drawing and modelling).
- Category IV: **Information facilitating orientation** help the child to name the setting of the music therapy session, its time, commenting current activity and what is happening around

(*teddy bear takes a bow, ring is ringing, let's go up the stairs together*) or commenting on future events (*what is coming next – refreshments, come back again next week*).

- Category V: **Relationships and emotions**. This category focuses on the social level of friendship, expressing closeness (*we are all friends, I love you*) and externalisation of positive emotions (*we are joyful, ready for fun*).
- Category VI: **Instructions**. The category contains motivations for action, whether musical or non-musical (*Don't go to sleep, Let's do music, Come and play*) or commenting farewell situations with some instructions (*Let's go slow*).
- Category VII: **Child characteristics**. It emphasises what the child likes, what are his or her interests, what he or she is like or will be like (*soon you will grow, you like music*).

Almost all categories appeared in both Czech and American subgroups. The category Child Characteristics was only present in the Czech group. The following two tables show categories and subcategories with the respective number of songs that included the topic.

Table 2. Categories and Subcategories of Czech HS

Category	Subcategory	Number of songs in this subcategory	Number of songs in this category
Addressing the child			25
	Child's name	18	
	General name	4	
	A question and a name	3	
Greeting			27
	Greeting at the beginning	20	
	Farewell (end of session)	9	
Activities characterising music therapy			22
	Singing	10	
	Instrumental play	7	
	Dancing	3	
	Clapping	1	
	Other creative activities	1	
Information providing orientation			14
	Place	4	
	Time	5	
	Commenting current activity	3	
	Commenting upcoming activity	2	
Relationships and emotions			13
	Friendship	7	
	Positive emotions	6	
Instructions			12
	Motivating to musical activity	5	
	Motivating to non-musical activity	3	
	Farewell instructions	4	
Child characteristics		2	2

Table 3. Categories and Subcategories of American HS

Category	Subcategory	Number of songs in this subcategory	No of songs in category
Addressing the child			16
	Child's name	6	
	General name	10	
Greeting			14
	Greeting at the beginning	5	
	Farewell (end of session)	7	
	Greeting and thanks	2	
Activities characterising music therapy			16
	Singing	7	
	Instrumental play	6	
	Dancing	1	
	Clapping	2	
Information providing orientation			11
	Place	1	
	Time	8	
	Commenting current activity	2	
Relationships and emotions			6
	Friendship	3	
	Positive emotions	3	
Instructions			12
	Motivating to musical activity	7	
	Motivating to non-musical activity	2	
	Farewell instructions	3	

Examples of good practice

Throughout the analysis authors dealt with the question, which characteristics of composing HS may serve as examples of good practice. They noted their thoughts by commenting on the set of categories and subcategories being created and later, discussed their ideas. Good practice may be characterised by:

- Exceptional aesthetic qualities of the song. Throughout the analysis the aesthetic quality of text and musical element of the song was obvious. An analysis of the musical component had already been researched by one of the authors (Kružíková, 2013). The high aesthetic standard of both components was especially visible in the American set of HS. The possibility of varying lyrics led to the creation and characterisation of different types of relationships, which is manifested in the scale of the formed categories and subcategories. The simplicity of lyrics in a music therapy setting does not necessarily lower the efficacy of the song, which depends also on the type of population and therapeutic aims (e.g. children with multiple disabilities or communication disorders may benefit from song simplicity, even fragmentation of lyrics, since it may encourage speech production)
- The music therapist may reflect the uniqueness of the child and his or her personality traits within the song, which enhances the relationship with the child and supports his or her self-confidence and interest in the therapy. E.g. song “Danielka” (Figure 1) was created for a girl of elementary school age with multiple disabilities. The girl’s classmates in first grade were all older and she liked to show teachers how tall she was. Since her great pleasure

in this type of communication was so obvious the situation was also transferred to the music therapy setting, in which the music therapist composed a song on this topic. Due to its popularity with the girl who wanted to listen to it at each setting and covering a theme important for the therapeutic process it was used as a HS.

- Music therapists are able to reflect therapeutic aims and child's needs in the songs, which is important for the therapeutic process. Notation record in Figure 2 shows a song of spontaneous origin composed for a boy with autistic spectrum disorder. After achieving eye contact the music therapist wanted to enhance his behaviour even more and started to sing in the pace of his movements. The song starts with a question symbolising initiation of contact and encourages the child to respond. The respective parts of the face led to a change in movement and the song reflects it by a change in pace. The melodic top with a crown creates a parallel with the highest point on one's face – the eyes. The crown gives the child an opportunity to react using eye contact. The musical process reflects the therapeutic and vice versa.
- Music therapists are able to reflect the uniqueness of the therapeutic situation. The song shown in Figure 3 is an adaptation of an American song “*Five Little Fingers*” for the needs of individual music therapy for children with autistic spectrum disorder. The aim is to facilitate the transition between school class and music therapy room, to create a safe environment, to minimise the anxiety from the change of place, and to support adaptation behaviour and the initiation of contact with the child. The song is repeated several times until the movements end (going up and down the stairs).

Song for Danielka

Da - ni - el - ka, Da - ni - el - ka bu - de br - zy hol - ka vel - ká.

Od pon - děl - ka, do pon - děl - ka ros - te na - še Da - ni - el - ka.

Spo - leč - ně zpí - vá - me, spo - leč - ně hra - je - me, spo - leč - ně ra - du - jem se.

Da - ni - el - ka, Da - ni - el - ka bu - de br - zy hol - ka vel - ká.

Figure 1. Notation record of the song *Danielka*

(Translation: *Danielka will grow up soon. From week to week, she grows and grows. We sing together, play together and are having a good time.*)

Are You Looking at Me?

Lee Morris

Figure 2 shows the notation record for the song "Are You Looking at Me?". It consists of three systems of music. The first system is for the voice, starting at measure 1, with lyrics: "Are you looking at me? Are you looking at me? Are you Am I looking at you? Am I looking at you? Am I". The second system starts at measure 6 and includes piano accompaniment with lyrics: "loo-king at my nose, are you loo-king at my mouth, are you loo-king at my eyes? Are loo-king at your nose, am I loo-king at your mouth, am I loo-king at your eyes? Am". The third system starts at measure 9 and continues the piano accompaniment with lyrics: "you loo-king at me? I loo-king at you?". Chord symbols (Dm7, G, C, Am) are placed above the notes.

Figure 2. Notation record of the song *Are you looking at me?*

Jdeme spolu do schodů

Arr. L. Kružiková

Figure 3 shows the notation record for the song "Jdeme spolu do schodů". It is marked "Moderato" and consists of three systems of music. The first system is for the voice, starting at measure 1, with lyrics: "Jedna, druhá, jed-na, dru-há, jde-me spo-lu do scho-dů. Jedna, druhá, ze scho-dů." The second system starts at measure 6 and includes piano accompaniment with lyrics: "jed-na, dru-há, jde-me na-ho-rů. No-žky jsou dál, no-žky jdou do-lů." The third system starts at measure 12 and continues the piano accompaniment with lyrics: "dál, no-žky jsou dál stří-dá jed-na dru-hou." Chord symbols (D min, C, G) are placed above the notes.

Figure 3. Notation record of the song *Jdeme spolu do schodů*

(Translation: *Left, right, left, right, we're going up the stairs. Left, right, left, right, let's go up. Feet are moving, feet are moving, step by step, left and right.*)

Discussion

The text content of HS analysed in this paper were characterised using 7 categories. These categories may serve as an inspiration in creating the many relationships between the therapist, the child and the therapeutic situation. The categories and subcategories that were created cover the following themes: addressing the child (by saying the name of the child, in a general way, which is more suitable for groups, or by using a question with the name as the answer; various types of greeting or farewell; activities characterising music therapy (e.g. singing, instrument play, clapping or other creative activities); information facilitating orientation (information related to place, time and commenting on the current or future activity); relationships and emotions (friendship, relationships between the respective persons and expressing emotions; instructions for musical or non-musical activities, including commenting farewell situations with some instructions; and child characteristics.

These categories may be helpful in music therapy intervention since they address various possibilities of focus for the therapist in his or her work with the child. The attention may be focused on the child's personality (the categories naming the child and child characteristics), on relationship between the therapist and the child (the categories greetings, relationships and emotions), therapeutic situations (categories information providing orientation) or therapist's expectations (therapeutic aims and instructions for activities).

Music therapists may benefit from findings related to the good practice in composing and applying HS. Majority of these findings are related to the process aspects of working with HS, while some also find support in music therapy literature. The good practice examples involve situations, in which the music therapist uses HS to describe the uniqueness of the child and his or her personality (Nordoff & Robbins, 1980), to include the therapeutic aims and child's needs in the HS (Morris, 2012) or to reflect the specifics of therapeutic situation. It seems that the common feature of all these examples is the ability to reflect and to form relationships between the therapist, the child, the surroundings and the context of the therapeutic situation through lyrics as well as through music. Good practice is also related to the high aesthetic qualities of HS, both of the lyrics and musical component (Nordoff & Robbins, 2006).

In theory, the categories created in this study offer a classification system that may be used for future HS analysis. Contrary to most other classification systems, e.g. by Schwartz (2008) or Pavlicevic (1999), that are related to songs and rituals in general, this study focused specifically on the issue of HS. Some of the mentioned categories have already been described, e.g. *Naming Songs* (Alvin, 1978) or *Playsongs* (Fischer, 2006) that are related to music therapy activities and instructions.

The study's conclusions may be used for future research of HS in the application of HS in other types of populations, the research of HS using an analysis of experiences of the clients themselves, an in-depth study of the process of working with HS, etc. The findings of this study may be applied directly to music therapy situations and music therapists' trainings. Indirectly, they may be helpful to other professionals who use some form of HS, e.g. pedagogues and special pedagogues.

Due to the qualitative design of the research, the results were assessed using the EPICURE approach to a reflexive dialogue (Stige, Malterud & Midtgarden, 2009):

Engagement: The researchers had a positive approach to the studied phenomenon and high motivation for research thanks to own experience with composing and using HS and also thanks to collegial relationships in both Czech and American music therapist community. The experience, however, predisposed to having assumptions that needed to be continually

reflected throughout the consultations in order to avoid diminishing sensitivity towards new theoretical perspectives.

Processing: The researchers encountered certain difficulties in attempts to describe the experiences in words. These difficulties were partly overcome by a relatively prolonged analysis and a repeated evaluation of the data set after shorter and longer periods of rest.

Interpretation: A weak point in the interpretation process was the lack of some data, e.g. information about the children and the groups. The researchers exerted enormous effort to obtain sufficiently saturated conclusions. The problematic triangulation of some of the data (absence of the third source) was compensated by supervision of the whole research. The researchers also repeatedly reflected on the changing understanding of the issue and the interpretations of the conclusions as well as the data.

Critique: The authors already had some experience with a reflective approach in qualitative research and this experience had been applied in this study. It is worth mentioning that EPICURE methodology had been used for the first time by them in this study and they were learning to understand and apply its respective elements throughout the research. They tried to apply the client-oriented approach and were interested in the client's perspective. The research is missing, however, the children's own experience with HS.

Usefulness: The researchers think that the study may be useful for the growth of music therapy profession, for the clients and for the practice. It may also be used by other professionals.

Relevance: The authors used existing relevant literature and knowledge as well as the music therapists' experience with the phenomenon. A somewhat lacking theory and a lower number of publications on this issue was compensated by terrain work, personal interviews and correspondence with the music therapists.

Ethics: The research and all its conclusions are ethical towards all participants.

Conclusion

The composition of HS is an important part of music therapy practice in children. In this paper, the lyrics component of HS was examined with the hope to enrich the music therapy practice in the Czech Republic. 7 categories of themes occurring in the lyrics of HS were identified from a data set of 49 Czech and American HS using a content inductive analysis: naming of the child, greeting, activities characterising music therapy, information providing orientation, relationships and emotions, instructions and child characteristics. A closer description of these categories and their subcategories provides information about the content and themes of HS and offers recommendations for music therapists. Other results of this study are related to the identification of some characteristics of HS composition that may serve as good practice examples. These involve cases, in which HS has a high aesthetic quality, enhances the unique features of the child's personality, supports therapeutic aims, child's needs or specifics of therapeutic situation.

References

- Alvin, J. (1978). *Music Therapy for the Autistic Child*. New York: Oxford University Press.
- Bechtel, L., & Kriete, R. (2002). *The Morning Meeting Book*. Turners Falls. Greenfield, MA: Northeast Foundation for Children.
- Boxhill, E. H., & Chase, K. M. (2007). *Music Therapy for Developmental Disabilities*. (2nd ed.). Austin, TX: Pro-Ed.

- Bruce, S., Fasy, C., Gulick, J., Jones, J., & Pike, E. (2006). Making Morning Circle Meaningful. *Institute of Education Sciences*, 2(4), 1-17.
- DePriest, C. (2012). *Music Therapy in the Classroom. Presentation for Head Start Teachers and Administrators*. Evansville, IN.
- Fischer, R. G. (2006). Original Songs Drawings In The Treatment Of A Developmentally Disabled Young Man. In K. Bruscia (Ed.), *Case Studies in Music Therapy*. Gilsum, NH: Barcelona Publishers.
- Ghetti, C. M. (2012). Music therapy as procedural support for invasive medical procedures: Toward the development of music therapy theory. *Nordic Journal of Music Therapy*, 21, 3-35.
- Hsieh, H. F., & Shannon, S. E. (2005). Three Approaches to Qualitative Content Analysis. *Qualitative Health Research*, 15, 9, 1277-1288. Doi: 10.1177/1049732305276687
- Hendl, J. (2016). *Kvalitativní výzkum*. Praha: Portál.
- Kružíková, L. (2013). *Kontaktní písně v muzikoterapii. Komparace hudebního materiálu aplikovaného v českém a americkém muzikoterapeutickém prostředí*. Unpublished PhD thesis, Palacký University Olomouc.
- Morris, I. B., Willoughby, S., & Schwartz, E. K. (2012). *Modes, Meter and Meaning: Composing Therapeutic Songs in Early Childhood*. Paper read in the conference of the American music therapy association, Baltimore.
- Nordoff, P., Robbins, C., & Marcus, D. (2007). *Creative music therapy: a guide to fostering clinical musicianship*. Gilsum, NH: Barcelona Pub.
- Nordoff, P., & Robbins, C. (1980). *Creative Music Therapy*. NYC, NY: Nordoff-Robbins Center for Music Therapy, New York University.
- Nordoff, P., & Robbins, C. (2006). *Music Therapy in Special Education*. Gilsum, NH: Barcelona Publishers.
- Ott, P. (2011). *Music for Special Kids. Musical Activities, Songs, Instruments and Resources*. England: Jessica Kingsley Publishers.
- Roberts, M., & McFerran, K. (2013). A mixed methods analysis of songs written by bereaved preadolescents in individual music therapy. *Journal of Music Therapy*, 50, 25-52.
- Robbins, C. (1993). Creative Process is Universal. In Heal, M., & Wigram, T. (Ed.), *Music Therapy in Health and Education* (pp.7-26). Paperback. London: Jessica Kingsley Publishers Ltd.
- Patton, M. Q. (2002) *Qualitative Research and Evaluation Methods, Third Edition*. Sage Publications, Inc.
- Pavlicevic, M. (1999). *Music Therapy: Intimate notes*. London: Jessica Kingsley Publishers.
- Scheldt, K., & McClain, F. (2000). *Guitar Songbook for Music Therapy*. Pacific, MO: Mel Bay Publications.
- Schwartz, E. K. (2008). *Music Therapy and Early Childhood: A Developmental Approach*. Phoenixville: Barcelona Publishers.
- Schwartz, E. K. (2012). *You and Me Makes We. A growing Together Songbook*. Melrose, MA: Center for Early Childhood Music Therapy, LLC.
- Stige, B., Malterud, K., & Midtgarden, T. (2009). Toward an agenda for evaluation of qualitative research. *Qualitative Health Research*, 19(10), 1504–1516.
- Tesch, R. (1990). *Qualitative research: Analysis Types and Software Tools*. New York: Falmer.
- Tlamychová, M. (2016). *Ranní kruh a další rituály jako důležité aspekty edukace žáků s těžkým kombinovaným postižením*. Unpublished MA thesis, Palacký University Olomouc.

QUALITATIVE CONTENT ANALYSIS OF “HELLO SONGS” COMPOSED FOR CHILDREN BY MUSIC THERAPISTS IN THE CZECH REPUBLIC AND THE USA

Summary

Jiří Kantor, Lenka Kružíková, University of Palacký in Olomouc, Czech Republic

Hello Songs and *Good Bye Songs* (further only HS) form an integral part of music therapy practice (Kružíková, 2013). The songs are a ritual musical expression of the non-musical communication occurring at the beginning and the end of a music therapy session with a client. The research of HS is still lacking, their composition and application is largely based on empirical approach. The authors, therefore, used relevant existing publications as well as correspondence and personal interviews with music therapists in the formation of a theoretical framework for the research. The purpose of the research was to foster music therapy practice, especially in the Czech Republic, of composing HS for children. HS are commonly used in practice in the Czech Republic, but its use could be more developed (when compared to some other countries, e.g. the USA). The authors think that the one of the causes of this situation is also the lacking theory for the HS composition and application.

The researched aimed to analyse the lyrics of 49 HS used by music therapists for child clients, to determine the recurring themes (by forming categories and subcategories) in HS lyrics and to formulate recommendations by identification of cases of good practice. The chosen methodology was the inductive content analysis with the techniques of coding and categorisation. Besides the lyrics as such the context of the HS composition was also examined as well as its relationship to the therapeutic aims. Data were collected in the Czech Republic from 11 music therapists and in the USA in Mid-Atlantic region from 8 music therapists due to the aim to obtain a saturated data set, to ensure their heterogeneity and examples of good practice in HS composition from the American music therapists. The music therapists were chosen based on availability using a combination of a purposive selection and snow-ball sampling method.

The results of the analysis form a description of seven categories of thematic content of HS lyrics and four findings related to good practice of composition and application of HS. The 7 categories contain the following themes: naming of the child, greeting, activities characterising music therapy, information providing orientation, relationships and emotions, instructions and child characteristics. The good practice examples involve cases, in which HS has a high aesthetic quality, enhances the unique features of the child's personality, supports therapeutic aims, child's needs or specifics of therapeutic situation. These examples are supported by notation records and descriptions of songs.

The acquired conclusions may be used for music therapy interventions since they show possibilities for reflection and formation of relationships between therapists, children, surroundings and the therapeutic situation context. The conclusions in the form of methodological recommendations may be used in the training of music therapists and indirectly may be applied in the practice of other professionals, e.g. pedagogues and special pedagogues. Theoretically, the created categories may be used as a classification system for HS analysis. The research also used a reflexive dialogue method using the EPICURE approach (Stige, Malterud, & Midtgarden, 2009).