

SONGWRITING AS A MEDIUM TO EXPLORE THE SUPERVISORY RELATIONSHIP

Songwriting as a medium to explore the supervisory relationship in hospice music therapy:  
Supervisor and supervisee perspectives

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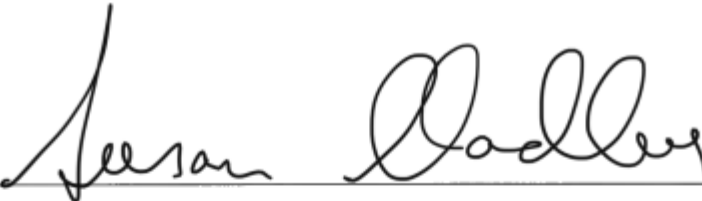
Songwriting as a medium to explore the supervisory relationship in hospice music therapy:

Supervisor and supervisee perspectives

Presented to the


Slippery Rock University

Music Therapy Program



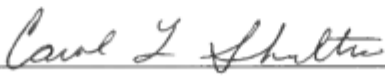
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### **Abstract**

This thesis is a culmination of an Arts-Informed Cohort-Pair Narrative Inquiry that focused upon the experiences of a supervisor and a supervisee within their supervisory relationship. Over the course of a six-month music therapy internship, the supervisor and supervisee participants each submitted a monthly song and a written reflection to the researcher describing their experiences. The songs, in which the music and the lyrics were considered data, were analyzed through phases of thematic analysis. At the midpoint of the internship, the researcher facilitated a joint song writing experience. Findings showed that the supervisory relationship was impacted by external, intrapersonal, and interpersonal factors. Themes concerning external factors included the availability of external support systems and the overall work environment. In terms of intrapersonal factors, themes included energy, emotions, and self-awareness. Interpersonal factors included themes regarding factors that impacted the working alliance and the development of rapport. While these findings align with and support previous literature, the findings revealed that songwriting organically included reflexivity regarding many of the foundational aspects of the supervisory relationship.

### **Acknowledgments**

First, I must thank the participants who were willing to be vulnerable and share such intimate feelings and thoughts as they navigated the internship journey together. As I witnessed the experience unfold, I came to understand how complex this journey was for you. I thank you for sharing your stories with hope that the knowledge gained from them will benefit the development of best practices in music therapy internship supervision.

I must also thank those who have shaped my supervision experiences: My music therapy teachers and supervisors: Laurie Fox, Carol Shultis, Maria Carlini, Molly Hicks, and Sue Hadley. My professional peers and past supervisees.

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## Table of Contents

Abstract.....	iii
Acknowledgements.....	iv
Table of Contexts.....	v
List of Tables.....	vii
Introduction.....	1
Review of the Research.....	2
Competencies of the supervisee.....	3
Pre-Internship Experiences.....	3
Music Foundations.....	5
Clinical Foundations.....	6
Professional and Ethical Foundations .....	8
Emotional Maturity.....	10
Tasks of the supervisor.....	12
Education and Training.....	12
Techniques for facilitating supervisee growth.....	14
Assessment and evaluation of supervisees .....	15
Foundations of the Supervisory Relationship.....	17
Context.....	17
Cultural Considerations.....	18
Working Through Conflict.....	19
Working Through Resistance.....	20
Supervisor Investment.....	20
Clarity of Expectations .....	21
Role Dynamics.....	21
Maintaining Boundaries.....	21
Distribution of Power.....	22
Interpersonal Dynamics.....	22
Countertransference.....	22
Awareness of Parallel Process.....	23
Creative Arts in Supervision.....	23
In Counseling Supervision and Supervision for Hospice Workers.....	23
In Arts Therapy Supervision (within one’s own modality).....	24
Creative Arts in Music Therapy Supervision.....	24
Music in Music Therapy Supervision.....	25
Songwriting in Music Therapy Supervision.....	26
Purpose Statement.....	27
Method.....	28
Participants.....	29
Methodology.....	29
Findings.....	31
The Songs: Music and Lyrics.....	31

Supervisor.....	31
Supervisee.....	34
Joint Song.....	36
External Influences.....	36
Availability of Support Systems.....	36
The Workplace.....	37
Intrapersonal Experiences.....	39
Energy Levels.....	39
Emotions.....	40
Self-awareness.....	42
Interpersonal Experiences.....	45
Factors Impacting Work Alliance.....	45
Investment.....	45
Interdependence.....	46
Power dynamics.....	47
Communication.....	48
Trust.....	49
Factors Impacting Rapport.....	49
Empathy.....	49
Compatibility.....	50
Discussion.....	51
External influences.....	51
Availability of Support Systems.....	52
The workplace.....	52
Intrapersonal experiences.....	54
Supervisor.....	55
Supervisee.....	56
Interpersonal experiences.....	57
Development of the Working Alliance.....	58
Investment.....	58
Interdependence.....	58
Power Dynamics.....	59
Communication and Trust.....	60
Development of Rapport.....	60
Empathy.....	60
Compatibility.....	61
Songwriting: Process and Analysis.....	62
Limitations of Current Study & Implications for Future Research and Practice.....	66
Conclusion.....	68
References.....	69

### List of Tables

Table 1: Supervisor’s Songs.....	31
Table 2: Supervisee’s Songs.....	34
Table 3: Joint Song Lyrics.....	36
Table 4: External Influences Theme 1: Availability of Support Systems.....	36
Table 5: External Influences Theme 2: The Workplace.....	37
Table 6: Intrapersonal Experiences Theme 1: Energy Levels.....	40
Table 7: Intrapersonal Experiences Theme 2: Emotions.....	41
Table 8: Intrapersonal Experiences Theme 3: Self-Awareness.....	43
Table 9: Interpersonal Experiences Theme 1: Factors That Impacted Working Alliance- Subtheme 1: Investment.....	45
Table 10: Interpersonal Experiences Theme 1: Factors That Impacted Working Alliance- Subtheme 2: Interdependence.....	46
Table 11: Interpersonal Experiences Theme 1: Factors That Impacted Working Alliance- Subtheme 3: Power Dynamics.....	48
Table 12: Interpersonal Experiences Theme 1: Factors That Impacted Working Alliance- Subtheme 4: Communication.....	48
Table 13: Interpersonal Experiences Theme 1: Factors That Impacted Working Alliance- Subtheme 5: Trust.....	49
Table 14: Interpersonal Experiences Theme 2: Factors Impacting Rapport- Subtheme 1: Empathy.....	50
Table 15: Interpersonal Experiences Theme 2: Factors Impacting Rapport- Subtheme 2: Compatibility.....	51

## **Introduction**

“Jumbled” is the title of an original song that I first shared during my music therapy internship in the hospice setting. My supervisor had suggested keeping a song log, which consisted of mainly popular songs, that went along with my routine journaling for supervision in order to document my internship journey. Later I learned that she kept a similar log while she supervised interns. Songs and songwriting have always been a safe space for me to process my experiences and express myself, especially when I was not able or ready to express them to someone else. My original songs often contain the ruminating thoughts I hold onto. So, when they are transferred into music and lyrics, I am able to let some weight off myself and place it in a song I can come back to when needed. I kept my love and need for songwriting to myself for many years. During the completion of my master’s level practicum and internship supervision, I began to share more original songs as part of my reflective journaling process. While the songs were not always a focus of the supervision discussion, I felt safe simply sharing them with my supervisor to express my thoughts and feelings.

My experiences as a supervisee are what most prepared me to be an intern supervisor at the very place where I completed my internship. From 2014 to 2020, I worked as a hospice music therapist and supervised four interns during that time. My experience as a supervisor revealed that the training of students is varied as is the life experience they bring. I became very interested in structuring the overall internship with enough flexibility to meet the needs of the intern while also making sure competencies were observed and met. I also encouraged interns to reflect on their experience through creative arts if they felt moved to do so. When they did, it became a tool for me as a supervisor to understand their perspective more fully because it allowed for discussion around the interpretation and meaning of the artworks created.



Building relationships with supervisees and watching them grow has been a rewarding part of my career. It kept me passionate about the work I did because I wanted the interns to have a meaningful transformative experience like I did. However, that is not always the reality I, or the other supervisors at my site, experienced. There could be struggle and stress, especially when the supervisory relationship was challenged. As I approached the time to consider paths for my master's thesis, I knew I wanted to analyze songs. I began to ponder what would be revealed if a supervisor and their intern engaged in songwriting as documentation of their experiences over the course of the internship. Would it reveal the development of the supervisory relationship? Would it reveal themes they could not share with each other? Would they share these songs in supervision? What stories would these songs tell?

### **Review of the Research**

When reviewing the literature on music therapy supervision, at first glance there appears to be a substantial amount to draw on. However, in 2016, Kennelly, Daveson and Baker completed a systematic review of the literature on professional music therapy supervision to identify the types of supervision literature we have. Their aim was to identify what types of literature exist, the quality of the evidence upon which we base our supervision practices, and the effectiveness of different models of music therapy supervision. They found that there was a large amount of descriptive literature, primarily located in two influential texts on music therapy supervision, one edited by Michele Forinash and the other edited by Helen Odell-Miller and Eleanor Richards. The systematic review by Kennelly et al found little in terms of research literature, four qualitative studies and one cross-sectional survey. Their review focused on work published between 1996 and 2011. However, over the past 10 years, I have found there has been considerably more research in this area. In terms of peer-reviewed journal articles, I have found

five additional studies utilizing survey research, one utilizing a mixed-methods approach, and seven qualitative studies. In addition, I have found one doctoral dissertation and 16 master's theses. From my review of the research on music therapy supervision, it seems that the main focus has been on the perspectives of music therapy supervisors and/or educators (Fitch 2013; Hsiao 2014; Jenkins 2013; Kelly 2015; King 2016; Klinger 2015; Robertson 2020; Rushing, Gooding, & Westgate 2019; Tanguay 2008, Tu 2018; Young 2009; Wheeler 2000), the experiences of music therapy supervisees (Clements-Cortes 2015; Clements-Cortes 2019; Grant & McCarty 1990; Kim 2008; Lasco 2013; Lieberman 2017; Lindvang 2013; Lu 2017; Madsen & Kaiser 1999; Nix 2015; Ortiz 2012; Pitts & Cevasco 2013; Walker 2012), and the perspectives of both supervisors and supervisees (Knight 2008; Lim & Quant 2019; Peebles 2020) at various points in music therapy training. The research has been conducted in a range of clinical contexts. Pitts & Cevasco (2013) present the only study that is specifically in the context of hospice and focuses on the experiences of students in practicum-level music therapy training. Themes addressed in the research on music therapy supervision have included competencies, of both the supervisee and the supervisor, and the supervisory relationship.

### **Competencies of the Supervisee**

Within the research literature, there has been a focus on competencies of the supervisee, in terms of quantity and quality of pre-internship experience, music skills, clinical foundations, professionalism and ethics, and emotional maturity.

#### ***Pre-internship experience***

Within the research pertaining to supervisor perspectives, findings demonstrated variances in university undergraduate music therapy training in terms of the quantity and quality of pre-internship experience supervisees have received (Rushing, Gooding, & Westgate 2019),

including number and type of practicum experiences (Wheeler 2000). Per Tanguay (2008), some internship directors feel that educational institutions prepare students well, while others sense a lack of adequate training and believe universities should do a better job at gatekeeping, that is, holding back students who are not competent to enter an internship (Tanguay 2008). By letting the students begin their internship, the burden of responsibility shifts to the internship supervisor (Hsiao 2014). In the research, supervisors commented on the need for pre-internship evaluations to be completed by academic directors (Rushing, Gooding, & Westgate 2019). However, supervisors also reported a lack of communication from educational programs (Tanguay 2008, Klinger 2015).

In order to assess the competency levels of prospective interns, supervisors reported that they often facilitate a multi-step intern selection process involving reference letters, transcripts, essays, music skill assessment, interviews, and onsite tours (Fitch 2013; Hsiao 2014; Klinger). Studies have found that while this task can be difficult for supervisors (Tanguay 2008), they feel it is extremely important (Hsiao 2014; Klinger 2015). Perhaps due to these multi-step selection processes, studies have indicated that students feel that the application process can be stressful (Clements-Cortes 2015). Research has found that supervisees also question if they are sufficiently prepared, musically and clinically, upon entering internship (Clements-Cortes 2019; Grant & McCarty 1990; Madsen & Kaiser 1999). In a descriptive article specifically focused on hospice settings, Salmon (2005) cautioned that hospice music therapy requires advanced music therapy skills that undergraduate training might not provide. Pitts & Cevasco (2014) surveyed students in hospice music therapy practicum and reported that some do have access to coursework and practicum experiences related to or within the hospice setting where students

can begin to develop such advanced skills. Within the following sections, specific skills that hospice music therapy interns are required to develop will be reviewed.

### *Music Foundations*

Research indicates that supervisors find focus on music skills to be a priority during supervision (Hsiao 2014; Jenkins 2013; Knight 2008; Tanguay 2008; Tu 2018). King (2016) reported that internship directors indicated that incoming interns were only slightly competent in songwriting skills, a skill not frequently mentioned in research regarding supervisee perspectives. Jenkins (2013) studied how supervisors perceive the functional musicianship of students entering internship. Results indicated that internship directors ranked voice as the most important music skill and that interns did indeed enter internship competent in voice skills. Furthermore, supervisors indicated that interns generally did not meet competent skill levels for guitar, piano, percussion, and improvisation skills, which followed voice in importance for internship directors (Jenkins 2013). Similarly, pre-internship students stated they were concerned about their abilities in functional musicianship and improvisation on piano, guitar, and percussion (Clements-Cortes 2019; Clements-Cortes 2015; Walker 2012). Robertson (2020) reported that supervisors for medical and hospice internships ranked advanced guitar skills as a high priority in their intern selection process. When surveyed, practicum students in hospice settings have also reported the need to prioritize guitar skills (Pitts & Cevalasco 2013). Studies involving supervisees from across settings have also indicated the need for an expansive repertoire (Clements-Cortes 2015; Pitts & Cevalasco 2013; Nix 2015; Walker 2012), especially to reflect the range of culturally diverse patient preferred music (Pitts & Cevalasco 2013). Hospice music therapy practicum students surveyed by Pitts & Cevalasco (2013) responded that they often received feedback from supervisors regarding song choices and musicality. In line with this,

Tanguay (2008) found that supervisors indicated that the remediation of poor music skills can be difficult, and Hsiao (2014) stated that inadequate music skill development is the top indicator of competency issues observed in students. Despite the challenges supervisees experience with music skills, research reports that supervisees perceive an improvement in musical skills over the course of the internship (Clements-Cortes 2019; Clements-Cortes 2015).

### *Clinical Foundations*

Rushing, Gooding, & Westgate (2019) stated that they did not include music skills within their study on how internship directors use competencies to guide supervision due to prior research that stated academic training should be responsible for music skill training. Therefore, the survey focused on clinical and music therapy specific competencies. Results indicated that there are differences between competencies that supervisors would ideally focus on versus the actual competencies that they address during the internship experience. The data indicated that internship directors tend to focus on foundations and principles of clinical practice and client assessment in beginning stages, therapy implementation and therapy evaluation during middle stages, and termination and discharge planning at the end stage (Rushing, Gooding, & Westgate 2019).

In regard to foundations and principles of clinical practice, supervisees have stated that translating theories into practice can be challenging (Clements-Cortes 2015), but that internship experiences enhanced their understanding of music therapy clinical foundations (Clements-Cortes 2019; Lu 2017), philosophy, and techniques (Clements-Cortes 2015). Supervisees in hospice practicum reported they often facilitated music listening and singing experiences more than other music therapy techniques during their clinical work (Pitts & Cevasco 2013). Within the descriptive literature, Salmon (2005) delineated that hospice music therapy interns need

training in music-based relaxation and pain management techniques, music and imagery techniques, entrainment, clinical improvisation, songwriting, song choice, lyric analysis, and music legacies. In addition, research literature has found that counseling skills are a major area of concern for both supervisors (Hsiao 2014; Knight; Tu 2018) and supervisees (Clements-Cortes 2015; Clements-Cortes 2019; Walker 2012) in terms of clinical development. Hospice music therapy practica students reported they often received feedback about the need to improve counseling techniques (Cevasco & Pitts 2013). Death and dying are important themes that are discussed in therapy in hospice settings and this an area that students have concerns addressing (Pitts & Cevasco 2013). The more educated hospice professionals (and students) are regarding the dying process, including issues around spirituality and culture, the more trust patients and their families feel in the relationship (Pitts & Cevasco 2013; Salmon 2005; Wolverton 2012). Pitts & Cevasco (2013) included survey questions for hospice music therapy practica students regarding their perceptions of maintaining professional neutrality when with clients of differing cultures and spirituality. Results indicated that students believe they can remain neutral in such contexts, however some students noted they hadn't experienced such situations. Survey findings of Pitts & Cevasco (2013) also found that participants indicated that more information about cultures and religions would have been beneficial during their training and experiences in hospice music therapy. Young (2009) surveyed music therapy internship supervisors regarding multicultural issues encountered during internship supervision. In the context of clinical work, results indicated that supervisors "sometimes" have conversations with interns about multicultural issues with "cultural backgrounds and experiences", "clients' musical preferences and culture", and "race/ethnicity" being frequent topics.

In terms of assessment, the survey results of Knight (2008) indicated that both supervisors and supervisees have concerns regarding client assessment. Supervisees reported a general concern about getting assistance in order to obtain client population knowledge. Similarly, supervisors reported concern regarding the assistance students might require in diagnosing client needs (Knight 2008). Gathering sufficient background knowledge and determining client needs are essential factors of the assessment that informs music therapy goals and plans.

Therapy implementation is another focus of internship supervision across settings. In Knight's (2008) study comparing the perceptions of music therapy professional competencies between pre-internship students and internship supervisors indicated that supervisors were least concerned about assisting supervisees with planning sessions and motivating clients. However, Clements-Cortes (2019) found that pre-internship students experience anxiety about their ability to adequately provide music therapy to clients. According to Clements-Cortes (2015), Clements-Cortes (2019), and Walker (2012) supervisees have concerns regarding how to address unexpected challenges in sessions with clients, including fears about clients not responding to music therapy experiences (Madsen & Kaiser 1999). Similarly, hospice music therapy practica students have also reported a fear of not knowing the appropriate course of action within sessions (Pitts & Cevasco 2013).

### ***Professional and Ethical Foundations***

Research involving supervisors (Hsiao 2014; Klinger 2015; Tanguay 2008; Tu 2018) and supervisees (Grant & McCarty 1990; Lu 2017) has found that professionalism is also a focus in music therapy supervision. Grant & McCarty (1990) found that interns rated themselves as feeling more professional when receiving a stipend for the internship. Another important factor

that influences an intern's sense of professionalism is the opportunity to work independently (Grant & McCarty 1990; Wheeler & Williams 2012). While interns reported stress over increasing workloads (Grant & McCarty 1990), they also expressed increased confidence in the ability to manage large caseloads by the end of the internship (Clements-Cortes 2019; Clements-Cortes 2015).

The internship site environment and communication with other staff has been reported to have a significant influence on an intern's perception of professional growth. Lu (2017) reported that supervisees value being treated as professionals by site staff and having opportunities for inter-professional collaboration. Hsiao (2014) reported that supervisors also considered lack of communication, interpersonal skills, and social maturity as indicators of lack of competency in the area of professionalism. In a survey conducted by Clements-Cortes (2019), interns reported frustration when having to constantly explain what music therapy is due to the lack of awareness of music therapy in the United States. They had similar feelings when other site staff interrupted sessions or asked interns to do tasks that were not explicitly music therapy related. This study specifically referenced interns in hospice settings who questioned what to do when a client needed ADL assistance in relation to scope of practice (Clements-Cortes 2019).

Hsiao (2014) reported that supervisors identified lack of professionalism and ethics training as competency concerns. In terms of ethics, Knight (2008) found that supervisees had less concern about maintaining client confidence than supervisors did. Supervisees reported concern about navigating boundary issues and challenging ethical scenarios with clients (Clements-Cortes 2015; Clements-Cortes 2019). In hospice, music therapy practicum students expressed fears regarding emotional attachment to patients (Pitts & Cevalco 2013). Bogs' (2021) master's thesis studied how interns navigate ethical dilemmas in their internships, including



those witnessed in clinical contexts and experienced in the supervisory relationship. Results from the interview analysis indicated that the supervisor was the most important factor in how the intern navigated the dilemma and perceived growth. Furthermore, there emerged a series of processes and feedback loops the interns experienced while navigating their dilemmas: experiencing the event, an emotive response, validation and identification, decision making and action, and acceptance.

### *Emotional Maturity*

While emotional maturity is not a competency of its own in the AMTA Professional Competencies, aspects of this concept are often discussed in the research pertaining to the perspectives of internship supervisors and supervisees. Hsiao (2014) reported that common indicators of competency problems also include lack of skill in related areas such as emotional instability, lack of insight, openness, flexibility, responsibility, ownership, and independence. While researching perspectives of music therapy internship supervisors, both Klinger (2015) and Knight (2008) found that participants reported concerns about emotional preparedness and maturity of interns. Fitch (2013) surveyed internship supervisors about whether emotional intelligence is a factor in the selection of interns. Results indicated that throughout the application process internship supervisors find that assessing emotional intelligence is important, particularly competency in empathy. Other emotional competencies ranked as very important in this study included interpersonal relationships, problem solving, flexibility, and stress tolerance.

Walker (2012) specifically studied music therapy interns' perceptions of stress, some of which pertained to music and clinical skills. However, Walker's (2012) survey results reported that the highest ranked source of stress for supervisee's was other sources of stress outside of the internship, particularly regarding finances due to the need to relocate. This finding is echoed in

several other music therapy studies involving the supervisee's perspective (Clements-Cortes 2015; Clements-Cortes 2019; Grant & McCarty 1990; Madsen & Kaiser 1999; Knight 2008). Due to relocation, interns have also reported experiencing loneliness, which is more prevalent during the first half of internship (Clements-Cortes 2015; Clements-Cortes 2019; Grant & McCarty 1990). Supervisees surveyed in Clements-Cortes' (2015) study also observed an increased concern regarding burnout and feeling overwhelmed.

Supervisors have described the emotional intensity of medical and hospice internships that involves interns witnessing suffering and death (Klinger 2015; Salmon 2005). In the study by Pitts and Cevasco (2013), hospice practicum students expressed fear about witnessing the death of patients and concern about coping with the hospice setting (Pitts & Cevasco 2013). In order to navigate these feelings, it has been documented that the exploration of personal beliefs regarding death, grief, spirituality, and culture is beneficial while working in hospice care (Phillips 2005; Pitts & Cevasco 2013; Salmon 2005; Wilkerson, Dimiao, & Sato 2017). Wilkerson, Dimiao, & Sato (2017) referenced the same domains when presenting the ways in which countertransference manifests in end-of-life music therapy. In the descriptive literature, hospice music therapists have emphasized that coping with countertransference depends on self-awareness (Wilkerson, Dimiao, & Sato 2017) and is essential because it influences clinical and personal experiences of the therapist (Economos 2018).

Grant & McCarty (1990) researched the emotional stages that occur in the music therapy internship and noted that adjustment to the internship can be an issue lasting through midterm as interns experience a range of emotions. Interns can be prone to having a fear of failure, particularly thoughts that they are not cut out to be music therapists, leading to feelings of doubt and insecurity (Clements-Cortes 2015; Clements-Cortes 2019; Grant & McCarty 1990; Madsen

& Kaiser 1999). Lieberman (2017) found that supervisees are aware that a lack of confidence can make it difficult to work independently.

Within the research, the importance of self-care is identified by interns (Walker 2012) and music therapy students working in the hospice setting (Pitts & Cevasco 2013). Walker (2012) noted that supervisees find it stressful to incorporate self-care into the tasks of an internship. Pitts & Cevasco (2013) reported that to cope with the death of patients and working in the hospice setting, supervisees engaged in counseling, exercise, and meditation. Hsiao (2014) reported that some supervisors suggest that interns seek personal therapy when they are experiencing competency issues during the internship. Survey results indicated that interns experienced an increase in personal skills, which included emotional management and professional skills, during the internship (Clements-Cortes 2015; Clements-Cortes 2019; Grant & McCarty 1990). According to Grant & McCarty (1990), interns in their study were able to maintain a separation between personal and professional concerns, meaning that their professional struggles did not impact self-esteem.

### **Tasks of the Supervisor**

Research has also reported findings pertaining to the tasks required of supervisors, which include receiving education and training, implementing techniques that facilitate the supervisees growth, and assessing and evaluating supervisees.

### ***Education and Training***

When supervisors have been surveyed about supervision practices, results have indicated that their own training and other influential factors impact their competencies in providing supervision (Rushing, Gooding, & Westgate 2019; Tanguay 2008). For example, supervisors have a varying amount of training (Tanguay 2008), with some not having any specific training in

music therapy supervision (Rushing, Gooding, & Westgate 2019). The supervision specific CMTE available via the AMTA is often completed (Rushing, Gooding, & Westgate 2019; Tanguay 2008), however this training is very limited in scope and is only required for national roster internship directors (Rushing, Gooding, & Westgate 2019). The education levels of supervisors range from bachelors to doctoral degrees, yet supervisors find college courses to be minimally influential on their supervision approach (Tanguay 2008). Supervisors have noted that while additional training in supervision also comes from continuing education workshops, workplace specific supervision training, and conferences, these experiences have minimal influence on supervision implementation (Rushing, Gooding, & Westgate 2019; Tanguay 2008). Research has demonstrated that music therapy supervisors engage in independent learning involving review of current literature and interaction with other professionals in music therapy and related disciplines to hone their supervision skills (Rushing, Gooding, & Westgate 2019; Tanguay 2008). Supervisors also identified the influence of current professional supervision on their supervision approach (Rushing, Gooding, & Westgate 2019). The most influential experience that supervisors credit for their learning is their own experiences as a supervisee and how their supervisor modeled supervision practices (Rushing, Gooding, & Westgate 2019; Tanguay 2008; Tu 2018). Supervisors also acknowledged the value of gaining knowledge “on the job” over time as they learned from their experiences and interns (Kelly 2015; Rushing, Gooding, & Westgate 2019; Tanguay 2008; Tu 2018). While many supervisors feel confident in their role (Tanguay 2008), they expressed a desire for more training pertaining to supervision skills (Rushing, Gooding, & Westgate 2019), with particular interest in theoretical models, administrative skills, AMTA structural requirements, professional and ethical aspects of supervision, supervisee evaluations (Tanguay 2008), and dealing with competency concerns

(Hsiao 2014). From survey responses regarding supervisors' thoughts on multicultural issues in supervision during music therapy internships, Young (2009) determined that many supervisors had minimal or no formalized training in multicultural music therapy.

### ***Techniques for Facilitating Supervisee Growth***

Supervision is guided by a range of supervision models and theoretical orientations adopted by supervisors (Kennelly, Baker & Daveson 2017; Rushing, Gooding, & Westgate 2019; Tu 2018). Supervisees have reported that when they became aware of their supervisor's theoretical orientations it initiated reflection upon their own approach to music therapy (Grant & McCarty 1990; Lieberman 2017; Nix 2015; Wheeler & Williams 2012). Supervisors have reported it is important that the supervisees' learning style should be discussed in relation to their approach to supervision (Klinger 2015; Rushing, Gooding, & Westgate 2019). In order to facilitate a compatible supervision style, studies have found that supervisors often adopt an individualized approach using a variety of supervision models in order to meet the specific needs of the supervisee (Klinger 2015; Rushing, Gooding, & Westgate 2019). Supervisors indicated several other reasons for individualizing the supervisory process. One identified reason is that interns have various strengths and weaknesses that must be considered (Clements Cortes 2019; Klinger 2015; Rushing, Gooding, & Westgate; Tu 2018). Tu (2018) found that supervisors base the personalization of the supervisory process on the supervisee's personality, current concerns, and developmental level. Supervisees specified that invested supervisors show a genuine interest in the supervisees development by developing projects and opportunities tailored to their needs (Lieberman 2017).

Studies demonstrated that supervisors incorporate a variety of assignments in order to enhance and evaluate the learning experiences of supervisees (Tanguay 2008; Klinger 2015),

especially when specific competency issues are a concern (Hsiao 2014). Researchers have also identified role play (Tu 2018; Schmid & Rolvsjord 2020) and experiential learning (Lindvang 2013; Murphy 2007) as beneficial opportunities for trainees to explore clinical possibilities and the development of therapeutic relationships. It is evident in the research that journaling is frequently incorporated into music therapy internships in order for music therapy trainees to process and evaluate their clinical and personal experiences (Barry & O’Callaghan 2008; Lieberman 2017; Klinger 2015; Wheeler & Williams 2012). Kennelly, Baker & Daveson (2017) reported that supervision experiences facilitate shifts in awareness and insight in order to enhance supervisee skills, confidence, and accountability.

Supervisees have reported that they value the chance to observe their supervisors (Clements Cortes 2015; Wheeler & Williams 2012; Lu 2017). Co-leading sessions with supervisors and/or other interns has been identified as another beneficial phase (Tanguay 2008, Klinger 2015; Clements Cortes 2015). Supervisees have indicated that the phase of independence is the most important phase for their growth, which can start at varying points during the internship (Grant & McCarty 1990). Supervisees indicated that being immersed in clinical work fostered awareness of their strengths and weaknesses (Clements Cortes 2019; Clements Cortes 2015). Wolverton (2012) also noted that being immersed in hospice work with hands-on experience “exposes the music therapist to the true dynamic of hospice care.” Many supervisors reported the belief that interns must make mistakes in order to learn despite how difficult it is to let that happen (Tanguay 2008, Klinger 2015).

### ***Assessment and Evaluation of Supervisees***

Supervisors facilitate supervisee evaluations to ensure competencies are being developed and to ensure client welfare. Supervisors indicated that they often incorporate the process of

observing and giving feedback (Tanguay 2008; Wheeler & Williams 2012). Supervisors noted that giving criticism and negative feedback is challenging (Tanguay 2008). Wheeler & Williams (2012) provided an extensive perspective from supervisees regarding what is helpful and not helpful during this process. Overall, supervisees reported feeling grateful for feedback and validation regarding their skills from an outside perspective. Research has found that supervisees appreciate specific (Nix 2015) and frequent feedback soon after the observation (Lu 2017). Students in the Wheeler & Williams (2012) study also reflected on written feedback from supervisors noting that they appreciated reports that were consistent with verbal feedback and presented comparisons to previous observations. In terms of their feelings while being observed, students were concerned about how successful the planned session would be and the influence of the supervisor's presence. However, over time, students acclimated to being observed as they had more security and confidence (Wheeler & Williams 2012).

Hsiao (2014) reported that when interns are not progressing, supervisors take several additional steps which include keeping detailed documentation of the evidence pertaining to the lack of progress, implementing remediation methods, creating written policies and learning agreements, involving academic advisors and/or other site staff; and consulting AMTA national roster internship guidelines and representatives. Supervisees have reported concerns about being judged unfairly (Clements-Cortes 2019) before having a chance to learn and implement new skills and the supervisor making assumptions about their clinical motivations (Wheeler & Williams 2012). In order to study potential perceptual gaps between music therapy practicum students and supervisors, Lim & Quant (2019) tested their own assessment tools titled "Student Practicum Experience Assessment" and "Clinical Supervisor Practicum Experience Assessment" that included parameters related to self-efficacy, clinical practice, professional competency, and

clinical supervision experience. Results showed that there were perceptual differences between supervisors and supervisees participating in the study. Therefore, the researchers suggested that reviewing the results of such assessments could provide an opportunity to identify and examine the differences in order to decrease the prevalence of assumptions and misunderstandings each have in terms of clinical work and the supervisory relationship.

### **Foundations of The Supervisory Relationship**

While much of the descriptive and research literature in music therapy supervision focuses on supervisor and supervisee competencies, my interest is particularly in the research that has focused on the supervisory relationship. Per research reports, both supervisors and supervisees appeared to agree that successful supervisory relationships require collaboration, respect, trust, honesty, and empathy (Lieberman 2017; Kelly 2015; Kennelly, Baker, & Daveson 2017; Kim 2008; Peebles 2020). From the supervisee's perspective, Lieberman (2017) found five themes that affect the development of safety and trust within the supervisory relationship: context, supervisor investment, role dynamics, clarity, and intern identity. Further research and descriptive literature have identified that personality, cultural considerations, boundaries, countertransference, distribution of power, conflict, resistance, and parallel processes also impact the development of the supervisory relationship.

### ***Context***

Lieberman's (2017) study revealed that both external factors of the internship environment and internal factors, such as intrapersonal and interpersonal experiences, impact the supervisory relationship. Findings from Peebles' (2020) study on the influence of personality traits on the supervisory relationship indicated that the perception of safety in the relationship is correlated with neuroticism scores, of both supervisors and supervisees. Furthermore, Peebles



(2020) noted that both supervisors and supervisees participating in their study appeared to have high openness to new experience and high agreeableness, meaning that they both tend to be open to new ideas/information and willing to adapt in order to maintain a harmonious relationship. However, Peebles (2020) also reported that supervisors tend to perceive more trust in the relationship than interns, meaning that supervisors do not always recognize when interns don't feel they can be open in the relationship. In terms of intern identity, Lieberman (2017) reported that supervisees are aware of their own unique characteristics, specifically their propensity to trust, influence how they contribute to the development of safety and trust in the supervisory relationship.

### ***Cultural Considerations***

Supervisees in Lieberman (2017) also noted cultural factors in regards to the theme of context. Feiner (2019) emphasized, in her descriptive writings on music therapy supervision, that supervisee and supervisor enter the supervisory relationship as individuals with their own cultural and personal backgrounds, which will also influence how they engage in the supervisory relationship. After analyzing survey results involving supervisors, Young (2009) questioned if supervisors take multicultural issues into consideration in the context of the supervisory relationship because at times survey questions pertaining to this topic were skipped. Her survey results found that many supervisors do facilitate discussions regarding the cultural worldviews each value, yet most supervisors don't formally require interns to explore their own cultural backgrounds further. Tu (2018) reported "cultural sensitivity" as a theme derived from analysis of interviews with music therapy practicum supervisors who noted that while they would be more aware of language barriers, they would not change their current approach to supervision if supervising international students. The lack of cultural awareness supervisors might have is

evidenced in a study on cross cultural supervision (Kim 2008) and one on international music therapy intern perspectives (Zhang, Shi, Hsu 2016). Zhang, Shi, & Hsu (2016) noted that their experiences as international supervisees from East Asia were impacted by cultural adjustment, language barriers, and difficulty communicating with authorities. Kim (2008) reported that supervisees in cross-cultural supervision felt misunderstood due to the supervisor's lack of cultural understanding pertaining to the intern's cultural adjustment, language barriers, underlying racial and gender issues projected onto the intern, power imbalance, and differing worldviews that were not addressed. Supervisees reported that a strong supervisory alliance could not be built when they felt misunderstood and that learning experiences became ineffective within the supervision process. In contrast, other supervisees shared their experiences of feeling understood because supervisors were "culturally empathetic" and welcomed discussions when supervisees confronted supervisors about cultural issues in the relationship. This resulted in the supervisee gaining insight and feeling empowered. Kim (2008) emphasized that cultural issues involve ethnicity, race, gender, sexual orientations, and beliefs.

### ***Working Through Conflict***

Conflict is a natural part of any relationship and the supervisory relationship is no different. In a study conducted by Kelly (2015), supervisors' experience of conflict with music therapy interns was explored. Novice supervisors indicated being surprised by issues that arose with interns, such as personality clashes, lack of initiative, and constant personal issues. These participants believed that in order to maintain a positive relationship they needed to be accommodating to the intern and often waited to address issues until they were unavoidable. This resulted in uncertainty in their role as they tried to prevent conflict instead of acknowledging early signs of issues. As a result, novice supervisors developed negative perceptions of interns

and had decreased investment in the experience. Experienced supervisors in Kelly's (2015) study stated that they understood that conflict is a natural part of the process and used these moments to teach and discuss perspectives with the intern. They felt this was an essential time to model openness and how to work through problems professionally. Results of the study indicated that it is an ethical responsibility for supervisors to address conflict.

### ***Working Through Resistance***

Resistance is a defense mechanism that is common in supervision relationships. Edwards & Daveson (2004) stated that "effective identification and management of resistance can assist students to develop effective relations and a professional identity, while ineffective management may lead to aggression, alienation, and hostility" (p.70). Hsiao (2014) identified that defensiveness in supervision can be an indicator of competency issues for interns. Klinger (2015) reported that supervisors noted that supervisors need "strength" to approach difficult conversations and address resistance.

### ***Supervisor Investment***

Lieberman (2017) found that supervisees gauge their supervisor's investment in the relationship by the ways in which the supervisor made themselves available to the supervisee. Research has shown that supervisees expect that they can process their session work regularly with their supervisors (Nix 2015), however other research has shown that they have indicated concern about the limited time they have with their supervisor (Wheeler & Williams 2012; Grant & McCarty 1990; Lieberman 2017). Supervisors expressed that finding sufficient time for observation and supervision can be challenging (Tanguay 2008). Peebles (2020) found that supervisors who prioritized their own organizational skills while also being open to new ideas

and experiences were perceived as more committed to the intern and to the supervision experiences.

### *Clarity of Expectations*

Clarity regarding expectations is another significant theme within the research regarding supervision. According to Knight (2008), pre-internship students reported wanting to be informed about what is expected of them from their supervisors. Similarly, Lieberman (2017) found that supervisees appreciated receiving clear expectations through contracts, written documents explaining expectations, and supervision structures that follow AMTA guidelines. Supervisors also identified the importance of clearly discussing the purpose of supervision and evaluations via written policies, expectations, and contracts (Hsiao 2014; Klinger 2015).

### *Role Dynamic*

Descriptive articles have identified that supervisors and supervisees embody the roles of teacher-student (Salmon 2013; Feiner 2019), manager/administrator-employee (Salmon 2013; Feiner 2019; Kelly 2015), and consultant-colleague (Salmon 2013). Supervisors have also been described as mentors (Lieberman 2017, Tanguay 2008) and role models (Klinger 2015; Lu 2017). Supervisors (Tanguay 2008; Kelly 2015) and supervisees (Wheeler & Williams 2012) expressed that it can be difficult shifting between roles. Lieberman (2017) reported that the establishment of safety and trust can be inhibited by complex and confusing role dynamics, especially when interns have to maintain relationships with multiple supervisors.

**Maintaining Boundaries.** While it has also been reported that the supervisory relationship has been likened to that of a therapist-client relationship (Tu 2018), supervisors have indicated that the extent of processing intern personal concerns should remain focused only on issues that relate to ensuring effective clinical work (Tanguay 2008; Kelly 2015). Kennelly,

Baker & Daveson (2017) have reported that unclear boundaries and dual role relationships influence the quality of the supervisory relationship. Lasco (2013) researched boundary issues from the supervisees perspective and observed a low frequency of boundary issues reported in survey responses. However, Lasco's (2013) results noted that when boundary issues did occur, it was often due to social media connections initiated by the supervisor.

**Distribution of Power.** Kennelly, Baker & Daveson (2017) reported that the supervisory relationship is also influenced by power relations. While this is discussed in the descriptive literature, it has not been a focus of music therapy research on supervision. In their writings on music therapy supervision, Edwards & Daveson (2004), Feiner (2019), and Salmon (2013) all mention the need to acknowledge and navigate power dynamics in the supervisory relationship. Yet, this task is rarely mentioned within the research literature on music therapy supervisor perspectives. In terms of supervisee perspectives, research has indicated that power imbalances in the supervisory relationship inhibited supervisees' experiences of being understood by their supervisor in cross-cultural supervision (Kim 2008).

### *Interpersonal Dynamics*

**Countertransference.** Kim (2008) found that supervisees felt the effects of their supervisor's unacknowledged countertransferences, which influenced their experience of supervision. Supervisees in Lieberman's study (2017) also stated that transference and countertransference within the relationship adds to the complexity of the supervisory dynamics. Supervisors have reported the importance of acknowledging countertransference within the supervisory relationship (Klinger 2015; Kennelly, Baker & Daveson 2017). Klinger (2015) reported that supervisors noted that generational differences or similarities between supervisors and interns can lead to countertransference within the relationship.

**Awareness of Parallel Process:** Edwards & Daveson (2004) also reviewed the concept of parallel process in music therapy supervision, which is a concept less featured in music therapy research. Parallel process is a realization that the experiences occurring within the supervisee's clinical work with clients manifests similarly in supervision with the supervisor or vice versa (Edwards & Daveson 2004). In her master's thesis, Oritz (2012) explored her awareness of parallel process when being supervised while providing music therapy sessions with a client. Similarly, Young and Aigen (2010) presented examples of how parallel process was identified while Aigen provided supervision to Young when she was a supervisor in training. In both studies, music improvisation was engaged in as part of the supervisory process to uncover countertransferences and transferences that lead to the awareness of parallel processes (Oritz 2012; Young & Aigen 2010).

### **Creative Arts in Supervision**

Given that my study is focusing on the use of song-writing in music therapy supervision, I also reviewed literature that focused on the use of creative arts in counseling supervision and hospice work supervision, creative arts in the creative arts therapies (within one's own modality) and creative arts and specifically music in music therapy supervision.

#### ***Creative Arts in Counseling Supervision and Supervision for Hospice Workers***

Creative art techniques have been utilized in counseling supervision to promote case conceptualization (Shiflett & Remley 2014; Deaver & Shiflett 2011) and self-awareness (Burgin 2018; Deaver & Shiflett 2011; Shepard & Brew 2013). Deaver & Shiflett (2011) also introduced ways in which art techniques could address supervisee stress. Articles depicting programs that incorporate art therapy group supervision designed to support hospice workers have also been published (Huet 2017; Potash, Chan, Ho, Wang, & Cheng 2015). Outcomes indicted art-based

experiences assisted participants in self-reflection practices that improved insights regarding work relationships and emotional awareness.

### ***Creative Arts in Arts Therapy Supervision (within one's own modality)***

Drama therapy and dance/movement therapy supervision involves the creative processes of performance (Panhofer, Payne, Meekums, Park 2011; Ko 2016; Pendzik 2008; Landy Hodermarska, Mowers, Perrin 2012). Literature on dance and movement therapy supervision emphasizes that through embodying the supervision process through movement it can present ways of knowing that are not based in language (Panhofer, Payne, Meekums, Parke 2011). Drama therapy supervision considers the clinical situations in question as narratives that can be deconstructed into themes, issues, conflicts, and archetypes (Pendzik 2008) from which the supervisee can rewrite and rehearse clinical experiences from different perspectives, especially while playing the client (Landy, Hodermarska, Mowers, Perrin 2012). Art therapy supervision involves various forms of art making (Yoo 2011, Fish 2008) such as visual journaling (Deaver 2009) and painting (Miller 2012). The art making process in art therapy supervision promotes case conceptualization that expands the supervisees understanding of clients and clinical insights (Deaver 2009, Miller 2012, Yoo 2011, Fish 2008), exploration of supervisee's emotions (Miller 2012, Deaver 2009), recognizing a supervisee's parallel process in relation to the client (Fish 2008, Miller 2012), processing countertransference (Deaver 2009), and self-care (Yoo 2011, Deaver 2009).

### ***Creative Arts in Music Therapy Supervision***

Mercier (2019) explored how music therapy supervisors incorporate creative arts into supervision. Results indicated that supervisors implement creative arts-based supervision techniques, which include visual art, writing, movement, drama, narratives, and music, in order

to address clinical issues, personal issues in relation to clinical work, the supervisee's personal growth and promote a supervisee's connection with the arts. In addition, results indicated that supervisees utilized creative arts as part of their own self-reflective and self-care practices. Examples of creative arts-based experiences, similar to those identified by Mercier (2019), that can be incorporated into music therapy supervision are described further by Pederson (2015) who advocates that supervisors seek out specific training in facilitating artistic media use in supervision and utilize similar techniques in their own reflexive practices. Types of creative processes included visual art, writing, movement, drama, narratives, and music (Mercier 2019, Pedersen 2015).

### ***Music in Music Therapy Supervision***

Mercier (2019) found that music therapy supervisors utilized music most frequently in music therapy supervision with some participants perceiving “music as grounding, music as truth, music as a holding container, music as flowing, and music as safety” (p. 76). However, some participants also cautioned that boundaries need to be maintained so supervisors do not become “therapists.” Mercier (2019) did not report on the specific music experiences that were utilized by participants as they facilitated supervision. The use of music in music therapy supervision has been researched in the context of “experiential learning” (Lindvang 2013; Murphy 2007; Zanders 2020) in which supervisors and supervisees simulate music therapy experiences in order to develop deeper understanding of therapeutic processes and relationships. Zanders (2020) noted that receptive, re-creative, improvisation, and composition-based experiences were all facilitated for participants to reflect upon. The results revealed that this process assisted supervisees in perceiving enhanced levels of clinical and professional competence (Zanders 2020; Murphy 2007) and self-awareness (Lindvang 2013). Murphy (2007)



and Zanders (2020) both emphasized that experiential learning does not involve the supervisee participating in such experiences as if in personal therapy and therefore personal psychodynamic responses are not processed in this context.

Several music therapists have developed methods in “music-centered supervision”. For example, Amir (2019) described a music-centered approach that involves musicking, or making live music in various forms, after listening to musical excerpts from clinical work in order to explore levels of connection between the music, the supervisee, the supervisor, and the client. Lee & Khare (2019) presented supervision based in Aesthetic Music Therapy that focuses on listening and reflecting upon the musical features of clinical improvisations. Discussing music-centered supervision, Stephens (1984) wrote: “In supervision, as in therapy itself, the music can lead to new discoveries, deepen awareness, celebrate—and heal both client and therapist in each participant.” (p.37)

**Songwriting in Music Therapy Supervision:** As my interest is in the use of songwriting in music therapy supervision, I was specifically interested in what had been explored in this area. Wheeler, Shultis, & Polen (2005), Zanders (2020), and King (2016) all shared songwriting prompts for student supervisees that they have used in the context of clinical training and competency development. In addition, Baker & Krout (2011) explored how songwriting could facilitate self-reflection while supervisees experienced music therapy practicum. In an analysis of the song lyrics of supervisees, they uncovered themes centered around knowledge, fears, connecting with clients, personal growth, and sharing positive experiences. Their results indicated that songwriting can be a tool for reflective processing. Johnston (2020), Peters (2020), and Pollard (2018), all utilized songwriting as a way to reflect on internship experiences as part of their graduate theses. Maher (2019) also incorporated songwriting into the way she reflected

on her experiences in graduate level training and noted how the process assisted in keeping track of professional and personal development. The analysis of songs presented in these studies revealed a range of themes related to personal and professional insights and growth.

The use of songwriting in practicum supervision has also been described in a book chapter by Baker & Viega (2019) in “Music Therapy Supervision” edited by Michele Forinash. Within the chapter, they describe experiences of students who chose to use songwriting as part of creative exploration assigned in conjunction with an academic seminar facilitated by Viega. These examples indicated that the original songs illustrated the development of clinical identity (personal, professional, and musical selves) as natural growth occurred over time. Viega acknowledged that this allowed him to cultivate patience as he gained understanding about their pace and comfort zones. He also noted that the songwriting process and songs revealed qualities of the supervisee that may not have been revealed otherwise through verbal supervision or experiential courses. For example, Viega reported that through listening to a student’s songs he was able to become more aware and reflexive about the need to own feelings of tension he perceived in the relationship. Finally, Viega emphasized that he discovered and gained more empathy for the developmental struggles and needs the supervisees were experiencing. This account appears to be the only instance in which the supervisor’s perspective is shared regarding the benefits of songwriting in music therapy supervision.

### **Purpose Statement**

Given that songwriting requires expression through music and words, creating two sources of knowledge, it seems valuable as a resource in music therapy supervision. While there is research on the use of songwriting in music therapy supervision, none of it explores the perspectives of both supervisor and supervisee. Exploring how the supervisory process is

unfolding for both parties is important in gaining a fuller understanding. Furthermore, of the research on songwriting in music therapy supervision, none has specifically focused on hospice music therapy internships, an area that requires advanced personal, musical, and clinical skills, and hence advanced supervision skills. Thus, the purpose of the current study is to gain deeper awareness of the experiences of both a supervisee and supervisor in a hospice music therapy internship, including their experience of their supervisory relationship, through an analysis of their original songs written at the end of each month over the internship's six-month time frame.

### **Method**

The design of this study involved several components. Firstly, it was an observational cohort study of a participant pair, following the supervisee and supervisor over the course of the six-month music therapy internship in real time. Secondly, the songs collected during this timeline were considered to be the main source of data, which aligned with aspects of arts-based or arts-informed research (Ledger & McCaffrey 2015; Viega & Forinash 2016). During analysis, the songs were regarded much like journal entries or stories that documented what the participants were experiencing. The sharing and analyzing of stories are the core foundation of Narrative Inquiry (Hadley & Edwards 2016). As such, this study aligns with arts-informed or arts-based narrative inquiry, which has been utilized within music therapy (Estrella & Forinash 2007; Webb 2019), education (Bolden 2017; McCarrigle 2018), and nursing education (Schwind, Lindsay, Coffey, Morrison, & Mildon 2014; Walji-Jivraj & Schwind 2017). Given the combination of research designs, I am calling my approach to this research an Arts-Informed Cohort-Pair Narrative Inquiry. It fits within the realm of interpretivist research, which is based on a belief that "humans construct reality and truth as they interpret their experiences of and in the world" (Wheeler & Bruscia 2016). This research explores music therapy supervision through

supervisor and supervisee perspectives, that is, the uniquely constructed realities of both in the supervisory relationship.

### **Participants**

The participants in this study were a supervisor and supervisee within the same supervisory relationship who were at the beginning of the six-month music therapy internship. The pair of participants were chosen based on their willingness to engage in songwriting. Purposive sampling was utilized to recruit this one dyad needed for the study. The researcher had a prior professional relationship with the supervisor and had participated in the intern's selection process for the internship. Each participant was invited via email to participate in the study. When interest was confirmed, consent forms were sent and returned via email. As identified in music therapy research (Kim 2008; Lieberman 2017) and literature (Feiner 2019), it is important, within the supervisory relationship, to contextualize the supervisor and supervisee, especially in terms of culture. The supervisor in this study describes themselves as: White, Demi-girl, neurotypical, pansexual, and Wiccan. The supervisee in this study describes herself as a white female.

### **Methodology**

Prior to starting, the participants and researcher met via a virtual meeting to review aspects of the study and answer any questions. The process was explained to the participants, instructing them that for each month of the internship each participant would submit at least one original song, lyric sheet, and a written reflection related to their experiences of the internship process. Songs were defined as lyrics and musical features that could be composed or improvised. It was not required that the songs be shared between participants, but they could do so if they felt the desire or need to. Participants were encouraged to submit songs within the two

weeks following the conclusion of each month. At times, reminders were provided via email.

While not part of the original plan, at the midterm point, given the dynamics emerging between the supervision dyad, the researcher requested a joint session with the participants to facilitate a song parody writing experience to the song “That’s All I Want from You” in order to gain more insight into their needs within the supervisory relationship.

As the songs were submitted, the researcher completed an initial listen and wrote down initial thoughts regarding the song. In order to explore the music further, Bruscia’s *Improvisation Analysis Profiles* (1987) were referenced in order to compile notes regarding the salient aspects of the rhythm, timbre, volume, phrasing, texture, harmony, and structure. While the IAPs were created to analyze instrumental improvisations, Bruscia (1987) also noted that words involved in musical improvisations could be analyzed like dream content containing manifest and latent themes. Gardstrom & Hiller (2010) also referenced Bruscia’s IAPs when they reviewed a process for choosing songs for song discussion. In terms of the lyrics, specifically, Gardstrom & Hiller (2010) emphasized the salience of theme, literary elements and techniques, point of view, and conflict resolution within the story being told. These concepts were referenced as the researcher identified themes within the description of the music and lyrical phrasing. The level of congruence between the music and lyrics was also acknowledged during the analysis.

The researcher went through several phases of identifying themes found within the lyrics and music analysis by developing tables to organize the emerging data. This was followed by an attempt to code and organize the data utilizing Atlas.ti to further explore the data. Then in the context of each specific song, the researcher organized aspects of the music and lines of the lyrics into themes that had been emerging along with supporting information from the written reflections. Finally, the researcher realized that the themes often fell into three larger categories:

external influences, intrapersonal experiences, and interpersonal experiences. This resonated with how the researcher understood literary elements of narratives with external influences setting the scene of the story, intrapersonal experiences exploring the individual stories of the supervisor and supervisee, and the interpersonal experiences exploring the story between the main characters of the supervisory relationship. The data was triangulated/validated via a review of the written reflections the participants submitted as well as member checking, in which the participants reviewed and validated the results.

## Findings

### Music Analysis and Lyrics

Below a Table 1 and Table 2 each providing and descriptions of the salient musical aspects and the lyrics of each song. Table 3 provides the lyrics of the joint song in which the supervisor and supervisee each wrote their own verses and then together wrote a verse about expectations they believe clients have of therapists.

**Table 1**

Supervisor's Songs	
Music	Lyrics
Month 1 "Here We Go Again" 4:18	
<p><u>Rhythm</u>: Implied moderate tempo, syncopation in guitar accomp. beginning and ending sections. middle section guitar accomp. remains on beat, accenting the first beat.</p> <p><u>Timbre/Volume/Texture</u>: Voice and guitar accompaniment Beginning and ending sections have fingerpicked guitar with soft volume of whisper-like, calm vocals. Middle section has increased volume with strummed guitar with more supported vocals.</p> <p><u>Phrasing</u>: Varied at times, yet an overall feel of repetition, limited range of notes in melodic phrasing</p> <p><u>Tonal</u>: Beginning section alternates between two chords, one major and one minor with the melody creating more of a minor feel, during middle section chords briefly change to an alternation between two major chords. The final chord does not resolve to tonic</p>	<p>Chorus: Here we go again, Another year, another intern I'm not recovered from the last, I'm too tired from my past But here we go again, I hope I can last Here we go again, I hope I can last</p> <p>V1: She started out a mess, I need to get her at her best A challenge for her to rise to I need someone to supervise me too Here we go again, Here we go again -Chorus repeated-</p> <p>V2: I realize I'm not at my best, Haven't been for a while No one above me to help guide me No one around me with a friendly smile She needs me to hold her hand, Be patient, understand I hope I can inspire her to grow I will make it through these next 5 months We will have something good to show Here we go again, Here we go again</p> <p>C2: Here we go again, Another year another intern I can make it through for her, I can step up to the task</p>

	I can make it through for her, I hope that I can last I hope I can last, I hope I can last
Month 2 "One Last Time" 4:41	
<p><u>Rhythm</u>: Implied pulse, tempo remains consistent throughout song until when it slows</p> <p><u>Timbre/Volume/Texture</u>: Voice and guitar accompaniment. Guitar is strummed throughout. During verses volume is quiet with singing in head voice. During chorus volume increases</p> <p><u>Phrasing</u>: Alternation between upwards and downwards directions while some phrases seemed directionless</p> <p><u>Tonal</u>: During verses, alternation between two minor chords. During chorus alternation between two major chords, as the song continues there is a mix of minor and major in the verse. Verses: limited range of notes used, variations in the melody in verses Chorus: seems consistent each time it is presented</p>	<p>V1: I'm trying to push through, Hiding like a fool Don't know where to reach for help, I don't even know myself I'm trying not to fail, I'm trying to make it right Why can't they see me? Why can't they hear me? Why can't they hear me? Chorus: One last time I need to make this work One last time I need to see this through One last time, I need to make this work One last time, One last time V2: So many changes coming our way It seems worse and worse everyday A new EMR, a new unit, Can't keep up with all of it -Chorus repeated- V3: I reach for help but they don't see, How hard this is for me I reach for help but they don't care, I can't go anywhere I reach for help but I can't hide, I need to find my stride I can't just walk away, I need to push through the pain -Chorus repeated- V4: I think we have a plan, Hope it won't fall through I think we can make this work I hope she sees it too, I hope she sees it too I need to help support, But I can't find my own way I think we have a plan, Just take it day after day -Chorus repeated-</p>
Month 3 "Birds of a Feather" 3:07	
<p><u>Rhythm</u>: implied steady pulse, bouncy beat somewhat with the uke strum, upbeat tempo</p> <p><u>Timbre/Volume/Texture</u>: Voice and ukulele, both bright in tone and moderate volume throughout the song, with some volume increase during choruses</p> <p><u>Phrasing</u>: Somewhat varied, but with direction. Downward direction sequencing during verses, and upward direction sequencing during Choruses</p> <p><u>Tonal</u>: chord progression of 3-4 chords with same chords used throughout. Major tonality in harmony and melody.</p>	<p>V1: Ridin' on a roller coaster, You're crying on my shoulder, I say it's alright Things are movin' too fast, There's no way we'll get a pass. But I say, it's alright Chorus: We can make it through together, We can make it through together You and me, we're birds of a feather We can make it through, together V2: Ridin' on a roller coaster I'm crying on your shoulder, You say it's alright Things are going too fast There's no way we'll get a pass, But you say, it's alright -Chorus repeated- V3: Ridin' on a roller coaster We're holdin' each other, And we say, it's alright Things are movin' too fast No, we didn't get a pass, But I say, it's alright Chorus: We have made it through together We made it through, We made it through together You and me, just birds of a feather We made it through together, We made it through</p>
Month 4 "Freight Train" 4:57	
<p><u>Rhythm</u>: Of Guitar sounds like a train chugging Implied pulse, Tempo is moderate, seems to remain consistent throughout the song</p> <p><u>Texture/Timbre</u>: Well supported vocal tone and strummed guitar</p>	<p>Intro: It came on, it came, Like a freight train It came on, it came, Like a freight train Chorus: It came on, it came, Like a freight train We were moving so fast, We thought we wouldn't last Then we arrived, We took it in stride</p>

<p><u>Volume</u>: Rise and fall of volume at times Starts of quieter, then builds, Quiet/fading as song end <u>Phrasing</u>: Varied in length <u>Tonal</u>: Pattern of staying in same progression as song starts and then new chord when harmony shifts as first verse starts, Melody and harmony seem to move together</p>	<p>You started to shine finally, You started to shine -Chorus is repeated- V1: I began to see what I was looking for I began to trust you like never before You hopped on the train, And you didn't look back I was so happy to see you on track Then we arrived, We took it in stride You started to shine finally, You started to shine V2: Now we're moving along, At a good pace It took patience, faith, And plenty of grace Starting to be proud, I'm starting be proud Look at us now oh look at us now -Chorus is repeated- V2 repeated: moving along at a good pace It took patience, it took faith, And plenty of grace I'm starting to become proud I'm starting become proud, Look at us now, look at us now Outro: It came on, it came, Like a freight train It came on, it came, Like a freight train</p>
<p>Month 5 "Call It Off" 2:26 (Parody of "Call It Off" by Tegan and Sara. Underlined lyrics are the supervisors)</p>	
<p><u>Rhythm</u>: Tempo is slower than original <u>Timbre/Texture</u>: Guitar is fingerpicked gently, vocal line is in a supported chest voice <u>Volume</u>: Voice is louder than guitar, guitar accompaniment slowly fades in volume as song ends <u>Phrasing</u>: Last phrase fades feeling unresolved <u>Tonal</u>: major</p>	<p>I won't regret saying this, This thing that <u>I said to you</u> <u>I should've just kept my mouth shut, I let my feelings spill over you</u> Call, break it off, Call, break, <u>time to depart</u> Maybe I would have been something you'd be good at Maybe you would have been something I'd be good at <u>But we won't get to know</u> <u>I won't be stubborn, You won't be sad</u> Everyday, <u>we are just far too different</u> There's a chance that I'll start to wonder if this was the thing to do <u>It won't be long now, Before your internship is finished</u> <u>You take your time learning what to do</u> <u>You just couldn't past the test</u> Call, break it off, Call, break <u>time to depart</u> Maybe I would have been something you would be good at Maybe you would have been something I would be good at But now we'll never know <u>I won't be mad, I won't blame myself every day</u> <u>I feel bad enough that you couldn't</u> <u>Fly the way I wanted you to</u> <u>You couldn't fly the way I wanted you to.</u></p>
<p>Month 6 "Now It's Time to Say Goodbye" 5:44</p>	
<p><u>Rhythm</u>: Slower tempo <u>Timbre/Volume/Texture</u>: Voice-calm/gentle chest voice, guitar-fingerpicked, quiet/soft volume <u>Phrasing</u>: Seemed consistent, gentle strum on final chord <u>Tonal</u>: Common 3-4 chord progression/familiar, Major tonality, harmony seemed to ground melody. Step wise motions in melody, one significance melodic leap at end of "your troubled life"</p>	<p>It was hard on me to work with you I tried too hard to guide you through I hope I made a difference, Hope what I did was right I hope I made a difference in your troubled life It wasn't always perfect, It wasn't always nice It wasn't always perfect, It wasn't always right You challenged me, My patience too You made me grow, I saw you through I thought I would give up, I thought I would fail I thought I would give up, Somehow I got there I wish you a good future, I hope it's bright I hope you take these lessons, And apply them to your life I really came to love you, I really came to care</p>



	I hope I made a difference, At least I got you there
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**Table 2**

Supervisee's songs	
Music	Lyrics
Month 1 "Self-Care" 49 seconds	
<p><u>Rhythm</u>: Implied pulse, that varies in consistency, moderate tempo that slows during "once your needs are heard"</p> <p><u>Timbre/Volume Texture</u>: Voice with no accompaniment, sing song speech/rap, cheerful, hint of laughter at times.</p> <p><u>Phrasing</u>: Lengths vary, "Drag" is elongated</p> <p><u>Tonal</u>: N/A. "Self-care" is somewhat melodic with two tones.</p>	<p>When you're all burnt out, And you're actin like a fool  You're feeling tired, crazy, and irritable  You take that burnt out feeling that's keeping you on the ground, Ya flip it, switch it, and turn it around  Turns out it's ok to be sad, it's ok to be pissed  It's ok to say "No! I'm done with this shit"  Cuz that voice is a spark of the flame of change  Telling you your habits need to rearrange  So drag a deep breath, look deep inside  Don't cover it up with perfect little lies  Spit it out, Watchya need? What's going wrong?  Write it down, yell it, rap it, put it in a song  Once your thoughts are out and once your needs are heard  Make words into action, you've been given the cure  It's called uh self-care</p>
Month 2 Untitled 3:08 minutes	
<p><u>Rhythm</u>: Implied pulse.</p> <p><u>Tempo</u>: somewhat on faster side, Slows during 3rd verse, then returns to original tempo for final verse</p> <p><u>Timbre/Texture</u>: Voice-gentle, smooth, Guitar--plucked boom chick. Switches to finger picking for half of the last chorus and then returns to boom chick, last line of song: guitar is strummed</p> <p><u>Volume</u>: Moderate, appears to remain the same throughout</p> <p><u>Phrasing</u>: clear cadences. Most have downward movement, alternating/various lengths, Changes to fingerpicking-phrasing doesn't quite match</p> <p><u>Tonal</u>: Major tonality with chord progression that repeats throughout song, melody-repetitive, wide use of notes used in terms of range.</p>	<p>V1: I knew you when you were just a little girl  — were full of hate  I wish I was there to wipe away your tears  While you were crying in your pain  One day you'll wake up with a change of heart  You'll understand why I left  But until that day, give me all your pain  I promise I won't leave you again  Chorus: I hear you say you'll walk away someday,  Never to look back  To become a shadow of my lonely past  No I never had a chance  V— I saw you walking that dark dark path  Nobody to hold your hand  I was just a child now I understand  But it's too late to tell you that  -Chorus repeated-  I'm always giving more than I can take  If I could only harvest some  My body and soul are tired, I'm crying all alone  Tell me where is the love  Chorus: I know one day you'll walk away  Please won't you look back  Relieve these shadows of my lonely past  Oh God won't you give me a chance  Dream up dream up, Let me fill your cup  With the promise of my love  Dream up dream up, Let me fill your cup  With the promise of my love</p>

Month 3 Untitled 1:07	
<p><u>Rhythm:</u> Implied pulse, syncopation  <u>Timbre/Texture:</u> Voice with no accompaniment. soft, gentle tone.  <u>Volume:</u> On quieter side slight increase at “Fly away balloon”  <u>Phrasing:</u> lots of variations in length, some sequencing/flow to last section “fly away balloon”  <u>Tonal:</u> Major feel, No harmony, more melodic range, some repetition, melodic lines seem to have similar contouring with slight variations “Arrow” peak musically</p>	<p>When memories are lies, When you’re holding on too tight  And you can’t see past those blind eyes  How do you know, The truth anymore  How do you feel the present moment of love spinning its wheel  You’re trying too hard to make something up  Let it go, let it go  Fly away balloon, With my feelings to the moon  Fly away sparrow with wings like an arrow  Through the wind, Carried on the breeze  Please, take it to the sun  Let it burn, Let it ease, Let me run, Free</p>
Month 4 “Open Up” 1:40	
<p><u>Rhythm:</u> Tempo/IMPLIED pulse is not consistent/unsteadiness in guitar strum  <u>Timbre/Texture:</u> Voice- head voice, haunting, Guitar- strummed  <u>Volume:</u> Quiet  <u>Phrasing:</u> Phrasing of the accompaniment doesn’t always match the melodic phrasing  <u>Tonal:</u> Minor tonality, dissonance, much movement melodically, occasional melismas</p>	<p>Silence itself can be loud as bell  Calling you out of your warm cozy bed, Out of the darkness  I am trying to understand,  These feelings of anger and apprehense  They will only end up hurting you in the end  I’d like to get a hold of myself, And I’d like to get ahead of you  I know I’d do a better job,  Then you’re doing at helping someone  You’re just hurting, Maybe I will open up to you soon  Because silence itself is so loud like a bell  Calling me out of my warm cozy bed, Out of the darkness</p>
Month 5 Untitled 1:24	
<p><u>Rhythm:</u> Implied pulse  <u>Timbre/Texture:</u> Voice-smooth like previous songs, guitar-plucked chords, other noises and voices in background  <u>Volume:</u> Quiet  <u>Phrasing:</u> lengths somewhat consistent  <u>Tonal:</u> Disorienting shifts in chords/harmony, dissonance</p>	<p>Honestly I don’t know what I’m thinking  I don’t know what I am feeling, I don’t wanna do this anymore  Can’t seem to get my thoughts straight  Can’t seem to lift my head up high, I just wanna run and hide  Tell you that I’m ok, But the truth of it is  That I’m not really here, In this body you see  I am far, far away, I’m on that 90’s vibe  Vampires come in the night, Flannel shirts blanket my dreams  While I swim down this lucid stream, To find myself</p>
Month 6 Untitled 1:33	
<p><u>Rhythm:</u> Hard to feel implied pulse tempo seems to increase at times in coordination when timbre and volume changes  <u>Timbre/Texture:</u> Voice- Sometimes whispered Other times stronger/supported (increased volume), Sincere, Use of head and chest voice no accompaniment  <u>Volume:</u> Quiet, Increases at times “A me that is proud and full of love, and fly above it all”  <u>Phrasing:</u> Varied, flow different directions Unexpected phrasing/doesn’t seem to flow as would be expected  <u>Tonal:</u> No harmony, Wide melodic range- some wide jumps to upper notes, melody varies, possible deviation from scale “of crying my heart out”, major tonality overall</p>	<p>Fly away balloon, With my feelings to the moon  As I breath in shadows of night  Rewind, To a place of loneliness  Of crying my heart out, Of trying my hardest  And being knocked down  Of getting back up again, Of speaking to my only friend  The silence that surrounds me in the night  Yes I breath in the shadows of the night  Thank you -supervisor’s name-  Thank you seasons changing, Thank you for making me grow  I promise you all I will show, You a me that is proud  And full of love. That will fly high above it all  That will smile, And continue to grow  Until I’ve reached the highest point of letting go, Thank you all</p>

**Table 3**

Joint Song		
Supervisor's Verse	Supervisee's Verse	Joint verse about clients
A little drive/That slowly grows and grows/Attention to details, diligence, and efficiency you'll show/That's all I want from you A little understanding/A little patience, a little hope/A little perspective to me that you can show That's all I want from you/Don't let me down/Oh show me that you care/I know I'm not perfect/But I want to share all I have with you/Don't let me down/I don't have a lot of time/I just want you to shine/You have so much to give to the world/Don't let me down/Don't give up, I am here/You have nothing to fear/I will be here beside you	A little love/That slowly grows and grows/Kindness that always shows/That's all I want from you/A sturdy hand/That gives more than it takes/That's open to a friend/And helps to guide the way/Don't put me down/I just want your support/Remember that I am brave/Give me a chance to grow/Don't turn away/I'll know I'll make mistakes/I'll try and try again/ If you lead, I will follow	Those empathetic eyes/Lift my hope up to the skies/Those trusting ears, they calm my fears/That's all I want from you/You may not know my pain/But you try to understand All I really need is to know...that you are here/ That's all I want from you

**External Influences**

From the songs and written reflections, emerged two overall themes 1) Lack of external support systems and 2) The work environment. Theme two, the work environment, had four subthemes. Below Table 4 and Table 5 presents when these themes and sub themes manifested throughout the internship experiences for both the supervisor and supervisee.

***Availability of external support systems***

The supervisee reported a lack of external support systems when describing relational dynamics within her family and other relationships in which she felt controlled. Similarly, the supervisor reported a desire to seek support for herself through supervision, but felt available options were lacking. Table 4 provides examples.

**Table 4**

External Influences Theme 1: Availability of Support Systems Examples from Lyrics, <i>Music</i> , and <b>Reflections</b>	
Supervisor	Supervisee

<p>Month 1: I need someone to supervise me too. No one above me to help guide me, No one around me with a friendly smile.</p> <p>Month 2: Don't know where to reach for help. Why can't they see me? Why can't they hear me? I reach out for help but they don't see. I reach out for help they don't care/ <i>Volume: quiet</i> /<b>Limited help from upper management when contacted</b></p> <p>Month 3: <b>Reported upper management spoke with supervisor and supervisee. Upper management provided feedback regarding supervisory relationship</b></p> <p>Month 5: <b>Upper management continued to provide limited support when contacted to assist supervisee with competency needs. Supervisor felt both, supervisor and supervisee, were unsupported/didn't have access to support</b></p>	<p>Month 2: I hear you say you'll walk away someday never to look back, to become a shadow of my lonely past No I never had the chance. I'm crying all alone, tell me where is the love? Lyrics also noted past family dynamics and personal relationships that were unsupportive/<i>Structure: Repeated chorus like section focused on others leaving her-repeated experiences of abandonment</i>/<b>Reported loss and relationships that were unsupportive.</b></p> <p>Month 3: <b>Reported wanting to detach from relationships with family, neighbors, friends and those attempting to control her</b></p> <p>Month 5: <b>Continued to report that others are often attempting to control her. When looking to others for approval and guidance she finds emptiness, lack of love and happiness within them. Reports that focus on the external makes it difficult for her to go within herself/be introspective. "I feel like a kid surrounded by darkness</b></p>
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### *The workplace*

In terms of the workplace, four sub themes emerged: the level of professionalism required by the supervisee, the nature of the work, conditions/requirements of the internship, and clients. Each of these sub themes had further sub themes depending on the perspective of the supervisee and supervisor. The supervisor noted previous experience with interns and technology upgrades experienced during the course of this experience. The supervisee mentioned the risk of compassion fatigue and death. Under the sub theme of conditions of the internship, both appeared to reference the commitment made through the internship contract. Furthermore, the supervisor noted influence from the timeline defined by the six-month internship and the curriculum utilized to ensure the supervisee met competencies. Finally, within the joint song exercise, both reflected on the expectations client have of the therapist. The supervisee also briefly mentioned clients as she reflected upon her experiences. Examples are found in Table 5.

**Table 5**

<p>External Influences Theme 2: The Workplace Examples from Lyrics, <i>Music</i>, and <b>Reflections</b></p>
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Supervisor	Supervisee
Sub theme 1: Level of professionalism required of supervisee	
Month 2: <b>Concern about supervisee's ability to function within a work setting.</b>	Month 1: <b>Concern about the quick pace of the job and needing to be dependable.</b>
Sub theme 2: Nature of the Work	
<p><u>Past Experience with Interns/Required to be supervisor</u>  Month 1: Here we go again, Another year, another intern/<b>Second experience supervising interns during COVID 19 pandemic. "it's so much more work than before"</b></p> <p style="text-align: center;"><u>New Technology Updates</u>  Month 1: <b>new EMR change at work</b></p> <p>Month 2: So many changes coming our way, it seems worse and worse every day, A new EMR, a new unit/<b>Reported they both struggled with the EMR changes site, "I'm trying to teach her a new EMR that I don't even know how to use"</b></p> <p>Month 3, 4, &amp; 5: <b>Difficulty and struggle due to the EMR transition.</b></p>	<p style="text-align: center;"><u>Risk of compassion fatigue</u>  Month 1: <b>Reported reading about importance of self-care in the field of hospice due to the reality of compassion fatigue</b></p> <p style="text-align: center;"><u>Death</u>  Month 2: <b>Reported experiencing the personal loss of loved ones. Also noted that she had recently attended a funeral for a patient she cared deeply for. Mentioned her understanding of death "we will never have each other forever.</b></p> <p style="text-align: center;"><u>Clients</u>  Month 6: <b>"regret not saying goodbye properly to some of my favorite patients"</b></p>
Sub theme 3: Conditions of the internship	
<p style="text-align: center;"><u>Contract/Commitment</u>  Month 3: There's no way we'll get a pass" "No we didn't get a pass</p> <p style="text-align: center;"><u>Timeline/Time limits/Pacing</u>  Month 1: I will make it through these next 5 months</p> <p>Month 2: <b>EMR Training took up time</b></p> <p>Month 3: Things are movin' to fast/ <b>Reported needing to spend double the amount of time with current intern compared to previous interns.</b></p> <p>Month4: We were moving so fast/Now we're moving along at a good pace"/<i>Rhythm of the guitar strum steady and is reminiscent of a chugging train.</i></p> <p>Month 5: It won't be long now, before your internship is finished/You take your time learning what to do</p> <p style="text-align: center;"><u>Competencies/curriculum</u>  Month 2: <b>We even fell behind on the curriculum</b></p> <p>Month 4: on the train, on track</p> <p><b>Month 5: You just couldn't pass the test</b></p>	<p>Month 6: <b>Reported being ready to break the ties of the contract.</b></p>
<u>Clients</u>	
<p>Joint Song  L: Those empathetic eyes/Lift my hope up to the skies/Those trusting ears, they calm my fears/That's all I want from you/You may not know my pain/But you try to understand/All I really need is to know...that you are here/That's all I want from you</p>	

### **Intrapersonal Experiences**

Within the category of intrapersonal experiences, three themes 1. Energy Levels, 2. Emotions, and 3. Self-awareness.

#### ***Energy Levels***

Both the supervisor and supervisee appeared to begin the internship experience with a lack of energy along with feeling stuck or being unable to move during months one and two. The musical aspects seem to reflect this along with a desire to shift into a more energized, flexible, more expanded level of energy. This was perceived in the ways both implemented strumming versus fingerpicking, which could reflect the level of effort they were balancing as strumming can take less energy than fingerpicking. By month three, both seemed to be experiencing shifts towards increased energy and ability to move beyond the feeling of being stuck. This was represented by the supervisor's roller coaster metaphor and the flexible and free melody the supervisee sung. However, by month four, there seemed to be a difference between the supervisor's and supervisee's experiences of energy. The supervisor seemed to continue to experience an increase in energy and momentum forward as evidenced by the train metaphor. The supervisee also seemed to note that an amount of energy was needed to move "out of your warm cozy bed, out of the darkness", yet the lyrics and written reflection note the supervisee wasn't feeling well physically due to the experiences with the supervisor. At month five, both seemed to come to a point where energy was fading somewhat, per the supervisor's music, and being "sucked dry", per the supervisee's lyrics. Month six shows that they both seemed to reflect upon the need to maintain energy to persist throughout the experience. Table 6 provides examples.

**Table 6**

Intrapersonal Experiences Theme 1: Energy Levels Examples from Lyrics, <i>Music</i> , and <b>Reflections</b>	
Supervisor	Supervisee
<p>Month 1: I'm too tired from my past, I hope I can last. I will make it through these next 5 months, I can step up to the task/ <i>Timbre/volume: whisper-like voice- feeling of apathy/lack of energy, change to a more supported, louder, and accented sound in voice and guitar. increased energy will be required, Texture/Phrasing/Rhythm: March like guitar strum: like a heaviness is being carried. Strummed guitar accompaniment-less effort, could reflect the need to adapt or balance levels of effort in order to maintain stamina. Finger picking-willing to put in the effort Tonal aspects and phrasing also appeared to be limited in range creating a feeling of being stuck. Shift in harmony representing some hope/optimism</i></p> <p>Month 2: I can't go anywhere, I can't keep up with all of it, One last time I need to make this work, One last time I need to see this through, I'm trying to push through, I need to push through the pain/ <i>Tonal aspects: limited range of notes used in melody, pattern of alternating between two chords- limits/stuck</i></p> <p>Month 3: Ridin on a roller coaster/ <i>Volume: increases during chorus, increased energy, Melody: descends sequentially during the verses and then ascends during the choruses, appears to match the experiences of lows noted in the lyrics of the verse, and the highs noted in the lyrics of chorus. Wider range of notes-expanding. Phrasing: reaches an upper peak during chorus/ "Well, it has been an incredibly rough ride"</i></p> <p>Month 4: It came on, it came, like a freight train/ <i>Harmony: song begins with one chord being repeated and then changes to another chord, that shift is very noticeable., Volume: balanced between guitar and voice, strong and energized. "March and April felt like a train ride from hell, with everyone going on."</i></p> <p><b>Month 5:</b> <i>Phrasing/volume: ending phrase fades away without distinct completion</i></p> <p>Month 6: I thought I would give up, Somehow I got there,</p>	<p>Month 1: When you're all burnt out, you're feeling tired, You take that burnt out feeling that's keeping you on the ground/ <b>Perceived she was experiencing compassion fatigue due to feeling "drained, annoyed, tired all of the time,</b></p> <p>Month 2: My body and soul are tired/ <i>Harmony: repeated guitar chord progression- repeated cycle being experienced, Texture/temp: change to finger picking/slow tempo-attempt to change cycle</i></p> <p>Month 3: You're trying too hard, Let it burn, Let it ease, Let me run,</p> <p>Month 4: Calling you out of your warm cozy bed, out of the darkness/ <b>Reported feeling physically ill in anticipation of meeting with the supervisor.</b></p> <p>Month 5: I don't wanna do this anymore/ <b>Reported feeling that her energy was "being sucked dry" along with sleeping issues.</b></p> <p>Month 6: Of getting back up again/ <i>Melodic phrasing: unexpected ups/downs/turns, Volume/Timbre: Confidence/energy</i></p>

***Emotions***

Both the supervisor and supervisee experienced a range of intense emotions and an awareness that challenging emotions needed to be managed. Table 7 provides examples.

**Supervisor.** During the first two months, the supervisor presented mixed feelings of pain, apathy, and anxiety alongside the desire to feel hope and optimism. Months three and four show that the supervisor began to feel more optimistic feelings like happiness and pride. However, the written reflections during these months continued to express a sense of overwhelm the supervisor perceived. Month five reflected a return to anxiety along with sadness. However, by month six, the supervisor seemed to feel a sense of calm, acceptance, and gratitude.

**Supervisee.** In month one, the supervisee reflects upon the emotional symptoms of burnout and the uplifting emotions resulting from self-care. During month two, the supervisee explores the pain and sadness felt from experiences of abandonment and how to begin healing through love. Month three continues with the supervisee acknowledging that feelings of doubt and overwhelming emotions are inhibiting her awareness of authenticity within herself, so she processes the desire to release these emotions in order to find a sense of freedom. In month four, the supervisee expressed sadness and tension as she navigated apprehension and anger that she perceived to develop in the supervisory relationship. Month five reflected that the supervisee had difficulty identifying her own feelings due to overwhelming feelings of pain, depression, and anger. In the final song, the supervisee notes mixed feelings that arose when reflecting on the whole experience. Despite this, the supervisee expressed that she did enjoy the internship and found a sense of pride and love.

**Table 7**

Intrapersonal Experiences Theme 2: Emotions Examples from Lyrics, <i>Music</i> , and <b>Reflections</b>	
Supervisor	Supervisee



<p>Month 1: <i>Melodic, harmonic, and intermittent incongruence and tension./ Reported using a minor key to relay “anguish”. Reported feeling apathy because the culmination of external factors “has me at max capacity. Expressed the process of writing this song was a painful one. “switch to C Major, in a subsequent verse, when my lyrics show a glimmer of hope. I think the song was exactly what I needed to express within that moment, and it was therapeutic to write”</i></p> <p>Month 2: <i>Timbre of verses: anxiousness/worry in tone of voice, Texture/timbre/Volume/phrasing: shift to supported chest voice during chorus-feeling-hope, motivation, sense of direction within chorus/ Song reflects “how chaotic and painful it was for me as a supervisor.”</i></p> <p>Month 3: <i>Tonality: major, Timbre: bright tone of voice, ukulele, Rhythm: bouncy upbeat pulse created by ukulele strum/ “Well, it has been an incredibly rough ride”</i></p> <p>Month 4: I was so happy..., I’m starting to be proud <i>M: Vocal timbre sounds supported and bright. Major tonality and upwards motion of the harmonic and melodic phrasing create a sense of optimism. Reported feeling proud after observing the intern's actions. “March and April felt like a train ride from hell, with everyone going on.”</i></p> <p>Month 5: I won’t regret saying this, I feel bad enough/ <i>vocal timbre is a bit stronger with some concern and sadness in the tone. Bittersweet</i></p> <p>Month 6: <i>Tonal/timbre aspects: groundedness, acceptance/ “I am grateful”</i></p>	<p>Month 1: crazy, and irritable, ...to be sad, ...to be pissed/ <i>Cheerful, upbeat tone to singsong voice, with a lilt of laughter</i></p> <p>Month 2: I wish I was there to wipe away your tears, while you were crying in your pain. But until that day, give me all your pain. I’m crying all alone, tell me where is the love, with the promise of my love/ <i>vocal tone in chest voice-deep feelings of love</i></p> <p>Month 3: How do you feel the present moment of love spinning its wheel? Let it go, let it go, Fly away balloon, with my feelings to the moon, Fly away sparrow with wings like an arrow through the wind, carried on the breeze, Please take it to the sun, let it burn, let it ease, Let me run free/ <i>Melody/phrasing-structured: varied, seems somewhat improvised/not traditional song structure, utilizes wide vocal range. Freely expressing. No harmony: not attaching unwanted feelings to the song/ Reported feeling an “immense amount of feels” “Too much for my heart to handle sometimes” I’m a very emotional person and I love way too hard, way too fast.</i></p> <p>Month 4: I’m trying to understand, These feelings of anger and apprehense / <i>Tonality/Phrasing: Sadness, tension</i></p> <p>Month 5: I don’t know what I’m feeling/ <b>Pain, depressed, unmotivated, angry</b></p> <p>Month 6: Fly away balloon, With my feelings to the moon, As I breath in shadows of the night, Rewind, To a place of loneliness, Of crying my heart out, Of trying my best and being knocked down, I promise you all I will show you a me that is proud, And full of love, That will fly high above it all, That will smile/ <b>Grateful, regret, sorrow, happy, sad, “I truly enjoyed my internship”</b></p>
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### *Self-awareness*

Both the supervisor and supervisee appeared to be reflexive about the level of groundedness in their own identity. They also seemed to be influenced by dichotomous thinking patterns they each experienced, though the focus was different for each. Another difference was the ways in which they seemed to further reflect upon their needs and actions. Examples can be found in Table 8.

**Supervisor.** During month one and two, the supervisor reported not feeling grounded within herself, perhaps even judging herself for not being so. Though, in the joint song, the supervisor acknowledged that she is imperfect. Along with this, the supervisor appeared to have dichotomous thinking patterns regarding right vs wrong, as she contemplated her actions throughout the experience. There was less evidence of self-awareness during months three and four, which could be due to the fact that her focus was elsewhere beyond herself. The supervisor appeared to focus more so on insights regarding the energy needed to invest in the relationship. During month five, the supervisor continued to reflect on her actions, but also her own reactions to the developing situations that occurred in the relationship. At the end of month six, the supervisor appeared to express that she was successful, which involved maintaining stamina, trusting her instincts when needing to act, and acknowledging the imperfections that occurred.

**Supervisee.** The supervisee also seemed to feel ungrounded within herself at times. This appeared to stem from thinking patterns that questioned the authenticity of her own thoughts, emotions, and experiences, past and present. To promote her own further reflection, the supervisee expressed a preference to go inward and converse with parts of herself. However, the supervisee noted that external influences made introspection and believing in herself difficult at times, which also contributed to feeling ungrounded. By the end of the experience, the supervisee acknowledged the amount of growth she experienced. The supervisee's over-arching intrapersonal journey appeared to reflect the development of her emotional maturity.

**Table 8**

Intrapersonal Experiences Theme 3: Self-Awareness Examples from Lyrics, <i>Music</i> , and <b>Reflections</b>	
Supervisor	Supervisee
Month 1: I realize I am not at my best, Haven't been for a while	Month 1: and you're acting like a fool, done with this shit. feeling that's keeping you on the ground, Ya flip it, switch it, and turn it around, the flame of change, your habits need to rearrange, Make words into action, Turns out it's ok to be sad, it's ok to be pissed, Don't

Month 2: I don't even know myself, Hiding like a fool, but I can't find my own way, I'm trying not to fail, I'm trying to make it right, I need to find my stride, Just take it day after day/ *Phrasing: varied changes in melody and phrasing in terms of direction creating inconsistencies. Texture: head voice-thinking/intellectualizing*

Joint Song: I know I'm not perfect

Month 5: There's a chance that I'll start to wonder if this was the thing to do, I won't regret saying this, this thing that I said to you, I should have just kept my mouth shut. I let my feelings spill over you, I won't be stubborn, I won't blame myself every day/  
*Texture/Timbre/Volume: gently finger picked guitar seems to be a container for reflection, Phrasing/volume: ending phrase fades away without distinct completion*

Month 6: I thought I would fail, I hope what I did was right, It wasn't always perfect, It wasn't always nice, It wasn't always right/ *Rhythm/Timbre/Volume/Tonality: sense of reflection/* **"When writing this final song, I sat and process all that had happened with intern during her internship" "listened to my instinct.**

cover it up with perfect little lies, look deep inside, Watcha Need? What's going wrong, Cuz that voice inside, Telling you...Once your needs are heard, it's ok to say no I'm done with this shit, Spit it out, Write it down, yell it, rap it, put it in a song, Once your thoughts are out..., So drag a deep breath, You've been given the cure, It's called self-care/ *Lack of tonal elements: reliance on own voice, not yet ready to fully share other layers of self to another/* **"and like nothing I did was good enough." "I realized that if I was going to help people and be there for others, the only way I could was by having a long conversation with my own self about my own needs. This song was the product of that conversation with myself."**

Month 2: I knew you when you were just a little girl, I wish I was there to wipe away your tears, while you were crying in your pain, But until that day, give me all your pain, I promise I won't leave you again, One day you'll wake up with a change of heart, You'll understand why I left. I'm always giving more than I can take, if only I could harvest some, I know one day you'll walk away, please won't you look back, relieve these shadows of my lonely past, oh God won't you give me a chance, Dream up dream up, let me fill your cup, with the promise of my love/  
*Timbre/texture/Rhythm: gentle, consistent, comfort sounding like singing to past self. change to finger picking/slow, Harmony: repeated guitar chord progression- repeated cycle being experienced/* **"combined with some countertransference."**

Month 3: When memories are lies, when you're holding on to tight, When you can't see past those blind eyes, How do you know the truth anymore, You're trying too hard to make something up/ *No harmony: reliance on her own inner knowing/awareness/* **Reported feeling an "immense amount of feels" from being hurt and used by others and experiencing loss from family and client deaths and others leaving her along with inappropriate interaction from men. "Too much for my heart to handle sometimes" I'm always giving second, third and fourth chances and honestly, I don't see it as a bad thing. I think unconditional love will make the world a better place" "I try to be strong but it's making it hard to stay in the moment."**

Joint song: I know I'll make mistakes

Month 4: Calling you out of your warm cozy bed, out of the darkness, "I'd like to get a hold of myself/ **"I'm always being told to change and never quite believing in the choices that I'm making."**

	<p>Month 5: Honestly, I don't know what I'm thinking, Can't seem to get my thoughts straight. I don't wanna do this anymore, I just wanna run and hide. Can't seem to lift my head up high, but the truth of it is, that I'm not really here in this body you see, I'm far far away, I'm on that 90's vibe, Vampires come in the night, Flannel shirts blanket my dreams, While swim down this lucid stream... To find myself/ <i>Tonality: dissonance in harmony and melody, deviation from scale: dizziness feeling, not centered or rooted. Phrasing: lack of direction and flow between phrases/</i> <b>"These seem like themes for this chapter in my life. I don't know what I am doing besides going with the motions. I try to self reflect and learn from my mistakes but I'm so focused on the external it is kinda hard for me to go within"</b></p> <p>Month 6: <b>"I can honestly say I saw myself grow more in these 6 months than in the past several years"</b> <b>"I have a horrible time listening, taking directions, and following rules made by others."</b></p>
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**Interpersonal**

Within the category of interpersonal experiences, there emerged two themes 1) Factors that impacted the working alliance, which had five sub themes, and 2) Considerations impacting rapport, which had two sub themes.

***Factors that impacted the working alliance***

Under Factors that impacted the working alliance, five sub themes were identified: investment, interdependence, power dynamics, communication, and trust.

**Investment.** Both the supervisee and supervisor expressed the expectation that both needed to show investment in the relationship as well as the shared goal of ensuring the supervisee's growth. Table 9 provides examples.

**Table 9**

Interpersonal Experiences Theme 1: Factors That Impacted Working Alliance- Subtheme 1: Investment Examples from Lyrics, <i>Music</i> , and <b>Reflections</b>	
Supervisor	Supervisee
<p><u>Expectations of self as supervisor</u> Month 1: I can make it through for her</p>	<p><u>Supervisee's expectations of supervisor</u> Joint song: Don't turn away <i>Supervisee's expectations of self</i></p>

<p>Month 2: I can't just walk away  <u>Expectations of supervisee</u>                  Joint song: A little drive, That slowly grows and grows                  Don't give up, Oh show me that you care, a little hope  <u>Towards supervisee Growth</u>                  Month 1: She started out a mess, ...her best, A challenge for her to rise too" "...her to grow"                  Month 2: <b>"At the end of the month, we came up with a 30 day plan, which has actually spurred change and growth within my intern"</b>                   Joint song: I just want you to shine, A little perspective to me that you can show, Attention to details, diligence, and efficiency you'll show                   Month 4: you started to shine finally, you started to shine, I began to see what I was looking for/ <b>Hopes intern continues to "shine" "Around mid-April, intern started to reach out and see if I needed help when she had completed her work. She stated to take ownership and act like a music therapist. I was really proud to see this happen, especially in the midst of the chaos we've been having."</b>                   Month 5: <b>"I felt she was failing and wouldn't get through"</b>                   Month 6: <i>Melody: Ascending leap- growth/change observed?</i></p>	<p>Joint song: I'll try and try again  <u>Towards supervisee Growth</u>                  Joint Song: I'll know I'll make mistakes, Give me a chance to grow                   Month 4: <b>"because even though I've showed in every way I know how that I'm compassionate, attentive, capable and strong enough to be a music therapist"</b>                   Month 6: I promise you all I will show you a me that is proud, And full of love, That will fly high above it all, That will smile, and continue to grow, until I've reached the highest point of letting go/ <i>Melodic phrasing: wide range/expansion/</i> <b>"facing challenges that may seem ordinary to most people, but were hurdles leaped for myself. I loved these past 6 months. I hope the next adventure can be so full of growing."</b></p>
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**Interdependence.** The theme of interdependence emphasized the expectations regarding dependency on the supervisor. Both appeared to agree that the supervisee was expected to receive support, leadership, and guidance provided by the supervisor. This appeared to be a salient aspect of the supervisor's sense of responsibility for the intern. The supervisor noted times when levels of interdependence were balanced during months three and four. While the supervisee expressed that the supervisor's support was lacking at times, she attributed some of her growth depended on the supervisor "making" her grow." Table 10 provides examples.

**Table 10**

Interpersonal Experiences Theme 1: Factors That Impacted Working Alliance- Subtheme 2: Interdependence Examples from Lyrics, <i>Music</i> , and <b>Reflections</b>	
Supervisor	Supervisee

<p>Month 1: I need to get her at her best, “I hope I can inspire her to grow, She needs me to hold her hand, be patient, We will have something good to show</p> <p>Month 2: I need to help support</p> <p>Month 3: You’re crying on my shoulder, I’m crying on your shoulder, I say it’s alright, You say it’s alright, We’re holdin each other, We say, it’s alright. We can make it through together/ <i>Melody and harmony: the melody and harmonic accompaniment seem to move in the same directions</i></p> <p>Joint song: A little patience (Expectation of supervisee)</p> <p>Month 4: We were moving so fast, we thought we wouldn’t last, then we arrived, we took it in stride, Now we’re moving along at a good pace, Look at us now, It took patience</p> <p>Joint song: I am here, I will be here beside you, But I want to share all I have with you, Don’t let me down</p> <p>Month 6: I saw you through, At least I got you there/ <b>“I believe that we both taught each other valuable lessons. She also had a great impact on me, through the challenges she faced”</b></p>	<p>Month 2: <b>“I wrote this song when I began to feel helpless”</b></p> <p>Joint song: A sturdy hand, That gives more than it takes, I just want your support, If you lead I will follow And helps to guide the way</p> <p>Month 4: I know I’d do a better job than you’re doing at helping someone/ <i>Phrasing/rhythm: unsteadiness/inconsistency</i></p> <p>Month 6: Thank you for making me grow, <b>I have a horrible time listening, taking directions, and following rules made by others.</b></p>
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**Power dynamics.** The supervisor appeared to have a fixed idea of how the supervisee should grow. In one of the reflections, the supervisor acknowledged that she considered utilizing her power to dismiss the supervisee from the internship early. However, the supervisor also utilized this power to advocate for the supervisee to remain and finish. The supervisor reflected that the supervisee challenged her as a supervisor, ultimately leading the supervisor to enhance her leadership skills and contemplate the level of control utilized to guide the supervisee. The supervisee expressed that she perceived the supervisor to be manipulative at times and feared the consequences of disagreeing with the supervisor, who could “take away” the progress made in the internship. In the last written reflection, the supervisee acknowledged that she has difficulty following the rules and directions made by others. Yet in the joint song, the supervisee stated she would follow if the supervisor led. Table 11 provides examples.

**Table 11**

Interpersonal Experiences Theme 1: Factors That Impacted Working Alliance-Subtheme 3: Power Dynamics Examples from Lyrics, <i>Music</i> , and <b>Reflections</b>	
Supervisor	Supervisee
Month 5: You couldn't fly the way I wanted you to	Month 2: <b>"emotionally manipulative"</b>
Month 6: You challenged me, I tried too hard to guide you through/ <b>"Intern challenged me to grow as a leader and a supervisor. I am grateful that I did not choose to terminate her and listened to my instinct."</b>	Joint song: If you lead, I will follow
	Month 4: I'd like to get a hold of myself, and I'd like to get ahead of you/ <i>Phrasing: at times the vocal line is somewhat ahead of the harmonic phrasing!</i> <b>"she could easily take that all away because of a simple disagreement. So I hold my tongue in fear...for now"</b>
	Month 6: <b>I have a horrible time listening, taking directions, and following rules made by others. So, I was happy to leave</b>

**Communication.** Via both the supervisor and supervisee songs and reflections, it was noted that there were concerns regarding communication both starting in month two. At this point, the supervisor reported planning with the supervisee while the supervisee perceived the supervisor to be confusing. As the internship continued, the supervisor identified times of conflict that required reviewing strategies for the pair to communicate with each other. In month four, the supervisee expressed that, due to fear of the supervisor's power, she made the choice to withhold and delay honest communication by pretending that things were going well. The songs of month five, seem to present another tense conversation the supervisor had with the supervisee, which appeared to leave them both unsure of themselves and each other. By month six, the supervisor reported that the experience challenged her to improve communication skills. Table 12 provides examples.

**Table 12**

Interpersonal Experiences Theme 1: Factors That Impacted Working Alliance- Subtheme 4: Communication Examples from Lyrics, <i>Music</i> , and <b>Reflections</b>	
Supervisor	Supervisee
Month 2: I think we have a plan, I think we can make this work/ <b>At the end of the month, we came up with a 30 day plan, which has actually spurred change and growth within my intern</b>	Month 2: <b>constantly confusing me</b>
	Month 4: Silence itself can be as loud as bell, Maybe I will open up to you soon/ <i>Soon" is sung with melisma-</i>

<p>Month 3: <b>Reported conflict with intern requiring a meeting to review AMTA documents/competencies and set up guidelines “when dealing with one another.</b></p> <p>Month 5: I won’t regret saying this, this thing that I said to you, I should have just kept my mouth shut. I let my feelings spill over you</p> <p>Month 6: It was hard on me to work with you/ <b>Intern challenged me to improve my communication skills during the course of her internship.</b></p>	<p><i>holding out/taking more time/ Silence in my position (an intern) is the best course of action. I’ve opened up in the most polite ways I know how. I wish she understood how she makes me feel but instead I smile like she’s my favorite person in this world</i></p> <p>Month 5: Tell you that “I’m ok” but the truth of it is That I’m not really here</p>
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**Trust.** Both supervisor and supervisor seemed to express the need to trust in the supervisee’s abilities. The supervisor, specifically noted the need to trust the supervisee in upholding a role in the plans they established. This appeared to develop more so as evidenced by the supervisor’s month four song lyrics. However, during the same month the supervisee expressed not feeling safe to “let my guard down” with the supervisor. Table 13 provides examples.

**Table 13**

Interpersonal Experiences Theme 1: Factors That Impacted Working Alliance- Subtheme 5: Trust Examples from Lyrics, <i>Music</i> , and <b>Reflections</b>	
Supervisor	Supervisee
<p><u>Trust/Belief in the other</u> Month 2: I hope she sees it too</p> <p>Joint song: You have nothing to fear. You have so much to give to the world</p> <p>Month 4: I began to trust you like never before, You hopped on the train, and you didn’t look back, it took...faith and plenty of grace</p>	<p><u>Trust/Safety</u> Joint song: Remember that I am brave, Give me a chance</p> <p>Month 4: <b>“but whenever I let my guard down, she hurts or disappoints me. I honestly get ill and grow a headache on the mornings I know I have to see her”</b></p>

### ***Factors impacting rapport***

Within the theme of considerations impacting rapport, the two sub themes were: empathy and compatibility.

**Empathy.** The supervisor explicitly mentioned the expectation that both, herself and the supervisee needed to be understanding. The supervisee expressed that the supervisor was



expected to be loving, kind, and respectful. However, in month two, the supervisee perceived a lack of compassion from the supervisor and later questioned if the supervisor understood how the supervisee felt. They both reflected awareness of the other's experiences. The supervisor was aware of the intern's struggles, personal and pertaining to the internship, and chose to create a song parody of "Call It Off" because it reflected how she empathized with the intern. The supervisee appeared to also be attempting to understand the supervisor's perspective and struggles. At the end of the internship, the supervisor wished goodwill towards the supervisee.

Table 14 provides examples.

**Table 14**

Interpersonal Experiences Theme 2: Factors Impacting Rapport- Subtheme 1: Empathy Examples from Lyrics, <i>Music</i> , and <b>Reflections</b>	
Supervisor	Supervisee
Month 1: She needs me to...understand  Joint song: (Supervisee) A little understanding  Month 4: <b>all of -intern-'s personal struggles as an intern</b>  Month 5: You won't be sad/ <b>"I felt she was failing and wouldn't get through. "Call It Off" came on and described exactly what I was feeling for intern in that moment."</b>  Month 6: I hope I made a difference in your troubled life. I hope you feel alright, I wish you a good future, I hope it's bright/ <b>"I did and do care for her, and I'm glad she was able to experience these valuable lessons and opportunities for growth I wish intern the best"</b>	Month 2: <b>"I'm exhausted from her lack of compassion"</b>  Joint song: A little love, That slowly grows and grows Kindness that always shows, Don't put me down  Month 4: You're just hurting, They (the feelings of anger/apprehension) will only end up hurting you in the end/ <b>"I wish she understood how she makes me feel I've tried to understand her perspective"</b>

**Compatibility.** Lyrics and reflections did not reveal thoughts regarding compatibility until around the midpoint of the internship. In month three, the supervisor reflected upon the similarities the pair had while also noting the possibility that similarities could be the source of frustration in the relationship. In the joint song, the supervisee expected the supervisor to be open to friendship. However, by month four and five the supervisor and supervisee appeared to notice

a lack of compatibility. The supervisor perceived the pair were too different and the supervisee began to perceive the supervisor differently. Yet when reflecting in the month six reflection, the supervisor expressed that despite differences and challenges a bond developed with the supervisee. The supervisee seemed to note that making music with the supervisor was a positive memory from the internship. Table 15 provides examples.

**Table 15**

Interpersonal Experiences Theme 2: Factors Impacting Rapport- Subtheme 2: Compatibility Examples from Lyrics, <i>Music</i> , and <b>Reflections</b>	
Supervisor	Supervisee
<p>Month 3: You and me, we're birds of a feather/ <b>Reported meetings with upper management who "highlighted that -intern'-s frustrations could be because of similarities between the two of us. Hence, birds of a feather"</b></p> <p>Month 5: Everyday, we are just far too different, Maybe I would have been something you'd be good at Maybe you would have been something I'd be good at Call, break it off, Call, break, time to depart</p> <p>Month 6: I really came to love you, I really came to care/ <b>"this song was a reflection of the special bond we had, regardless of our challenges. even though she and I didn't always see eye to eye"</b></p>	<p>Joint Song: (Supervisor) That's open to a friend</p> <p>Month 4: <b>"I used to think she was kind and beautiful and full of wisdom but..."</b></p> <p>Month 6: <b>making music with supervisor (enjoyed this)</b></p>

### Discussion

The aim of this study was to understand the experience of a supervisee and supervisor pair within a hospice music therapy internship through their original songs produced monthly over the six-month period. As the results showed, their experience as individuals and within the relationship together were complex and influenced by a range of external, intrapersonal, and interpersonal dynamics which will be summarized and interpreted further in this discussion.

### External Influences

External influences related to the availability of support systems and the overall work environment played a role in shaping the supervisory relationship, and this aligns with the previous research and literature from both supervisor and supervisee perspectives.

### *Availability of support systems*

In terms of supervisees, the research notes that many supervisees experience a sense of loneliness at the beginning due to needing to relocate, therefore physically disconnecting from family and friends who had been providing support (Clements-Cortes 2015; Clements-Cortes 2019; Grant & McCarty 1990). The literature within the context of supervisor perspectives, note it is important to be aware of the external supports that supervisees have outside of the supervisory relationship (Knight 2008), even what their prior supervision experiences were like (Feiner 2019). The supervisee in this study reported dynamics within past and current external relationships that left her feeling abandoned and unsupported. The impacts of this will be later discussed regarding interpersonal experiences.

The supervisor experienced a similar scenario when seeking support via her own supervision and not finding such support matching her expectations. The impact of this will be further discussed in the context of interpersonal experiences. Unfortunately, this mirrors findings from previous research noting that supervisors expressed a lack of support and recognition from employers is a challenge in their role (Kennelly, Baker, & Daveson 2017, Tanguay 2008).

### *The workplace*

The supervisee's concern about professionalism and the nature of hospice work continued to reflect the perspectives established by supervisees in prior research. Supervisees have expressed concern about whether they are cut out for the profession (Clements Cortes 2015, Grant & McCarty 1990, Madsen & Kaiser 1999) and the reality of burnout and stress (Clements

Cortes 2015, Walker 2012). It is understandable that the supervisee was anxious about adjusting to the pace and responsibility of hospice work along with knowing the risk of compassion fatigue and needing to face death. The supervisor's concern regarding the supervisee's professionalism also aligned with previous research, which noted that supervisors assess and evaluate the level of professionalism interns have because it can impact the internship experience (Hsiao 2014; Klinger 2015; Tanguay 2008). Through the songs, the supervisee reflected upon the concept of death showing that the supervisee was aware of the importance of developing an understanding of death, which is a significant theme for professionals in the hospice setting.

For the supervisor, the nature of the work revolved around the fact that being a supervisor was an added role within her role as a music therapist at the work site. In the month one song, the supervisor implies that she had previous experience supervising interns, which possibly led to symptoms of burnout. The repeated musical aspects created a sense that perhaps there was a concern that history would repeat itself based on what the supervisor had learned from those past experiences. As the internship continued the supervisor appeared to rely heavily on learning and acting as the internship unfolded while also having to rely on instinct. This very much so when the supervisor had to learn a new technology system alongside the supervisee, which created some conflict because the supervisor had limited capacity to teach and model the use of the new system to the supervisee. This aligns somewhat with the significant impact of past and current work experiences informing the learning and development of supervisors and how they facilitate supervision (Kelly 2015; Rushing, Gooding, & Westgate 2019; Tanguay 2008; Tu 2018). Throughout the experience the supervisor often reflected about whether her actions as a supervisor were right or wrong along with her own subjective expectations for the supervisee.

The previous research from both supervisor and supervisees often revolved around the importance of competencies, an external force that guides the goals of the internship (Rushing, Gooding & Westgate 2019, Tanguay 2008). There was evidence that the supervisor referenced the AMTA competencies when needing to guide discussion regarding the supervisee's progress. While the AMTA professional competencies lay a framework for supervisors and supervisees, there appears to be room for subjectivity as to specific objectives that can be established to meet the competencies. This certainly creates space for the internship experience to be individualized, but in turn also gives much power to the supervisor to make decisions as to if and when competency has been achieved. Furthermore, this is impacted by the internship contract that includes a defined timeline of the internship, which seemed to place a sense of pressure on the supervisor and supervisee. The supervisor's experience echoed the experiences of supervisors who participated in Kelly's (2015) study who expressed their own frustration when supervisees weren't meeting competencies, especially when more time was needed to address that issue.

At the core of competency development under supervision is the supervisee's interaction with clients. In this experience, there was limited reference to hospice patients, but in the joint song the supervisor and supervisee agreed upon expectations that music therapy clients have, which happened to be similar to the expectations they had for the supervisory relationship. When interviewing music therapy supervisors, Wallius (2015) noted that it is important for supervisors to be aware of the supervisee's experiences with clients due to the potential occurrence of parallel processes reenacted in the supervisory relationship.

### **Intrapersonal**

Wallius (2015) also emphasized that being able to understand the client depends on the therapist's personal awareness of their experience. The exercise of songwriting, in this study, was

consistently a space where both, supervisee and supervisor, could self-reflect in terms of their energy levels, emotions, and general self-awareness of their thoughts, actions, and insights.

### *Supervisor*

In terms of the supervisor's experience in this study, previous research has not delved fully into the ways being an internship supervisor specifically impacts energy levels, such as the prevalence of burnout and stress. Salmon (2013) notes that added stress can be created for music therapists who are supervising interns. Klinger (2015) mentioned that supervisors might seek supervision for themselves to re-energize themselves in the work. The supervisor's experience in this study appears to be an example of this need. The supervisor's musical aspects within the song structure seemed to gauge the level of energy the supervisor had throughout the internship.

When considering the supervisor's emotional experience, Kelly (2015) and Tu (2018) validate that supervisors can wax and wane between feeling frustration/doubt and happiness/pride/confidence depending on the supervisee's development and positive experiences. The supervisor in this study appeared to have more positive feelings when it was perceived that the supervisee was improving and doing well and more challenging feelings when the supervisee was not meeting expectations.

The supervisor's self-awareness also seemed to be correlated with her roles relating to the supervisee. At times, the supervisor reflected upon a lack of groundedness within herself along with questioning her actions during times when perhaps she was questioning her presence and role in the relationship, especially when both were facing challenges. During months three and four there appeared to be less evidence of intrapersonal self-awareness on the supervisor's part perhaps because there seemed to be a sense of groundedness and harmony in the relationship requiring more attention to the interpersonal experience rather than the intrapersonal. By months

five and six the music seemed to create a container for neutral reflection regarding the imperfections of the experience, the supervisor's own actions and reactions, and the sense of success that developed despite challenges.

### *Supervisee*

The intrapersonal experience was a significant theme for the supervisee as she focused on self-discovery throughout the internship. In terms of energy, prior research reports that supervisee are inundated with stressors in anticipation of starting and while experiencing the internship (Clements-Cortes 2015; Clements-Cortes 2019; Grant & McCarty 1990; Madsen & Kaiser 1999; Knight 2008) which can impact supervisees physically (Walker 2012). The supervisee in this study felt as if she was experiencing burnout early in the experience. The supervisee continued to experience tiredness and feeling like her energy was being sucked out of her. Later, the supervisee reported feeling physically ill in anticipation of meeting with the supervisor. It seems this internship was exhausting, physically and emotionally, for the supervisee. The supervisee's emotional experience, which ranged from pain to enjoyment, mirrored that of supervisee participants in several previous research studies (Clements-Cortes 2015; Clements-Cortes 2019; Grant & McCarty 1990; Madsen & Kaiser 1999).

Themes within the supervisee's self-awareness appeared to reflect a flow of stages the supervisee experienced. After becoming curious as to whether such stages had been documented before, the researcher found stages of internship as defined by Sweitzer & King (1999). The first stage is "Anticipation" when supervisees contemplate uncertainties and expectations as the internship begins. The supervisee expressed uncertainty regarding her ability to keep up with the pace and responsibilities of the work, anticipation regarding burnout, and her personal expectations regarding self-care. The second stage "Disillusionment" involves questioning

relationships with the supervisor, coworkers, and clients while often noticing conflict between expectations and reality. In this case, during month two, the supervisee began questioning her relationship with herself and relationships outside of the internship experience. There is evidence the supervisee began to become self-aware of the incongruencies in the expectations regarding reciprocity she expected in relationships. Months three through five appeared to align with the third stage “Confrontation”, in which interns start identifying problems, interpersonal and intrapersonal, that arise within the experience while also considering what needs to happen in order to address the issues. In month three the supervisee identified emotional issues she was experiencing and realized the need to let go of thoughts and feelings holding her back. In month four, within the theme of interpersonal experiences, she became aware of communication issues and power dynamics informing her choice to not confront the supervisor about issues. Month five brought on the awareness concerning her difficulty to remain present in the experience and go within to further reflect about a solution to the problem. There was some evidence the supervisee reflected about stage four “Competence” and stage five “Culmination” in the final song. In terms of competence, she reflected that she made “leaps” in her growth, yet specific competencies were never mentioned in the supervisee’s songs. “Culmination” consists of finding closure with the supervisor and worksite along with feeling prepared for the future, both of which were noted in the supervisee’s final song. The supervisee’s overall experience aligned with findings of Grant & McCarty (1990) who found that interns typically endured personal struggles during the first four months before a more positive outlook emerged.

### **Interpersonal**

All of the themes and sub themes found in this study have been significant themes in prior research concerning music therapy supervision.



### *Development of the working alliance*

**Investment.** Lieberman (2017) noted that supervisee's expect supervisors to show a level of investment as evidenced by giving their time and understanding the supervisee's needs in terms of professional growth. Per research pertaining to the supervisor's perspective, supervisors find that, overall, the investment in supervising interns and supporting their growth is rewarding despite the challenges (Tanguay 2008; Tu 2018). The songs in this study provided further evidence of the significance this has for both supervisors and supervisees within the supervisory relationship

**Interdependence.** In addition to investment, the songs presented the theme of interdependence between the supervisor and supervisee experience throughout the internship. This reflects the literature on the role dynamics that manifest in supervisory relationships: teacher- student, therapist-client, manager-employee, and consultant-colleague (Salmon 213). All of these require different levels of dependency between the supervisor and supervisee as roles shift depending on the supervisee development and needs. In the context of music therapy, Feiner (2019) describes three stages of internships as defined by Chazan (1990): creation of space, structure building, and reciprocity and well-being. Creation of space specifically relates to the supervisor creating a safe space for the supervisee. Structure building involves a phase called "twinning", in which the supervisee copies the ways in which the supervisor provides therapy as a stepping stone towards forming their own style in the following phase called separation-individuation. The reciprocity and wellbeing stage is when the supervisee has developed their own professional and personal identities allowing the supervisory relationship to be reciprocal. Both participants in this study recognized the supervisor as a leader and guide, however it appeared that there was some tension in terms of the supervisee reaching a stage of

individuation. Perhaps this was impacted by the supervisee's intrapersonal experience of finding authenticity within herself and not yet having a sense of safe space and time to share that in the supervisory relationship.

**Power dynamics.** Power dynamics appeared to impact the creation of space for the intern. Descriptive literature and research from the supervisor's perspective emphasizes the need for supervisors to be aware of the power they can have in the relationship (Edwards & Daveson 2004, Feiner 2019, Kennelly, Baker & Daveson 2017; Salmon 2013) yet supervisee perspectives have expressed fear and concern regarding the impact of the supervisor's power (Bogs 2020; Kim 2008; Lieberman 2017). This was the case for the supervisee participating in this study and it impacted the ways in which she felt she could safely communicate with the supervisor. However, unlike previous literature, this study presents the supervisor's perspective in conjunction with this type of experience. The supervisor did reflect upon the power she had in terms of potentially ending the internship, which the supervisee seemed to be fearful of, but the supervisor did also utilize her power to advocate for the intern to remain at the internship. The supervisor appeared to perceive she was utilizing her power and resources in benefit of the supervisee. Perhaps this was influenced by her experience not feeling supported in her search for supervision, which in turn potentially led the supervisor to increase her investment and sense of responsibility for the intern in the supervisory relationship in order to prevent a similar situation for the supervisee. This could have limited the space in which the supervisee could have presence and partnership in the relationship. However, the supervisee did mention difficulties she had following the directions and rules of others, possibly alluding to difficulties with authority figures in general and those attempting to influence her.

**Communication and trust.** Perhaps the supervisee's communication style was influenced by a propensity to not trust others because she had been repeatedly disappointed by others, and the supervisor at times. The intrapersonal experiences also noted a reliance on her own inner voice when problem solving, a tendency she possibly developed when not being able to communicate her feelings and thoughts to others. This aligns with the findings of Lieberman (2017) noting that supervisees acknowledge past experiences that might impact their ability to trust in the supervisory relationship. Like Peebles (2020) noted, the supervisor appeared to perceive more trust in the relationship than the supervisee did as evidenced by the incongruencies between the month four songs where the supervisor explicitly expressed an increase in trust while the supervisee expressed disappointment and the choice to not openly communicate with the supervisor, showing diminishing trust in the supervisor. Trust appears to be a foundation in the supervisory relationship that threads through the themes concerning the development of the working alliance.

### ***Development of Rapport***

The working alliance within the supervisory relationship was also impacted by the rapport built between the supervisor and supervisee, which appeared to be impacted by empathy and compatibility.

**Empathy.** Empathy involved an awareness of what the other was going through or experiencing. In month one, both experienced feeling somewhat ungrounded in themselves, which perhaps reflected a concern about being judged for what they were giving at the moment, which didn't realistically present their ideal self. As stated in the literature review, supervisees are concerned with being prematurely judged by the supervisor (Clements-Cortes 2019). It appears this can be a concern for supervisor's as well in terms of being judged and perceived by

supervisees. The literature has emphasized the need for supervisors to be empathetic towards supervisee struggles (Kennelly, Baker, Daveson 2017, Klinger 2015), personal and professional, while still maintaining boundaries in order to prevent crossing lines between being a supervisor and a therapist (Feiner 2019; Kelly 2015; Salmon 2013). In this case, the supervisee perceived a lack of empathy from the supervisor. This was possibly connected to the supervisees perception that the supervisor was struggling in month four, perhaps impacting the supervisor's ability to be supportive and empathetic. The supervisor appeared to be aware of the supervisee's personal struggles, empathized with the supervisee, and hoped the experience benefited the supervisee's life not just the professional endeavors.

**Compatibility.** In terms of compatibility, the pair did not reference observations regarding compatibility until midway through the internship. It appears they both felt a sense of compatibility that then shifted towards perceiving incompatibility, which created tension between them. The supervisee appeared to expect a level of friendship with the supervisor, which is often seen as an ethical dilemma from the supervisor's view point as this creates dual relationships (Dileo 2000). Perhaps the supervisee experienced disappointment when the supervisor was unable to meet this expectation. The supervisor began to recognize similarities between herself and the supervisee, including a suggestion that this could be a source of frustration. The supervisor later expressed frustration when she perceived that the supervisee was "far too different" in terms of compatibility. Supervisors (Kelly 2015) and supervisees (Lieberman 2017) have reported needing to navigate personality clashes, which can potentially cause conflict. In this case, it appeared that though there were challenges in terms of compatibility, the pair felt a sense of bonding and connection by the end of the experience as evidenced by the goodwill expressed towards the other.

**Songwriting: The process and analysis**

This study showed that the process of songwriting organically collected insights pertaining to significant themes presented in the research and literature concerning music therapy internship supervision. There are several facets of the songwriting process that parallel the process of developing relationships, such as with one's self and/or a supervisory relationship. Like relationships, songs are developed over longer periods of time. Songwriting requires the intentional integration of lyrics and music, which are composed with multiple layers order to reflect various meanings pertaining to intrapersonal and interpersonal experiences. Such reflexivity is integral in supervision in terms of the personal and professional development supervisees and supervisors experience over the course of the supervisory relationship. A recently completed master's thesis by Damore (2022) reports upon the researcher's creation of a method including the sharing of original songs with her supervisor during the final clinical placement. As with the current study, Damore's study focuses on songwriting as a source of data, especially in terms of understanding the experiences of supervisees. Damore's findings showed that songs became a self-created container in which music, musical devices, and lyrics became an expressive-explorative metaphor along which also became a way to access supervisory support when shared with her supervisor. While the songs in the current study were not shared between the participants, the researcher began to reflect the ways in which the lyrics and music, together and separately, informed the emerging themes that created overall narratives.

Written and verbal language, such as lyrics, are symbols organized in a way to communicate with others and record thoughts and ideas. Many references have been published on how to develop lyrics based on structures often utilized in songs including verses, pre-chorus, chorus, bridges that are dependent on musical phrasing as well. This can create boundaries for

songwriter in terms of what words are used, especially if rhyming, in order to fit lyrics into melodic phrases and song sections. Bruscia (1987) suggests that lyrics incorporated into musical improvisation could be analyzed in a way similar to dream imagery analysis. The participants in the current study each used a mix of literal and figurative language. For example, within their lyrics both the supervisor and supervisee incorporated the metaphor and imagery of birds and flight to express freedom, independence, and soaring above challenges. As a listener, the researcher needed to discern whether phrases had such latent meaning and symbolism.

Musical elements also have their own symbolism. Through the development of the Improvisation Assessment Profiles, Bruscia (1987) describes the symbolism of rhythmic and tonal elements of music as well as phrasing, volume, timbre, texture, and programs, which include images, stories, and/or lyrics. Generally, the musical elements and the way they interact with each other assist listeners in gaining an understanding of how a person exists in the world (p. 456). Songs require the use of the voice singing the melody. Per Bruscia (1987), vocal timbre represents the inner self being externalized and the melody expresses a specific feeling. The playing of instruments, like those incorporated as accompaniment to a song's melody, are considered to be an extension of the body. Accompaniment further develops harmony and texture. Harmony represents what the musician feels and or thinks regarding what is expressed in the melody and lyrics. Texture can reflect intrapersonal and interpersonal role relationships (p. 453-455). The researcher began to observe how the musical aspects of the songs seemed to provide more context regarding how the participants were emotionally responding to and interacting with their experiences and relationships as described in the lyrics, which could be congruent or incongruent with the lyrical themes. Some specific examples pertaining to this study have already been mentioned throughout the results and discussion section thus far. When

considering all of the songs for the supervisor and supervisee, respectively, more insight about their personality and growth emerged via their songwriting style overtime.

In terms of the supervisor, each song was composed using patterns of verse and chorus. Each section had its own repetition of chord progressions and melodies. Perhaps the supervisors approached the internship and supervisory relationship with more structure due to having developed a need to have and/or create structure for herself and internship in the past. The first two songs lyrically speak of the challenges and chaos being experienced and the music is tense and restricted in the use of chords and range of melody. The next two songs drastically change to major harmonies, longer chord progressions, and melodies with sequences that are more flowing and expansive in range. Lyrically they present the fact that the supervisory relationship has progressed and improved, so the music supported this experience. The final two songs return to lyrics that express challenges and concerns similar to the first two songs, yet the music was gentler and more reflective due to a mix of familiar chord progressions, fingerpicking, and softer vocal tone and volume. The music of the last two songs shows a shift in the supervisors mental and emotional response to the experience that wasn't fully captured in the lyrics. The music of the supervisor's songs presented three phases the supervisor seemed to go through during this experience: restricted and reactive to the tension, engaged in the experience as it expanded and progressed, and reflexive.

The supervisee's approach to songwriting seemed to be more flexible as most of the songs seemed to be improvised or through composed. At times, the supervisee's chose to present songs composed with an unaccompanied solo vocal melody. Perhaps, the supervisee did not have enough time to develop the song. However, this was an interesting musical element that interplayed with the intern's drive to understand feelings in order to find freedom from external

influences and become rooted in her own self. The first song, which lacked several musical aspects, and therefore deeper layers of context, was somewhat incongruent with the song's lyrics of "look deep inside." However, the lack of musical aspects could have been a sign regarding her level of vulnerability with herself and others. Perhaps she was not ready to be emotionally vulnerable with the researcher and supervisor. Or the use of solo voice was further developing a connection with her own inner voice to rely on. The lyrics and music of month two were congruent as the supervisee sang of past relational patterns, including with herself, while the music was repetitive in terms of chord progression and melody with a gentle vocal tone. There was a brief change to fingerpicking from a strum when the lyrics mention how the supervisee envisions future relationships. Month three and six also presented songs with solo voice, yet both of these presented expansive and flowing melodies. The absence of accompaniment and other musical elements are somewhat congruent as the lyrics speak of wanting freedom from the emotional context she is reflecting upon. Month six borrows lyrics from month three that incorporating the image of her emotions flying away. Perhaps the lack of accompaniment was the supervisee's way of creating boundaries with emotions and contexts that were no longer benefiting her emotionally. Month four and five incorporated voice and accompaniment that was very congruent. The musical aspects brought a sense of dissonance in harmony that amplified the difficult feelings being expressed in the lyrics. The researcher physically felt uneasy and disoriented while listening to these songs due to the musical elements that would not have been felt via the lyrics alone. These songs appeared to create a container to express these challenging feelings when she felt unsafe to express them to the supervisor. In addition, it showed the development of her increased vulnerability in doing so compared to her first song. Overall, the supervisee's music reflected elements of change and growth in terms of emotional reflexivity.



### **Limitations of Current Study & Implications for Future Research and Practice**

There were several limitations to this study that could inform future iterations of similar research and supervision practices. First, the research had a prior relationship with the supervisor, which somewhat dictated focus within the hospice setting and created bias within myself as the researcher. I engaged in my own reflexive practices through journaling and discussing the research process with my advisor. Future studies could ensure no prior relationship with study participants along with expanding the number of participants in various professional settings.

Another potential limitation of this current study pertains to the structure of the songwriting prompt and submission timeline. It was an intentional choice to make the prompt broad, reflect on experiences had pertaining to the internship, so the participants could present the most meaningful experiences to them. However, this potentially didn't create the conditions for the songs to collect specific information about the ways in which the supervisor and supervisee reflected upon cultural considerations, countertransference, or parallel process within the supervisory relationship itself. The length of time to complete the song was also flexible, with no specific structure to promote that the participants construct the song throughout the month. The time lapse between experiencing the full month and then reflecting could have impacted the level of detail the songs could have had. If songwriting is incorporated into supervision, perhaps participants could compose smaller sections of a song each week and then combine them for a final song to represent the month's experiences. Future research could explore the use of songwriting prompts that focus specifically on the impact of exploring cultural identities have on the development of interns and the supervisory relationship, including countertransference and/or parallel process. The joint song created in this study was focused on

expectations and could have been better suited at the beginning of the experience to establish expectations at the start. Supervisors could also consider requiring prospective interns to submit an original song as part of the internship application as another layer to ensure the intern is compatible with the internship and supervisor.

This study did not explore the impact of sharing the songs within the supervisory relationship might have had on communication between them. The participants were given the option to share their songs with each other if they felt safe to do so. The researcher felt that leaving this up to the participants would decrease inhibitions they might have experienced when expressing themselves and prevent tensions that could have developed in terms of dual relationships. However, supervisee's have expressed benefits from sharing songs with their supervisors (Baker & Viega 2019; Damore 2022). Future research could continue to examine the supervisee's experience of submitting songs to supervisors as well as begin to study the impact this has from the supervisor's perspective. Future research could also explore how supervisees and supervisors communicate with each other via sharing their own songs or collaborating on songs together. The joint song created in this study presents an example of how working on a song together aided in the communication of expectations and provided experience for the dyad to work together when the researcher had observed tension in their dynamic.

In addition to this, future research could explore the development of an external role that evaluates and supports the supervisory relationship. From their thesis findings, Bogs (2021) suggests an ombudsman style role that could be available in terms of ethical concerns. At times, as the researcher of this study, I felt a sense of responsibility in terms of ethics and perceived need to intervene as the pair described their struggles. Other than facilitating the joint session, which could have been more beneficial at the start, I did not intervene as an external support to

the pair. Findings of this study showed that both the supervisee and supervisor were in need of external supports. Songs could potentially be submitted to a designated third party who could design supervision experiences for them to engage in based on broad themes found in the songs while not fully disclosing specifics. This would prevent the need for songs to be directly shared between the pair, while still communicating and addressing needs within the relationship as they unfold. This could potentially bring focus to an awareness of countertransference and/or parallel process within the supervisory relationship. In this study, it was noted that an external support brought such an awareness to the supervisor. Future studies could also explore how songwriting could be incorporated into supervision specific to those supervising interns. There is potential that continuing education training could be developed pertaining to the use of songwriting in supervision practices, which would broaden the available training for internship supervisors therefore enhancing the experience of interns.

### **Conclusion**

Overall, the songs of the supervisor and supervisee organically reflected upon many of the foundational features of the supervisory relationship. Including both of the perspectives provided an understanding of the supervisor's and supervisee's unique stories. Both weave into one narrative depicting perseverance over intrapersonal and interpersonal challenges that led to growth in self-awareness and gratitude towards each other. Incorporating songwriting into music therapy supervision has the potential to facilitate communication of self-awareness and insights supervisors and supervisees gain throughout the internship process.

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