

**Open group music therapy workshops with homeless adults:
a case study**

by

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Abstract

People who are homeless tend to suffer from stress, substance abuse and mental health problems. Music therapy with a closed group of homeless adults residing in an American homeless shelter has shown potential benefit. The aim of this qualitative study was to explore how open group music therapy sessions designed to facilitate emotional expression, interpersonal connection, stimulation, and self-esteem were experienced by homeless adults not residing in a common shelter. The current study made use of a sample of homeless adults visiting a church feeding scheme in Port Elizabeth, South Africa. The sessions were framed as music workshops and the main components used included: drumming, vocal and instrumental improvisation, and known songs. A total of six, weekly, open group music therapy workshops were held at the feeding scheme for a maximum of ten participants per session. Videotaped recordings were made of each music therapy session and one different participant was interviewed after the session each week. From the interpretative phenomenological analysis of the transcripts of individual interviews and the videotaped recordings of sessions, a number of themes emerged. From the findings of this study it was concluded that the open group music therapy sessions offered homeless adults opportunities for: increased self-esteem, meaningful interpersonal connection, constructive use of time, stress relief, meeting emotional needs, and transformation.

Keywords:

Homelessness, music therapy, open music therapy groups, music workshops, improvisation, drumming, known songs, self-esteem, interpersonal connection, emotional expression

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1. Introduction

1.1 Background and context

Estimated numbers of homeless people sleeping on the streets in South Africa range from 100 000 to 200 000. This includes children and adults in urban and rural districts (Cross, Seager, Erasmus, Ward, & O'Donovan, 2010:1). Homelessness continues to be one of the most relentless and pervasive social issues with which our society is faced (Amato & MacDonald, 2011:227). The current study makes use of the conditions of homelessness as defined by the European Observatory on homelessness which includes rooflessness (sleeping 'rough'), houselessness (living in institutions or short-term accommodation), insecure accommodation and inferior or sub-standard housing (Olufemi, 1998:227). This definition alerts one to the various degrees of homelessness that occur.

This research study was designed to explore open group music therapy workshops with homeless adults attending a bi-weekly church feeding scheme in Port Elizabeth, South Africa. Music therapy sessions were held on the same premises as the feeding scheme and took place once a week for six weeks. The Eastern Cape is one of the poorest provinces in South Africa with an extremely high level of income disparity (Makiwane, 2012:1). As I, the researcher, am currently living in the Eastern Cape, and Port Elizabeth in particular, the study was feasible and the context familiar.

Although many organisations strive to relieve this population group of their basic physical needs, emotional needs are typically left unaddressed. Studies have shown that people who are homeless tend to suffer from stress, substance abuse and mental health problems (Bailey & Arrigo, 2012:285). Music therapy with a closed group of homeless adults residing in an American homeless shelter has shown potential benefit (Rhio, 2009:107). The current study was designed to contribute to further understandings of how open group music therapy can be utilized to benefit individuals who are homeless. The study focused on group sessions as literature has shown the potential benefit of using group sessions with this population (Iliya, 2011:14; Shapiro, 2005:31; Rio, 2005:107). Also, there is a gap in the literature concerning the use of open music therapy groups. The use of an open group seems an appropriate option for this 'nomadic' and 'inconsistent' population. Attendance of interventions such as this by individuals who are homeless is usually irregular (Staum, 1993:236). At this particular feeding scheme, a 'support group' was offered by a registered counsellor once a week. However, the attendance was erratic and it was difficult to encourage the adults to attend at all. Therefore, music therapy sessions will be framed as

'music workshops', but facilitated by a music therapist. I have done so, in order to avoid creating a stigma in relation to the adults who might attend and, therefore, encourage a willingness to participate. In turn, some recommendations could be made at the conclusion of this study with regards to how the church may approach these types of interventions in the future.

1.2 Aim:

The aim of this study was to explore how open group music therapy sessions/workshops designed to facilitate emotional expression, interpersonal connection, stimulation, and self-esteem mainly using drumming, vocal and instrumental improvisation, and known songs were experienced by homeless adults visiting a church feeding scheme. It is my hope that the findings will inform clinical practice and allow music therapists to better utilize this form of therapy with this population group.

1.3 Research Question:

The research question guiding the proposed study is, therefore, as follows:

How do homeless adults experience open group music therapy workshops designed to facilitate emotional expression, interpersonal connection, stimulation, and self-esteem mainly using drumming, vocal and instrumental improvisation, and known songs?

2. Literature review

In this chapter I will survey the literature concerning music therapy with homeless adults. I will begin by exploring homelessness, its causes, and health issues related to this population in South Africa specifically but also at a more international level. I will then review the literature on other therapies and art projects with homeless adults, music therapy with homeless children and youth, and finally, music therapy with homeless adults. The studies mentioned here regarding music therapy with homeless adults indicate the importance of further research in order to best serve this population. Also, there is a gap in the literature regarding the use of open group music therapy sessions, music therapy with homeless adults not residing in a common shelter, and music therapy with this population in the South African context. The first section explores homelessness in South Africa and also focuses on homelessness as an international phenomenon.

2.1 Homelessness

In his study on the feminisation of poverty among homeless women in South Africa, Olufemi (2000:224) defines the homeless population of South Africa as people who are in need of real homes, live in bad housing, sleep on pavements, and whose basic needs are not met (with no access to safe water, sanitation) and whose personal needs are not met (self-determination, creativity, dignity, expression and voice). Cross, Seager, Erasmus, Ward and O'Donovan (2010:6) conducted a study in South Africa questioning whether South African street homelessness could be eliminated in the foreseeable future. Their findings included a profile of homelessness in South Africa which states that not all people living on the streets are in fact homeless in the sense of having no shelter of their own. They found that street livelihoods draw some of the population from surrounding settlements to take part in piecework for local business, begging, foraging activity and sub-survivalist informal sector work. These are all livelihoods which depend on business activity and a moneyed passing clientele (Cross *et al.*, 2010:6). Thus, some of the population sleeping on the street are only there temporarily for street trading, before commuting home to a distant rural settlement.

Kok, Cross and Roux (2010:1) conducted a study in South Africa which aimed to discover where homeless people come from, why homelessness persists, and to create a demographic profile of the street homeless in order to understand the underlying determinants of homelessness and the mechanisms by which it continues. They made use of both qualitative and quantitative methods and a 1245-case survey was conducted in the Gauteng, North west, Mpumalanga, and Limpopo regions. In forming their demographic profile of the street homeless they found that 46% of the sample slept on the street, 10% slept in shelters, 13% slept in parks, 4% slept with friends or connections, and 26% in

another locality. This other locality was found to be abandoned buildings or facilities that were not well guarded as well as formal housing or shack areas (Kok, Cross, & Roux, 2010:32). When asked what their homelessness status was 34% of the sample of adults identified themselves as having no claim to a home at all and 23% characterized their predicament as temporary, but without saying how long they thought the situation might last. The majority of the last 40% of the sample did not characterize themselves as being without a home but said they were separated from home by travel distance that prevented active contact with their families (Kok, Cross, & Roux, 2010:33). Questions were raised by participants as to whether they could still claim to be a current member of a family due to being out of contact and away from home on a semi-permanent basis. The findings suggested, however, that even the claim to have a home that could be reached occasionally represented a hopeful wish that at some point it may be possible to return to family or to their place of origin. As Kok, Cross and Roux (2010:33) suggest, these participants' actual situation may be as close to real homelessness as those whose acknowledged they have no home at all. With regards to the duration of homelessness, most adults had become homeless before the age of 18 years and had been homeless for about one-fifth of their life. This meant that a 40 year old would have been homeless for a total of 8 years (Kok, Cross, & Roux, 2010:33). Kok, Cross and Roux (2010:34) found that the demographics of the homeless population was predominantly male and that there were comparatively few women on the street perhaps due to the difficult living conditions for women. The adult male sample mainly consisted of working-age men with moderate to low levels of education but the women's sample included more youth and elderly, although elderly were few (Kok, Cross, & Roux, 2010:34).

In relation to the origins of members of the street homeless population of South Africa, Kok, Cross and Roux (2010:36) found that the adult homeless population is comprised mainly of adults arriving in the cities from the rural sector, rather than being comprised of adults who were initially street children and who remained homeless as they aged. They found that many adults exit the street homeless population after five to ten years. Although the exiting mechanism is not clear, it is possible that many become permanent shelter residents while others die at a relatively young age (Kok, Cross, & Roux, 2010:36).

Makiwane, Tsiliso and Schneider (2010:39) aimed to explore the pathways to homelessness and the social structure among homeless groups of people. They found that in South Africa there were four main causes of homelessness. These included: an underprivileged childhood and troubled youth; joblessness and poverty; disabilities; and domestic and personal causes (Makiwane *et al.*, 2010:42). These domestic and personal causes may include women's dependence on their male partners for material wellbeing which makes

them vulnerable in case of death or divorce, or reasons such as domestic conflicts with parents, early pregnancies, and lack of sufficient education for example.

Makiwane *et al.* (2010:40) explain that homeless people in South Africa endure harsh experiences such as harassment, mugging, and exposure to rape and diseases. The impact of homelessness can, therefore, have long-term consequences and often leads to deterioration of basic health; loss of self-confidence, dignity and self-respect; and drug and alcohol abuse (Makiwane *et al.*, 2010:40). This link between homelessness and health will be discussed further in the following section.

Prior to that discussion it is relevant to briefly mention the findings from international literature that homelessness remains a problem in areas including the European Union, Canada, Japan and Australia, all of which are highly developed countries (Cross *et al.*, 2010:6). The studies by Foscarinis' (1996) and Iwamoto (2007) on homelessness and criminalization in Los Angeles, for example, collectively found that the leading causes of homelessness in this area include severe psychiatric illness and/or substance abuse disorder, natural disaster, employment loss, illness of family members, and domestic violence.

2.2 Homelessness and health

Seager and Tamasane (2010) conducted a study on the health and wellbeing of homeless people in Cape Town and Johannesburg, South Africa. They concluded that the lifestyle of this population involves a number of health risks. Illnesses associated with poor living conditions and lifestyles are more common in the homeless than in the general population. With regard to healthcare services, some homeless respondents reported discriminatory treatment. It was concluded that health service providers should be made more aware of the needs of the homeless population (Seager & Tamasane, 2010:63).

The link between health problems and homelessness can neither be described as one dimensional nor unidirectional. A study on the health and health promotion of the homeless population in Britain found that stigmatization and stereotyping have been associated with high levels of stress (Power, French, Connelly, George & Hawes, 1999:590). Power *et al.* (1999:590) concluded that the homeless in Britain are a heterogeneous population with diverse health promotion needs which are poorly met. Needs assessment and qualitative research are required to identify specific health promotion needs of the many subgroups of homeless people (Power *et al.*, 1999:590).

The homeless population in the United States of America has been found to suffer from substance abuse or mental health problems, including addiction and psychiatric disorders

(Bailey & Arrigo, 2012:285). Nyamathi, Marfisee, Slagle, Greenfield, Liu & Leake (2012:110), in their study on correlates of depressive symptoms among homeless young adults, found that poorer physical health and maladaptive coping strategies were significantly associated with more severe depressive symptoms.

In a North American study, examining risk factors for homeless men, Amato and MacDonald (2011:227) identified health risks as being a lack of help-seeking behaviours, substance abuse, violence and gender role conflict. Amato and MacDonald (2011:227) explain that men are a particularly vulnerable group among the homeless as they continue to struggle with substance abuse, mental illness, and physical health issues. The results indicated that homeless men were not likely to seek help for their physical and psychological struggles and that 70% of the respondents felt ashamed when asking for help. Findings on substance abuse in this study showed that 35% of the respondents reported using drugs and 50% used alcohol, of which 48% described their habits as “daily heavy drinking” (Amato & MacDonald, 2011:231). Amato and MacDonald (2011:231) reported that homeless men are prone to being violently attacked as well as to being perpetrators of violence. Also, violence and drug abuse were found to be predictors of gender role conflict.

Although men form the majority of the homeless population in South Africa, the experience of living on the street is just as harsh for women. Olufemi and Reeves (2004:69) conducted a phenomenological study on the experiential life worlds and strategies of homeless women in inner-city Johannesburg, South Africa. In this study one of the researchers lived with homeless women for a period of two weeks holding regular focus groups. They found that these women experience gender stereotyping and differentiation, that women display a higher degree of hidden homelessness (that is, when women try to conceal their homelessness and remain inconspicuous), and that they are more of a social outcast because they violate the stricter prescription of the proper role for women (Olufemi & Reeves, 2004:79). These homeless women’s experiences also included gender violence and male control perpetuated through abuse, rape and assault, and gender oppression. Power relations were manifest in forced relationships which seemed to permeate the lives of these homeless women. Olufemi and Reeves (2004:80) found that homeless women’s poverty, joblessness and lack of education was experienced as resulting in a lack of hope, isolation, loneliness, suffering and exclusion, being looked at with contempt, and being denied access to public places because of being dirty. Whilst on the street these women experience unhealthy living environments, poor access to services, and ill health (Olufemi & Reeves, 2004:81). Being exposed to environmental hazards was found to exacerbate ill health, disability, psychological stress and shorter life expectancy. Not only was living on the street hazardous for these women but their children were affected physically, mentally and

psychologically as well, and having dependents often caused these women to rely on boyfriends or engage in sexual work (Olufemi & Reeves, 2004:82). Finally, the homeless women in this sample experienced life on the street as unsafe and lacking in security. They were subjected to violence, rape, muggings and other petty crimes (Olufemi & Reeves, 2004:83).

Having looked at the experience of homelessness for both men and women, I would now like to focus on the social experiences of homelessness. The social model of health, Blaxter (2010:17) explains, considers the person as a whole and locates biological process within their social context, thereby highlighting the importance of meeting all one's needs and, in particular, one's social needs. Makiwane *et al.* (2010:45) found that many of the homeless adults in their study had lost contact with their families since they had become homeless. This was mostly due to economic factors since they could not afford to phone or visit family members. It was found that, among men, contact with family appeared to be rare perhaps because many of them did not originate from the city in which they now lived (Makiwane *et al.*, 2010:46). They did, however, report bonding with fellow homeless people and claimed to look after one another. The women in this study reported maintaining good relationships with their families and fellow homeless individuals, but an important motivation for these latter relationships was to remain informed about prospects of piecework and, primarily, for safety (Makiwane *et al.*, 2010:46). From this study it was concluded that homeless adults often networked in order to exchange information on job prospects, health, and other matters. When asked about the significance of relationships with other homeless people, most said they keep company to socialize and look after one another but were quick to add that they do not invest much trust in one another as they are essentially all strangers (Makiwane *et al.*, 2010:46). The main form of relaxation and socialisation for this sample of homeless adults included sharing food, tobacco and alcohol.

Having reviewed the literature on homelessness thus far it is apparent that there are social, emotional, physical and psychological needs identified within the homeless population in various contexts. This plethora of needs, therefore, warrants interventions not only directed towards the fulfilment of basic needs such as housing, food and medical treatment, but points towards the necessity of more holistic intervention approaches for this population. The following section will explore the literature on a variety of therapies and art projects with the adult homeless population.

2.3 Other therapies and creative arts projects with homeless adults

In this section I will review the literature on a variety of therapies with homeless adults. The current study is situated within the field of music therapy specifically. Music therapy is one of the four arts therapies, the other modalities being drama therapy, art therapy, and dance/movement therapy. Therefore, before examining music therapy interventions, specifically, I will also briefly mention some studies emerging in literature from the others arts therapies (particularly art therapy), as well as creative arts interventions that are not formally constructed within the ambit of 'therapy'. Also included in this section are some findings from occupational therapy. I have included these findings as a number of the goals worked toward in the particular occupational therapy study that will be mentioned overlap with those included in music therapy. As mentioned above, this population group often suffers from mental illnesses and occupational therapy, like music therapy, is active in the context of community mental health.

Art therapy with homeless women and survivors of domestic violence living in a shelter has been shown to offer freedom to communicate feelings, opportunities for the development of self-respect, social rewards and social bonding in a study by Stokrocki, Andrews and Saemundsdottir (2004:73). The art studio was used as the therapeutic space and the women were provided with a safe place to experience social and personal gratification through self-expression, gain mutual respect and develop a sense of shared authority to promote social justice. The women also had opportunities to sell their art works. Their involvement in the art therapy process seemed to develop their self-worth and enabled them to express feelings without the concerns of being labelled or criticized (Stokrocki *et al.*, 2004:80). Similarly, a project utilizing photography supplied homeless individuals with disposable cameras with which they documented significant people, places or occurrences in their worlds (Miller, 2006:122). Opportunities to reconnect with a sense of ownership through photography, share in others' stories and create a sense of community and belonging through shared images grounded the individuals' lives in time and space.

Griner (2008:57) examined how occupational therapists in the United States of America are involved in helping homeless people and how occupational therapy can best serve the needs of the within the context of community mental health. Griner (2008:57) explained how, in this setting, occupational therapy aims to develop assertiveness, cognition, independent living, self-awareness, avocational interests, interpersonal skills, social skills, stress management, activities of daily living, role development, self-sufficiency, interdependency and wellness. Griner (2008:59) concluded that many people who are homeless today have a

history of mental illness, therefore, occupational therapists working with the homeless population in America are often working with persons with mental illness.

In an integration of an art programme and occupational therapy, Thomas, Gray, McGinty and Ebringer (2011:429) conducted a study exploring the value of an art programme at a drop-in facility for homeless adults in Australia. The programme provided opportunities for participants to paint using their own style and skills but gave assistance when requested. Three main themes emerged from the study which included: beginning to engage and participate; seeing the benefits of discovery, decision-making, diversion from alcohol, and relief from mental health issues; and respect and recognition (Thomas *et al.*, 2011:434). The first theme (beginning to engage and participate) was seen as the first step towards a goal of community engagement and social interaction. The second theme (seeing the benefits) demonstrated that art has a positive effect on people's lives and encourages taking steps toward wellbeing. The last theme (respect and recognition) was directly connected with the development of identity (Thomas *et al.*, 2011:434). Thomas *et al.* (2011:434) explain that the importance of respect and recognition cannot be underestimated for this population as lengthy periods of homelessness are characterized by marginalisation and social exclusion. The findings of this study highlighted the value of art in overcoming adversity, constructing positive identity, routines, occupational roles and community participation. For this population opportunities to engage in socially valued and productive occupations are limited and engagement in structured art activities provides a non-threatening environment for people to interact and express themselves through their artwork whilst becoming involved in a positive and affirming group experience (Thomas *et al.*, 2011:435). Thomas *et al.* (2011:435) concluded that participation in meaningful occupations through a non-threatening, supportive and encouraging environment can be the first step towards breaking the cycle of homelessness and social exclusion and that through these opportunities homeless adults can develop abilities, confidence and inspiration to move toward meaningful participation in communities (Thomas *et al.*, 2011:435).

Lastly, Bailey and Davidson (2009:31) investigated amateur group singing in work with a choir of homeless men who had experienced positive life transformations since joining the choir. The choir was initiated and lead by a soup kitchen volunteer who was not trained as a music specialist or therapist. From this study themes emerged which characterized the participants' experience of the group singing. These themes included: emotional health benefits and emotional awareness; mental stimulation and agency; interaction through performance, group process and belonging; and meaning, coherence and identity (Bailey & Davidson, 2009:23).

Having explored the effects of a variety of therapies and creative arts projects with homeless adults, I will now provide an overview of the literature regarding music therapy in particular with homeless children and youth.

2.4 Music therapy with homeless children and youth

A study by Staum (1993:236) with homeless children in a North American homeless shelter using music therapy interventions and non-music counselling sessions, was aimed at teaching independent problem-solving skills. Staum (1993:236) noted the inconsistent nature of this population group in the sense that they displayed irregular attendance and erratic participation. This could be explained by their lack of accountability and routine. Also noted was the 'nomadic' lifestyle of this population who tend to move around unexpectedly. Verbal counselling sessions were interspersed with four sessions incorporating music therapy interventions and verbal counselling. The music therapy interventions included singing, dance/rap activities, contingent instrument playing and musical drama. Music therapy intervention sessions made use of music activities before and after the 'discussion' part of the session. The results of this study did not show any apparent trends in either the music or non-music interventions and no improvement over time in the children's ability to problem solve. It was suggested that there were too many interfering variables. It was, however, suggested that music therapy interventions should include fast-paced, familiar music to encourage more participation as the children responded to these the most.

In a study involving youths living with their parents in a homeless shelter, Staum and Brotons (1995) concluded that music therapists desiring to work with this group should do so on a drop-in basis, in other words, not with a prearranged time or rigid structure due to the youths' lack of time management skills and daily routine. This would serve to combat frustration on the part of the therapist. Also, music therapists should make use of short-term objectives for each session. These objectives should involve immediate group management and interaction in order to address current behavioural, emotional or psychological challenges and social interaction. Overall, the inconsistency and lack of structure within the homeless population was noted as their erratic behaviour and lack of routine affected their attendance of sessions (Staum & Brotons, 1995:251). For this reason the current study focused on the use of open group music therapy so as to best suit this dynamic of the population group in question.

2.5 Music therapy with adults in homeless shelters

Rio (2005:107) conducted a study on a music therapy process with a small, closed group of men who were living in a South West American church-based shelter or had recently transitioned out of the shelter into a private home. All participants were also part of the church's gospel choir. The music therapy process facilitated exploration of issues of homelessness, substance abuse, interpersonal relationships, music, creativity, and spirituality (Rio, 2005:107). Participants worked to become aware of factors contributing to homelessness, and to develop greater insight into personal issues that would aid their recovery from addictions and life on the street.

The study involved a systematic analysis of the progress of the music therapy clients. The researcher collected data through analysis of music therapy sessions achieved through live observation, review of videotape and audiotape of sessions, and participant interviews. Additional sources of data included follow-up interviews with a participant collaborator and peer debriefing and critical feedback on videotape or audiotape samples of sessions. After data collection, the researcher generated key words and phrases from the emerging thematic material presented in sessions and then categorized key words into themes. From the thematic analysis of this music therapy process themes that emerged included emotional expression, beauty/spirituality, relationship, story, structure, create/risk, and health (Rio, 2005:107). The theme of emotional expression included data relating to the participants' sharing of their experiences of grief and loss. Emotional expression was also displayed through the participants describing verbally, demonstrating by appearance, or musically expressing happiness, lightness, euphoria, or laughter (Rio, 2005:114). The theme of beauty and spirituality emerged through the four categories, namely aesthetics, character, faith, and altered states. The theme of aesthetics grew from ideas and words describing the music experiences. The interactions amongst group members showed a common value system or personal character and the category of faith was developed from key words such as "perseverance, home, simplicity, overcoming difficulty and being optimistic despite hardship" (Rio, 2005:115). Altered states were noted when music experiences seemed to put the group members into a 'trance'. Also, when the music sounded "psychedelic" or when the music seemed to emerge naturally within sessions, mostly during improvisations, the group seemed to experience an altered state of time (Rio, 2005:115). The theme of health was supported through the examples of improvisations which could last up to 45 minutes, changing in style, rhythm, melody or harmony. This displayed the participants' ability to focus, to become deeply involved, and to engage mentally and interpersonally (Rio, 2005:115). Relationship, in this study, was the most prominent theme. The category of support, which falls under this theme, was identified when members showed understanding,

helpfulness, provided and received encouragement, showed listening, leading, following, guiding, and being in community with each other. The next category under the relationship theme was closeness, which emerged through codes such as intimacy, sharing, and safety. The final category under this theme was called “connecting musically and non-musically” (Rio, 2005:116). This was observed musically in rhythmic exchanges, matched harmonies and melodic ideas being expanded upon. Non-musically, when a group member shared a difficult experience with the group it prompted another member to contribute an event of similar personal magnitude (Rio, 2005:116). Song writing activities supported the theme of story. These activities afforded group members the opportunity to tell a personal story about a meaningful aspect of their life (Rio, 2005:117). Structure, as a theme in this study, emerged through analysis of data related to musical improvisations and structured toning experiences. The final theme, create/risk, was seen in the process when group members risked sharing their creativity in musical improvisations, song writing and in the sharing of personal experiences (Rio, 2005:114).

The research by Rio (2005) made use of a closed music therapy group and the author’s concern lay specifically with participants living in a homeless shelter or those who have moved to a private home (2005:107). The current study explores the use of music therapy with adults who vary in their degree of homelessness in the sense that some may be sleeping on the street, in short-term housing, inferior housing and so on, as well as exploring the use of an open music therapy group.

A second study, conducted by Shapiro (2005), focused on music therapy within another residential setting in Manhattan, New York, with homeless and mentally ill men of various nationalities. The study showed how music therapy countered their isolation and language barriers through the new-found medium of communication, in the hopes of re-socializing the group. The men attending music therapy sessions were isolated by their mental illness, homelessness, and, in many cases, because they were in a foreign country. Although many therapeutic modalities were made available in the shelter, most of these were centred on spoken language whilst music therapy offered an alternative mode of expression. The role of the therapist in this study was viewed, at times, as an “integration facilitator” (Shapiro, 2005:31) in the sense that he helped integrate clients into music therapy groups and into the community in which they were living (Shapiro, 2005:31).

In a shelter for abused women, a music therapy intervention was conducted involving five individual 20 minute sessions in which clients lay on a couch in a dimly lit room and listened to their choice of music. The intervention provided positive changes in anxiety levels and sleep patterns (Hernandez-Ruiz, 2005:155). A final study by Iliya (2011:14) on music therapy

work within an American men's shelter focused on specific methods using the voice. These included toning, singing and chanting within group sessions. The study concluded that these music therapy techniques provided group members with opportunities for their socialization and belonging needs to be met, and for the development of hope, universality, altruism, self-esteem, and group cohesiveness (Iliya, 2011:14).

2.6 Conclusion

From the literature presented, it is clear that the homeless population in South Africa includes varying degrees of homelessness (Olufemi, 2000:224; Cross *et al.*, 2010:6). This was also reflected in the sample used in the current study. The literature suggests that the impact of homelessness often leads to deterioration of basic health, loss of self-confidence, dignity and self-respect, and drug and alcohol abuse (Makiwane *et al.*, 2010:40). It is clear that homeless individuals have social, emotional, physical, and psychological needs. A variety of creative arts projects and arts therapies have shown desirable therapeutic effect with this population. The literature shows that music therapy offers potential benefits for members of the homeless population although further research is required into how interventions should be designed.

In the current study, I intended to further the understanding of music therapy with this population group with particular reference to the South African context. Not only is there a gap in the literature concerning the use of music therapy with homeless adults in South Africa, but there is also a lack of studies including participants who vary in their degree of homelessness, in particular, research concerning those who are sleeping on the street.

The current study made use of open group music therapy. With regards to the literature presented here, it is apparent that there is a gap in the literature concerning the use of open group music therapy with this population group. Also, as the literature suggests, the inconsistent attendance and participation dynamics often displayed within this population caused researchers to suggest the use of sessions without a prearranged time and with less structure, in other words, on more of a drop-in basis. This study, informed by these findings and suggestions, made use of an open group format, where whoever was available at the time was welcome to participate. These sessions, however, took place at a specific time as the participants were only at or near to the venue when meals were served.

The clinical goals for the group music therapy sessions in the current study included opportunities for emotional expression, interpersonal connection, stimulation, and increased self-esteem. These goals were informed by the literature mentioned above, for example, by research by Iliya (2011:14) in which it was found that socialization and belongingness needs

could be met and self-esteem increased through music therapy. Rio's (2005:107) research also informed the development of goals through his identification of themes of emotional expression, relationship, and creativity. The literature suggests that vocal and instrumental improvisation may form valuable components of group music therapy sessions with homeless adults. Also, from personal experience, I have found drumming and the use of known songs to work well with most client groups. Thus, vocal and instrumental improvisation, drumming, and the use of known songs were the main components used in this study.

In the following chapter, I will discuss the research paradigm and research design used in this study. I will also explain the methods of sampling, data collection and data analysis used. The measures taken to ensure quality of data and findings will be discussed as will the ethical considerations, for the current study.

3. Methodology

3.1 Introduction

In this section I will describe the research paradigm and research design used in this study. I will discuss methods of sampling, data collection and data analysis in terms of this specific study and will explain how the quality of data and findings was ensured. Finally, the ethical considerations concerning the research study will be discussed.

3.1.1 Research paradigm

This study adopted the ontological stance which views the reality to be studied as one consisting of people's subjective experiences of the external world (Terre Blanche & Durrheim, 2006:7). Thus, an intersubjective or interactional epistemological stance was assumed toward this reality. This stance, characteristic of the interpretive approach, makes use of data collection methods such as interviewing and participant observation which rely on a subjective relationship between researcher and subject (Terre Blanche & Durrheim in Terre Blanch *et al.*, 2006:7). Interpretivist research asserts that natural reality and social reality differ and, thus, require different kinds of methods. According to Gray (2004:20), interpretivism seeks out "... culturally derived and historically situated interpretations of the social life-world."

Interpretative phenomenology aims to gain a better understanding of the nature and quality of a specific phenomenon as it presents itself. This stance draws on the hermeneutic tradition and those making use of interpretative phenomenology believe that all description constitutes a form of interpretation (Smith, 2003:56). The 'hermeneutic circle' refers to a circularity built into the meaning-making process. This means that one must understand the parts in order to understand the whole, but also that one must understand the whole in order to understand the parts (Smith, 2003:56). Thus, understanding requires a circular movement from presupposition to interpretation and back again. In this study it was during the analysis stage that I aimed to remain aware of the development of the whole as well as the parts which are integrated therein. Practically this meant a constant reworking of themes and clusters of themes and a movement between steps of analysis. Thus, certain stages of analysis were revisited a number of times.

Having provided an outline of the ontological and epistemological background of interpretivist research and, particularly, interpretative phenomenology I will discuss the implications thereof for the methodological design of my study after the section on qualitative research. Interpretative phenomenology typically involves the utilisation of a qualitative research approach and I will begin by discussing this in more detail.

3.1.2 Qualitative research

Silverman (2011:4) describes qualitative research as being flexible, subjective, political and grounded. The use of qualitative methods in this study is beneficial in the sense that they provide a 'deeper' understanding of social phenomena and this was the aim of my study (Silverman, 2011:4). Silverman (2011:4) adds that qualitative research is often identified with 'exploration' and 'description', as this study intends to do.

Qualitative research, in general, places greater emphasis on the study of a phenomenon from the perspective of the insiders. The current study seeks to explore the participants' experience of open group music therapy workshops and is thus suited to qualitative methods. Lapan, Quartaroli and Riemer (2012:36) explain that qualitative researchers view meaning as more context- and time-specific and, in many cases, not generalizable. In this study, I have aimed to explore the experience of a specific group of people, in a specific context and circumstance and thus, hope that the findings of this study will be useful in relation to the specific context from which they emerged

In the social world there is much information that cannot be captured as numbers or statistics only. It is the nature of behaviours, attitudes, subjective meanings, definitions, symbols, metaphors and descriptions of events which is the focus of qualitative research and not the statistical occurrence of an event (Neuman, 1994:318). Qualitative research allows the researcher to gain insight into reasons why people behave as they do and how people experience particular events. Qualitative research is of particular relevance and importance to the detailed and in-depth study of the social world (Neuman, 1994:318). Thus, qualitative methods were well suited to the current study which sought to provide detailed and in-depth descriptions of what open group music therapy sessions could offer homeless adults.

3.1.3 Methodological design

In line with interpretative phenomenology, a phenomenological research methodology was used in this study as it attempts to understand social reality through people's experience. The aim was that new, renewed, or fuller meaning would be discovered through gaining insight into the participants' experience. Phenomenological methodology is based on description and interpretation of human experience and makes use of multiple qualitative methods. Phenomenology values both the researcher's and participants' interpretations. The researcher who utilises this inductive method aims to make sense of the phenomenon through observation and interviews which will provide him/her with themes and patterns (Terre Blanche & Durrheim in Terre Blanche *et al.*, 2006:7). This method often makes use of small samples, participant observation, in-depth and unstructured interviews, and its unit of analysis is meaning. In the current study I made use of semi-structured interviews which is a

commonly used method of data collection in qualitative research. I also made use of videotaped recordings of music therapy sessions in order to gain another source of data.

In the current study, I made use of bracketing, a common practice in phenomenological research. Fischer (2009:583) explains that the first form of bracketing is the identification of the researcher's assumptions, interests, personal experience, cultural factors, and hunches that could possibly influence how he/she views the study's data. These factors are then 'bracketed' and 'shelved' or set aside temporarily (Fischer, 2009:583). Bracketing, however, continues throughout the research process and should be applied to the researcher's continually emerging findings as well as to the assumptions brought to the research. This form of bracketing can be described as a hermeneutic revisiting of data and of the researcher's changing comprehension of it in light of a revised understanding of the findings (Fischer, 2009:583). Bracketing is used in order to acknowledge the researcher's engagement in the development of understandings of the phenomenon under study and in the research process. I will further discuss this process in the chapter on data analysis.

3.2 Research question

The research question guiding the research study was as follows:

How do homeless adults experience open group music therapy workshops designed to facilitate emotional expression, interpersonal connection, stimulation, and self-esteem mainly using drumming, vocal and instrumental improvisation, and known songs?

3.3 Research design

This section will describe the case study design used in this study. Included in this section is the relevance of a case study design to this particular research study.

3.3.1 Case study design

The current study was explorative and descriptive in nature and took on the form of an instrumental, descriptive and single case study. As a descriptive case study, the research provided detailed descriptions of the phenomenon within its context. This type of case study is used to describe an intervention or phenomenon and the real-life context in which it occurred. One must therefore pay attention to contextual data. This means that the researcher pays close attention to the specific context in which the case is situated and is clear that the findings of the study should be viewed in relation to this.

Case studies involve an in-depth, intensive and sharply focused exploration of a specific occurrence of a phenomenon within a particular case. When making use of a case study approach, the researcher takes on an idiographic perspective. This means that the

researcher is concerned with “the particular rather than the general” (Willig, 2001:86). Case studies also tend to integrate information from a variety of sources in order to gain an in-depth understanding of the phenomenon under investigation (Willig, 2001:86). This may involve the use of a few data collection and analysis techniques. Baxter and Jack (2008:544) explain that this ensures that the phenomenon under study is not explored through one lens, but rather a variety of lenses. In this study, I made use of both individual interviews and video-taped recordings of sessions as my two forms of data collection. This exploration, from a variety of view points, allows for multiple facets of the phenomenon to be revealed and understood (Baxter & Jack, 2008:544). By exploring the phenomenon in this way, I hoped to generate new insights into, and better understanding of, the nature of the phenomenon being studied (Willig, 2001:79).

Baxter and Jack (2012:545) make suggestions as to when a case study approach should be considered. They explain that a case study design should be used when the focus of a study is to answer “how” and “why” questions; and when one aims to cover contextual conditions because they are believed to be relevant to the phenomenon under study. The current study aimed to explore ‘how’ the participants experienced the music workshops. Also, the specific context in which the study took place, the particularities of the sample, and the specific intervention were of great importance, as there is currently a gap in the literature concerning these.

3.4 Sample

For this research study the sample consisted of homeless adults who attend a church feeding scheme at the Salvation Army, Central, Port Elizabeth. The sample used for this research study was a convenience sample in the sense that it included those who were available at the time at which music therapy sessions took place (Ritchie & Lewis, 2003:81). The research study sought the voluntary participation of individuals from the identified population group who attend the church feeding scheme. Music therapy sessions were announced to those attending and these took place at 11 o'clock each Tuesday and Thursday. Although sessions were meant to take place after meals had been served at the feeding scheme, it worked better for sessions to be done beforehand. The researcher set up the music space and went out into the street on which the church is situated and invited those waiting for the meal to participate. Some participants also called more friends to join. Before participants consented to taking part in the sessions and the study, they were informed of the purpose and process by receiving a participant information form (see appendix A) explaining the nature of the study, freedom to withdraw at any stage (without being penalized), anonymity, confidentiality, the video recordings of sessions, the interviews,

and the storage and use of data and recordings. As many participants were illiterate, the participant information form as well as the consent form (see appendix B) were read out and explained to the individuals before signing took place. Those who could not write signed the consent form in the manner that was possible for them. Informed consent was thus gained before music therapy sessions began. The church also received an information form and consent form (see Appendix D) before data collection began.

Both the participant information form and consent form referred to 'open group music workshops', so as to encourage participation and decrease the risk of reinforcing stigma by referring to music 'therapy'.

A total of 29 participants took part in the overall study and groups fluctuated between 7 and 10 members (excluding the researcher). In Appendix H (video excerpts 1-4) participants are referred to by using alphabetical letters. These letters were assigned arbitrarily, thus participant A in video excerpt 1 is not necessarily the same participant as participant A in video excerpt 2. Although participants formed part of the homeless population, they had experienced different degrees of homelessness such as sleeping on the street or living in sub-standard housing. The majority of the participants were male with only a few female participants taking part. Their ages ranged between 17 and 67 years of age. The language distribution among participants included English, Afrikaans and Xhosa. All participants had English as either their first or second language.

The researcher is proficient in both English and Afrikaans and both languages were used in sessions and interviews as needed. The researcher had a basic ability to greet in Xhosa.

3.5 Data collection

Data were collected from six music therapy sessions, held weekly for six weeks. More sessions than this were not required as the study was not aimed at focusing on the therapeutic process as it developed over time (as one might do with a closed group). However, as the study focused on what took place in each session as a unit, with an open group, six sessions were sufficient to detect relevant themes. This was also a feasible amount of sessions given the time constraints of the study. Sessions were structured in a similar way each week, as this was also helpful in relation to ascertaining themes. Sessions mainly made use of drumming, vocal and instrumental improvisation, known songs, and in some sessions, as will be discussed later, the use of verbal sharing and spontaneous song creation was used. Sessions aimed to facilitate emotional expression, interpersonal connection, stimulation, and self-esteem (see appendix E for a basic session guideline). This

session guideline was altered within and between sessions as the therapist deemed appropriate, based on the needs and responses of the participants.

The researcher held the dual role of therapist-researcher for this study (Ansdell & Pavlicevic, 2001:103). This dual role may have created conflicting priorities and therefore called for self-reflection. Firstly, I had to reflect on the possibility that I may have felt pressurised to perform well as a therapist in order to come across as competent in any recordings for my data collection. Also, I may have felt anxious that group members 'perform' in order for me to collect the data needed, potentially interfering with the therapeutic process. These different priorities may have interfered with each other in ways that are both enhancing and problematic for the study and were discussed in supervision (Ansdell & Pavlicevic, 2001:103). I will explore further the ways in which this dual role may have enhanced this study in my discussion on ethical considerations.

Sessions were video recorded and a different group member was individually interviewed by the researcher each week. As phenomenological research is concerned with the experiences of the participants from their personal point of view, interviews were useful in this regard as they provided the researcher with direct accounts of the phenomenon from the participants' own experience. The analysis of video recordings, however, allowed the researcher the opportunity to do an in-depth analysis of the participants while they were having their experience of the music therapy session itself, gaining information on group dynamics, musical improvisations, who does what in sessions, and non-verbal communication such as body language and eye contact which the researcher then interpreted. The videotaping of sessions is standard practice in music therapy and is used to gain a better understanding of the client's presentation and experiences. This is done through analysis of relational and emotional meaning in the musical interaction. Obtaining another perspective through the use of a second method of data collection aided the study in providing more credible findings through triangulation of methods (Flick, 2007:43). I will now discuss the use of videotaped recordings and interviews in more details.

3.5.1 Videotaped recordings

Bottorff (1994:245) mentions two advantages of VTR as being density and permanence. He explains that the density of data collected by VTR is greater than any other kind of recording method. The second advantage of VTR is that of permanence. Behaviours can be viewed in a variety of ways (e.g. real time, slow motion, frame by frame, forward, backward) and as often as needed, thus allowing for a more thorough and complete analysis of the content. However, it must be noted that no recording is ever complete as it is selective and as there are mechanical limitations. For example, microphones may not pick up all verbal cues and

cameras, while focusing on detailed facial expressions, may miss the gross body movements that accompany them. Also, if more cameras are added, interactions may become constrained. In addition, it is not possible to discern the subjective content of behaviours being observed. Bottorff (1994:246) adds that with recording devices, there is no sensitizing awareness of the historical context of the behaviours being observed. Ultimately, VTR allow for greater possibilities for analysing behaviour, thus enhancing the opportunity for identifying antecedents and consequences of behavioural or interactional patterns (Bottorff, 1994:258).

In relation to the research question, only the most significant and relevant moments from the VTR of sessions were utilized for data analysis. These VTR display musical improvisations and/or verbal or non-verbal expressions and were selected through supervision.

3.5.2 Interviews

Individual in-depth interviews were also used in this study. The interviews were semi-structured and made use of open-ended questions. This type of interview was used in order to provide the participants with an opportunity to share their personal experiences of the phenomenon with the researcher (Smith, 2003:57). Thus, the interviewer made use of a relatively small number of open-ended questions which emphasized experience (see appendix C for the interview guide). These questions focused on the participants' experiences of the music therapy sessions. Willig (2001:25) suggests that the interviewer makes use of topic headings in order to formulate questions within the interview itself or the interviewer may use more focused questions in order to encourage the participant to elaborate (Smith, 2003:57). Both techniques which are made use of in the interview. In this study I followed Robson's (1993:237) guidelines for semi-structured interviews. Thus, the interviews were directed by a clearly defined purpose, made use of flexibility in wording, order of questions and amount of time and attention given to different topics. This style of interview allowed the interviewer to make use of questions prepared in advance, yet to freely modify the order of the questions based upon perception of what seemed most appropriate within the context of the conversation. Questions which seemed inappropriate to a particular interviewee were left out and others elaborated on (Robson, 1993:227). As suggested by Robson (1993:238,) within the interview the interviewer made use of specific topics and prompts and was guided by the interviewee's responses. Anonymity was ensured by changing clients' names in transcripts of interviews and in the dissertation. Private or sensitive information shared within interviews was handled confidentially and with respect by storing all data safely and not sharing this information with others. Only information relevant to the study was used.

All interviews were conducted by the researcher. The semi-structured interview is reliant on the rapport established between the interviewer and interviewee in order to gain rich data (Willig, 2001:25). The interviewer should not encourage the interviewee to reveal more than they may feel comfortable with (Willig, 2001:25). Thus, I began the interview with a few introductory comments reassuring the interviewee of confidentiality and anonymity, informing them that the interview would be audio recorded, as stipulated on the participant information form and consent form, and thanking them for their participation (Robson, 1993:238). Interviews took place after participants had eaten their meal which was served straight after therapy sessions. As participants were asked to leave after their meal, so that others could be accommodated at the feeding scheme, it was not practical to request participants to wait for one to be interviewed before I was ready to interview the next. One different participant was interviewed each week and the attendance of each interviewee was tracked. Participants who were interviewed varied in the sense that some had attended music therapy sessions more regularly than others. Some interviewees were interviewed after their first session whilst others had attended up to four sessions by the time they were interviewed. Six interviews were conducted in total. The interviews were between 15 and 45 minutes in length (Robson, 1993:229). If interviews go much over an hour in length, the researcher may risk reducing the number of persons willing to participate especially as the interviews took place after a music therapy session. Also, after an hour has lapsed the data gathered may cease to be relevant to the research question. Robson (1993:229) suggests that if the interview is less than 30 minutes there is the chance that questions are not answered in enough depth, however, in some of the interviews in this study interviewees began repeating information even when the researcher prompted them for more and, thus, the researcher felt that no more new data would be collected. In some cases this may have been due to the fact that their first language was Xhosa, however, it was not only in the case of Xhosa speaking participants that the researcher noted this repetition of material.

3.6 Analysis

Interpretative phenomenological analysis aims to capture the quality and texture of individual experience (Smith, 2003:57). Through the process of intense interpretative engagement with interview transcripts and thick descriptions of selected video excerpts, I moved through a series of stages which allowed me to identify themes and integrate them into clusters (Smith, 2003:57). Once I had transcribed the interviews, the text was read and reread. I then began to produce wide-ranging notes reflecting initial thoughts and observations in response to the text. The next stage of analysis required me to identify and label themes that characterize each section of the text. The titles of the themes are conceptual, thus aimed at capturing the essential quality of what the text represents (Smith, 2003:58).

Once themes had been identified from the interview data, I then began to analyse the video data. For the analysis of video data, excerpts were selected which were most relevant to the research question, showed significant moments, and showed some of the different components of sessions. Supervision was utilised in this selection process. Thick descriptions of the excerpts were made and, in a process similar to the analysis of the interview data, wide-ranging notes were taken. New themes were identified from the video excerpts and themes identified from the interview transcripts were also applied when appropriate. Any new themes derived from the video data were applied, when appropriate, to the interview transcripts which were further reviewed.

To follow, I began to structure the data by listing the themes derived from both data sources and viewing each one in relation to the others. Themes may form natural clusters of concepts which share meaning or references or they may be characterized by hierarchical relationships with one another (Smith, 2003:58). All connections between themes identified are substantiated with quotes from participants' accounts. Each cluster of themes was assigned a concept title or subordinate theme title. Lastly, the structured themes, together with quotations that illustrate each theme or line numbers from the thick descriptions were organised into a summary table.

Interpretative phenomenological analysis is also seen as a back-and-forth movement between a number of dimensions such as the strange and the familiar, description and interpretation, foreground and background, and part and whole. Thus, during analysis of the phenomenon under observation I aimed to remain aware of the development of the whole as well as the parts which are integrated therein. In practice, this meant a constant reworking of themes and clusters of themes and a movement between steps of analysis. Thus, although the steps in analysis are presented in a clear and ordered manner it should be noted that I revisited certain stages of analysis a number of times. This movement between part and whole and between various stages is characteristic of the idea of the hermeneutical circle, discussed earlier, which is common practice in interpretative phenomenological analysis.

3.7 Research quality

In this section I will discuss the ways in which the quality of the research process was addressed. Trustworthiness is a term used in qualitative research in lieu of the terms reliability and validity that are referred to in quantitative research (Bruscia, 1995:412). In the following section I will explain three characteristics of trustworthiness and how they were established.

The trustworthiness of qualitative research includes consideration of a number of characteristics. This research study aimed to establish the trustworthiness of data and findings by ensuring the characteristics of credibility, applicability and consistency (Lincoln & Guba, 1985:290). Credibility refers to the extent to which the study has been conducted in a way that is methodologically appropriate. In this study, credibility was ensured through the triangulation of methods (Lincoln & Guba, 1985:304). The technique of triangulation in this study meant making use of different data collection methods which included individual interviews as well as videotaped recordings of sessions. This allowed the researcher to view the data phenomenon from different angles.

Applicability, the second characteristic of trustworthiness, refers to the extent to which the findings are transferable from the original context of the research setting to another (Lincoln & Guba, 1985:290). Also called 'transferability', this characteristic, according to Lincoln and Guba (1985:316), can be addressed in qualitative research through the inclusion of descriptions of the context in which the study took place. Thus, the researcher's responsibility lies in providing a data base which makes transferability judgements possible on the part of potential appliers. In this particular study, I aimed to do so by providing descriptions on context of the church setting and the sample used.

The characteristic of consistency is the extent to which data and findings are dependable or that they will remain essentially the same with repeated observations within the same context or when different methods of data collection are used (Lincoln & Guba, 1985:305). However, in a qualitative research study, the researcher may collect multiple layers of data and, in turn, discover multiple layers of meaning. This does not deem the methodology insufficient. It is through the exploration of these layers that a rich understanding of the phenomenon under investigation can be ascertained. Therefore, dependability of data and findings in this study was ensured through the triangulation of methods (Lincoln & Guba, 1985:305). Triangulation provided the researcher with a range of perspectives from which to frame that data therefore enriching the study.

3.8 Ethical considerations

This study took into account the four philosophical principals of autonomy and respect for the dignity of persons, nonmaleficence, beneficence and justice (Wassenaar, 2006:67).

Autonomy and respect for the dignity of persons was ensured through obtaining informed consent and through confidentiality. Informed consent was gained by providing participants with an information form, explaining the process of the study, and then gaining consent by having each participant sign a consent form. If participants were illiterate, both the participant information form and consent form were clearly explained to ensure they understood.

Confidentiality was ensured by safely storing all data collected, by omitting names in interview transcripts and the mini-dissertation, and by treating all information as personal. Wassenaar (2006:67) explains that nonmaleficence requires the researcher to ensure that no harm befalls the participants as a direct or indirect consequence of the study and that the participants are not wronged in any way. This study endeavoured to ensure nonmaleficence by making sure participants were fully informed of the research process. Participants were provided with a participant information form and the researcher did not subject them to any wrongdoing such as observation without their knowledge. The participants were informed of the intended use of all data collected and the participant information form included information on the use of findings. Findings were used for the purpose of this a Masters dissertation with the aim of furthering understandings on the use of open group music therapy with homeless adults. Data will be stored for archiving purposes at the University of Pretoria for 15 years. With regards to beneficence, the study attempted to maximise the benefits of the research study for the participants. Participants were afforded the opportunity to attend six music therapy workshops. The final philosophy, justice, requires that participants receive what is due to them, including fair treatment, and equal opportunity to participate in the study (Wassenaar in Terre Blanche *et al.*, 2006:68). In this study, this was ensured by making the study open to all who attend the feeding scheme.

Although the dual role of therapist as researcher can, potentially, be ethically problematic, it can also enhance the research study by adding the valuable qualities of intuition, insight, and the capacity for immediate analysis of the phenomenon at the time. This dual role can also add the emotional responses of the therapist. These responses are helpful for sensing what needs to be emphasized in the research, especially as I am engaged with the participants and research setting for a relatively short amount of time. This dual role can, however, also create difficulties due to differing priorities (Ansdell & Pavlicevic, 2001:103). To combat the latter and make full use of the former, I made use of regular supervision during the therapy process. I took full responsibility for the clinical relationships with clients, as well as for the quality, accuracy and trustworthiness of the research material. Supervision also helped to identify whether clients felt pressurized in any way or whether my role was perceived as powerful or intimidating and how this affected the clients' responses.

3.9 Conclusion

In this chapter I have provided an overview of interpretative phenomenology and qualitative research which guided my design of the study. Consequently, I have discussed case study design, my sample, and the two methods of data collection used in this study which are semi-structured individual interviews and videotaped recordings of sessions. The analysis of

data was briefly explained as well as the ways in which I have aimed to ensure the trustworthiness of my findings. Finally, the ethical considerations of this study were discussed. In the following chapter I will provide a detailed description of my process of analysis and the findings of this study.

4. Analysis

4.1 Introduction

In qualitative research there are many different analytic traditions that fall under the umbrella of interpretive analysis and phenomenology is one of them. Interpretive analytic styles vary along a continuum from quasi-statistical styles to immersion styles. Quasi-statistical styles involve using predetermined categories and codes that are applied to the data whereas immersion styles, as used in this study, involve becoming familiar with the phenomenon, carefully reflecting on it, and then writing an interpretation. This interpretation relies on the researcher's intuitive grasp of what is going on rather than on any particular analytic techniques.

In this chapter I will provide a detailed account of my process of analysis and of my findings in this study. I will discuss the steps in analysis of interview data and the steps in analysis of video excerpts. This will be followed by a brief discussion on the final integration of findings from both data sources. Although stages of analysis are clearly presented here, it should be noted that certain stages of analysis were revisited a number of times throughout the process. Chapter five will then present the findings of the analysis in more detail.

4.2 Steps in analysis of interview data

4.2.1 Data Preparation

In order to prepare the interview data for analysis each of the six interviews were transcribed verbatim from the audio recordings. Smith and Osborn (2003:64) state that an attempt to write down all that a participant says during an interview may result in only capturing the gist of the conversation and missing out on nuances. Also, it would interfere with establishing rapport and helping the interview to run smoothly. Therefore, all interviews in this study were audio recorded and later transcribed. It should be noted that, although audio recordings are fuller in terms of the record they provide, information such as non-verbal behaviour is excluded and the recording still requires a process of interpretation by the transcriber (Smith & Osborn, 2003:64). In this study, all transcriptions included both the researcher's questions and the participant's responses. As I made use of Interpretative Phenomenological Analysis, a more detailed transcription including prosodic features of talk, as required for conversation

analysis, was not needed (Smith & Osborn, 2003:64). Once an interview had been transcribed it was then ready for the first stage of analysis.

4.2.2 Stage one: *Becoming familiar with the text*

The first stage of analysis involves the reading and rereading of the interview transcript. The first transcript was read a number of times in order to become familiar with the account. During these readings the left hand margin was used to make wide-ranging notes annotating anything interesting or significant about what the participant had said and some of these responses were highlighted or underlined. Parts of the interview were richer than others and warranted more commentary. At this stage of the analysis comments were attempts to summarize or paraphrase, some were associations that came to mind, and others were preliminary interpretations. The extract below shows the first stage of analysis for a section of an interview in this study:

<i>Social interaction</i>	<i>J.</i> You see, most of the people who were sitting here today, outside there we don't worry about one another but when we come in here we start talking, we start interacting but when we outside there we don't wanna know each other, we don't talk to one another, we gonna even walk away from one another or just gonna ask one another, "what do you want here?"
<i>Building relationship</i>	<i>Int.</i> So what is the difference between the interaction in the music and the way it is out there?
<i>Lonely environment</i>	<i>J.</i> In the music? Ok, here inside basically the music binds us together. Interacting, talking to one another, making music. It's like a jazz artist. With whatever he's playing he is just playing and feeling like he is on cloud 9. He basically thinks he's playing to himself but he's not playing to himself, he's playing for someone else. That's why you see the jazz artists they close their eyes, they feel like the music is calming and it's not making you stress.
<i>Meaningful connection</i>	<i>Int.</i> And is there anything else that was meaningful for you?
<i>Interacting</i>	<i>J.</i> Ok, well, you were basically there to help me out a lot. With writing. Writing music. Because, when I'm

<i>Isolating self</i>	<p>writing I'm writing usually for myself and the people they come there to me when I'm sitting in the park and they ask what am I doing. I say, "no you can't wanna see this thing, it's not for you."</p> <p>Int. So what was it like to do it in a group?</p> <p>J. In the group, (pause) it's like, I never knew it would be so much fun. Yes.</p>
<i>Enjoyment</i>	
<i>Sharing experiences</i>	<p>Int. Fun?</p> <p>J. It was exciting to do something together with somebody.</p>
<i>Affirming group experience</i>	

Figure 4.1 Interview extract

Once I had completed this process for the entire transcript I returned to the beginning of the first transcript to start the second stage of analysis: the identification of themes. For all six transcripts of interviews see Appendix F.

4.2.3 Stage two: Identification of themes

Once the first stage of analysis had been completed for the first interview transcript I began to identify and document emerging theme titles. The initial notes, from stage one, were transformed into concise phrases which aimed at capturing the essential quality of what the text represents, according to the procedure described by Smith (2003:58). Smith and Osborn (2007:39) explain that, in interpretative phenomenological analysis, the term 'theme' is used as it captures something of the spirit of what is involved in linking sections of text with thematic ideas that reveal the person's experience of the world. These themes move the researcher's initial response to a slightly higher level of abstraction and may make use of more psychological terminology (Smith & Osborn, 2007:67). In this study, I avoided a mere description of the text and aimed to formulate theme titles on a more theoretical or analytic level (Gibbs, 2007:50). Gibbs (2007:50), in his articulation of qualitative data analysis, explains that the actual text is an example of a more general phenomenon and that the theme title should indicate this more general idea. At the same time, the link between what the participant actually said and the researcher's initial response should be apparent. Important here was the specific approach to theme identification used in this study which Gibbs (2007:45) describes as data-driven. In this approach I tried to identify themes with an open mind, thus without preconceived ideas of what the findings 'should' have been. The

data-driven approach to theme identification is aided by the phenomenologist's use of bracketing as discussed earlier. The aim is that, as far as possible, one should try to extract from the data what is happening and not impose an interpretation based on pre-existing theory. This transformation of initial notes into theme titles was continued through the entire first transcript. As this process took place similar themes emerged within the transcript. Where this happened, the same theme title was repeated. The emergent theme titles from transcript one were listed in chronological order as found in the transcript and quotes from which the themes emerged were documented as part of this list. Below is an example of the initial list of themes taken from transcript one:

Theme number:	Theme:	Quotation:	Interview and line number:
1	Emotional response to drumming	"...the moment you doing the drumming you feeling it in your heart."	1:11
2	Music moves the inner self	"You feel it in your heart, nice." "The drumming is coming to your heart mos. You playing what come to your heart."	1:13 1:70
3	Enjoyable experience	"It's very nice for me." "...we love that thing."	1:17 1:78
4	Opportunity for self-expression		1:17
5	Creating	"...'cause the sound, it's coming into your heart and then you feeling maybe I'm dreaming and then... you dreaming anything and then make the sound up."	1:22
6	Performing	"...playing for the group for everybody to see you." "...you playing for the people."	1:31 1:39
7	Being affirmed	"...the people see now, hey, you play nice now." "...other people see that you playing nice..."	1:49 1:33

		“Hey, that guy, it’s so nice and so in me I’m feeling good.”	1:57
8	Emotional connection with music	“...you playing the drums and now you feel that thing you playing it’s coming near to your heart.”	1:34
9	Being acknowledged	“...other people see that you playing nice.” “...playing for the group for everybody to see you.” “...the people they listen to that thing you playing...”	1:35 1:31 1:38
10	Heard by others	“...the people they listen that thing you playing...” “You got the spirit for playing because the lot of people they listen for you, you playing for the people.”	1:38 1:39
11	Feeling good	“No, you feel happy. You feel happy because you know mos you playing...”	1:38
12	Motivated	“You got the spirit for playing because the people listen for you...” “...the other people they want to learn.” “...the other people they want to learn.”	1:39 1:57 1:58
13	Provides purpose	“You got the spirit for playing because the lot of people they listen for you. You playing for the people.”	1:39
14	Increased self-esteem	“...you practice and when you see you good now...” “They say, hey that guy is playing so nice, and so in me I’m feeling good.”	1:48 1:58
15	Therapeutic relationship - rapport	“...everyone, we like you ‘cause you do good things.”	1:62
16	Self-expression	“The drumming is	1:70

		coming into your heart. You playing what comes into your heart.” “...I’m feeling in my inside then I’m playing there now.”	1:17
17	Developing musical skill	“You must practice the drums...” “...you practice and when you see mos you good now you practice nicely and the people see now hey you play nice now.”	1:70 1:48
18	Therapist as coach	“You got a coach mos...”	1:71
19	Autonomy	“Next week you got the powers to do that...” (drumming)	1:72
20	Sharing knowledge	“...you got the powers to do that because you got the coach to show you.”	1:73

Table 4.1 List of themes from transcript one

Once the initial list of themes from transcript one had been compiled I returned to stage one of analysis but this time with transcript two. The same process of reading and rereading the text was completed and wide-ranging notes were documented in the left hand column of the transcript. I then followed stage two of analysis on this transcript. However, themes from the list already compiled were used when they could be appropriately applied according to the nature of the specific theme. During this process I aimed to remain aware of repeating patterns and applied existing themes accordingly but also acknowledged the possibility of new emerging themes (Smith & Osborn, 2003:73). When new theme titles were allocated to the second transcript these themes were added to the initial list along with their supporting quotations. This list remained in chronological order as the themes emerged within transcripts. This movement between stages one and two of analysis were repeated with all six interview transcripts. It is important to note that as themes were added to the initial list and older themes applied across transcripts I was constantly checking whether themes were being used appropriately and consistently and as new themes emerged some of the older ones were replaced (Smith & Osborn, 2003:71-72). For the complete list of themes and supporting quotations from the interview data see Appendix G.

4.3 Steps in analysis of video excerpts

As explained in the previous chapter density of data collected by VTR is greater than any other kind of recording method (Bottorff, 1994:245). Also, during the analysis of VTR behaviours can be viewed in a variety of ways (e.g. real time, slow motion, frame by frame, forward, backward) and as often as needed, thus allowing for a more thorough and complete analysis of the content. In relation to the research question only the most significant and relevant moments from the VTR of sessions were utilized for data analysis.

In this section I will discuss the analysis of videotaped recordings as well as the steps toward integrating this data with the data from interview transcripts. I will begin by discussing the selection of video excerpts for this study.

4.3.1 Selection of video excerpts

In this study I began selecting video excerpts in relation to the research question. This meant that I looked for excerpts which would show some of the different components of sessions as well as excerpts that touched on the goals of the therapy process. As the research question makes mention of the use of drumming, vocal and instrumental improvisation as well as known songs I aimed to include some of these components in the excerpts as well as other spontaneous forms of music making or sharing which naturally developed within sessions. In relation to the goals of the therapy process I tried to include excerpts which touched on the facilitation of emotional expression, interpersonal connection, stimulation, and self-esteem.

Whilst being guided by the components and goals mentioned in the research question I also looked for significant moments within sessions or points where some sort of development was evident. Lastly, I selected excerpts which were richer in data for identifying themes and I made use of supervision in this selection process.

4.3.2 Thick descriptions

Once a video excerpt had been selected I watched it a number of times in order to become familiar with the content. I then watched the excerpt once more but in greater detail. As videotaped recordings allow for behaviours to be viewed in a variety of ways and as often as needed, I was then able to do a more thorough and complete analysis of the content by pausing and re-watching smaller sections of a few seconds at a time. Whilst analysing the excerpt in this way I wrote a thick description of the content. In this description I aimed to provide a thorough account of what had happened in the excerpt and how this had taken place. I included information on what people were doing, saying or playing, how things were said and done, body language, interaction between people, and the music created. The participants in each video excerpt were arbitrarily assigned alphabetical letters in lieu of their

names. (It should be noted that participant A in video excerpt 1, for example, is not necessarily the same individual as participant A in video excerpt 2, and so on.) Whilst writing the thick description of the excerpt I entered it into a table with four columns, two of which were only to be used later on. On the left I entered the real time of the video excerpt and on the right the description of the content relevant for that portion of time. After doing so I numbered the lines of the thick description for easy reference for the following two stages of analysis: becoming familiar with the text and the identification of themes. For full descriptions of all video excerpts see Appendix H.

4.3.3 *Becoming familiar with the text*

Once an excerpt had been described in the manner explained above I proceeded to read and reread the text. The thick description was read a number of times in order to become familiar with the content and, much like the analysis of the interview transcripts, a left hand column was used to make wide-ranging notes. Some sections of the thick descriptions were richer than others and warranted more commentary. At this stage of the analysis notes were attempts to summarize, some were associations or themes from the interview data that were relevant, and others were preliminary interpretations. For an example of a thick description with wide-ranging notes please see table 4.3 after section 4.3.4.

4.3.4 *Identification of themes*

Once rough notes had been completed for the thick description of the first video excerpt I began to identify and document emerging theme titles. In this process of theme identification I made use of the same approach as described for the analysis of interview transcripts. The initial notes, made in the left hand column, were transformed into concise phrases which aimed at capturing the essential quality of what the text represented (Smith, 2003:58). Again I aimed to avoid mere descriptions of the text and tried to formulate theme titles on a more theoretical or analytic level. Whilst approaching theme identification with an open mind I also kept the list of themes taken from the interview transcripts at hand. When a theme from the interview data was applicable it was used and this formed the first step in integrating the interview and video data. The emergent theme titles from video excerpt one as well as the themes used from interview transcripts were listed in chronological order as found in the thick description and line numbers of the thick description from which the themes emerged were documented as part of this list. Below is an example of the thick description of video excerpt 1 with allocated themes:

Notes:	Real Time:	Thick description:	Themes:
Leading Listening to	00.00	1 Participant A begins to play a rhythm on the 2 drum. It is in a 2/4 meter with a dotted	Roles – leading Listening to

<p>soloist Being heard Being seen Concentrating Listening Focused on task at hand</p>		<p>3 rhythm at a moderate pace. Participants B, 4 C and D and the therapist watch him. 5 Participant C smiles. Participant F looks 6 down at his drum as if listening to the 7 rhythm and concentrating.</p>	<p>others Being heard Being seen Concentrating Focused Smiling</p>
<p>Supporting another person's playing Blending in Matching</p>	00.03	<p>8 Participant F begins to play along with 9 Participant A quietly.</p>	<p>Being together in music Connecting in music In-synch with others Supporting</p>
<p>Therapist supporting Heard by others Acknowledged</p>	00.04	<p>10 The therapist imitates Participant A's 11 rhythm exactly.</p>	<p>Heard by others Being acknowledged Therapist – affirming</p>
<p>Unmotivated Lack of investment in activity Invested in activity Captivated Focused</p>	00.05	<p>12 Participant B joins, followed by Participant 13 D, E and C. Participant C plays with one 14 hand only and leans back in her chair. 15 Participant E sits back in his chair playing 16 with both hands like the others. The rest of 17 the group are leaning forward whilst playing 18 their drums.</p>	<p>Focused Stimulation</p>
<p>Aware of others Creativity Listening Smiling Being affirmed Seemingly uninterested Lack of investment in activity Low energy Not connecting with the group</p>	00.18	<p>19 Participant D looks around at the group as 20 he plays. The therapist points and calls to 21 Participant B to play a new rhythm. The 22 group stop playing. Participant B plays a 23 new rhythm. It is a straight rhythm in a 4/4 24 meter at the same tempo. The group listen 25 for a while. Participant E sits forward and 26 watches Participant B. Participant E smiles. 27 The therapist imitates and joins his rhythm. 28 Participants D and E join, followed by 29 Participant F and then C (who still sits 30 leaning back in her chair, now eating and 31 looking around the room.)</p>	<p>Aware of others Creativity Listening to others Enjoyment Being affirmed Smiling</p>
<p>Therapist facilitating Not acting with the group Individual Part of the group Seen by others Performing Leading Being heard</p>	00.32	<p>32 The therapist signals strongly to Participant 33 E to play a new rhythm. The group stop but 34 Participant F plays on for slightly longer 35 before stopping. Participant C looks at 36 Participant E along with the rest of the 37 group.</p>	<p>Therapist as facilitator Being seen Performing Roles – leading Being heard</p>
<p>Leading</p>	00.34	<p>38 Participant E plays a more complex, faster</p>	<p>Confident</p>

Self-confident Creativity Expressing himself Individuality Stimulation Concentrating Listening Enjoyment Music moves the body Waiting to be lead		39 rhythm in a 2/4 meter. The group listen for 40 longer this time. Participant F smiles, 41 Participant D moves his body to the music 42 and participant A looks at the therapist.	Creativity Self-expression Stimulation Listening to others Enjoyment Music moves the body
Therapist affirming Acknowledging Invested	00.39	43 The therapist imitates the rhythm but at a 44 louder dynamic level. The group join in 45 playing the rhythm. Participant C now plays 46 with both hands.	Therapist – affirming Invested in task at hand
Fun Enjoyment Stimulation Developing musical skill – practicing Relaxed	00.46	47 Participant F stops playing and throws his 48 head back with a smile. He watches the 49 others, listens and then tries to join in 50 playing the rhythm again.	Enjoyment Stimulation Developing musical skill Relaxed
Therapist facilitating Self-confident Creativity Individuality Self-expressive	00.52	51 The therapist points and calls for 52 Participant C to lead the next rhythm. She 53 begins to play almost immediately and the 54 group all stop to listen. She uses a triplet 55 rhythm in 4/4 meter.	Therapist as facilitator Confident Creativity Self-expression
Therapist acknowledging Group acknowledging	00.59	56 The therapist imitates Participant C's 57 rhythm. The group join.	Being acknowledged
Working as a unit In-synch with one another Listening Concentrating	01.13	58 The therapist signals to Participant E to 59 lead the next rhythm. The group all stop 60 together. All group members watch 61 Participant E except for Participant F who 62 looks down and listens.	Acting as a unit In-synch with others Listening to others Focused

Table 4.2 Example of thick description and themes of video excerpt 1

Once the initial list of themes from video excerpt one had been compiled I began the process of reading and rereading the thick description of video excerpt two, making wide-ranging notes, and identifying themes. Themes from the interview transcripts as well as video excerpt one were used when they could be appropriately applied. When new theme titles were allocated to the second video excerpt these themes were added to the initial list along with their supporting quotations. This list remained in chronological order as themes

emerged. This movement between different stages of analysis was repeated with all video excerpts. For the complete list of themes for all video excerpts see Appendix I.

4.4 Integration of findings

As I have discussed, this study made use of two data sources: interviews and videotaped recordings of sessions. The use of two data sources and the detailed analysis thereof allowed me to view the phenomenon under study from different angles (Lincoln & Guba, 1985:301-303). This technique of triangulation of methods increases the credibility of the study. The findings of this study derived from both data sources needed to be viewed in relation to each other and were therefore integrated as much as possible throughout the analysis process.

4.4.1 Clustering of themes from both data sources

Once the final lists of themes from both data sources had been compiled, I began to look for connections between themes. The initial lists of themes were in chronological order and were based on the sequence with which they came up in the transcripts and thick descriptions. However, this stage of the analysis required a more analytical or theoretical ordering of themes as I aimed to make sense of connections between themes which emerged (Smith & Osborn, 2003:71). During this stage of analysis the researcher views each theme in relation to the others. Smith (2003:58) explains that themes may form natural clusters of concepts which share meaning or references or they may be characterized by hierarchical relationships with one another. Thus, themes from both data sources that are similar kinds of things or that are about the same thing are grouped together as clusters.

The figure below shows the clustering of themes:

Being acknowledged
Heard by others
Being seen
Being affirmed
Therapist affirming
Performing
Autonomy
Taking ownership
Confident
Belief in self
Increased self-esteem
Roles – leading

Roles –scribe

Lonely environment – the street
 Non-judgemental environment – music sessions
 Free from accusations
 Being with people
 Social interaction
 Negotiating
 Building relationships
 Sense of belonging
 A shared experience
 Connecting in music
 Being together in music
 In-synch with others
 Acting as a unit
 Smiling
 Laughing together
 Eye-contact
 Aware of others
 Supporting
 Listening to others
 Helping others
 Working together
 Sharing personal experiences
 Telling their story
 Empathic sharing
 Meaningful interpersonal connection
 Therapeutic relationship/rapport
 Sharing knowledge
 Therapist as coach
 Therapist as facilitator
 Inspired to follow therapist's example

Keeping out of trouble
 Constructive use of time
 Provides purpose
 Provides focus

Developing musical skill
 Desire to learn new musical skills
 Stimulation
 Interested
 Focused
 Concentrating
 Creativity
 Invested in the task at hand
 Motivated
 Motivated to perfect product

Relieved tension
 Catharsis
 Stress relief
 Stressful environment – the street
 Relaxation
 Free from worry
 Music moves the body
 Increased energy

Need to communicate hardships
 Lack of psychosocial support
 Opportunity for self-expression
 Self-expression
 Emotional response to drumming
 Emotionally involved with lyrics
 Emotional connection with the music
 Connecting music and emotions
 Experiencing contrasting emotions
 Expressing emotions

Self-reflection
 Empowered to change
 Encouraged to persevere
 Sense of hope
 Insight
 Opening up

Feeling free
Caught up in the moment
Experiencing inner peace
Rejuvenated
Feeling good
Feeling satisfied
Celebration
Excitement
Enjoyable experience
Worthwhile experience
Memories
Reminiscing of childhood

Figure 4.3 Clustering of themes from the interview data and the video data

4.4.2 Revisiting the interview data

Once the clustering of themes derived from both data sources had been completed, I then revisited the interview transcripts in order to look for instances where new themes (from the video transcripts) could be appropriately applied. This was documented and the final step in integrating the findings from both data sources was begun, that was, the production of a summary table.

4.4.3 Summary table

Stage four of the analysis involved the production of a summary table. The process above provided clusters of themes derived from both data sources. These clusters were then each assigned a name and represented subordinate themes. Smith and Osborn (2003:72) suggest that a summary table is created in which all themes are listed along with their subordinate theme. Also included in the summary table are identifiers for each theme in order to organize the analysis and to facilitate finding the original source. These identifiers indicate where in each transcript or thick description each of the themes can be located by providing the corresponding line numbers. Smith and Osborn (2003:72) add that during this process some themes may be omitted if they do not fit well in the emerging structure or if they are not rich in evidence within the transcript or thick description.

The complete summary table of subordinate themes (with their corresponding themes) identified from both data sources is below:

Subordinate themes and	Interview transcripts and line	Thick descriptions and
-------------------------------	---------------------------------------	-------------------------------

corresponding themes:	numbers:						line numbers:			
	1	2	3	4	5	6	A	B	C	D
1. Increased self-esteem										
Being acknowledged	31, 35, 38						5			15-18
Heard by others	38, 39						3, 6	8, 14	10	12, 22-23, 26, 35, 54
Being seen							2, 18			
Therapist affirming							6, 29			22, 35
Being affirmed	33, 49, 57						13, 21, 25, 36	41-43	6, 13, 43-46	12-13, 46
Performing	31, 49, 57						17, 27, 50, 51		19, 39	20-21, 25
Autonomy	72		14							
Taking ownership								16-17, 23, 33, 45		
Confident							18-19	10	1	9-10, 20, 25
Belief in self					30					
Increased self-esteem	48, 58					74				
Roles – leading							1, 18, 33	16-17, 19, 31		37-38
Roles –scribe								32		
2. Meaningful interpersonal connection										
Lonely environment – the street		33		43	5					
Non-judgemental environment – music sessions		88								
Free from						44				

accusations										
Being with people				12, 16,41, 47		65, 67				
Social interaction						56		23- 24, 46		40-41
Negotiating								23- 24		
Building relationships			38, 40			52				
Sense of belonging						46, 71				
A shared experience						67		20, 28, 37- 39, 46- 49		40-41
Connecting in music							5			5-8
Being together in music							5, 35, 42		10, 26	
In-synch with others							5, 30, 35, 37			38
Acting as a unit							25			5-8, 32, 38, 52
Smiling							3, 13, 21, 36	20, 23, 47- 48	6, 12, 13, 22	40- 41, 45
Laughing together								13	40- 41, 45	
Eye-contact								47	12- 13	45
Aware of others							9, 20- 21, 26, 41	26		20- 21, 37-38
Supporting										
Listening to others							3, 20, 32, 43	14, 20, 28	2-3	
Helping others								12, 34		
Working together								23		

Sharing personal experiences		19, 26, 84							
Telling their story							2		
Empathic sharing		27, 63			32		2		
Meaningful interpersonal connection				8	32		2		
Therapeutic relationship/rapport	62								
Sharing knowledge	73								
Therapist as coach	71		61		86				
Therapist as facilitator							14	19	1, 11-12, 48
Inspired to follow therapist's example					13				
3. Constructive use of time									
Keeping out of trouble			47		15				
Constructive use of time			9, 30		26	98			
Provides purpose	39		47		51, 58	87			
Provides focus		71, 79				87			
Developing musical skill	48, 70	83	61		19, 84		24, 47	16-18	4-5
Desire to learn new musical skills					18, 19				
Stimulation			29, 64		9		6, 23		9
Focused							3, 9, 31-32	42	
Concentrating							4		
Creativity	22	99					10, 42, 49	16, 25	26
									20, 34-35, 36-37, 43-44
Invested in the task at hand							21	15-16, 43	21, 25
									28-29, 49-50
Motivated	39, 57, 58, 78	102	30		84				
Motivated to perfect product								34-35	

4. Stress relief										
Relieved tension		26, 46, 91								
Catharsis						79, 81	37, 38		18, 21, 31	
Stress relief		69, 78, 96		4, 36, 41, 61		4, 5, 8, 91, 78				
Stressful environment – the street		45, 84, 73								
Relaxation						1, 19	26			
Free from worry		7, 78	19, 67	45	52	1, 87				
Music moves the body	3, 70	47, 68	36				20, 28	29, 37- 39	15	3, 51
Increased energy							30, 35, 37	26, 39		29-30
5. Meeting emotional needs										
Need to communicate hardships		23, 84								
Lack of psychosocial support		84			42					
Opportunity for self-expression	17				80					
Self-expression	17, 70	38, 46					20, 27- 28	4, 7- 8		
Emotional response to drumming	11									
Emotionally involved with lyrics					2					
Emotional connection with the music	34	95			2					
Connecting music and emotions		95								
Experiencing contrasting emotions						33				
Expressing emotions		37, 45								
6. Transformation										
Self-reflection		10	36				37	1-3,	40	

								39-40		
Empowered to change		37								
Encouraged to persevere		51								
Sense of hope		50				91		6-8		
Insight		19, 23			42					
Opening up		5, 19, 32								
Feeling free		2, 78, 96								
Caught up in the moment									22	
Experiencing inner peace						95				
Rejuvenated						18, 19				
Feeling good	38									
Feeling satisfied								49, 43	40	
Celebration									45	
Excitement									18-19	
Enjoyable experience	17, 78	51, 96	5, 29, 30	4, 10, 16, 36	11	65	11, 20, 28, 39	23		45
Worthwhile experience			45		85	44				
Memories						35, 42				
Reminiscing of childhood						16				

Table 4.3 Summary table of subordinate themes (and their corresponding theme) from both data sources

What followed was the need to write up the findings and illustrate themes and their meanings.

4.4.4 Writing up

After themes and subordinate themes had been identified for both data sources and the findings integrated I began to write a final statement outlining the meanings inherent in the participants' responses and in what was observed in the video excerpts of sessions. Smith and Osborn (2003:77) explain that writing up the findings forms the final stage of analysis in the sense that the analysis is expanded on. The writing phase is concerned with translating themes into a narrative account in which themes and subordinate themes are explained,

illustrated, and nuanced (Smith & Osborn, 2003:77). This final presentation of the findings is based on the summary table of subordinate themes from both data sources. It takes the form of a narrative argument interspersed with extracts from the interview transcripts and the thick descriptions of the video in order to support the case. In this mini-dissertation, I chose to present the findings of the study together with the discussion thereof as this is the most logical way in which to write up the results of an interpretative phenomenological analysis. This is the concern of the following chapter.

4.5 Conclusion

From the analysis of both the interview and video data, six final concepts emerged. These were: increased self-esteem, meaningful interpersonal connection, constructive use of time, stress relief, meeting emotional needs, and transformation. In the following chapter I will expand on these concepts by exploring the subordinate themes from which they were derived and linking them to both the research question and the literature reviewed earlier. Thus, in chapter 5, I hope to provide a final statement of the findings of the current study in relation to the original research question, linked to the literature I have already reviewed.

5. Results and Discussion

In this chapter I will provide a final statement of the findings of this study in the form a joint presentation of the results and discussion thereof. I will discuss each of the six findings individually by exploring the subordinate themes from which they were derived. Each finding will be discussed in terms of the research question and linked to the literature reviewed earlier in the study. This final statement of the findings forms the last stage of analysis as I now begin to expand on the themes.

5.1 Increased self-esteem

The literature reviewed in this study shows that some of the major causes of homelessness include severe psychiatric illness, substance abuse disorder, employment loss, an underprivileged childhood or troubled youth, disability, and domestic violence (Foscarinis, 1996; Iwamoto, 2007; Makiwane *et al.*, 2010). In the literature it was found that homeless adults endure many experiences which may negatively affect their self-esteem. These experiences may include: discriminatory treatment; stigmatization and stereotyping; being looked at with contempt; being denied access to public places because of being dirty; abuse; and rape (Olufemi & Reeves, 2004:80; Power *et al.*, 1999:590; Seager & Tamasane, 2010). Also, homeless young adults are likely to suffer from depressive symptoms which may include a decreased self-esteem, adult homeless men are likely to feel ashamed when asking for help, and homeless women are often treated as social outcasts as they violate the perceived proper role of a woman (Amato & MacDonald, 2011:227; Nyamathi *et al.*, 2012:110; Olufemi & Reeves, 2004:79). Thus, it is clear that the impact of homelessness can lead to a loss of self-confidence, dignity and self-respect (Makiwane *et al.*, 2010:40).

Considering the causes and experiences of homelessness, which can easily have a negative effect on one's self-esteem, it seemed appropriate to include opportunities for increased self-esteem as a goal for the music therapy sessions in this study. In relation to the research question, I sought to explore the participants' experience of these music therapy sessions. From an integration of themes derived from the interview and video data it was found that during music therapy sessions participants experienced being acknowledged and affirmed, and seen and heard by others.

...other people see that you playing nice.

...you are playing for the group for everybody to see you.

...the people they listen to that thing you playing...

...“Hey, that guy, it’s so nice,” and so in me I’m feeling good.

These experiences occurred during performing, being responded to by others, and through the therapist affirming participants. During many of the components of sessions participants were encouraged to offer their own musical ideas (melodic phrases, rhythms, or lyrics for a song, for example). Often, once a participant had played or sung a musical idea, the group was asked to imitate or join them in the music. At other times participants were able to play or sing as a soloist over a basic beat or chord structure. Participants referred to their experience of making music in the group as follows.

...you got the spirit for playing because the lot of people they listen for you, you playing for the group for everybody to see you.

...you playing for the people.

Apart from the interview data, I noted in the VTR of music therapy sessions that many participants developed in confidence when offering musical ideas and I observed, on many occasions, group members being watched and listened to as they played and the group then responding by offering back the same musical idea, thus acknowledging and affirming the individual. An example of this is seen in video excerpt 1 in which the group engaged in a drumming activity in which individuals were asked to offer a rhythm which group members would copy. As this took place in the sixth session, most of the participants present had attended the sessions before and even taken part in this type of activity. During this particular session participants showed an increased confidence and self-assurance when offering rhythmic ideas. Their playing was loud and clear, they offered their rhythm without hesitation, and all participants played a unique rhythm as opposed to them all playing similarly or exactly the same as would happen in other sessions. Thus a change was noted, not necessarily within this excerpt but between sessions.

Having experienced being acknowledged, affirmed, seen, and heard by others, participants displayed an increase in self-esteem in a number of ways. In video excerpt 2 group members are seen taking on different roles during the song writing component of the session. Here, one participant offers to be the scribe and write down the lyrics mentioned by the group and another participant is asked to lead the group in creating the melodic structure of the song. Once the group finished writing the lyrics this particular participant started singing and working out a melody softly, I then asked if he would lead us in creating the melody for the song. He seemed surprised at first but quickly took up the role increasing in confidence as he began more and more to include the other group members and communicate his ideas to them. This increase in confidence and the ownership of his leadership role were seen as an increase in self-esteem. During the song writing process the

group is then seen taking ownership of the process and of their product, the song. This was shown by their motivation and investment in the song writing process when trying to work and rework the lyrics by changing words or repeating lines and by altering the melody to find what worked best. One group member also suggested that the song still needed to have more energy and perhaps a section with a faster tempo should be added. Once the song had been completed and sung for the last time, the group spontaneously applauded and shared smiles and laughs in a moment which seemed to characterise their sense of satisfaction and pride in the product they had jointly created.

Having explored the themes derived from both data sources it seems that the open group music therapy sessions did, indeed, offer opportunities for increased self-esteem. This finding corresponds with the literature reviewed earlier in this study which states that through a variety of creative arts projects homeless adults offered opportunities to: develop their self-worth; gain respect and recognition despite marginalization and social exclusion on the street; develop self-confidence through affirming group experiences; and (through music therapy) to develop self-esteem (Stokrocki *et al.*, 2004:80; Thomas *et al.*, 2011:435; Iliya, 2011:14).

5.2 Meaningful interpersonal connection

The literature indicates that homeless adults have particular social needs. In a South African study it was found that many homeless adults have lost contact with their families thus leaving them in need of another support system (Makiwane *et al.*, 2010:45). Although some have reported bonding with fellow homeless people it was found that an important motivation for these relationships was to remain informed about prospects of piecework and, primarily, for safety (Makiwane *et al.*, 2010:46). The significance of these relationships was also to keep company, to socialize and to look after one another, however, it was found that the adults do not invest much trust in one another as they feel they are essentially all strangers (Makiwane *et al.*, 2010:46). The main form of relaxation and socialisation of homeless adults in the above study included sharing food, tobacco and alcohol. Although homeless adults do seem to form relationships with one another it was noted that women often find themselves in forced relationships with men or in a relationship in order to fend for themselves or their children (Olufemi & Reeves, 2004:79). Homeless women are also treated more as social outcasts and their homelessness is often experienced as isolation and exclusion (Olufemi & Reeves, 2004:79-80). Lastly, homeless adults have been found to suffer from substance abuse or mental health problems, including addiction and psychiatric disorders which, in themselves, can isolate any individual (Bailey & Arrigo, 2012:285).

In the current study, participants described their experience of living on the street as a lonely environment in which there is not much trust and in which one is easily judged by others.

Ja, ek is alleen daar. (Yes, I am alone there.)

...I learned not to trust people...

The words: caring, standing for one another... on the street it seems we are doing the opposite.

...at least I'm inside a place that people can't say, "he done that," and, "he done that," even though I wasn't there.

One of the goals for the open group music therapy sessions in this study was to provide opportunities for interpersonal connection. The responses of the participants supported the literature that indicates that, homeless adults can lack meaningful interpersonal contact with others. From the participants' responses in this study, I found that their experience of the music therapy sessions was meaningful in terms of offering the following opportunities: to be with people; for social interaction; to build relationships; for sharing personal experiences and telling their story; for empathic sharing; and to experience a sense of belonging. For one woman, who had said earlier that she is alone on the street, simply being part of a group and being around people was a significant experience. She explained that:

Om nou in die groep met almal te wees - dit was rerig nice gewees.

...rond om mense te wees... dit voel nice, very, very nice.

As a number of participants explained, the music therapy sessions seemed to act as a catalyst for increased social interaction and for building relationships. The following responses express this idea:

...the music binds us together. Interacting, talking to one another, making music.

...nobody knows each other but out of everyone there might be one or two who come and talk to you afterwards and ask you, "Did you enjoy it?"..."yes I did," and, "will you come again next week?"

...we really don't have many friends and this can make a lot of friends for you.

You see, most of the people sitting here today, outside there we don't worry about one another but when we come in here we start talking, we start interacting...

Not only did participants begin to interact at a social level but a significant level of personal sharing, telling their stories and showing empathy towards one another was noted during sessions. During one session (video excerpt 2) participants began to share their experiences of life on the street and told stories of what they had lost. This verbal sharing flowed into a song writing activity. During interviews, participants expressed the significance of being able to share personal experiences with others who would understand. The responses below show this level of empathic sharing:

...ek kan deel met mense wat die selfde as ek voel. (...I can share with people that feel the same as me.)

...like that other young guy, I think he has lost a lot in his life... there's a lot of pain...

By listening to the other brother's story, that brother's story touched me Ma'am.

One participant who had mentioned how he was often alone and, at times, tended to isolate himself on the streets said that, "In the group, it's like, I never knew it would be so much fun." He explained later that, "it was exciting to do something together with somebody." From the analysis of the video data, as seen in the song writing activity in video excerpt 2, the group negotiated, helped each other, and worked together. Once the song had been completed and sung for the last time group members shared smiles, laughs, and eye-contact with one another. One participant explained that through the music therapy sessions he had experienced a sense of belonging:

Ja, being here makes me part of a family, makes me feel like I'm part of a family.

...with them here, around, it makes it feel like home. A person feels at home.

From these examples, it is clear that opportunities for meaningful interpersonal connection were offered and embraced during music therapy sessions. However, it was not only the individual sharing of personal experiences that was found to be meaningful, but an affirming group experience was offered during music making. In video excerpts 1 and 3 the group took part in a drumming improvisation and instrumental improvisation respectively. Through the analysis of the video data it was found that group members connected with one another in the music; individuals were in-synch with others, aware of others and listened to others; the group acted as a unit; and individuals supported others musically. This was noted when rhythmic ideas were matched, melodic ideas imitated or expanded on, and when the group stopped and started as one unit during drum circles.

Lastly, in the therapeutic relationship between me and the group there seemed to develop a good rapport as one participant expressed that, "...everyone, we like you 'cause you do good things." As the music therapy sessions were framed as music 'workshops' some participants viewed my role as a coach – as one who was sharing knowledge. They said that:

...you got the powers to do that because you got the coach to show you.

You got a coach...

You are the tutor...

...practice with ma'am.

One participant, in particular, felt inspired to follow my example as the therapist and said he would like to, "...make the same example as Miss is doing: take brothers together and play something for the day out from the street."

As homeless adults are likely to experience marginalization and social exclusion the opportunity to connect interpersonally cannot be underestimated. In the current study, the participants were seen connecting musically and non-musically which lead to more meaningful interpersonal connection. This finding supports the literature reviewed earlier regarding music therapy with this population group which has shown the possibility to meet belongingness needs, provide group cohesiveness, counter isolation, and encourage relationship, support, intimacy, encouragement, and listening, for example (Iliya, 2011:14; Rio, 2005:116). The importance of these types of social needs with homeless adults have also been highlighted in Griner's (2008:59) study in the field of occupational therapy, referred to in the literature review, which used creative arts techniques to offer opportunities for increased interpersonal skills, social skills, and role development. Also, other creative arts projects mentioned in the literature review saw homeless adults share in others' stories and create a sense of community and belonging (Miller, 2006:122); experience social rewards and social bonding (Stokrocki *et al.*, 2004:73); and move towards community engagement and social interaction (Thomas *et al.*, 2011:434). Therefore, the finding of the current study shows not only that music therapy can offer opportunities for meaningful interpersonal connection but that this population group, in South Africa in particular, has great social needs and often find themselves in a lonely environment.

5.3 Constructive use of time

The literature suggests that the daily activity of a homeless adult in South Africa may include taking part in piecework for local business, begging, foraging activity and sub-survivalist informal sector work (Cross *et al.*, 2010:6). It was also found that the effect of homelessness can lead to drug and alcohol abuse, and amongst the homeless population of South Africa, it was noted that criminal activity was also present (Makiwane *et al.*, 2010:40). In the current study many of the participants described the music therapy sessions as an alternative to the monotony of daily life on the street, a break from “doing nothing on the street” and a way of keeping out of trouble. One participant described this in the following way, “...for that thirty minutes or an hour we spend I would have been out on the street... doing wrong stuff and getting in trouble...” This notion of keeping out of trouble was then developed further through more participant responses which described the music therapy sessions as a constructive use of time. Below are some examples:

Spending time in here doesn't make room for things you will do out there.

...I would choose rather to be here than to do something else – something that is misleading.

...by sitting like that and doing music it's a nice thing 'cause you free from doing things, you free from bad influences...

It's better to be here in the music class than to be in the street breaking into someone's house, robbing someone, stealing something.

Apart from only using their time constructively, participants seemed to describe their days as lacking in purpose but explained that music therapy sessions provided a sense of purpose amid the monotony of daily life. Some participants said:

...we are doing it for a purpose...

So where must I go? You just have nothing to do in the street for the whole day... So it would be different to change my life to do something so that my mind can be free of these things that I have on me...

It's different from being the whole day in the street, you are doing another thing...

...it placed me in another area in my life. Like thinking about today I'm gonna do this and now I'm gonna concentrate on this to calm me down and to put my mind in a different place and time...

During music therapy sessions it seemed that the music acted as a natural motivation for participants to invest themselves in the moment. Expressing a sense of motivation to take part and make music was significant for these participants who may feel demoralized and unmotivated in many areas of their lives. Their responses were as follows:

You got the spirit for playing because the people listen for you...

I'm coming back next week...

You can at least try...

I enjoy what I'm doing there otherwise I wouldn't be here.

There was a sense from in the interview data that participants were motivated to develop their musical skill and to learn new skills. Some participants said:

I would like to play guitar.

I would like to practice so I can get another type of sound – not only hip-hop – maybe I'm gifted in writing songs like that but me myself I would like to practice so I can get more experience, get more perfect.

You must practice the drums...

...you practice and when you see you good now you practice nicely and the people see now hey you play nice now.

I want to learn more about music...

...the more you go about this the more you learn from this.

...if I can learn one or two instruments then I can be a better musician Ma'am.

During the various music making components of the sessions I noted that participants seemed motivated to perfect their musical product (for example the song in video excerpt 2). During improvisations, drumming, vocal work and song writing the group were invested in the task at hand and displayed a high level of interest, focus and concentration. (See video excerpts 1 and 3 for an example of individuals being invested and mentally alert). It was found that the music therapy sessions offered the participants an opportunity for mental

stimulation and to make use of their creative abilities. Participants described the drumming component, for example, in the following way:

...'cause the sound, it's coming into your heart and then you feeling maybe I'm dreaming and then... you dreaming anything and then make the sound up.

It's nice to play the drums because you can do anything... make your own beat...

It can be concluded that the music therapy sessions in this study not only provided opportunities for stimulation (which was a clinical goal) but also offered an alternative and constructive use of time for participants who may have otherwise been negatively influenced or simply have found themselves without any stimulating activity for the day.

5.4 Stress relief

Apart from the struggle to satisfy basic needs such as food and accommodation, life on the street, in South Africa particularly, is met with harsh experiences such as harassment, mugging, violence, rape, and exposure to diseases (Makiwane *et al.*, 2010:40; Olufemi & Reeves, 2004:83). Added to this is the experience of stigmatization and stereotyping (Power *et al.*, 1999:590). Being exposed to an environment that harsh can often result in high levels of psychological stress (Power *et al.*, 1999:590). The participants' responses below describe street homelessness as living in a stressful environment:

...it's just build up and build up and... you just gonna snap.

Like last night – a guy got stabbed... anything can happen at any time.

From the findings of this study it can be concluded that music therapy sessions with this population offered opportunities for stress relief. The literature reviewed earlier does not include any findings regarding stress relief in music therapy or any other Arts therapy with this population except for one occupational therapy study which included the development of stress management as one of its goals (Griner, 2008:57). Stress relief was not an explicit goal for the music therapy sessions in this study, however, through the participants' responses it is clear that the music therapy sessions did offer opportunities for stress relief. As the interviewer I did not ask questions regarding stress and stress relief, rather, the following statements were made in response to what the participants' experiences of the sessions were:

...there's a lot less stress... there's almost no stress. All you have to do is just listen and focus.

...it takes the stress away...

Dit het my stress en alles afgevat.

Dit steek so bitjie van die stress weg.

...when you came to me I was full of stress and thinking of my kids, but when I walked through the door all the anger...all those bad feelings went away.

When you walked out of the gate I felt... (sigh) relief. She is here. We are gonna make music today and maybe I'm gonna feel better after that and when I walked in here I just felt relief – released all my stress.

Some participants mentioned experiencing a release of tension and feeling lighter. Also, it seemed that for some the very physical activity of drumming provided a catharsis which lead to their bodies feeling calm and relaxed. The following responses are examples of these experiences:

You lose some tension, you know.

Dit het my verlig laat voel.

It makes me feel lighter.

You see, when a person is playing the drums, you are basically playing out all the stress.

So I have beaten all the stress that I've got at the moment out on the drum.

It calms my body.

First thing it does: it relaxes your body...

A significantly common theme that arose from interviews with participants was being free from worry, which seemed to plague their minds for most of the time. During music therapy sessions participants were given opportunities to become deeply involved in music making components. Being focused on a task, it seems, offered them an alternative to their continual battle with daily worries. The following participant responses are examples of their experience of being free from worry:

It makes you forget about the things outside...

...just listen and focus...

...you taking your mind off the outside world.

...you are taking your mind off things you are thinking, it's taking your mind away from whatever you are thinking.

It takes you away from what you were thinking that's not fitting for the day...

Dit vat my dinkery van die stress dan af. Di thou my darem af van sulke geode.

...to do something so that my mind can be free of these things that I have on me...

So it actually took me out of that situation and it placed me in another area in my life. Like thinking about today I'm gonna do this and now I'm gonna concentrate on this to calm me down and to put my mind in a different place and time just not thinking about what's happening.

Finally, from analysis of the VTR of sessions it was found that participants displayed relaxed body language during and after certain components. When one is not feeling relaxed it is most likely that one's body language would seem tense and more rigid. A relaxed body language was particularly clear when the participants moved their bodies naturally to the music and when an increase in energy was seen. In video excerpt 4, for example, one participant responded to the music by tapping his foot and moving his leg in time to the beat whilst two more participants moved their heads and upper bodies to the music. When the energy of the music began to increase the group's energy seemed to lift simultaneously and some participants sat more forward in their seats and played the drums with greater intensity and bigger movements.

From the participant responses and analysis of the video excerpts it can be concluded that the open group music therapy sessions offered opportunities for stress relief for the homeless adults in this study. This was found to be a meaningful experience for the participants and is a new finding in this area of research as it was not present in the literature reviewed. The adults in this study, experienced a relief from stress and worry, reported and displayed a physiological release of tension, and a feeling of relaxation. Upon reflection, it is possible that simply having relief from the stressful environment of the street may have contributed to the experience of being able to relax, however, from both data sources it became clear that through the musical components of sessions participants were able to experience stress relief at a meaningful level. As the sample used in this study was comprised of homeless adults not residing in a homeless shelter, it may be that their level of

stress and anxiety may be higher than the latter as they are continuously exposed to the harsh environment of the street.

5.5 Meeting emotional needs

In this section I will discuss how, in the current study, some of the emotional needs of participants were met. Homeless adults are not often given the opportunity to communicate their feelings, their experiences of the difficult situations they find themselves in, or gain some form of psychosocial support. The participants from this study expressed a need to communicate their hardships in the following responses:

I need to stop keeping it to myself.

I need to speak about it.

...if you don't have someone to talk to in this place, you'll go crazy.

Similarly, it was found, in the analysis of interview data, that participants experienced a lack of psychosocial support. One participant in particular put it this way:

...I never get someone to – like in a therapy way – to get so that I can maybe get another way out of my life because to lose everything like that and then to go to the street it seems to me like maybe there is a place for people like me to get help and to become like right people or just to be checked to see if your mind is working in a right way because sometimes the stress can make you not even worry no more even about yourself.

When asked if he would attend the remaining music therapy sessions this participant said, “I would come... because I love music and I think I have got one or two things to say in each and every song.” Thus, it seems that he had found a space in which he was able to gratify his need to express himself. Similarly, another participant seemed to make the connection between emotional expression and music when he described his experience of the music therapy sessions saying, “I saw it's more about emotions and feeling and getting in touch with the music and feeling the drums.” This form of expression he then spoke about as a satisfactory experience when he commented, “When I saw it was more about the emotions and the feeling and getting in touch with the music and feeling the drums, man it's lekker.”

As a number of musical components were used of during sessions, participants commented on their emotional connection to the music in regard to these varying musical forms. For instance, in response to the drumming component of sessions one participant explained that, “the moment you doing the drumming you feeling it in your heart.” Similarly, after a

song writing activity, another participant commented on the lyrics the group had written saying, "...those words...they are touching me." Thus, many of the interview responses displayed the theme of emotional expression through music. Below are some examples:

The drumming is coming into your heart. You playing what comes into your heart.

...I'm feeling in my inside then I'm playing there now.

...you can express yourself.

In music you can express yourself.

You can be angry and happy on the music.

You can express yourself in music and singing about what you feel, your emotions...

During the song writing activity captured in video excerpt 2 the lyrics written by the group were an expression of their hopes for a better life together. A copy of the lyrics is provided below:

Standing together, respecting one another

Trusting and caring, loving one another

God is looking after all of us

God is with us forever and ever

The research question for this study aimed to explore the experience of homeless adults who attended music therapy sessions which were aimed to facilitate emotional expression. From the data it can be concluded that the open group music therapy sessions did offer participants opportunities for some of their emotional needs to be met. This finding supports the literature reviewed earlier in which a study on music therapy with homeless adults concluded that emotional expression (through verbal description, appearance, or musical expression) was a significant part of the group's process (Rio, 2005:107). Other findings in the literature included a study by Stokrocki *et al.* (2004:73) which found that, through art therapy, homeless women were offered freedom to communicate feelings and opportunities for self-expression in a safe environment. Also, in a study using group singing techniques, homeless adults' experiences included emotional health benefits and emotional awareness (Bailey & Davidson, 2009:23). Thus, it can be concluded that the finding of the current study supports that of the literature reviewed. However, what seems most important from the findings of the current study, thus particular to the South African context, is the lack of

psychosocial support available to the participants. Outside of music therapy sessions it seemed as though participants had no other opportunity to receive psychosocial support and, for some, no other outlet for emotional expression or to communicate their hardships in an empathetic environment. As the music therapy sessions were found to offer opportunities to meet some of the participants' emotional needs I would like to highlight the value of having such a therapy available to this population group which seems to lack this kind of resource.

5.6 Transformation

From the data of this study, it is clear that the music therapy sessions were a meaningful experience for participants. Some of the experiences described by the participants in this study included feeling empowered to change, encouraged to persevere, and experiencing a sense of hope. Two participants expressed all three of these experiences respectively in the following responses:

...in music you can alter yourself.

It made me realise there is hope, you must just keep fighting.

It gave me the extra shine for my day.

Along with providing a sense of hope and encouragement, the music therapy sessions offered participants opportunities for self-reflection and self-discovery. As I have already noted, participants expressed a lack of psychosocial support and a need to talk about their hardships. Offering opportunities for self-reflection gave rise to individuals gaining insight into their mental and emotional states which, in turn, created space for transformation. In terms of self-reflection, participants commented:

...it got me thinking about what I've lost in my life...

...why am I spending so little time for this reason but have so much time for other reasons...

Participants also displayed a sense of insight when reflecting on their mental state, emotional state or a need to communicate hardships. For example, one participant commented on his need to share with others and the possibility that the lack of self-expression may have lead to his emotional state saying, "Maybe I need to speak about it. Maybe I need to stop keeping it to myself. Maybe it's why I'm angry all the time." From self-reflection and self-discovery participants moved towards experiences of 'opening up' and feeling free. "It opened a little bit up inside of me," said one participant who later reflected on

normally being a “quiet person” but who opened up during the session and surprised himself at how much he shared. During free instrumental and vocal improvisations participants displayed a sense of being free and caught up in the moment. (See video excerpts 3 and 4 for examples of one participant freely expressing himself in the music (first instrumentally then vocally) and seemingly being caught up in the moment during music making). Below are participants’ comments in relation to the experience of feeling free during music therapy sessions:

It made my spirit feel free for a bit.

You feel free man.

It makes you feel free...

Other personal experiences of transformation included experiencing inner peace, feeling rejuvenated and feeling satisfied. Experiencing inner peace was significant for one participant who described the music making by saying, “It calms my spirit,” and, “it makes you feel at ease with yourself, with this moment and with this time.” Not only did this participant experience being at peace with himself at the time but he described the music making as a rejuvenating experience when he said, “...it makes me feel like I’m young again,” and, “music just makes me feel like a new person.”

For many of the participants, music therapy sessions were an enjoyable experience. From analysis of the video data, moments of celebration, excitement, and feeling good and satisfied were observed. These moments, in relation to the participants’ normal experiences of daily life, are meaningful and, possibly, uncommon in occurrence. After the instrumental improvisation in video excerpt 3 there is a sense of growing excitement, celebration and enjoyment which is then reflected in the group’s comments after the improvisation. The comments below are examples of participants’ experience of enjoyment during music therapy sessions:

It’s very nice for me.

...we love that thing.

I liked it a lot.

It’s fun.

I enjoy being part of it.

Dit was very nice...

...dit was lekker on die drom te slaan.

...man it's lekker. I like it.

I enjoy what I'm doing there otherwise I wouldn't be here.

Dit voel vir my nice.

It was really nice.

...so much fun.

Music therapy sessions seemed to be a meaningful experience for the participants and, as some participants commented in interviews, an opportunity they hoped others in their life could also share:

...I would encourage my girlfriend to come and see.

I think some of the brothers that haven't experienced it must come...

It meant a lot to me.

In conclusion, it was found that open group music therapy sessions with the homeless adults in this study offered opportunities for transformation. This transformation came in the form of a variety of experiences that were deemed worthwhile by the participants and of personal significance. Interestingly, although the study made use of an open group format and some members had only attended one session by the time they were interviewed, one session seemed to have a profound effect on them as evidenced in their reflections. This finding supports the literature reviewed earlier in which studies on music therapy with homeless adults offered opportunities for the development of hope and the experience of beauty and spirituality (Iliya, 2011:14; Rio, 2005:114). In one study in particular, by Rio (2005:115), themes such as perseverance, overcoming difficulty, and being optimistic despite hardship were examples of a sense of transformation that had taken place within individuals. The type of transformation, spiritual experience or sense of significant personal development seen in the current study and in the literature cannot be underestimated with this population group who, very often, experience their homelessness as isolation, suffering and a lack of hope (Olufemi & Reeves, 2004:80). As the participants' responses have made clear, this finding highlights the value the participants attached to the music therapy sessions (even when some had only been able to attend one session before being interviewed).

5.7 Conclusion

Having discussed and expanded on the findings derived from the data, I will, in the final chapter, conclude this dissertation by briefly summarizing my findings and the contribution of this study to research in the area of open group music therapy with homeless adults in South Africa.

6. Conclusion

To conclude, the present study set out to explore how homeless adults, attending a feeding scheme, experienced open group music therapy sessions (framed as workshops) designed to facilitate emotional expression, interpersonal connection, stimulation, and self-esteem mainly using drumming, vocal and instrumental improvisation, and known songs. From the analysis of participants' responses in individual interviews and through analysis of videotaped recordings of sessions, it was found that the open group music therapy sessions offered the participants opportunities for: increased self-esteem, meaningful interpersonal connection, constructive use of time, stress relief, the meeting emotional of needs, and transformation.

The conclusion that the open group music therapy sessions offered opportunities for increased self-esteem, meaningful interpersonal connection, constructive use of time, meeting emotional needs, and transformation supported the literature reviewed earlier. However, the conclusion that these music therapy sessions offered opportunities for stress relief for this population was a new finding in this area of research. As the sample used in this study was comprised of homeless adults, many of whom do not reside in a common shelter but sleep on the street, it can be speculated that their experience of homelessness itself is far more stressful as they are constantly exposed to a harsh and dangerous environment. Thus, any relief from this environment may prove relaxing. However, from analysis of both data sources it is clear that it was through the participants' use of the musical components of sessions, specifically, that they were able to experience stress relief at a meaningful level. Thus, music therapy offered to 'street' homeless adults seems to be particularly meaningful in terms of relief from stress. The concept of stress relief in this study included experiences of relief from stress and worry, reported and displayed physiological releases of tension, and feelings of relaxation.

The current study made use of a sample of homeless adults in South Africa, not residing in a common shelter. In terms of homelessness in the South African context it was found that the participants in the current study experienced a great lack of psychosocial support. Although the feeding scheme met some of their basic needs such as food and clothing they had no outlet for emotional expression or the opportunity to experience psychosocial support in an empathetic environment. Along with the opportunity for emotional needs to be met the participants attached value to the sessions as they were offered opportunities for transformation, a sense of personal development, or spiritual experience. These experiences cannot be underestimated with this population group whose experience of life is often characterized by isolation, suffering, and a lack of hope (Olufemi & Reeves, 2004:81).

The findings of the current study are not intended to be generalized outside of the context in which the study took place. The characteristics of the sample, the settings, the goals for and components used in the music therapy sessions have been described within the study in order to provide sufficient contextual factors for the study to be replicated and for other therapists to apply the findings or build their therapeutic work on the findings of the study.

A limitation of the current study is the small sample of interviewees and thus saturation of data may not have been achieved. Also, as interviewees were selected by the researcher on account of who was available after therapy sessions and who could communicate and express themselves sufficiently in English or Afrikaans, there may have been participants who's contributions were overlooked due to their inability to express themselves in one of the aforementioned languages. Thus, the interview sample was not fully representative of the music therapy group as a whole. Lastly, as the researcher took on the dual role of therapist and researcher (including the role of interviewer) it is possible that participants may have felt obliged to respond to interview questions in a particular way. Also, as this population group is not offered many opportunities like that of a music workshop, interviewees may have felt pressured to provide the researcher with a positive response in order to not discourage the researcher from offering the workshops in future.

Recommendations for future research emerging from the current study includes further exploration of the effect of open group music therapy sessions on this population group over a longer period of time. Also, a more focused evaluation of the effect of stress relief through music therapy with this population group could be explored.

From the findings of the current study, it can be concluded that open group music therapy with the homeless adults of this sample, many of whom sleep on the streets, offered opportunities for increased self-esteem, meaningful interpersonal connection, constructive use of time, stress relief, the meeting of emotional needs, and transformation.

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8. Appendices

Appendix A:

Participant information form



UNIVERSITY OF PRETORIA
UNIVERSITEIT VAN PRETORIA

FACULTY OF HUMANITIES

DEPARTMENT OF MUSIC

MUSIC THERAPY UNIT

TEL (012) 420 2614 FAX (012) 420 4351

Participant information form

Title: Open group music therapy workshops with homeless adults

Dear _____

I am conducting a research study on group music workshops with homeless adults. The aim of the study is to explore what group music workshops can offer homeless people attending a church feeding scheme. The group will be open to those present each week. In this study I am interested in exploring how you experience the workshops. Therefore, I would value your participation.

After each session I will be interviewing one member of the music group who is willing to stay for another 30-60 minutes in order to talk to me about his/her experience. I will interview a different member each week. All music workshops will be video recorded and interviews will be audio recorded.

Dates:

Time:

Place: The Salvation Army community church hall
Corner of Rose St & Clyde St

Central
Port Elizabeth

By taking part in this study you will gain the opportunity to take part in six weekly group music workshops if you so choose and the research from this study will contribute to further knowledge on music therapy with homeless adults. Your participation is voluntary and you have the right to withdraw at any given time. All personal information will remain confidential and anonymity is ensured. If you do choose to withdraw from the study, all data will be destroyed. All other data collected will be stored securely at the University of Pretoria for 15 years. Should you wish to access the dissertation, it will be made available through the University of Pretoria.

Should you have any further questions, please do not hesitate to ask.
Your participation will be greatly appreciated.

Many thanks,
Kristle Williams
MMus (Music therapy) student/researcher
Email: kristlevanniekerk@yahoo.co.uk
Supervisor: Andeline Dos Santos
Email: andelineds@telkomsa.net

Appendix B: Participant consent form



UNIVERSITY OF PRETORIA
UNIVERSITEIT VAN PRETORIA

FACULTY OF HUMANITIES

DEPARTMENT OF MUSIC

MUSIC THERAPY UNIT

TEL (012) 420 2614 FAX (012) 420 4351

Consent form

Date: _____

MUSIC THERAPY RESEARCH STUDY: PERMISSION TO PARTICIPATE

I _____ hereby give / do not give my consent to participate in this research study by attending group music workshops and a possible interview. I understand that I have the choice to attend any of the six music workshops offered as well as the choice to participate in an interview. I understand that I may withdraw from the study at any stage. I also grant / do not grant permission for sessions to be video recorded and for the possible interview to be audio recorded.

With full acknowledgment of the above, I agree to participate in this study on this _____ (day) of this _____ (month) and this _____ (year).

PARTICIPANT DETAILS:

Participant name: _____

Signature: _____

Participant Contact No: _____

Date: _____

RESEARCHER & SUPERVISOR:

Researcher Name:

Researcher Signature: _____ Date: _____

Supervisor Name:

Supervisor Signature: _____ Date: _____

Appendix C:

Interview guide

Thank you for being willing to take part in this interview. First of all, I would like to assure you that you will remain completely anonymous and no records of the interview will be kept with your name on them. I would also like to inform you that this interview will be audio recorded. If you are comfortable with that, then we can begin.

1. Firstly, how have you experienced the group music workshop(s)?

Probes:

- Are there any moments that stand out to you?

2. What feelings did you experience during the workshops?

Probes:

- Were you able to express these feelings during the workshop? If so, how?
- How did you feel after the workshop(s)?

3. What did the session mean for you personally?

4. What can you tell me about your experience of making music in a group?

Probes:

- Did any relationships develop? If so, how and what do these relationships mean for you?
- Did making music in a group affect your sense of self-esteem in any way? How so?

5. What do you think could have been better or what could have been done differently in the workshops?

Probes:

- Was the time convenient for you?
- Was the venue comfortable and convenient?
- How did you feel about the size of the group?
- How did you feel about how the group was constructed?

Probes:

- The number of men versus women, variety of races and ages etc.
- How did you experience the musical genres/styles used?
- How did you experience the types of activities used?

6. Would you come to group music workshops again in the future?

Why / why not?

7. Before we end, is there anything else you would like to add to our conversation?

Thank you very much for helping me find out more about your experience of the music workshops.

Appendix D:

Consent form for the Salvation Army, Central, Port Elizabeth



UNIVERSITY OF PRETORIA
UNIVERSITEIT VAN PRETORIA

FACULTY OF HUMANITIES

DEPARTMENT OF MUSIC

MUSIC THERAPY UNIT

TEL (012) 420 2614 FAX (012) 420 4351

Permission to conduct music therapy research study

Date: _____

MUSIC THERAPY RESEARCH STUDY: PERMISSION TO CONDUCT STUDY AT THE SALVATION ARMY CENTRAL

I _____ hereby give my consent for open group music therapy workshops and interviews to be held at The Salvation Army, Central, Port Elizabeth church hall. I also grant permission for sessions to be video recorded and interviews to be audio recorded, twice a week for 3 weeks.

With full acknowledgment of the above, I give permission for this research study to be conducted at the Salvation Army, Central, Port Elizabeth church hall on this _____ (day) of this _____ (month) and this _____ (year).

PASTOR DETAILS:

Pastor name: _____ Signature: _____

Pastor Contact No: _____ Date: _____

RESEARCHER & SUPERVISOR:

Researcher Name: _____

Researcher Signature: _____

Date: _____

Supervisor Name: _____

Supervisor Signature: _____

Date: _____

Appendix E:

Session guideline:

1. Verbal check-in with participants and explanation of session/workshop and forms
2. Drum circle used as a greeting activity
 - Therapist to demonstrate different ways of playing the drum and how to create different sounds.
 - Group is taught a basic rhythm and vocal melody to form basis of activity.
 - Drumming activity with a Binary (AB) structure in which group play a basic rhythm together and then imitate a new rhythm played by the therapist. Each participant then given chance to lead by saying their name and offering their own rhythm which is imitated by group.
 - o Aim: Increase awareness of others, provide positive group experience, increase stimulation, and provide opportunity for individuals to be heard and affirmed by the group.
3. Drumming continued
 - Therapist leads group in a variety of rhythms flowing one into the other.
 - o Aim: Increased stimulation, to provide opportunity for physical and emotional release, to provide a positive group experience
4. Using known songs as a basis for vocal improvisation
 - Ask participants for songs which are significant for them
 - Choose a couple of songs best known to all or easy enough to learn and sing as a group. Therapist leads group in singing the songs in a variety of ways and may introduce improvisation
 - Allow participants to share significance of songs
 - o Aim: To affirm individuals' identities, to increase self-esteem, to provide opportunity for emotional expression.
5. Vocal and instrumental improvisation using themes/material suggested by participants (possibly linked to previous component of singing known songs)
 - Group improvise using voice and percussion instruments

- Aim: Emotional expression and increased interpersonal connection

6. Drum circle to close session

- Group builds a rhythm, starting with therapist or one of the group members. Rhythm is build by adding one member at a time. This may build to a climax and then end or flow into a freer improvisation also utilizing the voice.

Appendix F:

Interview transcripts

Interview 1

22 August 2013

Line:

1 R: How did you experience the music-making?

2 P: Hey?

3 R: The Music making. How was it?

4 P: What are you saying?

5 R: How was it for you? The music making? Now, that we did together – how was it for you?

6 P: I like music mos.

7 R: You like music?

8 P: Yes I like music.

9 R: Mmm good.

10 And when we were making music today, how was that?

11 P: Because the moment you doing the drumming you feeling it in your heart – that you are doing what, the sound, and you are playing drumming

12 R: Yes, how did it feel?

13 P: You feel it in your heart, nice.

→ music moves the inner self

- emotional / spiritual response
- experiential pleasant emotions

→ emotional response to drumming

- 14 R: You feel it in your heart? You feeling nice?
- 15 P: Nice, yes.
- 16 R: And did something stand out for you
- 17 P: It's very nice for me, it's very nice, because I'm feeling in my inside then I'm playing there now. That side you can't do it.
- 18 R: Mmm, yes, so what feelings did you have?
- 19 P: You feeling inside according this sound you playing and now it's coming inside to you.
- 20 R: Ok, good. And what else can you tell me about your time here? What did it mean for you to make the music, what did it mean for you?
- 21 P: Now ma'am, 'cos the sound its coming you in your heart and then you feeling maybe I'm dreaming and then what you call it, you dreaming
- 22 anything and then make sound up
- 23 R: Mmmm thank you
- 24 P: Thank you
- 25 R: And what about making music in the group? We made music in a group, how was that? Making music with other people?
- 26 P: The group is ilke maybe you can take a friend ilke six or eight friends and practice. Maybe you playing drums and me bass guitar and
- 27 then we take that and play together maybe one is playing lead guitar. And play all together.
- 28 R: Mmm yes, and were you in a band before?

→ opportunity for
→ self-expression
→ self-expression
→ enjoyable
→ experience

-create
-dream
-possibility
(new)

→ creating

- 29 P: Me? No
- 30 R: And what is it like would you rather play alone or in a group like this?
 P: No its right for playing for the group for everybody to see you. This thing, hey, that one playing that, another one playing lead, → performing
 drums...
 R: And when you were playing the drums what did you feel about yourself? – John?
- 31 P: No its right for playing for the group for everybody to see you. This thing, hey, that one playing that, another one playing lead, → performing
 drums...
 R: And when you were playing the drums what did you feel about yourself? – John?
- 32 R: And when you were playing the drums what did you feel about yourself? – John?
- 33 P: You feeling that you playing the drum you feeling that thing you do and other people see that you plain g nice, ja, you playing that
→ being affirmed
→ emotional connection with music
- 34 drums and now you feel that thing you playing, its coming near to your heart.
- 35 R: And what does it feel like?
- 36 P: It feels like, ai, I don't understand
- 37 R: Oh, what does it feel like? Do you feel happy, do you feel sad? Or what?
→ Feeling good
→ Heard by others
- 38 P: No, you feel happy you feel happy because you know mos you plying, the people they listen that thing you playing and now she's like
→ performing
→ motivated
→ provides purpose
→ Heard by others
- 39 that, that thing you playing she's coming in your heart. You got the spirit for playing because the lot of people they listen for you, you
- 40 R: You playing for the people? Mmm
- 41 P: Mmmm, that's very nice that.
- 42 R: Mmm it's nice to play for the people and they listen?
- 43 P: Mm

- 44 R: Mm
- 45 R: And when we made music today, what was not so good, what can we change, how can we make it better
- 46 P: Maybe you can compose again another music and plan another plan for music.
- 47 R: And do you think we should do drums again, or sing again, or what should we do?
- skill
- confident 48
- acknowledged
- affirmed 49
 P: You practice again that thing, that drums or the guitar, you practice and when you see mos you good now, you practice nicely and the people see now hey you play nice now.
→ Being affirmed
Developing musical skill
→ improved self-esteem
- 50 R: Mmm thank you John. And was the time good or bad? The time that we came?
- 51 P: It's a good time
- 52 R: And here we played here? Is it a good place to play or must we do it somewhere else?
- 53 P: No it's good.
- 54 R: Ok. And today we were ten people in the group must we be more or less or should we stay the same?
- 55 P: It must be more.
- 56 R: It must be more? Why must it be more?
- 57 P: Cos they must listen, the music the time we playing in the heart the other people they want to learn. Hey that guy it's so nice, and so
- motivated
- encouraged
- self-esteem 58
in me I'm feeling good an now I like to practice or to do that thing.
→ Being affirmed
→ motivated
→ Increased self-esteem

59 R: Mmm, Ok thank you. And do you like it that we are men and women, and black and white and coloured and young and old? Must it be mixed or how should it be?

60 P: No its good because we got a life together mos. Must be for the lot of people. If it's not good for the lot of people. The child we like you and

-rapport
-therap-
-evrie
relationship
62
63

everyone we like you 'cos you do good things.

R: And the songs that we did, how were the songs?

64 P: Because those songs they coming from your heart mos.

65 R: We can do the same song or can do another song next which? Which song would be better?

66 P: Which song better? A church song is better.

67 R: A church song?

68 P: Yes

69 R: Ok.

-self-expression
-develop
70
skill

P: The drumming is coming to your heart mos you playing what come to your heart. You must practice the drums, you can't do the drums and not practice, you got a coach mos, you show you what you do and what you practice.

R: And next week...

P: Next week you got the powers to do that because you got the coach to show you?

-autonomy
-sup positive
73
relationship

→ music moves
the inner self

→ self-expression

→ Developing musical skill

→ Therapist as coach

→ Autonomy

→ Sharing knowledge

→ Therapeutic relationship - rapport

- 74 R: And will you come again next week?
- 75 P: Yes
- 76 R: Ok, why will you come?
- 77 P: Next week I'm feeling to come. Yes, why do you feel to come? Why do you want to come?
- 78 Yes, because I'm doing that thing its right for me. I'm coming back next week to see that thing because we love that thing.
- 79 R: Ok. Good. Is there anything else you want to say?
- 80 P: Yes, because I have no job. Looking for a job and waiting for grant.
- 81 R: Still waiting?
- 82 P: Still waiting for money from my grant. I'm finished everything, the forms, still waiting.
- 83 R: You're just waiting? I hope it comes soon.
- 84 P: Yes, thank you very much Ma'am.

Interview 2:

28 August 2013

- 1 R: What was your experience of today?
 2 P: It made my spirit feel free for a bit. → feeling free
 3 R: It made your spirit feel free?
 4 P: Ja... Because here on the streets it's hard so you close yourself up. In the process you're destroying yourself but (pause) Ja.
 5 It's difficult.
 6 R: So how was what we did today for you?
 7 P: Tough. → Self-reflection
 8 R: Tough?
 9 P: Tough because it got me thinking about what I've lost in my life you know. And to tell you about five years back I would not be here today. Ja.
 10 R: And what was your experience of making music and chatting about those things. How was it for you?
 11 P: Ok, ek verstaan hoe mense op doe straat - ons strugle elke dag. Daar is nie n dag wat verby gaan wat onse nie strugle nie. Dis kos, dis... Ok ek is n cigarette rooker en party keer drink ek so daar is baie dinge wat ons moet doe nom to survive. Daar is nie slap plek... Ek sleep in die straat want ek kan nie bekostig om n kamer te huur... en dis moeilik. En daar is lities wat jonger as ek is en weet jy hoe jammer kry ek vir hulle? En hulle moet drastiese geode aanvat om te surviv. En mense is snaaks man. Hulle judge jou net om wat hulle sien. You know, "this guy is a drug addict" - but he don't even touch the stuff. Verstaan jy wat ek se?
 12 R: Mmm, ja.
 13 P: Sulke geode. Dis snaaks man. En soos ek se, ek praat nie baie nie, ek is baie stil. EK's n still person.
 14 R: But today you did speak. → sharing personal experiences
 15 P: Ja, I actually surprised myself. → opening up.
 16 R: Mmm. → Self-discovery
 17 Why do you think you did?

- need to
specific/23
Share
 - wired to 24
 - be heard 25
 - relieved 26
 - emission 27
 - sharing 28
 - relating 29
 - empathy 30
 - opened
up 31
 - clart
trusst 33
 - 34
 - 35
 - 36
 - transfor-
mation 37
 - alter
self 38
 - self- 39
 - expression 40
 - express
emotions 41
 - 42
 - 43
 - 44
- P: Maybe I need to speak about it/ Maybe I need to stop keeping it to myself? Maybe its why I'm angry all the time? It's just a lot, it's hardships
→ Need to communicate
→ Self-discivery
- been tough these couple of years.
- R: So how was it for you to share in the group?
- P: Dit het my verlig laat voel. At least kan ek met iemand deel met mense deel wat die selfde goed as ek voel.
→ Empathic sharing.
→ Relieved tension
→ Sharing personal experiences
- Daars min mense wat jy kry want meeste mense is hoog of gesup en dank kan jy nie n conversation he nie want dit maak nie sin nie.
- Ja, dis hoe die lewe is heer so. Anyway, so what you studying?
- R: I'm studying music therapy.
- P: OK
- R: So I wanted to ask: making music today in the group, what did it mean for you?
→ Opening up
→ lonely environment
- P: Dit het my meer oop gemaak. It's hard to explain but ek's baie opgekrop. I don't like speaking about my feelings a lot cos I learn not to trust people cos people tend to use you or disappoint you. I'm tired of my feelings so I don't want to always bring it out, I rather keep it to myself and be strong.
- R: Mmm.
- So how about making music. Sometimes in making music we can..
- P: No you can alter yourself, you can express yourself. You can be angry and happy on the music. You can be normal.
→ Express emotions
→ Self-expression
→ Empowered to change
- R: So what did you feel today?
- P: Today honestly? Confusion. Because I don't know what I'm doing here. Honestly I don't know what I'm doing here.
- I'm trying to get out of this place man. I don't know man, I'm just confused.
- R: Mmm.
- P: I'm thinking about it now, my dad tried to get contact with me but it's a losing battle.
- R: Mmm, and do you think making music together - like when we did that song about being so lonely and then singing about the things that we do have - how was that?

- self-expression
-emotional 45
-expressions
-uplifting 46
-relieves 47
-tension 48
- stressful environment
→ self-expressive
→ expressing
→ relieved
→ music makes the inner self
- 49 -enjoyment
50 - hope
51 -stressful
52 -opening up
- 53 P: Today?
No it was lekker, I liked it a lot, it opened a little bit up inside of me. It made me realise there is hope, you must just keep fighting.
→ enjoyable experience
→ opening up
→ sense of hope
→ encouraged to persevere
- 54 R: MM, ja.
P: You must just keep fighting. Just have to be string its all.
- 55 R: Ja. And today we made music as a group, did you feel there was anything got to do with relationships or being together in community? How did you experience that?
- 56 P: Ok, I've got to be honest with you, I don't see this.. its gonna sound rube but I don't see these people as my community or as my people or as my friends. Because they different, they want what they want on a different level. I want to start build again to get my life sorted. All these guys all they do is for themselves they don't care about the other person just them self. Understand? They don't care about the next person. Like me and that other old guy, we good together cos I'll do something like go to the spar and get something to eat for the night and we will share it but those guys they get something to eat and they don't share : "no its my scurrel" you know? But we stay together – that's a community – but if you can't share then... ja.. it's hard to explain
- 57 R: Ja
- 58 P: Ok the group that was here. Like that other outjie, that young guy, i think he has lost a lot in his life you know, there's a lot of pain and think that's why he's using and so on.
→ empathic sharing
- 59 R: And do you think some of that – in relation to the music that we made today and what we talked about can you talk about it a bit more?
- 60 P: Mmm, um, you know there's so much that's going through my mind you know. You won't believe – it's like i have to get my own place get back on my feet and there's a thousand things going through my head and now there's this music therapy thing. I though ok we
- 61
62
63
64
65
66
67

- convicted with music
 68 going to just chat about music but I liked it man, maybe I just need to learn more about it you know.. maybe I can... I like it. It speaks to inner self
- stress relief
 69 me. It makes me feel humble. Dit steek so blyje van doe stress weg. Ons sê maar so you know. → Stress relief
- 70 R: Ja, like a bit of distressing?
 P: Ja, it makes you forget about the things outside and just focus on one thing you know. And it's just music making you know. → Provides a focus
- 71 -focus
 R: Ja and sometimes there's just so much going on.
 P: Like last night a guy got stabbed there at tops by spar you know, and anything can happen at any time. If you not observant and you don't look after yourself then loh. → Stressful environment
- 72 R: Ja and sometimes there's just so much going on.
 P: Like last night a guy got stabbed there at tops by spar you know, and anything can happen at any time. If you not observant and you don't look after yourself then loh. → Stressful environment
- 73 P: Like last night a guy got stabbed there at tops by spar you know, and anything can happen at any time. If you not observant and you don't look after yourself then loh. → Stressful environment
- 74 don't look after yourself then loh.
 R: It must be really stressful.
- 75 R: It must be really stressful.
- 76 P: (Sigh) Ja sometimes it is ja.
 R: So what is it like to have a space like this? Even if its 30 minutes?
 P: You feel free man, there's like its less stress there's less stress, believe me when I'm saying there's almost no stress - all you have to do is just listen and focus. Ja, it's a lot less stress. → provides a focus → feeling free → stress relief
- 77 R: Mmm, OK. So if you think I'm coming back next week, would come back next week?
 P: Ja sure I would come.
 R: Why would you come?
 P: I want to learn more about music you know. And just for the sessions you know because we not gonna see each other again so next week we can hear how their week was and all this kind of stuff because if you talk about it - yeah man, if you don't have someone to talk to in this place you'll go crazy cos its just build up and build up and you just gonna snap man. → Stressful environment → Sharing personal experiences → Need to communicate
- 78 R: So for you personally, what did today mean...?
 P: For me personally was dit n goeie eraving gewees - it was a good experience for me cos its good to hear that more people has the same mindset as me and it's good to talk to someone also that understands and doesn't judge because if we speak to someone and they start to judge jo they so quick to judge you know. And you speak to a guy, you need something and → Non-judgmental environment
- 79 So for me today was alright, I liked it a lot, it was cool man.
 R: Ja, and is there anything you think we can do better next time?

- 92 P: At the moment no ek kan nog nie se nie but so ver is dit alright but as onse ver aan gaan kan onse as n groep praat.
- 93 R: Well I'll be coming for four more Thursdays. So we will see how it goes. Is there anything you want to say about today? → Emotional with connection
- 94 P: Ek you nie eers gekom het nie. Want ek het gedink dat dit is weer die praise n worship thing en ek is moeg van dit you know. → connecting with the music
- 95 -can feeling
with the
music 96 People use God in so many ways just to like... ja anyway. But when I saw it was more about the emotions and the feelings and getting in touch with the music and feeling the drums man its lekker man. I like it. It makes you feel free and it takes the stress away cos, ja, its good man. → stress relief → feeling free
- 97 -stress
relief 97 good man.
- 98 -Feel free 98 R: So how is the drumming?
- 99 P: I sukkel a bit cos im off beat but its lekker hey ja it lekker. It a good experience because its nice to play the drums because you can do anything you just have to be with the beat and make your own beat maybe. → creating
- 100 -enj upwagt
-checke 100 R: And the singing?
- 101 -passie
-stimulerend 101 P: (Laugh). Oh I can't sing hey. I've got a snaakse voice but Ok ja you can at least try mos – open yourself up a bit.
- 102 -painig
up 102 R: Thank you so much, I so appreciate your time.
- 103 P: And yours too hey.
- 104

Interview 3:

5 Sep 2013

Line:

- 1 R: How did you experience the group music making?
- 2 P: Its becoming interesting but then because of the different people then its not the same group. So each time its a different group then
- 3 its a different experience.
- 4 R: And how has it been for you?
- 5 ^{- Being 'part of'}
P: For me, for myself, I enjoy being part of it. Since the first word I didn't know what is was going to be but now at least I know what's its
^{- together} about. → Enjoyable experience
- 6
- 7 R: And why do you enjoy it?
- 8 P: Because it takes your mind off things that you would have done instead of doing this now maybe you would have sat outside having
^{- takes}
^{- mind}
^{- off}
a drink. Spending time in here doesn't make room for things you will do out there. → constructive use of time
- 9
10 R: And you said tins different each week because its different people. Can you talk more about that?
^{- alternative /}
^{- constructive}
^{- use of}
^{- time}
- 11 P: Its not really everyone understands what are you trying to get at because they wont know in your position that it means a lot to you.
- 12 But you still need to refine everything from whatever you sae from the last few weeks and dig deeper in to get to what you need.
- 13 R: And what would you like to get out of this?
- 14 P: Maybe one day when I see a drum like that I can do it myself. → Autonomy
^{- Autonomy}
^{- skill}
^{- feedback}
- 15 R: And are there any moments that stand out for you?

- 16 P: Yes, madam when you go out here you are still thinking it could have lasted a bit longer -there's not enough time because not
- 17 everyone is not so quick in knowing what it's all about.
- 18 R: So how can we do it better for people to understand madam in that case then I suggest that people who started with this they are
- 19 much more enthralled than ones who you have to seek and not knowing you are taking your mind off things you are thinking it's taking
- 20 your mind away from whatever you are thinking. → free from worry
- 21 P: Did you experience any feelings while we were making the music?
- 22 R: The different people that were here today there must be someone leading them.. Ok you are leader as the drumming is concerned
- 23 but in terms of being consistent it tends to – this one goes that way this one goes that way – if you see someone do this (tap tap) you 24
- 24 just have to follow and it will be a flowing thing but there is still some inconsistency.
- 25 P: And why do you think so?
- 26 R: It's because I don't think everybody realises what it's all about and - what it means to you at the end of the day and what it means to
- 27 be a student....
- 28 P: But if I had to ask, what did it mean for u personally?
- 29 R: If I could do this for the whole year, to keep myself busy I would do it. Its fun. → Enjoyable experience.
- 30 P: And why is it fun because I enjoy what I'm doing there otherwise I wouldn't be here, I would be doing something else, I would choose
- 31 rather to be here than to do something else - something that is misleading.. → not interested
→ constructive use of time

- worthwhile
32 My girlfriend didn't want to come today. I said yes it's ok. I am coming for my drumming and I don't worry about anything else. I come for
33 this session because you said you will come for six weeks and I will finish the six weeks. And maybe at the end you will come and say
34 you have found out this for your thesis.
- 35 R: And what does it mean for you?
→ music moves the inner self → self-reflection
- teaching
-self-reflection
36 P: It does touch me in some way – that why am I spending so little time for this reason but I have so much time for other reasons.
→ self-reflection
- 37 R: And making music as a group, are there any relationships that develop in the group?
→ building relationship
- building relationship
-teaching
-self-reflection
38 P: Yes because nobody knows each other but out of everyone there might be one or two who come and talk to you afterwards and ask
39 you did you enjoy it – yes I did -and will you come again next week?
→ building relationship
- 40 R: And what do those relationships mean for u?
→ building relationship
- opportunity to connect
41 P: It means a lot man, 'cause we really don't have many friends and this can make a lot of friends for you.
→ building relationship
- being with others
42 R: And has it so far?
→ building relationship
- 43 P: It has. I'm just worried about the people that started at first I'm just a little bit sad that those people have no more interest in it but I
→ building relationship
- 44 will be here till the end.
- worthwhile experience
45 Even myself I would encourage my girlfriend to come and see.
→ worthwhile experience
- including others
46 R: So why would you say she must come?
- purpose
47 P: I'm telling her come and see what is happening there and for what reason we are doing it – we are doing it for a purpose and if
→ provides a purpose

- 48 through us being able to do this in order to help you then we can see there's Kristie and that is what happened that is the fruit of what we did
- 49 here.
- 50 R: And ultimately I want to know what it is like for you – to explore..
- 51 P: Thank you.
- 52 R: And what do you think could have been done better or differently?
- 53 P: Madam these people are shy to sing that's why i would have said you must make your own song on the drums and you can sing
- 54 R: Ok so sing with the drums?
- 55 P: Ja.
- 56 Um, group them – these three will sing together...
- 57 And maybe that will make that the groups will stay together and make sure they are there all the time .
- 58 R: good idea and what about the time?
- 59 P: Yes.
- 60 R: And the type of music we make and use what do you think about it?
- 61 P: Not necessarily have to do different music 'cause everyone is learners and you are the tutor and the more you go about this the more
- 62 you learn from this.

- tutor / coach
- develop
skill

-> developing musical
skill

- 63 R: Ok.
- 64 ^{-stimulating} P: It's quite interesting this – it's the first time I'm using this – it's a new experience. → stimulation
- 65 R: Yes. And when I said that singing is good for us physically for our bodies and also for our minds and emotions what can you tell me
- 66 about that?
- 67 ^{-takes} P: It takes you away ^{from} ~~from~~ what you were thinking that's not fitting for the day or whatever for instance. → Free from worry
^{wind off} ^{stress}
- 68 R: And is there anything else you would like to add to our conversation?
- 69 P: Madam, take two months time your time is limited but maybe have a page with the song.
- 70 And sing a song that everybody know just like God is good to me or anything else.
- 71 R: Any others you can think of that people might know?
- 72 P: Take the shortest, like be still and know, like small things so everybody can sing.
- 73 R: Ok, great. Thank you.
- 74 P: It's a pleasure, and you too.

Interview 4:

10 Sep 2013

Line:

- 1 R: Hoe was dit vir jou? How did you experience the music making?
- 2 P: It was fine.
- 3 R: What was it like for you? Hoe was dit vir u?
- 4 P: Dit het my stress en alles af gevat. Dit was very nice, ja.
 → Enjoyable experience
 → Stress relief
- 5 R: En ons het musiek as 'n groep gemaak. Was daar iets wat vir jou uitgesteek het? Something that stood out?
- 6 P: Nee, dit was OK.
- 7 R: En was daar enige iets wat vir jou baie belangrik was?
- 8 P: Belangerik - ij het baie mooi gesing en jou smile. Dit was belangrik vir my.
 → wearing pain connection with stress
- 9 R: En vir u, persoonlik?
- 10 P: Dit was vir my very nice.
 → Enjoyable experience
- 11 R: En watter gevoelens het jy vandag persoonlik gevoel?
- 12 P: EK het alright gevoel. Om nou in die groep met almal gewees. Dit was rery nice gewees.
 → Being with people
- 13 R: Kan jy n bietjie meer se om hoe dit was om met almal – om deel van die groep to wees?
- 14 P: Nee dit was alright om met almal te wees.

- 15 R: Ja. En wat om saam, in die groep te wees, wat het belangrik gewees?
- 16 P: Dit was lekker om in die groep te wees. En dit was lekker om die drom to slaan.
- part of a group
- enjoywent
→ Enjoyable experience
→ Being with people.
- 17 R: Ok. Dankie. En hoe voel dit om die drom te speel?
- 18 P: Nee dits baie fine.
- 19 R: So wat het, in die sessie, wat het vir jou persoonlik – ons het woorde geskryf en gese dat die lewe nie so lekker is ne. Hoe was dit vir jou?
- 20 P: Nee dit was fine.
- 21 R: Ok. En om oor daaie dinge te praat – was dit moeilik...
- 22 P: Nee dit was nie moeilik nie.
- 23 R: Ok. Um, ek wil n bietjie meer weet oor hoe jy dit "experience" het? So vir jou, wat is die een ding wat jy saam sal vat vir die dag, van die musiek?
- 24 P: N gebed en die music was very nice, daai klok geode.. ja.
- 25 R: En was daar enige vriendskappe wat n bietjie gegrooi het?
- 26 P: Nee .
- 27 R: Nie rerig nie?
- 28 P: Ja, nie rerig nie.

- 31 R: En hoekom dink jy dit was so?
- 32 P: Ek het nie reng vriende gemaak nie.
- 33 R: Mmm... .. Sal jy weer kom?
- 34 P: Ja, ek sal weer kom. Want ek werk by die bowling club en as ek Donderdag nie werk nie sal ek daai dag kom.
- 35 R: En hoekom sal jy weer kom?
- 36 P: Dit voel vir my nice, dit wat my stress en alles af. Want ek bly buite by die bowling club. Ons bly buite en ek het nie n huis nie. EK
*→ Stress relief
 → Enjoyable experience*
- 37 P: Dit voel vir my nice, dit wat my stress en alles af. Want ek bly buite by die bowling club. Ons bly buite en ek het nie n huis nie. EK
→ Stress relief
- 38 R: So jy se jy stress baie?
- 39 P: Ja.
- 40 R: En om heer te speel met die dromme...
→ Stress relief
- 41 P: Dit vat so bietjie stress af en darem tussen mense is.
→ Being with people
- 42 R: Tussen mense. Is jy alleen baie van die tyd?
→ lonely environment
- 43 P: Ja ek is allen daar. Al die gestressere. sho.
→ lonely environment
- 44 R: En om hier in die groep te wees?
- 45 P: Dit vat my dinkery van die stress dan af. Dit hou my darem af van sulke geode.
→ free from worry
- 46 R: En om met mense te wees?
→ focus

- with
effeys
- 47 P: Met mense te wees... ja rond om mense te wees. → Being with people
- 48 R: Hoe voel dit om met mense te wees?
- 49 P: Nee dit voel nice, very very nice.
- 50 R: Ja. Dankie. En het jy van dit gehou dat daar vroe en manne en 'n kleinjie en ouers daar gewees het?
- 51 P: Ja dis mos vir almal.
- 52 R: Mmm. Hoe was die music? Moet ons 'n ander liedjie sing of...
- 53 P: Ja, ander liedjies.
- 54 R: OK. Watter kiedjie sal mieskien beter wees?
- 55 P: Een wat almal ken.
- 56 R: Ok. Ken jy Afrikaans of engels se liedjies?
- 57 P: Ja.
- 58 R: Wat is jou gunsteling liedjie?
- 59 P: Oh.. Ek weet nie, ek worry nie oor sulke dinge nie.
- 60 R: En om met die instrument te speel en om so te sing, hoe was dit vir jou ligam? → stress relief
- believe's
tension
- stress
- relief
61 P: Nee dit was alright gewees. Dit het die stress afgevat.
- 62 R: En vir jou emosies of gevoelens?

63 P: Ja, dit was ook alright geweest.

64 R: Dankie. Geniet die dag.

65 P: Ok. En jy ook hoer. Sien jou Donderdag.

Interview 5:

25 September 2013

Line:

1 R: How did you experience the music making today?

- emotional involvement
2 with lyrics
3

P: Ma'am from that song we can make a nice popular song ma'am. Where many people will want to listen because those words alone
3
→ Emotionally involved with lyrics

4 R: Mmm. What touches you?

- contrast between
5 street-like
6 & caring
7 casually

P: The words: caring, standing for one another. Because on the street it seems we are doing the opposite. While the other brother is 6
→ Lively environment
busy doing that your blanket is being stolen and others are bringing you down.

R: So what was it like to make music with the guys around you today?

- stimulating
8 - new musical
9 skill

P: This time I'm not really, really like open because I can feel the music is nice and the beat on the drums. It's the first time I ever played
→ stimulation
the drums like that. I have never played instruments. I only free styled on already made beats.

10 R: And how was it like to do it today?

- enjoyable experience
11

P: It was nice ma'am. It was really nice. → enjoyable experience

12 R: What did you like about it?

- inspired
13 he follows
14 the artists
example

P: Um ma'ma, you see from a person like me who is not doing something during the day. I would like to make the same example as
→ Inspired to follow the artists
example
Miss is doing. Take brothers together and play something for the day out from the street. I think it's nice music and it's keeping, maybe
for that 30 minutes or hour that we spend I would have been out on the street and going maybe on the other side and maybe I got a
→ keeping out of trouble

- keeping out of trouble
15

- 16 friend – some friends doing wrong stuff and getting in big trouble one day and end up in jail and so ma'am I love it. I would like to
- 17 practice more so that I can get used to making my own beats. Even like ma'am plays the guitar – I would like to play guitar on my own
- 18 because you now, hip-hop is like rap. It's not the same as using your voice like those choruses we were making so I would like to
- 19 practice so I can go with another type of sound – not only hip-hop – maybe I'm gifted in writing songs like that but me myself I would like
- 20 to practice more so I can get more experience, get more perfect.
- 21 R: So what did it offer you? - Us coming together and making music.
- 22 P: Even every day I was making a new type of song the I forgot maybe I write that song and I forgot that song. I am used to sitting in the
- 23 studio – my friends had a studio in Uitenhage. We got the microphone and everybody is just getting their own words – you know mos,
- 24 So hip-hop is like how you experience life.
- 25 R: So you say hip-hop is about how you experience life, so can you tell me how you experienced making this music today?
- 26 P: It's from where I was talking about being in the streets and getting wrong influences in the street... by sitting like that and doing music
- 27 it's a nice thing 'cause you free from doing things, you free from bad influences and all that things. I think it's good and I would like to do
- 28 music that way but I don't know how to because we used to make our own demo tapes but you don't know where to give demo tapes
- 29 cause they just throw them away, they just end up on cellphones.... ja... I would like to do music ma'am but I must first, maybe my voice,
- 30 I must practice every day so that I can get into music because I know I've got a little bit. → belief in self
- 31 R: Ja. And are there any moments that stand out for you from today?
- 32 P: By listening to the other brother's story, that brothers story touched me ma'am. Because, me, I also lost a lot. That brother is talking
- 33 about his computer and two cars, I lost 500 000 this stage of my life. So I don't wanna even explain my story ma'am because if I start to
- 34 explain my story ma'am, I just wanna focus on the future.

- 35 R:Ja. You did share a little bit today.
- 36 P:My little bit is just I lost my mother and my father. I lost everything.
- 37 R:Sho. So today, here, what feelings did you experience?
- 38 P:No ma'am, I didn't have any feelings.
- 39 R:Ok. So what did this session mean for you personally?
- 40 P:Personally ma'am, I think I'm gonna put it on the other point of view. We young south African people don't get enough of some things
- 41 that like you said it was a type of music therapy but myself since my mother passed away and my father and I was also liking to drink,
- 42 was in a car accident and everything but from all of these things I never get someone to, like in a therapy way, to get so that I can
- look of
psychosocial
support
- 43 maybe get another way out of my life because to lose everything lie that and then to got o the street, it seems to me like maybe there is
-> look of psychosocial support
- 44 a place for people like me to get help and to become like right people or just to be checked to see if your mind is working in a right way -> self
discovery
- 45 because sometimes the stress can, make you not even worry no more even about yourself. But when you see other brothers in the
- stress
- 46 same age as you and you see them and check, hey I am suppose to be in that direction but you not in that right direction. But where can
- 47 I go to seek for help to get in that direction, I don't know, I don't have a way to seek for my help.
- 48 R:Mmm. And so what do you think this can offer you?
- 49 P:Since I love music, music was my other hobby, it will help me a lot. Because it is not easy 'cause now I'm gonna go out and it's not
- 50 Monday. Monday I usually go look for work but now it's the end of the week there's no work. So where must I go. Go and sit in the park,
- 51 go car park, you just have nothing to do in the street for the whole day. WE don't have nothing to do. So it would be different to change
-> provides
purpose

- 52 - stimulation
- stress
- relief
- emotional support
- 53 my life to do something so that my mind can be free of these things that I have on me that I wouldn't be here if my mother or father was here. My father was the only one that was trying to show me the way but he passed away. → free from worry
- 54 R: I'm sorry.
- 55 P: Ja, but ma'am really if you can do something for once a week we can practice or record or something. If at least 4 or 5 or 6 or 10 of us getting in another different picture from, even if it's not me, another 10 brothers, because it is at least a different.
- 56 R: A different what?
- 57 P: A different from being the whole day in the street, you are doing another thing and then you are out from that section from doing → provides purpose
- 58 From wear steady
59 - stimulation
60 Maybe someone is born to entertain people. You don't know.
- 61 R: Ja. And if we speak about emotions or being able to support each other – do you think this can offer anything?
- 62 P: Ma'am it can offer a lot. From the emotions also. You not thinking other things because really if music ma'am, people are talking the truth when they say music is food for the soul. I would like to do that thing, to practice music and more music and more music and
- 63 maybe tomorrow I'm writing my own lyrics and my own sound. Maybe that other person who wrote that Nkosi Sikelel i Afrika - maybe he was also found in the streets. So every opportunity we must try. I don't know if I'm talking the truth if I'm saying, music is like, it's like,
- 64 music, uh, me I like to write in the Xhosa language because it is my mother language and English also.
- 65 R: Thank you. Today we made music as a group, so can you tell me how it was to make music as a group, not alone, but as a group.
- 66 What was it like for you?

- 69 P: I never write any song like that because the first time you take a word from the other guy and a word from the other guy and combine
70 it to make it a song. It's the first time I experienced to make the song that way 'cause maybe tomorrow I can make another song with
71 the same words. But it's not easy to make song with another artist because maybe you want to put some of this thing and some of that
72 and the other one not. So maybe you want a prayer from the beginning and a prayer from the end.
- 73 R: What was it like for you to talk with the group and even to do the drumming and just to be with the other people? What was it like for
74 you?
- 75 P: From the drumming side, that was cool ma'am. Because when you make this is the bass and then you start to recognise Ok the bass
76 is there and then you just go with the beat. It was different from discussing how to write the song.
- 77 R: How was it different?
- 78 P: When we said we must do that line twice then the time that we sang it, the other brother sang it only once.
- 79 R: Ok. So would you come again? Why?
- 80 P: Ja I would come. From where I was talking about I'm not busy because I love music and I think I have got one or two things to say in
81 each and every song. Ja, I love music.
- 82 R: Thank you. What was the most important thing for you about being here today?
- 83 P: The one thing I can take with me is the way you play the drum. I never knew how. I saw those drums but I didn't know that there is the
84 bass and the guitar -- if I can learn the guitar, if I can learn one or two instruments then I can be a better musician ma'am. If there is
85 anything I can add, ma'am, if ma'am is doing this music therapy. I think some of the brothers that haven't experienced it must come and
86 practice with ma'am.
- 87 - developing as musician
88 - learning
89 - few skills
90 - motivation
91 - have faith
92 - te
93 - slow
94 - too
- 95 - opportunity for self-expression
96 - developing musical skills
97 - worthwhile experience

- 87 R:And what would you say it is all about?
- 88 P:I will say it's all music ma'am.
- 89 R:Mmm., thank you.
- 90 P:Thank you.

Interview 6:

3 October 2013

Line:

- 1 ^{-physical} relaxation ^{→ relaxation} P: First thing it does: it relaxes your body, it relaxes your mind. It's like when you in the classes you basically just sitting here and you ^{→ stress} ~~relax~~
- 2 ^{-relieved} ^{-tension} taking your mind off the outside world. There in the outside, that guy that was sitting with me. He is my cousin. He didn't want to come with me today, he's my cousin and he has been stealing money from me the whole time, so now I'm broke. Broke as can be, you understand. So that's just why sometimes I feel like playing something, that's why I draw, that's why I sketch. Just to take some of that ^{→ stress} ~~relief~~
- 3 with me today, he's my cousin and he has been stealing money from me the whole time, so now I'm broke. Broke as can be, you understand. So that's just why sometimes I feel like playing something, that's why I draw, that's why I sketch. Just to take some of that ^{→ stress} ~~relief~~
- 4 ^{-stress} ^{relief} ^{through} heavy stress off of my shoulders. Like now already – I've got twins – I can't see them, I can't go into the area they re in 'cause I caught ^{→ stress} ~~relief~~
- 5 ^{creativity} my wife with another guy... ^{→ stress} ~~relief~~
- 6 my wife with another guy... ^{→ stress} ~~relief~~
- 7 R: So what was your experience of the music? Of what we did today? ^{→ stress relief}
- 8 ^{-stress} ^{relief} P: My experience today is basically is just to relax myself because when you came to me I was full of stress and I was thinking of my kids. But when I walked through the door, all the anger and all the... I felt relieved. All the bad things, all those bad feelings went away.
- 9 Like um, the Matthew lunch – you heard about it? I was there – they stole all my new clothing, even my old jackets. And so that's why I say, I always take myself away from bad situations and put myself in good ones. So maybe next week I won't be here. Because maybe next week I'll be out of PE. I don't want to be here, it's not a nice place. It's now a good environment. My heart's desire is to own my own maaseuse parlour but at the moment it's not going that way. God says everything takes time, you must just have patience. What other questions do you have?
- 10 Like um, the Matthew lunch – you heard about it? I was there – they stole all my new clothing, even my old jackets. And so that's why I say, I always take myself away from bad situations and put myself in good ones. So maybe next week I won't be here. Because maybe next week I'll be out of PE. I don't want to be here, it's not a nice place. It's now a good environment. My heart's desire is to own my own maaseuse parlour but at the moment it's not going that way. God says everything takes time, you must just have patience. What other questions do you have?
- 11 say, I always take myself away from bad situations and put myself in good ones. So maybe next week I won't be here. Because maybe next week I'll be out of PE. I don't want to be here, it's not a nice place. It's now a good environment. My heart's desire is to own my own maaseuse parlour but at the moment it's not going that way. God says everything takes time, you must just have patience. What other questions do you have?
- 12 next week I'll be out of PE. I don't want to be here, it's not a nice place. It's now a good environment. My heart's desire is to own my own maaseuse parlour but at the moment it's not going that way. God says everything takes time, you must just have patience. What other questions do you have?
- 13 own maaseuse parlour but at the moment it's not going that way. God says everything takes time, you must just have patience. What other questions do you have?
- 14 other questions do you have?
- 15 R: Are there any moments that stood out for you today? From the session? ^{→ reminding of}
- 16 ^{-reminding} ^{of} ^{-childhood} P: When you took the notes out from the old song. That song, most of the words of that song take me back to when I was younger. To ^{→ reminding of} ~~childhood~~
- 17 when I was in the playgroup, in the Sunday school. We used to make up songs and sing it in the stage in the church. That's why it

- 18 rejuvenated
 → rejuvenated
 makes me feel like I'm young again. It takes me back. It takes me way back. Then I'm not here basically, I'm just doing my own thing
 → Relaxation
- 19 relaxation
 → experiencing inner peace
- 20 physical release of tension
 → experiencing inner peace
- 21 R: And are there any other moments significant for you personally?
- 22 P: For me? Um. You see, I had a saxophone and used to play at the boardwalk in Durban and when I started playing the people would come round. I wore a hat, like a top hat. And the people said put your hat down because they don't like the hat on my head but I told them I won't want donations, I want you people to come listen to me. But they said put your hat down so we can reward you for the music you're making. Even the owner of the boardwalk. I was playing a few times in the jazz bar and he asked me what other kinds of musical instruments can I play so I said the piano and the saxophone but not really the guitar – just a little. Basically Saturdays, I was basically alone on the stage, it was the time that I took myself away. So he said, no, there is a guitar player. You gonna be playing the saxophone the other the guitar and the piano and every Saturday and Sunday we would play. And there was a time also that I was sitting at the beach front in Cape Town and I was just sitting there and writing some music and I had my case there with me with my saxophone. And one of the children's parents sent them to come ask me what is there in your case. So I took it out carefully and took out the saxophone and told this is now what you call soul music, you call it the saxophone. Now, the mother came nearer and asked me what am I writing. Now, I'm a jazz artist. I write jazz, slow music, maybe. I do now and then some blues just to relax myself.
- 23
- 24
- 25
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- 31
- 32 R: So when we were here today, what feelings did you experience?
 → Experiencing contrasting emotions
- 33 I felt happy man. And at a time also I felt sad.
 → Experiencing contrasting emotions
- 34 R: Can you talk more about that?
- 35 P: Sad meaning, I miss my kids. Sad meaning, playing music for them, playing them to sleep. Happy, meaning making them happy with the music. Making them dance to the music.
 → Memories
- 36
- 37 R: And what made you think about them?

- 38 P: When you played the guitar because most of your chords, how you playing, is how I used to play with my saxophone. I played the way
39 you play with your guitar. Like "To dance with my father again". I played it once at a wedding, once at a funeral, and someone asked me
40 to come when someone was sick at home you know. So things like that is what I think about when I listen to music.
- 41 R: So was it as if memories came back?
- 42 —memories
—refreshed 42
→ memories
- 43 P: Just memories, refreshing my mind and coming back.
- 44 R: And what did the session mean for you personally?
- 45 P: It meant a lot to me. Really. Meaning, I'm off the street. Meaning, at least I'm inside a place that people can't say he done that and he
46 done that even though I wasn't there. And that's what they do, here on the street they blame you but maybe it's the crooks coming from
47 the township and leaving again in the morning. Then anyone gets blamed. Ja, being here makes part of a family, makes me feel like I'm
part of a family. → sense of belonging
- 48 R: In what way?
- 49 P: In what way? Because we all basically playing together, we all listening to the same music, listening to the tone like wanting to be a
50 family. That's why I say it makes feel like I'm part of a family.
- 51 R: OK, so can you tell me a little bit more about how that might have developed?
- 52 P: You see, most of the people who were sitting here today, outside there we don't worry about one another but when we come in here
53 we start talking, we start interacting but when we outside there we don't wanna know each other, we don't talk to one another, we gonna
54 even walk away from one another or just gonna ask one another what do you want here. → Building relationship
- 55 R: So what is the difference between the interaction in the music and the way it is out there?

- meaningful connection
- between people
- interacting
- 56 P: In the music? Ok, here inside basically the music binds us together. Interacting, talking to one another, making music. It's like a jazz
→ social interaction
→ meaningful interpersonal
→ meaningful connection
- 57 artist. With whatever he's playing he is just playing and feeling like he is on cloud 9. He basically thinks he's playing to himself but he's
- 58 not playing to himself, he's playing for someone else. That's why you see the jazz artists they close their eyes, they feel like the music is
- 59 calming an it's not making you stress.
- 60 R: And is there anything else that was meaningful for you?
- learning to share experiences
61 P: Ok, well, you were basically there to help me out a lot. With writing. Writing music. Because, when I'm writing I'm writing usually for
62 myself and the people they come there to me when I'm sitting in the park and they ask what am I doing. I say no you can't wanna see
63 this thing, it's not for you.
- 64 R: So what was it like to do it in a group?
- enjoyment
- sharing experiences
- appreciating group experience
65 P: In the group, it's like, I never knew it would be so much fun. Yes.
→ Being with people
- 66 R: Fun?
- shared experience
67 P: It was exciting to do something together with somebody. The last time I did a song with a person was in Lesotho at one of the
→ A shared experience with
→ Being with people
- 68 festivals. I had to play with a guy on the drums. And I told him I'm gonna have to get into the beat that you in and I'm gonna have to get
69 in the beat that you in. So we gonna have to make a song work together. You see?
- 70 R: And what was it like to make music here with these guys?
- sense of belonging
- family
71 P: Some of the time I don't know what they are playing but I'm just trying to keep in the beat. But with them here around it makes it feel
72 like home. A person feels at home.
→ sense of belonging
- 73 R: Thank you. So did making music in the group affect your self-esteem in any way?

- *increased self-esteem*
- 74 -increased self-esteem
P: My self-esteem? It actually boosted it. Ok today basically it boosted me totally. I was down. I wasn't myself. I just felt like giving up. I
- 75 -sense of hope
honestly feel like giving up and I wanna ask myself why I should give up and why do all of these things happen to me?
- 76 R: So how did...
- 77 P: Being here today, I wasn't gonna be here today. I was gonna just walk. But I decided I was so tired I would just go and drum. And
- 78 when you walked out of the gate U felt, Ok, sigh, relief, she is here. We are gonna make music today and maybe I'm gonna feel better
- 79 after that. And when I walked in here I just felt relief. Release all the stress. You see when a person is playing the drums you are → *stress relief*
- 80 basically playing out all the stress. Same thing with a masseuse, after he has massaged he goes and beats out his hands on the wall. → *Catharsis*
- 81 You see all the pains are sitting here. He beats his hands out on the walls. So I have beaten all the stress that I've got at the moment
- 82 out on the drum. → *Catharsis*
- 83 R: Sho. And in terms of your self-esteem, how do you think it has boosted it?
- 84 P: In terms of self-esteem, I wouldn't have feel like this now. Now, I'm happy and I'm excited to move on with the day but I don't know for
- 85 how long. I also have pains in my body but I don't have money to go see the Doctor. They stole my ID. I don't even have money to
- 86 make the new card ID anyway. So ja, it actually took me out of that situation and it placed me in another area in my life. Like thinking → *Provides purpose*
- 87 about, today I'm gonna do this and now I'm gonna concentrate on this to calm myself down and to put my mind in a different place and → *Provides a focus*
- 88 a different time just not thinking about what's happening. → *Free from worry*
- 89 -Free from worry
R: So what was it like this morning, knowing that there was going to be music today?
- 90 -stress relief
P: For me? It was relief. Not stressing. Not thinking of how's my kids doing, what my wife did to me. All for these things, music just
- 91 -Renewed -relieved -tension
makes me feel like a new person, it makes me feel lighter. Like putting a light on. It gave me the extra shine for my day. → *sense of hope*
- 92 R: Sho. Thank you, → *Rejuvenated*

- 93 P: Pleasure.
- 94 R: So if you think about the music sessions we have, what does it offer you?
- 95 P: Not only to me, it doesn't only offer it to me 'cause there might be others who feel the same as me. It makes you feel at ease with
- 96 yourself, with this moment and with this time. It makes you feel at ease with yourself. → Experiencing
inver peede
- 97 R: Good, thank you. And lastly, if you did decide to come back again, why would you decide to come back to the music sessions?
- 98 ^{- using time} P: Me? Coming back again, ja. Anytime. It's better to be here in the music class than to be in the street breaking into someone's house,
^{positively} robbing someone, stealing somebody. → constructive use
^{of} of time
^{constructively}
- 99 R: And it terms of emotions?
- 100 P: The emotions – it shows on their faces. Like, that girl there, I think basically she was hungry but she must understand that the food
- 102 also must be prepared still. Ja.
- 103 R: It's been so good to speak to you. Thank you very much.
- 104 P: Thank you.

Appendix G:

Complete list of interview themes with supporting quotations

Theme number:	Theme:	Quote:	Interview: Line:
1	Emotional response to drumming	"...the moment you doing the drumming you feeling it in your heart."	1:11
2	Music moves the inner self	"You feel it in your heart, nice." "The drumming is coming to your heart mos. You playing what come to your heart." "Maar seker is dit goed vir die siel." "It speaks to me. It makes me feel humble." "It touches me in some way..."	1:13 1:70 2:47-48 2:68 3:36
3	Enjoyable experience	"It's very nice for me." "...we love that thing." "I liked it a lot." "It's fun." "I enjoy being part of it." "Dit was very nice..." Dit was vir my very nice." "...dit was lekker on die drom te slaan." "...man it's lekker. I like it." "I enjoy what I'm doing there otherwise I wouldn't be here." "Dit voel vir my nice." "It was really nice." "...so much fun."	1:17 1:78 2:51 3:29 3:5 4:4 4:10 4:16 2:96 3:30 4:36 5:11 6:65
4	Creating	"...'cause the sound, it's coming into your heart and then you feeling maybe I'm dreaming and then... you dreaming anything and then make the sound up."	1:22

		"It's nice to play the drums because you can do anything... make your own beat..."	2:99
5	Performing	"...playing for the group for everybody to see you." "...you playing for the people."	1:31 1:39
6	Being affirmed	"...the people see now, hey, you play nice now." "...other people see that you playing nice..." "Hey, that guy, it's so nice and so in me I'm feeling good."	1:49 1:33 1:57
7	Being acknowledged	"...other people see that you playing nice." "...playing for the group for everybody to see you." "...the people they listen to that thing you playing..."	1:35 1:31 1:38
8	Motivated	"You got the spirit for playing because the people listen for you..." "...the other people they want to learn." "I'm coming back next week..." "You can at least try..." "I enjoy what I'm doing there otherwise I wouldn't be here." "...the other people they want to learn." "...if I can learn one or two instruments then I can be a better musician Ma'am."	1:39 1:57 1:78 2:102 3:30 1:58 5:84
9	Increased self-esteem	"...you practice and when you see you good now..." "They say, hey that guy is playing so nice, and so in me I'm feeling good." "My self-esteem? It	1:48 1:58 6:74

		actually boosted it... it boosted me totally. I was down. I wasn't myself."	
10	Therapeutic relationship - rapport	"...everyone, we like you 'cause you do good things."	1:62
11	Self-expression	"The drumming is coming into your heart. You playing what comes into your heart." "...I'm feeling in my inside then I'm playing there now." "...you can express yourself." "In music you can express yourself."	1:70 1:17 2:38 2:46
12	Developing musical skill	"You must practice the drums..." "...you practice and when you see mos you good now you practice nicely and the people see now hey you play nice now." "I want to learn more about music you know." "...the more you go about this the more you learn from this." "...if I can learn one or two instruments then I can be a better musician Ma'am." "I would like to practise so I can go with another type of sound - not only hip-hop. Maybe I'm gifted in writing songs like that but I would like to practice more so I can get more experience – get more perfect."	1:70 1:48 2:83 3:61 5:84 5:19-20
13	Therapist as coach	"You got a coach mos..." "You are the tutor..." "...practice with ma'am."	1:71 3:61 5:86
14	Autonomy	"Next week you got	1:72

		the powers to do that..." (drumming) "Maybe one day when I see a drum like that I can do it myself."	3:14
15	Sharing knowledge	"...you got the powers to do that because you got the coach to show you."	1:73
16	Feeling free	"It made my spirit feel free for a bit." "Your feel free man." "It makes you feel free..."	2:2 2:78 2:96
17	Self-reflection	"...it got me thinking about what I've lost in my life..." "...why am I spending so little time for this reason but have so much time for other reasons..."	2:10 3:36
18	Need to communicate hardships	"I need to stop keeping it to myself." "I need to speak about it." "...if you don't have someone to talk to in this place, you'll go crazy 'cause its just build up and build up and... you just gonna snap."	2:23 2:23 2:84
19	Relieved tension	"Dit het my verlig laat voel." "You lose some tension, you know." "It makes me feel lighter."	2:26 2:46 6:91
20	Sharing personal experiences	"At least kan ek met iemand deel..." "...if you don't have someone to talk to in this place, you'll go crazy 'cause its just build up and build up and... you just gonna snap." "...ek praat nie baie nie. Ek's 'n stil person. But you did speak today."	2:26 2:84 2:19-21

		Ja, I actually surprised myself.”	
21	Empathic sharing	<p>“...deel met mense wat die selfde as ek voel.”</p> <p>“...like that other young guy, I think he has lost a lot in his life.. there’s a lot of pain...”</p> <p>“By listening to the other brother’s story, that brother’s story touched me Ma’am.”</p>	<p>2:27</p> <p>2:63</p> <p>5:32</p>
22	Opening up	<p>“Dit het my meer oop gemaak.”</p> <p>“It opened a little bit up inside of me.”</p> <p>“...ek praat nie baie nie. Ek’s ‘n stil person. But you did speak today.</p> <p>Ja, I actually surprised myself.”</p>	<p>2:32</p> <p>2:50</p> <p>2:19-21</p>
23	Lonely environment	<p>“...’cause I learned not to trust people...”</p> <p>“Ja, ek is alleen daar.”</p> <p>“The words: caring, standing for one another. Because on the street it seems we are doing the opposite.”</p>	<p>2:33</p> <p>4:43</p> <p>5:5</p>
24	Empowered to change	“...you can alter yourself.”	2:37
25	Express emotions	<p>“You can be angry and happy on the music.”</p> <p>“You can express yourself in music and singing about what you feel, your emotions..”</p>	<p>2:37</p> <p>2:45</p>
26	Stressful environment	<p>“You can express yourself in music and singing about what you feel, your emotions – to get it out...”</p> <p>“...if you don’t have someone to talk to in this place, you’ll go crazy ‘cause its just build up and build up and... you just gonna snap.”</p>	<p>2:45</p> <p>2:84-85</p>

		“Like last night – a guy got stabbed there at Tops by the Spar you know and anything can happen at any time.”	2:73-76
27	Sense of hope	“It made me realise there is hope, you must just keep fighting.” “It gave me the extra shine for my day.”	2:50 6:91
28	Stress relief	“...there’s a lot less stress... there’s almost no stress...” “...it takes the stress away...” “Dit het my stress en alles afgevat.” “...dit vat my stress en alles af.” “Dit het die stress afgevat.” “...sometimes I feel like playing something, that’s why I draw, that’s why I sketch – just to take some of that heavy stress off of my shoulders.” “Dit steek so bitjie van die stress weg.” “Dit vat so bitjie stress af...” “So that’s why sometimes I feel like playing something, that’s why I draw, that’s why I sketch. Just to take some of that heavy stress off my shoulders.” “...when you came to me I was full of stress and thinking of my kids, but when I walked through the door all the anger....all those bad feelings went away.” “When you walked out of the gate I felt... (sigh) relief. She is here. We are gonna make music today and	2:78 2:96 4:4 4:36 4:61 6:5-6 2:69 4:41 6:4-5 6:8 6:78-79

		maybe I'm gonna feel better after that and when I walked in here I just felt relief – released all my stress.” “It makes me feel lighter.”	6:91
29	Provides a focus	“...all you have to do is listen and focus.” “Ja, you forget about the things outside and just focus on one thing, you know? And it's just making music.” “...it placed me in another area in my life. Like thinking about today I'm gonna do this and now I'm gonna concentrate on this to calm me down and to put my mind in a different place and time...”	2:79 2:71 6:87
30	Non-judgemental environment	“...its good to talk to someone also that understands and doesn't judge...”	2:88
31	Connecting music and emotion	“...I saw its more about emotions and feeling and getting in touch with the music and feeling the drums...”	2:95
32	Stimulation	“If I could do this for the whole year, to keep myself busy, I would do it.” “It's quite interesting this...” “It's a new experience.” “I have never played instruments, I only free0styled on already-made beats.”	3:29 3:64 3:64 5:9
33	Building relationship	“...nobody knows each other but out of everyone there might be one or two who come and talk to you afterwards and ask you did you enjoy it..yes I did.. and will	3:38

		<p>you come again next week?”</p> <p>“...we really don't have many friends and this can make a lot of friends for you.”</p> <p>“You see, most of the people sitting here today, outside there we don't worry about one another but when we come in here we start talking, we start interacting...”</p>	<p>3:40</p> <p>6:52-54</p>
34	Free from worry	<p>“It makes you forget about the things outside...”</p> <p>“...just listen and focus...”</p> <p>“...you taking your mind off the outside world.”</p> <p>“...you are taking your mind off things you are thinking, it's taking your mind away from whatever you are thinking.”</p> <p>“It takes you away from what you were thinking that's not fitting for the day...”</p> <p>“ “Dit vat my dinkery van die stress dan af. Di thou my darem af van sulke geode.”</p> <p>“...to do something so that my mind can be free of these things that I have on me...”</p> <p>“So it actually took me out of that situation and it placed me in another area in my life. Like thinking about today I'm gonna do this and now I'm gonna concentrate on this to calm me down and to put my mind in a different place and time just not thinking about what's happening.”</p>	<p>2:71</p> <p>2:78</p> <p>6:1</p> <p>3:19</p> <p>3:67</p> <p>4:45</p> <p>5:52</p> <p>6:87</p>
35	Constructive use of time	<p>“Spending time in here</p>	<p>3:9</p>

		<p>doesn't make room for things you will do out there."</p> <p>"...I would choose rather to be here than to do something else – something that is misleading."</p> <p>"...by sitting like that and doing music it's a nice thing 'cause you free from doing things, you free from bad influences..."</p> <p>"It's better to be here in the music class than to be in the street breaking into someone's house, robbing someone, stealing something."</p>	<p>3:30</p> <p>5:26-27</p> <p>6:98-99</p>
36	Worthwhile experience	<p>"...I would encourage my girlfriend to come and see."</p> <p>"I think some of the brothers that haven't experienced it must come..."</p> <p>"It meant a lot to me."</p>	<p>3:45</p> <p>5:85</p> <p>6:44</p>
37	Provides purpose	<p>"...we are doing it for a purpose..."</p> <p>"So where must I go? You just have nothing to do in the street for the whole day... So it would be different to change my life to do something so that my mind can be free of these things that I have one me..."</p> <p>"It's different from being the whole day in the street, you are doing another thing..."</p> <p>"You got the spirit for playing because the lot of people they listen for you. You playing for the people."</p> <p>"...it placed me in another area in my life. Like thinking about today I'm gonna</p>	<p>3:47</p> <p>5:51-52</p> <p>5:58</p> <p>1:39</p> <p>6:87</p>

		do this and now I'm gonna concentrate on this to calm me down and to put my mind in a different place and time..."	
38	Meaningful interpersonal connection	"Belangerik – jy het baie mooi gesing en jou smile. Dit was belangerik vir my." "By listening to the other brother's story, that brother's story touched me Ma'am."	4:8 5:32
39	Being with people	"Dit vat so bietjie stress af om darem tussen mense te wees." "Dit was baie lekker om in die groep te wees." "Om nou in die groep met almal te wees. Dit was rereg nice gewees." "Met mense te wees, ja, rondo m mense te wees... dit voel nice, very very nice." "In the group it's like I never knew it would be so much fun." (writing a song together) "It was exciting to do something together with somebody."	4:41 4:16 4:12 4:47-48 6:65 6:67
40	Emotionally involved with lyrics	"...those words...they are touching me."	5:2
41	Inspired to follow therapist's example	"...I would like to make the same example as Miss is doing: take brothers together and play something for the day out from the street."	5:13
42	Keeping out of trouble	"...for that thirty minutes or an hour we spend I would have been out on the street... doing wrong stuff and getting in trouble..."	5:15-16
43	Desire to learn new musical skill	"I would like to play guitar."	5:18

		“I would like to practice so I can get another type of sound – not only hip-hop – maybe I’m gifted in writing songs like that but me myself I would like to practice so I can get more experience, get more perfect.”	5:19-20
44	Belief in self	“I know I’ve got a little.” (talent)	5:30
45	Lack of psychosocial support	“...I never get someone to – like in a therapy way – to get so that I can maybe get another way out of my life because to lose everything like that and then to go to the street it seems to me like maybe there is a place for people like me to get help and to become like right people or just to be checked to see if your mind is working in a right way because sometimes the stress can make you not even worry no more even about yourself.” “...if you talk about it, yeah man, if you don’t have someone to talk to in this place you’ll go crazy because it’s just build up and build up... you just gonna snap.”	5:42-43 2:84-85
46	Opportunity for self-expression	“I would come... because I love music and I think I have got one or two thing to say in each and every song.”	5:80 1:17
47	Reminiscing of childhood	That song, most of the words of that song take me back to when I was younger.”	6:16
48	Rejuvenated	“...it makes me feel like I’m young again.”	6:18

		"Music just makes me feel like a new person."	6:91
49	Relaxation	"It calms my body." "First thing it does: it relaxes your body..."	6:19 6:1
50	Experiencing inner peace	"It calms my spirit." "It makes you feel at ease with yourself, with this moment and with this time."	6:19 6:95-96
51	Experiencing contrasting emotions	"I felt happy man and at a time also I felt sad."	6:33
52	Memories	"Sad: meaning I miss my kids... playing music for them, playing them to sleep. Happy: meaning making them happy with the music. Making them dance to the music."	6:35 6:42
53	A place to go	"I'm off the street."	6:44
54	Free from accusation	"...at least I'm inside a place that people can't say he done that and he done that even though I wasn't there."	6:44
55	Sense of belonging	"Ja, being here makes me part of a family, makes me feel like I'm part of a family." "But with them here, around, it makes it feel like home. A person feels at home."	6:46-47 6:71-72
56	Meaningful interpersonal connection	"...the music binds us together."	6:56
57	Social interaction	"...the music binds us together. Interacting, talking to one another, making music."	6:56
58	A shared experience	"It was exciting to do something together with somebody."	6:67
59	Catharsis	"You see, when a person is playing the drums, you are basically playing out all the stress." "So I have beaten all the stress that I've got at the moment out on the drum."	6:79 6:81
60	Insight	"...to lose everything	5:42-44

		<p>like that and then to go to the street it seems to me like maybe there is a place for people like me to get help and to become like right people or just to be checked to see if your mind is working in a right way because sometimes the stress can make you not even worry no more even about yourself.”</p> <p>“P: ...ek praat nie baie nie. Ek’s baie stil. Ek’s ‘n stil person.</p> <p>R:But today you did speak.</p> <p>P: Ja, I actually surprised myself.”</p> <p>“Maybe I need to speak about it. Maybe I need to stop keeping it to myself. Maybe it’s why I’m angry all the time.”</p>	<p>2:19-20</p> <p>2:23</p>
61	Heard by others	<p>“...the people they listen that thing you playing...”</p> <p>“You got the spirit for playing because the lot of people they listen for you, you playing for the people.”</p>	<p>1:38</p> <p>1:39</p>
62	Emotional connection with music	<p>“...those words alone Ma’am they are touching me.”</p> <p>“...you playing the drums and now you feel that thing you playing it’s coming near to your heart.”</p> <p>“When I saw it was more about the emotions and the feeling and getting in touch with the music and feeling the drums, man it’s lekker.”</p>	<p>5:2</p> <p>1:34</p> <p>2:95</p>
63	Feeling good	<p>“No, you feel happy. You feel happy because you know mos you playing...”</p>	<p>1:38</p>

64	Encouraged to persevere	“It made me realise there is hope – you must just keep fighting.”	2:51
65	Need to communicate hardships	<p>“Maybe I need to speak about it. Maybe I need to stop keeping it to myself.”</p> <p>“...if you don’t have someone to talk to in this place you’ll go crazy ‘cause it’s just build up and build up and you just gonna snap.”</p>	<p>2:24</p> <p>2:84</p>

Appendix H:

Thick descriptions of video excerpts

Video excerpt 1:

Notes:	Real Time:	Thick description:	Themes:
Leading Listening to soloist Being heard Being seen Concentrating Listening Focused on task at hand	00.00	1 Participant A begins to play a rhythm on the drum. It is in a 2/4 meter with a dotted rhythm 2 at a moderate pace. Participants B, C and D and the therapist watch him. Participant C 3 smiles. Participant F looks down at his drum as if listening to the rhythm and 4 concentrating.	Roles – leading Listening to others Heard by others Being seen Concentrating Focused Smiling
Supporting another person's playing Blending in Matching	00.03	5 Participant F begins to play along with Participant A quietly.	Being together in music Connecting in music In-synch with others Supporting
Therapist supporting Heard by others Acknowledged	00.04	6 The therapist imitates Participant A's rhythm exactly.	Heard by others Being acknowledged Therapist – affirming
Unmotivated Lack of investment in activity Invested in activity Captivated Focused	00.05	7 Participant B joins, followed by Participant D, E and C. Participant C plays with one hand 8 only and leans back in her chair. Participant E sits back in his chair playing with both hands 9 like the others. The rest of the group are leaning forward whilst playing their drums.	Focused Stimulation
Aware of others Creativity Listening Smiling Being affirmed Seemingly uninterested Lack of investment in activity Low energy Not connecting with the group	00.18	10 Participant D looks around at the group as he plays. The therapist points and calls to 11 Participant B to play a new rhythm. The group stop playing. Participant B plays a new 12 rhythm. It is a straight rhythm in a 4/4 meter at the same tempo. The group listen for a 13 while. Participant E sits forward and watches Participant B. Participant E smiles. The 14 therapist imitates and joins his rhythm. Participants D and E join, followed by Participant F 15 and then C (who still sits leaning back in her chair, now eating and looking around the 16 room.)	Aware of others Creativity Listening to others Enjoyable experience Being affirmed Smiling

Therapist facilitating Not acting with the group Individual Part of the group Seen by others Performing Leading Being heard	00.32	17 The therapist signals strongly to Participant E to play a new rhythm. The group stop but 18 Participant F plays on for slightly longer before stopping. Participant C looks at Participant 19 E along with the rest of the group.	Therapist as facilitator Being seen Performing Roles – leading Heard by others
Leading Self-confident Creativity Expressing himself Individuality Stimulation Concentrating Listening Enjoyment Music moves the body Waiting to be lead	00.34	20 Participant E plays a more complex, faster rhythm in a 2/4 meter. The group listen for 21 longer this time. Participant F smiles, Participant D moves his body to the music and 22 participant A looks at the therapist.	Confident Creativity Self-expression Stimulation Listening to others Enjoyable experience Music moves the body
Therapist affirming Acknowledging Invested	00.39	23 The therapist imitates the rhythm but at a louder dynamic level. The group join in playing 24 the rhythm. Participant C now plays with both hands.	Therapist – affirming Invested in task at hand
Fun Enjoyment Stimulation Developing musical skill – practicing Relaxed	00.46	25 Participant F stops playing and throws his head back with a smile. He watches the others, 26 listens and then tries to join in playing the rhythm again.	Enjoyable experience Stimulation Developing musical skill Relaxed
Therapist facilitating Self-confident Creativity Individuality Self-expressive	00.52	27 The therapist points and calls for Participant C to lead the next rhythm. She begins to play 28 almost immediately and the group all stop to listen. She uses a triplet rhythm in 4/4 meter.	Therapist as facilitator Confident Creativity Self-expression
Therapist acknowledging Group acknowledging	00.59	29 The therapist imitates Participant C's rhythm. The group join.	Being acknowledged
Working as a unit In-synch with one another Listening Concentrating	01.13	30 The therapist signals to Participant E to lead the next rhythm. The group all stop together. 31 All group members watch Participant E except for Participant F who looks down and 32 listens.	Acting as a unit In-synch with others Listening to others Focused

Leading Confident Unique Creative Self-expression Being with others in the music Knowing another person through the music Anticipating another's action Playing as a group Acting as a unit Connected by the music Enjoying Part of the group Aware of others	01.16	33 Participant E plays a new rhythm. It is slower, syncopated and in a 4/4 meter. As 34 participant E plays Participant C plays with him anticipating his last beat of the rhythm. 35 The group then simultaneously join in (as a unit). Participant C looks around at the group 36 and smiles.	Roles – leading Confident Self-expression Creativity Being with others in music In-synch with others Acting as a unit Enjoyment Aware of others
Playing as a group Acting as a unit Connected by the music Anticipating another person's action Waiting to be lead	01.35	37 The therapist signals to Participant D to lead the next rhythm. The group finish together. 38 The group look at Participant D. Participant F slightly lifts his head toward Participant D.	Acting as a unit In-synch with others
Creativity	01.40	39 Participant D plays a rhythm in a 4/4 meter. It is an inverse of the bass and treble sounds 40 that Participant E played.	Creativity
Stimulation Therapist – challenging	01.50	41 As the group continues to play the therapist introduces a new and more complex rhythm.	Stimulation
Aware of others Being with another in the music Listening	01.53	42 Participants B and C notice and begin to play with her. The rest of the group stop and 43 listen. Participant F joins.	Aware of others Being with others in music Listening to others
Following	01.58	44 Participant E then joins, followed by the rest of the group.	
Increasing excitement	02.04	45 The therapist begins to gradually increase the tempo and intensity of her playing.	Increased energy

Increasing energy Physically demanding Intentional Invested Seen by others		46 Participants C looks at the therapist who, along with participants C and E, plays with 47 increased force and energy. Participants A, B and C watch the therapist as they play.	Catharsis Invested Being seen
Increased energy Aware of others	02.08	48 The therapist begins to play fast repetitive beats without stopping. Participant B is the first 49 to notice and join the change in rhythm. The rest of the group follow soon after.	Increased energy Aware of others
Therapist leading	02.15	50 The therapist lifts arms to signal an end. Participant B anticipates her ending and plays his 51 final beat. The therapist plays one final beat with both hands. Some group members stop 52 playing and Participants F then E are last to play their final beats.	Therapist - leading

Video excerpt 2:

Notes:	Real time:	Thick description:	Themes:
Reflection Telling their story Empathic sharing	00.00	1 Therapist suggests that together they write a song to express their hopes and what had stood out for them in reflecting on Participant B's story which was shared. The therapist holds a piece of flip chart paper and asks what was significant that had been said.	Self-reflection Empathic sharing Telling their story
Together Supporting each other Self-expression	00.09	4 Participant D and B say "standing together". The therapist writes the words down and asks for more input.	Self-expression
Being heard Self-expression Hope for a better life together	00.18	6 Participant B says "respecting one another". The therapist asks Participant D for a suggestion. Participant D adds "we must trust one another". Participant G says "and love all". The therapist writes down all the phrases	Heard by others Self-expression Sense of hope
Confident	00.50	9 Therapist asks Participant G for a suggestion. He does not answer yet. Participant A leans forward into the therapist's view and says "God is looking after us." She writes it down.	Confident
Being heard Listening to others Helping others	01.02	11 Therapist asks Participant C if he would like to add something and the group all look in his direction. He says "God is loves us." Participant B then helps him with his language and says "God loves us." Participant G then adds "and be with us forever and ever." Participant B echoes what he said and the therapist writes it down. End of section.	Heard by others Listening to others Helping others
Invested in task at hand Taking ownership Focused Stimulating Creativity Roles – teaching Developing musical skills	01.22	15 Therapist plays a chordal progression on the guitar. Participants A, B, D, E and F sit forward and lean into the circle. Participant D begins to work out a tune for the first line of the lyrics. Participant D stops and begins to explain to the others how he is trying to put words to music.	Invested in task at hand Taking ownership Focused Creativity Roles – teaching Developing musical skills
Therapist as facilitator Roles - leading Smiling	01.51	19 The therapist asks whether Participant D would like to lead the group in creating a melody. Participants B, C, D and E smile at each other.	Therapist as facilitator Roles – leading Smiling Meaningful

Meaningful connection Sharing an experience			connection Sharing an experience
Listening to others Self-confident	01.56	21 The therapist suggests he sings louder for the group to hear. Participant A nods his head in 22 agreement.	Listening to others Self-confident
Smiling Enjoyment Discussing Interacting Negotiating Taking ownership Working together	02.04	23 The group all look at Participant D, some smiling. Group members chat about how to go 24 about making the melody. Participant D explains how they should do it.	Smiling Enjoyable experience Interacting Negotiating Taking ownership Working together
Creativity Aware of others	02.20	25 Participant D begins to sing the first line of the lyrics with a spontaneous melody. Participant 26 E sings softly alongside him also trying to work out a melody. A simple melodic phrase is 27 sung.	Creativity Aware of others
Listening to others A shared experience Creating together	02.31	28 The therapist signals for everyone to sing it. The group join and sing the phrase together.	Listening to others A shared experience Creating together
Music moves the body	02.38	29 The therapist says to sing it one more time. The group move their bodies to the music, all 30 but Participant G.	Music moves the body
Roles – leading	02.50	31 The therapist signals for the next line of lyrics to be sung. The group sing together lead by 32 Participant D. End of section.	Roles – leading
Roles – scribe Taking ownership Helping others Invested in task Motivated to improve product	02.53	33 Participant B makes changes to the lyrics on the poster for the group. He struggles with a 34 word and Participant E offers to help. Participants A, C, D and F sit slightly forward to watch 35 as the changes are made to the lyrics. Therapist negotiates the number of times to sing 36 lines of the lyrics.	Roles – scribe Taking ownership Helping others Invested in task at hand Motivated to perfect product
Music moves the body A shared experience	03.15	37 The therapist counts the group in and all sing together. Participant C begins to clap and 38 Participant A joins him. Participants A, C, D, E and F sway their bodies from side to side or 39 nod their heads to the music.	Music moves the body A shared experience
Creativity Satisfied	03.40	40 After the last line of the song the guitar plays a couple of chords and Participant B repeats 41 the	Creativity Feeling

Affirming Invested Focused		last two words as an echo. Participants D looks up at him, nods and says “yes” as if to 42 approve the added echo at the end. Group sit back after leaning in for much of the process. 43 The group seem satisfied with the product.	satisfied Being affirmed Invested in the task at hand Focused
Taking ownership	04.38	44 Therapist sings along with the group until the end of the song. She leaves a gap in the 45 guitar playing and the group members repeat the last phrase.	Taking ownership
Proud of product Owning product Interaction Sharing experience Smiling Eye-contact Included Satisfied Focused	04.39	46 The group begin to comment. Participant A begins to clap and the group join him in 47 clapping, they laugh, look around at each other and smile. The therapist looks at Participant 48 G and taps his arms. They smile at each other. Group members sit back in their chairs and 49 smile. They seem satisfied. Participant F stretches out his arms above his head.	Feeling satisfied Interaction Shared experience Smiling Eye-contact Focused

Video excerpt 3:

Notes:	Real time:	Thick description:	Themes:
Performing Listening Matching Focused Enjoyment	00.00	1 Participant B is asked to play as a soloist. He plays the shaker and the therapist 2 responds by playing the guitar in a Spanish rhythm. Participant C plays the bells in 3 time and Participant H beats the drum with a mallet and matches the therapist's 4 rhythm. The group watch Participant B who is sitting upright as he plays and is 5 focusing on his playing. Participant G starts to play with on the bongo drums. 6 Participant E watches Participant B and begins to laugh to himself enjoying the 7 moment.	Performing Listening to others Focused Enjoyable experience Invested in task at hand
Being heard Being with others in music	00.21	8 The therapist signals for Participant A to play. He plays the tambourine and the 9 therapist provides a guitar accompaniment with spaces in between for the 10 tambourine to be heard. The bongos and drum are still being played in time with 11 the music.	Heard by others Being with others in music Therapist-affirming
Smiling Laughing Enjoyment	00.33	12 Participant E is stilling smiling and laughing. Participant B looks up around and 13 Participant E catches his attention. They share a moment of laughter. Participant B 14 smiles whilst he plays.	Smiling Eye-contact Laughing together
Creativity	00.38	15 The therapist asks Participant I to play. He plays the sticks in a new rhythm and 16 some group members join him.	Self-expression
Energy Excitement Invested	00.51	17 The therapist signals for Participant H to play. As he plays Participant E starts to 18 tap the tambourine in a fast and energetic rhythm to the music.	Energy Excitement
	00.57	19 The therapist asks everyone to join.	
Increased energy Music moves the body	01.05	20 The group joins in the music and the therapist begins to sing a melody over the 21 instrumental playing. Participant E moves his body with increasing energy.	Music moves the body Increased energy
Caught up in the moment Focused	01.21	22 Participant E seems caught up in the moment. He taps a single beat on the 23 djembe drum.	Caught up in the moment Focused
Being acknowledged Being heard Music moves the body Connected in the music Acting as a unit	01.22	24 The therapist plays a single beat on the drum in between strumming the guitar on 25 the strong beat and continues to sing. Participant F moves her body to the music. 26 The group seem to be settling into a joint way of playing.	Music moves the body Being acknowledged Heard by others Connected in music Acting as a unit
	01.23	27 Participant A beats a single beat on the	

		drum on the strong beat in between 28 playing the tambourine.	
Energy growing	01.29	29 Participant E plays continuous and faster beats on the drum with one hand and the 30 tambourine in the other hand. The therapist plays only on the strong beats. The 31 energy is growing.	Excitement Increased energy Therapist – supporting
	01.35	32 Participant A plays more consistently on the drum and the therapist puts down the 33 guitar and plays the drum only. Participant I plays the drum.	
	01.51	34 The therapist signals for all to play the drums.	Therapist – leading
Music moves the body Increased energy	02.11	35 Participant E sits back and plays the tambourine with both hands on every quaver 36 of each bar. Participant E and F move their body and display higher energy. 37 Therapist is no longer singing.	Music moves the body Increased energy
Therapist as facilitator	02.31	38 The therapist counts down from four to one in order to end the improvisation.	Therapist as facilitator
Acting as a unit Hands tired Satisfied	02.35	39 The group end the improvisation together on the last beat. Participants look at 40 each other. Some rub their hands. Participant G nods his head.	Acting as a unit Catharsis Feeling satisfied
	02.46	41 The therapist asks for one word from the group which would describe their 42 experience which could be something they could take away with them for the day.	Reflection
Smiling Enjoyment Feeling good Celebration	03.00	43 Therapist asks Participant A first but Participant I answers first with “smiling”. 44 Participant A says “happiness”. He has his arms crossed and is looking down. He 45 shrugs his shoulders The group members add words like “celebration” and “feeling 46 good”.	Smiling Enjoyable experience Feeling good Celebration

Video excerpt 4:

Notes:	Real time:	Thick description:	Themes:
Therapist leading Preoccupied/ uninterested Music moves the body	00.00	1 Therapist leads the group in singing a simple melodic phrase which is repeated three 2 times. The group sing along with her. Participant A does not sing. He fidgets with his 3 hands. Some group members move their bodies to the beat of the music.	Therapist – leading Music moves the body
Acting as a unit Connecting in music Confident	00.12	5 The therapist sings the same phrase once then keeps silent as the group echoes 6 confidently. The therapist and group join together to sing the concluding phrase. She 7 then sings the phrase once more, in a call-and- response manner, and the group echo 8 once more. All sing the concluding phrase. 9 This happens once more but the therapist remains silent for the concluding phrase which 10 the group sing.	Acting as a unit Connecting in the music Confident
Heard by others Stimulation Therapist facilitating Affirming	00.36	11 The therapist signals for Participant B to sing a melodic phrase of his own. He sings a 12 short phrase of 4 beats (1 bar) which the therapist echoes. The therapist asks him to 13 repeat the phrase which is then echoed by the therapist and some of the group 14 members.	Being heard Stimulation Therapist as facilitator Being affirmed
Supporting in the music Interaction	00.59	15 The therapist signals to Participant D to offer the next melodic phrase. He responds 16 quickly with a short vocal line of 1 bar which the therapist echoes. This is repeated once 17 more. The vocal interaction is between the therapist and Participant D. Other group 18 members play the drums softly to the music.	Supporting
Creativity Confidence Performing Being heard Being seen Stimulation Low energy	01.10	19 The therapist asks Participant E to sing next. He sings a 4 bar phrase which is 20 significantly longer than the previous vocal ideas. He sings confidently and at a medium 21 loud dynamic level. Participants A and I are looking down, not singing.	Creativity Confidence Performing Heard by others Being seen Stimulation
Acknowledged Heard by others	01.16	22 The therapist invites the group to join Participant E by echoing his vocal idea. Most 23 members join, others play the drums.	Being acknowledged Heard by others
Being heard by others Confidently Performing “On the side- line”	01.26	24 The therapist indicates to Participant F that it is her turn. She sings a 4 bar phrase which 25 is almost the same as Participant E’s melody. She sings confidently. The group, except 26 for Participant A, echo the melody once more.	Heard by others Confidently Performing
Part of the group	01.41	27 The therapist signals for the group to play the drums only and not to sing. Participants A 28 and I	Increased energy

Increased energy Motivated by drums Increased energy		change their body language. Participant A sits forward and they both play the 29 drums along with the rest of the group. The tempo and dynamic level of the music begin 30 to increase slightly. The therapist stops playing guitar and plays her drum.	Invested in task at hand Motivated Increased energy
		31 The therapist returns to playing the guitar.	
Acting as a unit	02.05	32 The therapist signals for the group to stop playing the drums. The group stop but the 33 therapist continues to play the basic chord structure on the guitar.	Acting as a unit
Creativity Being heard Acknowledged		34 The therapist asks Participant G to sing. He sings similar melodic material but changes 35 the last couple of notes. The therapist and group echo his phrase.	Creativity Heard by others Being acknowledged
Creativity Stimulation Creativity Roles – leading Acting as a unit	02.28	36 The therapist signals for Participant H to take his turn. He sings the same melodic 37 phrase but also alters the end of the phrase. The group echo and Participant G changes 38 the beat by adding syncopation, the group follow.	Creativity Stimulation Roles – leading In-synch with others Acting as a unit
Laughing Smiling Shared experience	02.45	39 The therapist asks Participant I to take his turn and says “now something different”. The 40 group turn to look at him. He laughs and shakes his head. He seems shy but smiles and 41 laughs more. The group and therapist smile and laugh together. He says “next time” and 42 the therapist says “OK, next time”.	Laughing together Smiling Shared experience Meaningful interpersonal connection Social interaction
Creativity Smiling Laughing Enjoyment Affirming	02.58	43 The therapist asks Participant A to take his turn. He is quick to sing a 2 bar phrase which 44 is playful and quite contrasting to the previous vocal material. He looks at Participant I 45 and they smile and laugh. Participants D and E smile and laugh, enjoying the moment. 46 The therapist signals for the group to echo his vocal phrase. They repeat it several 47 times.	Creativity Smiling Laughing together Eye-contact Enjoyable experience Being affirmed
Therapist – leading Interested Invested in task at hand Music moves the body	03.18	48 The therapist begins to play the drum strongly. She continues to sing a similar melodic 49 phrase as was sung before. Participants A and I start to play the drums with the rest of 50 the group. The energy, dynamic level and tempo begin to increase. Participant A sits 51 forward. Participants E and F move their bodies to the music.	Therapist – leading Invested in task at hand Music moves the body
Acting as a unit	03.33	52 The therapist stops singing and only the drums are heard. The music is strong.	Acting as a unit
Heard by	04.03	53 The therapist points to Participant F to lead a	Heard by

others		beat on the drum. The group momentarily 54 stop to listen then join in his rhythm. The music has now developed into a purely 55 drumming component.	others
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Appendix I:

Complete list of themes from video excerpts

Theme number:	Theme:	Video excerpt and line number:
1	Being seen	A: 2, 18
2	Therapist affirming	A: 6, 29 D: 22, 35
3	Taking ownership	B: 16-17, 23, 33, 45
4	Confident	A: 18-19 B: 10 C: 1 D: 9-10, 20, 25
5	Roles – leading	A: 1, 18, 33 B: 16-17, 19, 31 D: 37-38
6	Roles –scribe	B: 32
7	Therapist as facilitator	A: 14 B: 19 D: 1, 11-12, 48
8	Connecting in music	A: 5 D: 5-8
9	Telling their story	B: 2
10	Being together in music	A: 5, 35, 42 C: 10, 26
11	In-synch with others	A: 5, 30, 35, 37 D: 38
12	Acting as a unit	A: 25 D: 5-8, 32, 38, 52
13	Smiling	A: 3, 13, 21, 36 B: 20, 23, 47-48 C: 6, 12, 13, 22 D: 40-41, 45
14	Laughing together	B: 13 C: 40-41, 45
15	Eye-contact	B: 47 C: 12-13 D: 45
16	Aware of others	A: 9, 20-21, 26, 41 B: 26 D: 20-21, 37-38
17	Listening to others	A: 3, 20, 32, 43 B: 14, 20, 28 C: 2-3
18	Helping others	B: 12. 34
19	Working together	B: 23
20	Stimulation	A: 6, 23 D: 9
21	Focused	A: 3, 9, 31-32 B: 42
22	Concentrating	A: 4
23	Invested in the task at hand	A: 21 B: 15-16, 43 C: 21, 25 D: 28-29, 49-50

24	Motivated to perfect product	B: 34-35
25	Music moves the body	A: 20, 28 B: 29, 37-39 C: 15 D: 3, 51
26	Negotiating	B: 23-24
27	Increased energy	A: 30, 35, 37 B: 26, 39 D: 29-30
28	Caught up in the moment	C: 22
29	Excitement	C: 18-19
30	Feeling satisfied	B: 49, 43 C: 40
31	Celebration	C; 45