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Group music therapy for promoting learners' development of emotion-related  
self-regulation in a context of community violence

by

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A mini-dissertation submitted in partial fulfilment of the requirements for the degree  
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School of the Arts

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# **DECLARATION**

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Title of thesis/dissertation/mini-dissertation:

Group music therapy for promoting learners' development of emotion-related self-regulation in a context of community violence

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#### Ethics Statement

The author, whose name appears on the title page of this dissertation, has obtained, for the research described in this work, the applicable research ethics approval.

The author declares that he/she has observed the ethical standards required in terms of the University of Pretoria's Code of Ethics for Researchers and the policy guidelines for responsible research.

#### Keywords

Self-regulation	Music therapy	Education
Violence	South Africa	Primary school
	Emotion regulation	

**ABSTRACT**

This mixed methods study investigated the impact of a music therapy group on the capacities for emotion-related self-regulation in primary school learners situated in a context of community violence, as well as how the learners interpreted and experienced the process. Twelve participants were recruited. Seventeen weekly group music therapy sessions were conducted at the participants' school, all of which were video recorded and transcribed. A concurrent parallel design was used, in which the quantitative and qualitative data were gathered and analysed independently and were integrated during the interpretation of results. The quantitative data included both learners' and teachers' pre- and post-test questionnaires, in-session activity ratings of sessions 1, 9, and 16 for each learner, and full session ratings of sessions 4, 7, 12, and 15 for each learner. The qualitative data were drawn from the last session with the learners, which took the form of a reflection discussion and art making process. An analysis of the qualitative data revealed six themes: music therapy helps in regulating "hot" feelings and behaviours; music therapy helps in regulating shy feelings and behaviours; emotional shifts attributed to music therapy; adaptive musical fidgeting; individual pacing within group flow; and joint group conversational flow. The quantitative data revealed significant positive changes in participants' emotion-related self-regulation in the teachers' pre- and post-test questionnaires for group one, the session ratings for group one, and the activity ratings for group two. Other quantitative measures also indicated positive changes, but these were not significant. The results of the qualitative and quantitative analyses were integrated. The participants, teachers, and music therapists involved in the study noted an improvement in participants' self-regulatory capacities as the music therapy process progressed, however, the emotion-related over-regulation expressed through withdrawal and shyness did not seem to shift for many participants and future interventions could be improved by focussing more on over-regulated behavioural patterns.

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## CHAPTER ONE: Introduction

### *1.1 Background and context*

My interest in the topic of emotion-related self-regulation within an educational context stemmed from my own experience as a music teacher for children. During my years of teaching, colleagues would often comment on subtle changes in learners' behaviours during and after music lessons. Other teachers would point out how a classroom full of learners could all regulate their behaviour towards a musical goal, especially while they were creating music; and how learners tended to seem calmer and their behaviour imply greater emotion regulation following a group or individual music lesson. One of the most frequent observations shared with me was how learners' abilities to sit still and focus in the classroom would be improved following an instrumental music lesson with the music staff members. I myself noticed how students were better able to regulate their behaviour in the music classroom as their lessons progressed.

Self-regulation has been described as a multidimensional concept involving aspects of emotion, cognition, behaviour, and context (McClelland et al., 2010). No single consensus currently exists regarding the definition of self-regulation, yet common definitional themes have emerged. Significant larger themes that have emerged include: that self-regulation is the regulation *of* the self *by* the self; that the process of self-regulation includes efforts made by the human self to change its own inner states or responses; that self-regulation broadly refers to feedback loops or goal-directed behaviours; and that self-regulation includes both conscious and nonconscious processes (Vohs & Baumeister, 2004). A specific type of self-regulation is emotion regulation. Emotion regulation has been proposed to be one of the central components of self-regulation (McClelland et al., 2015).

This study focusses specifically on the blended notion offered by Eisenberg and Spinrad (2004) termed "emotion-related self-regulation". As both my field of

study and my personal interests have a strong focus on the study of emotions, I was drawn to this definition as it confidently acknowledges the role of emotions in driving self-regulatory behaviours. Eisenberg et al. (2007) defined “emotion-related self-regulation” as “processes used to manage and change if, when, and how (e.g., how intensely) one experiences emotions and emotion-related motivational and physiological states, as well as how emotions are expressed behaviourally” (p. 288). This definition clearly focuses on both processes and behaviours related to emotional states.

Self-regulation has been extensively documented as a key factor in adaptive educational settings, or educational settings in which a diversity of learners’ characteristics are accommodated and supported (Alexander & Greene, 2017; Baars et al., 2018; Hadwin et al., 2017; Zimmerman & Schunk, 2011). The development of self-regulation during childhood has been shown to be adversely affected by exposure to violence and violent circumstances, however (Brickman et al., 2020; Kliwer et al., 2004; Maughan & Cicchetti, 2002; Schwartz & Proctor, 2000; Stevens et al., 2013). Children in the community where the current study was conducted are often exposed to gang-related violence and/or domestic violence. A non-profit organisation called MusicWorks<sup>1</sup> has been working with a primary school in the area of Lavender Hill, a context of significant community violence, by providing weekly group music therapy sessions to the learners. Through their work here, MusicWorks identified significant emotion-related self-regulation needs in a large number of the learners.

Music therapy has generally been indicated as beneficial for the development of adaptive self-regulation in children (Uhlir et al., 2018; Williams, 2018), yet research on the role of music therapy for the self-regulation of children living in situations of community violence is lacking. This study aimed to address this gap to some extent by exploring the use of group music therapy for promoting children’s development of emotion-related self-regulation specifically in Lavender Hill. Lavender Hill has been considered a context in which “drug abuse, domestic

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<sup>1</sup> <https://musicworks.org.za/>

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violence, and gangsterism” (Brittijn, 2013, p.49) afflicts community members on a daily basis. This community has been reported to suffer from high rates of poverty and violent, gang-related criminal activity (Hodkinson et al., 2020).

The study was firmly situated within the educational setting. Twelve learners were referred to the study by their teachers and all sessions that formed part of the study took place on school grounds during school hours. The study participants were thus often referred to as learners throughout this dissertation, in order to clearly situate this dissertation within the context of education. The participants were occasionally still referred to as children, though, simply to acknowledge that I did not only view them as “learners”.

## **1.2 Aim**

This research aimed to explore whether group music therapy sessions with primary school children in a context of community violence within Lavender Hill could help them to develop their emotion-related self-regulation and, if so, how this process of group music therapy was interpreted and experienced by the learners in relation to emotion-related self-regulation.

The purpose of this study was to gain useful insights:

- For primary school learners as they develop their emotion-related self-regulation capacities
- For music therapists as they offer opportunities to children for enhanced emotion-related self-regulation, and
- For teachers as a guide to how specific musical activities can be used for the development of learners’ emotion-related self-regulation in classroom settings within contexts where children are more frequently exposed to community violence

## **1.3 Research question**

The research question that guided this study was, therefore, as follows:

Does music therapy have a positive impact on the emotion-related self-regulatory capacities of a group of primary school learners attending a primary school in Lavender Hill, and if so, how do the learners express and experience emotion-related self-regulation within the process?

#### ***1.4 Chapter overview***

This dissertation begins with a review of literature pertaining to the definition of emotion-related self-regulation. The effects of music therapy on emotion-related self-regulation and the development of emotion-related self-regulation in children will be discussed, and gaps in literature on music therapy and emotion-related self-regulation will be identified. Chapter three will discuss this study's methodological considerations, including the research approach, process of selection of participants, ethical issues pertaining to the study, data collection and analysis, and research quality.

Chapter four will then be dedicated to the analysis processes and will provide an articulation of the findings. This will be followed by chapter five, a discussion of the quantitative and qualitative results of this study and an integrated reflection. The study will conclude in chapter six with a summary of the main contributions of this research, the study's limitations and recommendations for future research.

## **CHAPTER 2: Literature review**

### **2.1 Introduction**

This literature review will explore and examine current research and discourses on self-regulation. More specifically, focus will be given to literature surrounding the understanding and measurement of self-regulation, and the concept of emotion-related self-regulation. A discussion on the development of emotion regulation in children and an argument for the need for adaptive emotion regulation in children will then be presented. Finally, this review will situate the current study within the South African context, illustrating the need for a better understanding of the development of emotion regulation in South African children.

### **2.2. Self-regulation**

Self-regulation involves multiple aspects of emotion, cognition, and behaviour (McClelland et al., 2010). It refers to the capacity to consciously and mindfully plan, guide, and evaluate one's behaviour according to what is deemed proper within one's changing circumstances (Diaz & Fruhauf, 1991; García del Castillo et al., 2012). In other words, self-regulation refers to one's ability to maintain or alter one's thoughts and feelings depending on the standards set by a specific context (Park & Sperling, 2012; Vohs & Baumeister, 2004).

McClelland et al. (2015) proposed that the central components of self-regulation are executive function, delay of gratification, self-control, level of engagement, and emotion regulation. As a result, various models have been designed in aid of measuring and understanding these components of self-regulation. Three prominent models are the multi-process model of self-regulation (Ghorbani et al., 2014), the context-appropriate balanced attention model (MacCoon et al., 2004), and the seven-step model of self-regulation (Miller & Brown, 1991).



Firstly, the multi-process model of self-regulation by Ghorbani et al. (2014) is based on the foundation that self-regulation consists of “multiple processes that support the psychological activity that allows the self as a whole to make, in turn, deliberate adjustments in holistic functioning” (p. 115). The emphasis here, then, is on mechanisms within an individual’s psychological processes that allow for the capacity for voluntary regulation. Within this model, three broad psychological processes have been proposed as fundamental to self-regulation: the ability of active and dynamic self-control, enduring internal self-knowledge, and awareness of the self’s experience in the present. The focus here lies on an individual’s internal processes, namely self-control, self-knowledge, and present self-awareness.

Secondly, the context-appropriate balanced attention model (MacCoon et al., 2004) focuses on selective attention as a core self-regulatory mechanism. MacCoon et al. (2004) argued that “despite important differences in the regulation of emotion, cognition, and behaviour, selective attention represents a common regulatory mechanism for each of these domains” (p. 422). These authors acknowledged the different domains of self-regulation, yet deduced that selective attention, through being a common regulatory mechanism for each of these domains, should be a core underlying mechanism of self-regulation. Selective attention is responsible for strengthening appropriate or suppressing inappropriate thought patterns, feelings, or behaviours (Botvinick et al., 2001; Collins & Jackson, 2015; MacCoon, et al., 2004; Posner & Rothbart, 2000; Posner & Rothbart, 2007). As such, this model attempts to measure the capacity for self-regulation in individuals through measuring their selective attention capabilities (MacCoon, et al., 2004).

Finally, Miller and Brown (1991) developed the seven-step model of self-regulation which is still frequently employed and referenced. This model conceptualises self-regulation as a step-wise process, in which any faults in behavioural self-regulation are traced back to an issue within one of the steps. The seven steps in this model are:

1. Receiving relevant information
2. Evaluating this information and comparing it to perceived norms

3. Triggering change
4. Searching for options
5. Designing a plan
6. Implementing this plan
7. Evaluating the plan's effectiveness (which refers back to steps 1 and 2)

The seven-step model of self-regulation was developed specifically to understand addictive behaviours (Pearson et al., 2013). The application of this model beyond addictive behaviours has raised some criticism. It has been questioned whether a person proceeds stepwise and systematically through the seven steps, or whether the steps occur simultaneously within each phase of self-regulation. The model's usefulness has been stated to lie within its capacity to assist in understanding which dimensions of self-regulation gain importance within different contexts (Pearson et al., 2013).

### ***2.3 Emotion-related self-regulation***

Although a definition of emotions has not yet been agreed upon, various researchers have proposed definitions for both emotions and emotion regulation. Emotions have been conceptualised as an array of behavioural, experiential, and physiological responses that occur over time (Mauss et al., 2005; Robertson et al., 2012). A narrower definition of emotion has not yet been agreed upon, but Mulligan and Scherer (2012) proposed a working partial definition in which an emotion: is an affective episode; has intentionality; contains felt bodily changes; contains an intentional perceptual or intellectual episode; and is triggered and guided by at least one appraisal or assessment of the environment or context. Robertson et al. (2012) defined emotion regulation as “the attempts individuals make to maintain, inhibit and enhance emotional experience and expression” (p. 73). The term “emotion regulation” thus refers to the ability of adjusting one’s emotional experience and display according to what one perceives as proper or desirable within a specific social context (Ayduk et al., 2000; Aro et al., 2014; Veijalainen et al., 2017).

In the current study, I attempted to emphasise the importance of emotion regulation in self-regulatory processes. Emotion regulation has been conceptualised as existing on various continuums, such as continuums focussing on emotional valence, the timing of regulation, and the amount of intention behind the regulation. Emotion regulation includes regulating one's expression of both "positive" feelings (for example, joy) and "negative" feelings (for example, sadness) based on one's interpretation of what is appropriate in the current context within which the emotion is felt (Parrott, 1993). It has also been divided into antecedent-focused emotion regulation and response-focused emotion regulation (Gross, 1998; Gross & John, 2003): the former having been described as regulation which occurs before the tendencies of emotional responses are felt, and the latter as regulation which occurs after an emotional response has been generated (Robertson et al., 2012). Furthermore, emotion regulation has been considered as being divided into regulation that is deliberate and voluntary or regulation that is automatic and reflexive (Gross & Thompson, 2007). Recent research has been more focused on deliberate, strategic, and goal-driven emotion regulation (see for example Fergus et al., 2013; Liu & Thompson, 2017; Rutherford et al., 2015).

A growing body of emerging research on emotion regulation has strongly indicated that adaptive emotion regulation poses many benefits to one's health and well-being on various levels of functioning (Garber & Dodge, 1991; Geldhof et al., 2010; Kostiuk, 2011; McClelland et al., 2010; McClelland et al., 2015). Employing adaptive emotion regulation allows an individual to deal better with stress and stressful events, and it has been associated with lower levels of anxiety, frustration, and other "negative" emotions (Eisenberg & Sulik, 2012; Eisenberg et al., 1993; Mischel, et al., 2010). It is associated with increased resilience and higher levels of proactive coping (Buckley-Willemse, 2011).

A distinction has also been made between adaptive regulation and less adaptive regulation. Authors tend to regard emotion regulation as neither inherently adaptive nor inherently maladaptive, although an individual's specific emotion regulation processes could be considered as being either more adaptive or more

maladaptive within their circumstance (Gratz & Roemer, 2004; Gross, 2002). Emotion regulation has been considered to be adaptive if it allows one to function optimally in one's environment (Bridges et al., 2004). Adaptive and deliberate emotion regulation allows an individual to engage in goal-directed behaviours whilst successfully containing and allowing for the development of emotional experiences which may arise (Gratz & Roemer, 2004; Gratz & Tull, 2010; Robertson et al., 2012; Whelton, 2004). When emotion regulation is adaptive, emotional experiences do not interfere with goal-directed behaviours, even though the emotions experienced are allowed to run their course. Within this framework, maladaptive emotion regulation results in an emotion either not being able to run its course (over-regulation) or disrupting the performance of goal-directed activities (under-regulation).

The terms hypo-regulation and hyper-regulation have been used to describe two forms of less adaptive emotion regulation. Usem (2020) explained that greater hypo-regulation refers to "increased suppression of emotions, disengagement and superficial problem solving" (p. 20), whereas greater hyper-regulation refers to "exaggerating emotional expressions, ruminating, and being self-focused in processing issues" (2020, p. 20). Hypo-regulation and over-regulation have been considered to be similar concepts, as have hyper-regulation and under-regulation (Girme et al., 2020). Emotion regulation is considered to exist on a continuum, with under-regulation at one end of the continuum and over-regulation at the other. Adaptive emotion regulation occurs in the middle of this continuum (Robertson et al., 2012).

Emotion regulation and self-regulation seem to have a complementary relationship. On the one hand, Felver (2013) argued that self-regulation underlies and enhances other regulatory capacities, including emotion regulation and management of inhibitions. On the other hand, emotion regulation has also been argued to be an important component of self-regulation: the ability to self-regulate depends on the capacity to exert a form of cognitive control in order to monitor one's actions when faced with certain emotional contexts (Boyer, 2009). Within the domain of self-regulation, emotions can either regulate other systems or can be regulated

themselves. The activation of an emotion can cause a change in other response domains, such as cognition or behaviour; or the intensity, valence, or duration of an emotion can be altered (Kostiuk, 2011). Emotion regulation and self-regulation thus seem to be interdependent, with a possible difference simply being the emphasis on what is being regulated.

The term “emotion-related self-regulation” seems to incorporate both the concepts of emotion regulation and self-regulation. This term was coined by Eisenberg and Spinrad (2004) to refer to:

...the process of initiating, avoiding, inhibiting, maintaining, or modulating the occurrence, form, intensity, or duration of internal feeling states, emotion-related physiological, attentional processes, motivational states, and/or the behavioural concomitants of emotion in the service of accomplishing affect-related biological or social adaptation or achieving individual goals (p. 338).

This working definition was further refined in a later publication by Eisenberg, Hofer, and Vaughan (2007), as “processes used to manage and change if, when, and how (e.g., how intensely) one experiences emotions and emotion-related motivational and physiological states, as well as how emotions are expressed behaviourally” (p. 288). This term thus refers to both an individual’s emotion regulation and emotion-led behaviour regulation (Eisenberg & Sulik, 2012).

Various authors have criticised the concept of emotion-related self-regulation. The difference between the terms “emotion regulation” and “emotion-related self-regulation” is still currently vague, calling into question the necessity for the latter term. I argue that the term “emotion-related self-regulation” is still important and relevant to use in the current study. As emotion regulation can be very difficult to measure (Eisenberg & Sulik, 2012), I believe that the concept of “emotion-related self-regulation” is a more reliable measure of self-regulation which still takes into account an emphasis on emotion regulation. Researchers have also disagreed on whether both extrinsic and intrinsic processes should be included within this term. Although they agree on the importance of including internal self-control in its

definition, the degree to which external factors affecting self-regulation should be included has been debated (Cole et al., 2004). In many instances it is also difficult to differentiate between the intensity of a specific emotional state and the degree to which it is regulated. For example, it might be difficult to differentiate between whether one simply felt mildly annoyed to begin with or whether one felt enraged and managed to regulate oneself down to the level of mild annoyance through good emotional regulation. Researchers such as Eisenberg and Sulik (2012), however, have focussed on the overall process of emotion-related self-regulation instead of the various intensities of the emotion experienced. In other words, Eisenberg and Sulik (2012) focussed on the changes in emotional intensity over time, as the emotion is regulated, instead of summarising an emotional state with one specific emotional intensity. For example, these researchers would focus on the different levels of annoyance an individual feels throughout a particular period of time instead of simply summarising their emotional state as either annoyed or not annoyed.

#### ***2.4 Emotion-related self-regulation as an interpersonal phenomenon***

Emotion regulation has been discussed as occurring in either an individual alone, or within a group as a part of the group process. Group emotion regulation was described as the process by which a group collectively discovers and solves discrepancies between their current and their desired emotional states (Curşeu et al., 2012; Yang & Mossholder, 2004).

Conceptualising affective states as mutually coordinated is rooted in literature concerning caregiver-infant interactions (Tronick, 1989; Tronick & Weinberg, 1997). The dyadic model of emotion regulation suggested a reconsideration of emotion regulation as a solely individual endeavour. Fosha (2001) stated that this model “proposes that the individual’s affect-regulatory capacities are based in how mother and infant mutually coordinate their emotion-handling strategies to adapt to one another” (p. 228). The caregiver and infant thus both adapt their methods of emotion regulation in response to one another. Mutually coordinating affective states assists

individuals within a dyad to pool their emotional resources and co-regulate emotional experiences (Fosha, 2001).

Within cognitive science, 4E approaches have viewed the mind as “embodied, embedded, enacted, and extended” (Krueger, 2019, p.2). Within dynamical systems theory, 4E cognition theory also viewed the mind as grounded in how living systems organise themselves and enact their dynamic patterns of behaviour which stem from their ongoing survival and well-being. As van der Schyff et al. (2018) explained, “because of this, interacting, self-organising agents may be understood to influence and, if the system is “functional,” help sustain each other’s behavioural dynamics” (p. 7). It has been argued that an individual offloads their thinking onto both body and world (Krueger, 2019). Here, the “enacted” and “extended” dimensions of 4E cognition are specifically relevant to emotion regulation. The “enacted” dimension focuses on how individuals and their environments mutually influence and determine each other. It suggests that the organism and environment are inseparable: “The enactive approach, therefore, replaces the more traditional input–output model of mind with a more relational story—where an agent’s ongoing history of interactivity (structural coupling) with the environment becomes central to his or her mental life” (Van der Schyff et al., 2018, p. 6). The ongoing and reciprocal interactions between an individual and their environment thus significantly influences the individual’s mental health, including their capacity for emotion-related self-regulation. The “extended” dimension further states that aspects of the environment, whether biological or non-biological, co-constitute the individual’s mind. It is thus assumed that aspects of the environment, group, and individual influence each other - and that this might ultimately influence an individual’s ongoing capacity for emotion-related self-regulation. Musical activity is considered to be congruous with these self-organising processes (Van der Schyff et al., 2018). Music could thus be considered a co-regulator in the emotion-related self-regulatory mechanisms of an individual or group of individuals.

## **2.5 Emotion-related self-regulation in children**

The ability to regulate one's emotions is an important skill to learn during early childhood (Veijalainen et al., 2017). Emotion regulation develops rapidly during early childhood, with its development slowing with age. Individual differences in emotion regulation seem to remain fairly stable in children after the first two years of life (Eisenberg et al., 2010); these years are vital to the development of the child's unique adaptive emotion regulatory system. This view has been contested, however. Cracco et al. (2015) stated that children's emotion regulation strategies develop significantly throughout their childhood and adolescence, calling into question the viewpoint that these strategies remain stable after the age of two. The development of emotion regulation is dependent on a number of aspects, including: neurological factors, such as brain chemistry and sleep patterns (Botha, 2013; Johnston & Olson, 2015; Minkel et al., 2012); biological factors, such as the nervous and limbic systems (Johnston & Olson, 2015); and social and societal factors, such as the presence or absence of stable routines during childhood (Bocknek et al., 2018) and parental support (Lincoln et al., 2017).

Attachment theorists emphasised the critical role of a child's early interactions with significant attachment figures or caregivers in their later capacities for emotion regulation (Brenning & Braet, 2013). Specific elements within the family context have also been argued to play a vital role in children and adolescents' capacities for emotion regulation. Observational learning and modelling, the emotional climate of the family, and parenting practices surrounding emotions and the management thereof all play important roles in the development of emotion regulation in children and adolescents (Brenning & Braet, 2013; Morris et al., 2007).

Academically, adaptive emotion regulation poses benefits to both the individual learner and the group of learners in a classroom. It can help to decrease school drop-out rates and promote creative problem-solving skills (Pekrun & Linnenbrink-Garcia, 2014). Adaptive emotion regulation improves school readiness in children (Blair & Razza, 2007; Morrison et al., 2010), enhances academic achievement in children and adolescents (Li-Grining et al., 2010; Ponitz et al., 2009;



Weis et al., 2016), and poses long-term educational benefits for the individual (McClelland et al., 2013; McClelland et al., 2015). Furthermore, it has been argued that adaptive emotion regulation improves children's behaviour regulation and social competence (Lewis & Haviland-Jones, 1993; Shields & Cicchetti, 1997), and leads to lower levels of destructive behaviours such as substance abuse and law-breaking. Adaptive group emotion regulation has also correlated highly with an increased group lifespan, lower relationship conflict within groups, and shorter destructive reactions to conflict (Ayoko et al., 2008; McClelland et al., 2015).

Research has shown the importance of emotions and adaptive emotion regulation in educational settings (Pekrun & Linnenbrink-Garcia, 2014) - the regulation of emotions within a social context is an important skill to learn at school (Ahn, 2005), whilst the capacity for adaptive emotion regulation is a skill necessary for engaging successfully with school-related activities (Weis et al., 2016). Furthermore, research on emotion regulation in educational settings has been argued to be of vital importance due to children's capacities for emotion regulation becoming more sophisticated and integrated during their school years (Shields & Cicchetti, 1997). These arguments indicated the importance of ongoing research towards a deeper understanding of emotion regulation in school-aged children.

Specific social and societal factors have been identified as critical to the hampering of development of emotion regulation in childhood, including: child maltreatment and emotional abuse (Burns et al., 2012; Burns et al., 2010; Maughan & Cicchetti, 2002); exposure to violence (Kliewer et al., 2004; Maughan & Cicchetti, 2002; Schwartz & Proctor, 2000; Stevens et al., 2013); and living in poverty (Flouri et al., 2014; Kim et al., 2013; Raver, 2012). More specifically, research has indicated the harmful effects of exposure to community violence on the development of a child's self-regulation. As aptly summarised by Brickman et al. (2020), children's exposure to trauma and community violence adversely affects their "three central domains of regulation: sensory regulation, executive function, and emotion regulation" (p. 325). Having more adaptive patterns of emotion-related self-regulation can act as a buffer to poverty-related risks (Brown et al., 2017) and risks stemming

from exposure to violence or traumatic circumstances (Van Westrhenen et al., 2017). The current study focused on the development of emotion-related self-regulation in children living in contexts riddled with violence and poverty. It was thus of significance to consider factors which may hamper the development of emotion-related self-regulation in children.

The overall academic performance in South African public schools is poor, and various attempts have been made at improving this (Grobler, 2014; Ramrathan, 2017). South Africa is also faced with a vast number of children growing up in communities with high rates of poverty, violence, and crime (Steinert et al., 2018). Exposure to violence in communities, such as domestic violence and gang-related violent crimes, has been associated with poorer cognitive function (Butler et al., 2018; Saxbe et al., 2018) and poorer academic performance (Lin et al., 2020; Schneider, 2020; Schwartz & Gorman, 2003). Furthermore, psychosocial stressors such as frequent exposure to violence have been found to adversely affect the development of self-regulation (Blair, 2010). Researching methods of improving learners' emotion regulation capacities thus becomes increasingly necessary. Considering the various benefits that self-regulation and, more specifically, emotion-led self-regulation hold for learners' overall experience of and performance in schools, research into emotion regulation of learners attending South African schools is of critical importance. A study by Auerbach and Delpont (2014) found that the inclusion of musical sound experiences in South African school-aged learners' everyday education improved the mindfulness, emotional well-being, and academic performance of these students. In the light of these findings, the importance of research specific to music and music therapeutic interventions for school-aged children becomes apparent.

## ***2.6 Music therapy and emotion-related self-regulation***

Music therapy has been indicated as an effective intervention for the development of healthy self-regulation and emotion regulation patterns in children (Foran, 2009; Moore, 2013), and could therefore be an important intervention in contexts where

violence and/or poverty are prevalent, in which children are exposed to violent crime and neglect, and in which the development of healthy self-regulation and emotion regulation patterns in children could thus be compromised. Although some studies have been conducted on this topic, there is currently a paucity of research on the role of music therapy in the development of emotion-related self-regulation in contexts of violence and poverty.

Studies have found that musicking during early childhood is of great benefit to children's self-regulatory capacities (Williams & Lewin, 2015; Winsler et al., 2011). In using the term "musicking" throughout this study, I referred to Small's definition of musicking, or to music: "To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing" (1998, p.9). Many studies have also supported the use of clinical music therapy as an effective intervention for child and adolescent emotional and behavioural problems, including problems with emotion-related self-regulation (Porter et al., 2017; Travis, 2013; Uhlig et al., 2017; Viega, 2015), yet studies focusing on music therapy as an intervention for compromised emotion-related self-regulatory capacities in contexts of community violence are still needed. Porter and colleagues (2017) argued that improvements indicated in studies that are small and temporary cannot be regarded as definitive. Further research is necessary to determine whether music therapy does indeed have a larger and longer-lasting impact on childhood emotion-related self-regulation.

Recent neuroscience research has shown the existence of shared neural networks between music and the process of emotion regulation (Sena Moore, 2013). Sena Moore and Hanson-Abromeit (2015) argued that there is behavioural and neural evidence for the use of music to assist with the development of healthy emotion regulatory processes in children, as it provides "in-the-moment, interactive opportunities for stress management...and regulation in the context of a healthy adult-child relationship" (p. 9). Their argument seems to focus on the capacity of music therapy to provide an opportunity for learning healthy, adaptive emotion

regulation skills with an adult, which could then be translated to other contexts. Their study only focuses on Western music and does not consider children who have been traumatized or who have been exposed to violence or poverty.

A broad search for research conducted on the use of music therapy in promoting healthy emotion regulation in children exposed to violence revealed mostly literature suggesting or describing specific music therapy interventions (see, for example, McFerran & Wölfl, 2015; Nöcker-Ribaupierre & Wölfl, 2010; Robarts, 2009; Wölfl, 2016), and a scarcity of literature focusing on the efficacy of music therapy interventions. Dos Santos (2019) documented a process of group music therapy with adolescents who are both in situations of community violence and who display violence themselves. The music therapy intervention described by this researcher included free vocal and instrumental improvisations, songwriting, and art-making in response to recorded music. Dos Santos stated that the music therapy process promoted the development of empathy in participants, and that increased levels of empathy may contribute to improved self-regulation (2019). In another study focussing on violence prevention through emotion regulation, Nöcker-Ribaupierre and Wölfl (2010) present the findings from a pilot project in which adolescents who were identified as being prone to violence were given group music therapy sessions which included various forms of structured and free musical improvisations. These researchers discussed the pilot project's intervention focus being musical group cooperation, which aimed at promoting the development of participants' self-regulation and affect-regulation skills (Nöcker-Ribaupierre & Wölfl, 2010).

There currently seems to be a lack of studies focusing solely on music therapy, as most studies seem to focus on creative arts therapies as a whole, with music therapy being but one portion of the therapeutic intervention. Qualitative and mixed methods research on this issue is the scarcest and, following an exhaustive search for academic literature, nothing in this regard was found in the South African context. Quantitative studies are more prevalent, but the limitations of these studies often impair their impact in practice. In reviewing literature which examines the impact of creative arts therapies in assisting traumatized children, Van Westrhenen

and Fritz (2017) found overarching methodological weaknesses. These researchers argued that these weaknesses impair the standing of creative arts therapies, including music therapy, as a treatment modality for traumatized children.

In a related study, Van Westrhenen et al. (2017) conducted quantitative research on the effects of creative arts group therapy in mediating the effects of trauma in children living in under-resourced South African communities. In terms of emotion regulation, they found that hyper arousal decreased significantly in children exposed to group therapy. Furthermore, they mention severe challenges in implementing the group therapy as a possible reason for the lack of improvement in behaviour problems in children who received group therapy. It seems, then, that limitations in studies focusing on the use of music therapy with children living in violent contexts are both internal and external: the methodologies of such studies are generally weak and external limitations from the studies' contexts are imposed on the data gathering stages.

There is a clear scarcity of research on the effects of music therapy on emotion-related self-regulation in children living in economically disadvantaged circumstances. One of the few is a quantitative study conducted by Brown and colleagues (2017). These researchers examined the effects of music, dance, and visual arts on the cortisol levels of 310 children between the ages of three and five, all from economically disadvantaged homes. Their argument is that children facing poverty-related stress have overall higher levels of basal cortisol than is considered healthy. This hormone plays a significant role in emotion regulation, leading to the conclusion that it is important to maintain healthy levels of cortisol in order for the existence of a healthy capacity for emotion regulation. The researchers found significantly lower cortisol levels in children exposed to the arts interventions compared to those who were not exposed to the intervention, adding support to the use of musical interventions for children growing up in poverty.

## **2.7 Conclusion**

Self-regulation is a multi-dimensional concept which includes the domains of emotion regulation and behaviour regulation. This study focused on and used the term “emotion-related self-regulation”, defined above. The development of emotion-related self-regulation during childhood is influenced by various factors. Exposure to contexts of community violence adversely affects the development of healthy, adaptive emotion-related self-regulation in children.

There is a great need for evidence-based therapeutic care for children living in violent and impoverished communities (Van Westrhenen & Fritz, 2017). South Africa has been labelled as a natural laboratory for studies relating to trauma, due to the high prevalence rate of trauma in the country (Kaminer & Eagle, 2010; Seedat et al., 2009; Van Westrhenen & Fritz, 2017). As such, this thesis aimed to add to evidence-based research on effective interventions for South African children living in violent and impoverished communities. The following chapter will discuss this study’s methodological considerations.

## **CHAPTER THREE: Methodology**

### ***3.1 Introduction***

This chapter describes the study's methodological approach. The advantages of the selected research approach will be explained and its limitations will be acknowledged. This will be followed by an explanation of the recruitment of participants. The chapter then explores the ethical considerations that were taken into account. A detailed description of both the study's data collection and data analysis methods and considerations will follow. Finally, the research quality will be accounted for.

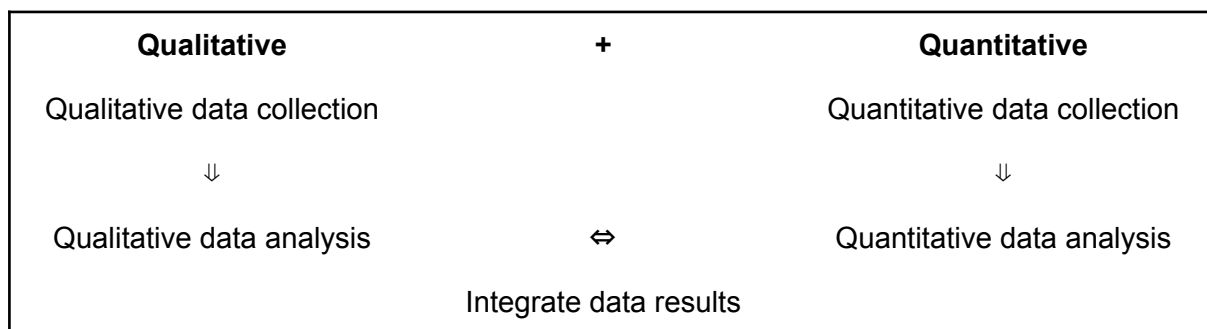
### ***3.2 Research approach***

This study used a mixed methods approach. Mixed methods research has been defined as research that combines quantitative and qualitative approaches into a single study's methodology (Collins & O'Cathain, 2009). A mixed method approach was selected as it offered various benefits relating to the data gathering and data analysis of a study. It has been argued that gathering data from both quantitative and qualitative sources improves the interpretation of the phenomenon under study (McFerran et al., 2010) through capitalising on methodological strengths and counteracting biases within these approaches (Greene et al., 2008). A mixed methods approach allows for triangulation, or the comparison of findings derived from both qualitative and quantitative methods of analysis of the data. The results of one method could inform and guide the analysis and results of the other method (Bryman, 2012; Collins & O'Cathain, 2009; Greene et al., 1989). In the current study, data gathering occurred concurrently: the quantitative data were gathered before, during, and after the intervention, whereas the qualitative data were gathered during the final session of the intervention. The resultant qualitative and quantitative data were analysed concurrently: both sets of data were analysed independently, the results of which were subjected to integrative data analytic procedures as

recommended by Jang et al. (2008). This mixed methods approach thus followed a convergent parallel design, in which the quantitative and qualitative data were collected and analysed independently before the results of these analyses were integrated (Creswell, 2015). Various researchers recommended including a diagram to represent the process of collecting, analysing, and integrating data in mixed methods research in order to summarise the more complex approach used (Bradt, 2015; Bradt et al., 2013; Creswell, 2015). Figure 1 therefore illustrates these stages in the current study's methodology.

### Figure 1

#### *Visual representation of convergent parallel design*



The main criticisms of the mixed methods approach stem from two arguments: research methods tend to carry particular, inextricable epistemological and ontological commitments (Hughes, 1990); and quantitative and qualitative approaches are rooted in contrasting and incompatible paradigms (Morgan, 1998). The notion that research methods have fixed epistemological and ontological implications has been challenged, however. Bryman (2012), for example, stated that the idea that qualitative and quantitative research approaches are situated in distinct paradigms is unconvincing. In the current study, these two approaches have sufficiently informed one another, rather than contradicted or dismissed one another.



This mixed methods study was placed within the paradigm of pragmatism. Within the pragmatic approach, the research question forms the basis of the research design. Wahyuni (2012) argued that the research approach of pragmatism favours mixed methods research, as it allows the researcher “to better understand social reality” (p. 71). This pragmatic axiology allowed the researcher to use both subjective and objective methods of data analysis and interpretation by highlighting not only the values of the researcher, but also the values of the research participants during both the phases of data analysis and interpretation of results within a pragmatic study (Wahyuni, 2012). In the current study, research participants were able to rate themselves in terms of their capacity for emotion-related self-regulation through quantitative pre- and post-test questionnaires. The participants were also given the opportunity to speak of their experiences during the music therapy process in terms of emotion-related self-regulation. The participants’ own opinions on the development of their emotion-related self-regulatory capacities throughout the music therapy process thus directly guided the analysis and interpretation of the data.

The ontology and epistemology of the pragmatic research paradigm is flexible enough for use in social research. The ontological stance of a pragmatic researcher entails the belief that there is an external, objective reality, but that each individual can also hold their own subjective view of this reality as a personal truth. As such, although an objective and external reality is recognised, multiple subjective versions of this reality are assumed to exist. The epistemology guiding pragmatic research posits that “both observable phenomena and subjective meanings can provide acceptable knowledge” (Wahyuni, 2012, p. 70). These different constructions of reality and meaning were focused on during the data collection and analysis phases (Hathcoat & Meixner, 2017; Wahyuni, 2012).

### **3.3 Participants**

Lavender Hill is considered a lower-income socio-economic area in the Western Cape. It is known for its high levels of community violence and poverty, yet the community’s educational system and outreach networks strive to provide the children

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living in Lavender Hill with the safety and education that they need (Geach, 2020). MusicWorks, a non-profit organisation based in Cape Town, offers music therapeutic interventions to surrounding areas. MusicWorks was approached by a primary school in Lavender Hill to assist in supporting the learners affected by difficult circumstances in their community.

The current study formed part of a broader research project conducted by MusicWorks as part of their response to this request. Their research examined the effect of weekly group music therapy sessions on four relational domains, namely belonging, self-esteem, empathy, and emotion-related self-regulation. The data collected during this larger project that related to emotion-related self-regulation formed part of my data set for this current study.

Referral forms (appendix A) were given to the teachers at the primary school. These forms contained the selection criteria for the study. After a discussion with the teachers, which included a verbal explanation of the forms and selection criteria, twelve students in grade five (aged 11-13) were selected by the teachers and invited to participate in the study. The selection of a small number of research participants was due to the study being a pilot project. It is acknowledged that this sample size is a limitation for mixed methods study (Collins et al., 2007), however a smaller number of participants did enable a more in-depth analysis of the qualitative data.

From previous music therapy groups offered at this school, it had become evident that therapeutic benefits for participants were greater if they were grouped according to specific similar behavioural traits. This grouping was also expected to ease the facilitation process in the current study, allowing for more individual attention to be given to each group participant, and for increased group cohesion. As a result, the referral forms included a scale where the teachers could rate the child from more “withdrawn” to more “aggressive”. The completed referral forms were used by the music therapists to divide the learners into two groups accordingly. In this study, then, the more “aggressive” group was referred to as group 1 and the more “withdrawn” group was referred to as group 2. The participants and their parents were not made aware of the participants’ group classification and this was

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also not revealed or discussed on any documentation so as to prevent any stigmatising labelling of participants. No issue regarding a participant's placement in a specific group arose throughout the group processes.

### **3.4 Ethical considerations**

Ethical approval was granted by the University of Pretoria's Faculty of Humanities Ethics Committee. Permission for this study was granted by the Western Cape Education Department and the principal of the primary school. An information letter which was sent to the principal can be found in Appendix B. A participant information sheet was given to the parents or guardians of the children invited to participate in the study (Appendix C). The research purpose and process was explained clearly in the information sheet. Furthermore, parents/guardians were given an informed consent form (Appendix D) which they could sign and return to the school should they consent to their child's participation in the study. Each selected participant was also given an assent and information form (Appendix E), in which they could communicate their willingness to participate in the study. These forms also explained that a music therapist, Caley Garden, would be collecting the data. In all communication with participants and their parents or guardians, it was ensured that each individual fully understood what the child would be participating in. It was also made clear to the students and their parents or guardians that participation in this study was completely voluntary and that the participants could withdraw from this study at any point. No participant was coerced in any way to take part. It was made clear to participants and their parents that, should they wish to no longer participate, they would still be able to attend the music therapy groups. The researchers would then not track or transcribe their data.

The consent forms furthermore requested permission for all group music therapy sessions throughout this process to be video and audio recorded. Even though sessions were recorded and transcribed, participants' privacy was respected at all times. The participant information was treated as confidential. Participants' real names were not used in transcribing the recorded material or in any academic

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writing resulting from the sessions. A discussion concerning privacy and confidentiality was conducted during the first session of the music therapy process with participants.

The participants' teachers were provided with information forms (Appendix F) and consent forms (Appendix G) as they were asked to fill out questionnaires related to the children during the process. It was also clearly explained to them that their participation in the study was completely voluntary and that they could also withdraw at any time, should they wish to do so. The names of the teachers were not included in any research report, thesis, or conference presentations. These steps were taken in order to uphold the principles of respect for the dignity and autonomy of all participants.

All the forms pertaining to participation in this study were formatted in a manner that was easy to complete and the average completion times of the forms was between 10 and 20 minutes. Forms contained in the current appendices were edited to remove the name of the primary school in order to ensure anonymity.

All data from this study were securely stored digitally, in a password protected folder at the music therapy offices at the University of Pretoria, where the data will be kept for a period of 15 years, after which it will be safely discarded.

### **3.5 Data collection**

Each group of participants received 17 weekly group music therapy sessions during which data for the current study were collected. These sessions were held during school hours at the learners' primary school. Sessions included various musical activities, such as singing songs, drumming, instrumental and vocal improvisation, movement, and song writing. These musical activities were designed specifically to enhance emotion-related self-regulation. Group drumming activities included call-and-response structures where one child would play a rhythmical pattern (caller) that would be copied by the group (response). The music therapist would encourage the learners to copy the caller as closely as possible. Learners would also be encouraged to wait their turn as the role of the caller shifted from one learner to the

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next. In semi-structured musical improvisations (generally on non-melodic percussion instruments) each learner in the group would have the opportunity to conduct the group, indicating the tempo and dynamics of the improvised music. Therapists monitored whether learners were able to wait their turn and follow the directions of the “conductor”. The final session focused on discussing participants’ experiences of the music therapy process.

The quantitative data collection occurred in three stages: before, during, and after the music therapy intervention. The qualitative data were collected at the end of each group’s music therapy process during a concluding reflection session. Each group’s final session was video recorded and transcribed.

### 3.5.1 Quantitative data collection.

I was not involved in the creation or administration of any of the questionnaires or ratings. I thus remained unbiased towards the raw data set, which enhanced the quality of this mixed methods data analysis. Three methods of quantitative data collection were employed. These are outlined in Table 1.

**Table 1**

#### *Collection of quantitative data*

When data collection occurred	Type of data collected
Before the music therapy programme	Children’s questionnaire (as a pre-test)
	Teacher’s questionnaire (as a pre-test)
During the music therapy programme	Session ratings
	Sessions 4, 7, 12, and 15
	Activity ratings
	Sessions 1, 9, and 16

Using validated standardised tests enhances the quality of a study. Due to the broader research project that this study formed part of, however, which included the measurement of four different relational capacities, the use of standardised tests would have resulted in the children (and teachers) being requested to complete extensive, time-consuming questionnaires. As a result, the decision was made to design shorter, summarised measures.

The scales that were consulted to develop the questionnaires and rating scales in the current study were the Emotion Regulation Q-Scale (Shields & Cicchetti, 1997), the Emotion Regulation Questionnaire (Gross & John, 2003) and the Self-Regulation Questionnaire (Miller & Brown, 1991). The combination of selected items from these questionnaires ensured that the majority of characteristics included in the key concept of “emotion-related self-regulation” (as discussed in Chapter Two) were incorporated in the questionnaires.

Firstly, the learners completed a questionnaire before commencing the music therapy programme. A staff member of MusicWorks, who had facilitated musical sessions with these learners before and therefore had an established relationship with them, assisted the learners through the questionnaire. He read through the questionnaire with each learner individually and ensured that each learner understood all the questions clearly. This staff member was not one of the music therapists who facilitated the group music therapy process in this study. In previous projects conducted by MusicWorks it was found that the level of relationship that a child had with a researcher greatly impacted the quality of feedback they provided. The questionnaire for learners can be found in Appendix H. The relevant teachers were also asked to complete a questionnaire for each of their learners who were participating in the study, based on their observations of each learner in the classroom. This questionnaire can be found in Appendix I. Both questionnaires were five point Likert scales.

Two types of rating scales, both of which were five point Likert scales, were completed during the music therapy sessions. Firstly, the emotion-related self-regulation displayed by each child during a session as a whole was rated (for sessions 4, 7, 12, and 15). Sessions 4, 7, 12, and 15 were selected as these sessions were evenly spread out and could thus give a general sense of the learners' development throughout the process. The form for these session ratings can be found in Appendix K. Secondly, a particular activity was designed to be facilitated in sessions in order to specifically address emotion-related self-regulation. This activity, called the "Copycat game", entailed the learners imitating or copying one another's rhythms. The learners and music therapist were seated on chairs in a circle, each with a djembe in front of them. Each learner was given a turn to play a rhythmic pattern on the djembe, which the group members were asked to copy. The music therapist modelled the activity first and then invited the children to each take a turn to lead the copycat activity. Participants thus had to regulate their emotions related to performing a rhythm on their own or allowing others to perform in activities where they had to perform a rhythm for others to copy and when copying others, regulate their attention to remain on the task at hand, and regulate their behaviours to socially adapt to the activity. The music therapists facilitating the sessions would be mindful of observing and supporting participants' emotion-related self-regulation through observing and supporting the following aspects: impulse control; recognition of participant's own emotions; engaging verbally at appropriate times; offering appropriate physical responses towards others; the appropriateness of the participant's instrumental play in relation to the dynamic and tempo of the group; ability to anticipate musical material; participant's contribution to the formation of group goals; level of collaboration with the group in achieving group goals; and level of tolerance for the variety of others' expressions without becoming overly frustrated. During sessions 1, 9, and 16, each child received a rating for their emotion-related self-regulation during this specific activity. Sessions 1, 9, and 16 were selected as they represented the beginning, middle, and end of the process and could therefore give a general impression of the learner's development throughout the process. The

activity rating forms are provided in Appendix J. These ratings (for the full sessions and for the specific activity) were completed by the music therapist who facilitated the group music therapy sessions. Although it is acknowledged that an inherent rater bias might be present if the same music therapist facilitated and rated all the sessions, the advantage was that this could possibly improve the intra-rater reliability, or the degree of consistency with which one rater completes the same assessment on two or more occasions (Chung et al., 2010). This was considered a significant factor, as intra-rater reliability is a requirement for any form of validity (Kottner & Dassen, 2008).

Lastly, the pre-test questionnaires were completed by the children again upon conclusion of the music therapy programme – the same questionnaire was thus used during both pre-test and post-test phases. Although this limits the scope of aspects related to emotion-related self-regulation explored through the questionnaire, the use of the same questionnaire both before and after the intervention allows for greater intra-rater reliability (Chung et al., 2010). The post-test questionnaires were facilitated by the music therapist who conducted the group music therapy sessions. The teachers were also requested to complete the questionnaire again for each learner based on their observations of the learner in the classroom setting.

**3.5.2 Qualitative data collection.** Qualitative data were collected at the end of each group's music therapy programme during a concluding reflection session. This session took the form of a focus group, during which the learners explored their experiences of the music therapy process. The two reflection sessions were video recorded and transcribed for each group respectively.

The reflection session commenced with the music therapist who conducted the group music therapy sessions asking the learners to each draw a picture of the music therapy group and inviting them to discuss their drawings with one another afterwards. The two music therapists then facilitated a reflection on the participants' experiences of the music therapy process. This reflection discussion was guided by a semi-structured interview schedule. An interview schedule, which can be found in



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Appendix L, guided the reflection discussions. Three questions on this schedule addressed the relational domain of emotion-related self-regulation directly. These questions were:

1. When you got to play a certain instrument first, what do you think it was like for the other children who also wanted it but had to wait for it?
2. What was it like when you didn't get the instrument you wanted?
3. What was it like when you had to wait your turn?

Although these questions elicited responses from participants that address their emotion-related self-regulatory capacities, the participants contributed information on their emotion-related self-regulatory capacities and experiences during other sections of the reflection discussions as well.

Before asking the questions, a large picture displaying two anonymous children was stuck on the wall. As the participants shared their answers to the questions, keywords they had shared were written up either on the children (when the keyword referred to a participant's individual experiences) or between them (when the keyword referred to relationships).

After exploring the questions listed in the semi-structured interview schedule, the learners were invited to reflect on the pictures and keywords on the wall. This was done in order to allow the learners and the music therapists to reflect on what they said and how they behaved. In preparing the data, I also focussed on both what the participants said during these sessions and how they behaved. This dual focus assisted me in directly answering the research question.

### **3.6 Data preparation**

Following the process of data collection, the data were prepared. The following section will cover this process in relation to the quantitative and the qualitative data.

**3.6.1 Preparation of quantitative data.** The raw data regarding emotion-related self-regulation from the questionnaires, session ratings, and activity

ratings were extracted from the data relating to the broader study. The extracted data were then transferred onto an Excel spreadsheet.

**3.6.2 Preparation of qualitative data.** Both of the groups' final sessions were conducted in the morning hours of a typical school day on the property of the participants' primary school. The session room was a closed room with participants seated in a circle on school chairs. Only one participant missed the final group session: John from group two. Both sessions were video recorded and then transcribed verbatim. Two qualitative data sets were created at the end of the music therapy process with participants, one for each group of participants.

Both sessions were transcribed, analysed, and coded in their entirety. I transcribed the video recordings using verbatim transcription techniques. I transcribed both discussions in such a way as to authentically represent the original recordings to a maximal extent: spoken words were captured in full; no corrections were made according to grammar or slang; and stutters, pauses, and non-verbal sounds were included (as recommended by Hammersley (2010) and McLellan et al. (2003)). A description of participants' observable behaviours was also included in the transcriptions. A transcription key, illustrated in table 2, assisted with this process.

**Table 2**

*Key used in transcribing data*

Symbol	Sound referred to
[...]	Prolonged silence
<i>[Italics]</i>	A specific sound, such as laughter or a slammed door
[inaudible]	A segment of speech which is too unclear to transcribe

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-	This section of speech was interrupted by the section following it at the point at which the “-” sign occurs
<b>Bold</b>	A syllable, word, or phrase in bold indicates that this section was spoken loudly
*...*	A segment of speech that was spoken softly
?	A raised pitch towards the end of the sentence in the form of a question
{Simultaneously	A curved bracket before consecutive speakers’ names indicates that their lines of speech were said simultaneously
So...	An ellipsis following a word indicates that the speaker’s voice trailed off

---

A thickly descriptive and multi-layered transcription was created which aimed at representing the original video recording as authentically and accurately as possible. This transcription included all audible verbal utterances and observable behaviours of participants. Such a detailed transcription process was followed in order to ensure that participants’ behaviour were analysed as accurately and authentically as possible.

### **3.6.3 Contextualising the data.**

Following the completion of the teachers’ pre-test questionnaires, 12 participants were selected to attend weekly group music therapy sessions. Six participants who scored higher on the “aggressive”-end of the spectrum on the referral form completed by the teachers (included in Appendix I) were placed in Group one. The other six participants who scored higher on the “withdrawn”-end of this spectrum

were placed in Group two. Although it was hoped that the 12 participants would attend group music therapy sessions weekly, one participant dropped out before the music therapy sessions began. This participant had been assigned to Group two. As such, Group two only had five participants.

In order to respect the confidentiality of participants, they were assigned pseudonyms. Each group received 17 sessions in total. Each group was assigned a registered music therapist who conducted all 17 sessions with that group. Of the 17 sessions, 16 sessions focussed on active music therapeutic processes, which included a range of semi-structured and unstructured musical activities. The majority of the activities focused on vocal and instrumental improvisation, although song-writing, music listening, and structured movement exercises were also included. During the final session of each group's process, participants were invited to reflect on the process through art-making followed by a verbal discussion.

### **3.7 Data analysis**

The collected data provided various lenses through which participants' emotion-related self-regulation could be viewed: participants rated themselves, teachers rated the participants, and the music therapists rated the participants. Following analysis of the quantitative and qualitative data, the results from the qualitative and quantitative analyses were integrated.

**3.7.1 Analysis of quantitative data.** In order to test whether there was a statistically significant difference between the pre-and post-test scores of the teachers' and children's questionnaires, a matched pairs t-test was conducted for each variable (at  $\alpha=0.05$ ). This was also conducted for the ratings of the outcome-focussed activities. To analyse the session ratings, means were calculated for each participant for the variable of emotion-related self-regulation for four different sessions: sessions 4, 7, 12, and 15. A matched pairs t-test was again conducted for each variable to determine whether the differences were significant.

**3.7.2 Analysis of qualitative data.** The qualitative data analysis was informed by reflexive thematic analysis (Braun & Clarke, 2019). Analysis of the qualitative data occurred in two stages: analysing the spoken words and nonverbal sounds of participants using open coding; and analysing the observations of the participants' behaviours during the discussions through content analysis using a combination of closed and open coding (Johnson, 2016). The qualitative data was analysed in two stages in order to gain a more nuanced understanding of both participants' behaviour and spoken statements within the context of the reflection discussions.

**3.7.2.1 Stage one: Analysing content of spoken words and nonverbal sounds.** This method of analysis allowed me to extract, analyse, and compile themes from the data set (Braun & Clarke, 2006). This is a method used for finding and analysing patterns of meaning within a qualitative data set and assists the researcher in extracting themes from the data that are relevant to the research focus (Joffe, 2012).

During this stage of analysis, a process of reflexive thematic analysis was followed through the use of open coding. Johnson (2016) described open coding as an inductive process in which the codes emerge from the data. The codes were thus created alongside and in relation to the data from which they were derived rather than being filtered through a pre-existing theoretical framework (Gibbs, 2007). The process of coding in this study was thus aimed at representing the original data accurately and thoroughly.

Participants played a role in the process of analysing their spoken words as opposed to the researcher being solely responsible for this aspect of the analysis: during the reflection discussions, participants were asked what keywords were most meaningful to them and these keywords informed the qualitative analysis of the data. This was possible as the text of the transcriptions integrated both participants' verbal utterances and behaviours into the narrative of what transpired.

This stage of the qualitative analysis involved a number of steps. First, the transcribed data related to spoken words and nonverbal sounds was read through and any significant or relevant content in relation to the current study's definition of emotion-related self-regulation was highlighted. A second reading through the transcriptions was done in order to gain further insights about the meaning and relevance of the data (Braun & Clarke, 2006). During this second reading of the data, highlighted contents from the first reading were assigned codes. Initial codes were then developed from the raw data and grouped into categories, which were finally grouped into themes.

**3.7.2.2 Stage two: Analysis of observable behaviour.** This stage of analysis took the form of a content analysis using a combination of closed and open coding. Johnson (2016) describes closed coding as a deductive process in which only *a priori* codes are used to analyse the data. Aspects of participants' behaviours that were relevant in relation to the research question were coded. The current study's definition of emotion-related self-regulation was used as a foundation for creating a coding frame within which to code participants' behaviours. Each behaviour with which a participant presented at any given moment within the sessions were thus coded within the category in the coding frame.

**3.7.3 Integration of quantitative and qualitative findings.** An important goal in conducting mixed methods research is for the findings from qualitative and quantitative analyses to be "mutually illuminating" (Bryman, 2007, p. 8). The findings from the quantitative and qualitative analyses were thus integrated and reflected upon in relation to one another. As this study used a convergent parallel design, the data were only integrated at the point of data interpretation. An important aspect of this research design and therefore the current study was to investigate how and/or why the qualitative and quantitative data diverge, converge, or merely relate to one another.

### **3.8 Research quality**

There currently is no consensus regarding ensuring the quality of mixed methods research (Bradt, 2015). Many authors have agreed on some important elements in assuring the quality of a mixed methods study. These elements include evaluating the manner in which the data is mixed; the use of triangulation; and the possibility for replication (Creamer, 2017). These elements were thus emphasised throughout the process of the current study.

The quality of the findings from this study were ensured through making the data set available to the reader, through triangulation, and through the very nature of the mixed methods design (Bryman, 2012; Potter, 1996; Yardley, 2008). Through transcribing the reflection discussions, a data set representing these two sessions was created which allows for the validation of the research results. By making this data set available to the reader, the reader is allowed to formulate his or her own opinions on the interpretation of the data (Potter, 1996). This opens up the possibility for validating the replicability of the research. The research findings were further enhanced through triangulation, a process that acknowledges the perspectives and contributions of other researchers (Yardley, 2008). Triangulation was ensured as the multiple data sources employed in this study allowed the research phenomenon to be examined from different perspectives. Bryman (2012) argued that mixed methods research allows the weaknesses of each approach to be offset by the inclusion of the other, thereby enhancing the integrity of the findings.

This study furthermore used a convergent parallel design. An inherent strength in using this specific mixed methods design was that it allowed the researcher to validate the findings of the research study through corroborating the findings (Bradt et al., 2013).

### **3.9 Conclusion**

This research dissertation used a mixed methods approach grounded in a pragmatic research paradigm. Twelve participants were selected from a primary school in Lavender Hill in the Western Cape. All participants and relevant parties were given

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consent and/or assent forms to complete and the research was approved by University of Pretoria's Faculty of Humanities Ethics Committee. The collection, preparation, and analysis of the quantitative and qualitative data occurred concurrently. Research quality was ensured through the creation of a representative data set, making the data set available to the reader, triangulation, and the inherent nature of the mixed methods design. The aims and research question guiding this study were addressed in relation to three overarching perspectives: participants' self-reflections on the impact of the music therapy process on their experiences of emotion-related self-regulation; opportunities for emotion-related self-regulation afforded by music; and others' observations of the learners' emotion-related self-regulation throughout the process. Three main perspectives informed the aims and research question guiding this study: participants' self-reflections on the impact of the music therapy process on their experiences of emotion-related self-regulation; opportunities afforded by music for emotion-related self-regulation; and observations made by others of the learners' emotion-related self-regulation throughout the process. The "others" referred to in the final perspective consisted of the participants' teachers who completed the referral forms, the music therapists who facilitated the music therapy sessions, and myself as an external observer of the process and the final reflection discussion recordings. The following chapter will describe the process and results of the data analysis.



## CHAPTER FOUR: Analysis and Findings

### **4.1 Introduction**

In this chapter, the data analysis process and the findings will be presented. First, the results from the quantitative data analysis will be detailed. Secondly, the results from the qualitative data analysis will be described. The themes that I developed from the analysis of spoken content as well as the analysis of observable behaviour will be discussed. Finally, the results will be integrated. As stated before, each participant has been assigned a pseudonym in order to honour their confidentiality. The pseudonyms used for participants in group one are: Bella; Stan; Kyle; Nathan; Ryan; and Frank. The pseudonyms used for participants in group two are: Kate; Nate; Jim; Yann; and John.

### **4.2 Quantitative data analysis**

**4.2.1 Introduction.** In the quantitative data analysis, I focused on comparing scores on all quantitative measures for group one and group two, including the pre- and post-test questionnaires, the session ratings, and the activity ratings in order to ascertain whether music therapy had a positive impact on the emotion-related self-regulatory capacities of the children. The difference between the means of the pre- and post-test scores for the children's and teacher's pre- and post-test questionnaires, for the session ratings, and for the activity ratings were, therefore, analysed. The scores on all quantitative measures for each individual participant can be found in appendix Q.

**4.2.2 Comparing group one and group two.** The goal of this study was to explore whether music therapy had a positive impact on the emotion-related self-regulation of all the participants as one group. This goal did not include a comparison between the two groups on any results obtained. The groups were, however, split for pragmatic reasons related to group facilitation, as mentioned in

section three. The splitting of the group of participants into two groups was thus not done in light of this study's research aims. I felt it important, nevertheless, to include some comparison between the two groups of results obtained, in order to determine whether one group deviated significantly from another on any measure. Such a difference might still inform the research question.

In order to compare the groups based on their quantitative data, I first collected the data and summarised the amount of observed scores for each group. An observed score was considered any score given in response to one of the items on the children's pre- and post-test questionnaires, the teachers' pre- and post-test questionnaires, the session ratings, and the activity ratings. I thus grouped together each score given within the questionnaire scores and rating scores. Table 3 summarises this quantitative data for each group of participants. All scores from the questionnaires and the ratings were obtained from Likert scales, with the number for each score ranging from one (lowest possible score) to five (highest possible score).

**Table 3**

*Data count from entire quantitative data set for group 1 and group 2*

	Group one	Group two
Observed scores	569	412
Total number of observed scores	600	500
Minimum score	1	1
Maximum score	5	5

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Mean (SD)	3.63 (1.13)	3.37 (1.21)
Median (IQR)	4.00 (3.00, 5.00)	4.00 (3.00, 5.00)
Mean (CI)	3.63 (3.53, 3.72)	3.37 (3.26, 3.49)

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It should be noted that the imbalance of the total number of observations between each respective group (Group 1 = 600, Group 2 = 500) was due to the fact that group one consisted of six learners, while group two consisted of five learners. A between-group comparison was done in order to determine whether a significant difference exists for any quantitative measure between the groups. The Mann Whitney U test, testing at a 5% level of significance, was used to compare the data from the two groups. The resultant large p-values indicated that no significant difference existed between the two groups for any of the quantitative measures. This comparison did not consider any difference in pre- and post-test scores or any difference in respective rating scores.

**4.2.3 Comparing pre- and post-test scores.** The Wilcoxon signed rank test was used to compare the results between the pre- and post-tests, tested at a 5% level of significance. For the children's questionnaires, the large p-value of 0.1167 showed no significant difference between the pre- and post-test results for group one and a large p-value of 0.0782 showed no significant difference between the pre- and post-test results for group two. The pre- and post-test results for the teacher's questionnaire for group one did show a significant difference, with a small p-value of 0.0009; however, the large p-value of 0.2402 showed no significant difference between the pre- and post-test results for group two.

**4.2.4 Comparing rating scores between sessions.** The quantitative data from the sessions ratings were compared in order to determine whether a significant difference existed between the ratings given to sessions 1, 9, and 16 for each group.

The Friedman test was used for these comparisons, tested at a 5% level of significance. For the three sets of session scores (from sessions 1, 9, and 16) for group one, the Friedman test yielded significant results, which indicated that evidence existed for significant differences in a positive direction between the three sessions. A post hoc analysis was then conducted for these scores, which investigated between which sessions the significant difference existed. The p-values resulting from the post hoc analysis showed no significant differences between either sessions 1 and 9 or sessions 9 and 16. This means that the differences between sessions 1 and 9, and between sessions 9 and 16, were too small for the post hoc analysis to find. Therefore, although the difference in scores between these three sessions was significant and positive overall, the differences between sessions 1 and 9 and between sessions 9 and 16 were not significant. For group two, the Friedman test yielded no significant results, indicating that there was no significant difference between the session scores for this group.

The activity ratings from sessions 4, 7, 12, and 15 were also compared for the two groups in order to determine whether there was any significant change in these ratings. The Friedman test was again used to compare these rating scores, tested at a 5% level of significance. For group one, the Friedman test yielded no significant results, which indicated that no evidence was found for significant differences between the four sessions. For group two, the Friedman test did yield significant results, which indicated that there was evidence for significant differences in a positive direction existing between the ratings for these four sessions. A post hoc analysis was again conducted in order to investigate between which sets of data the significant difference existed. The p-values showed no significant differences, indicating that the changes were too small for the post hoc analysis to find.

#### **4.2.5 Description of data.**

Attendance at sessions was generally good. The video recording for Group two in session 16 malfunctioned, resulting in this group not being represented for this aspect of the quantitative data. One participant from group 1 (John) was absent

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during the final session. All other participants were present during the final sessions and were thus represented in the qualitative data. Not all of the questionnaires were completed, however. Nate was absent during the day on which learners were given the pre-test questionnaire to complete, and both Nate and Kyle were absent during the completion of post-test questionnaires. A teacher who completed the pre-test questionnaires for five students subsequently left the school before the completion of the music therapy project. The decision was made to not give the post-test questionnaire to a different teacher to complete for these specific students as that would negatively influence the reliability of this measure. Table 4 summarises which participants were not represented during which phases of the data collection and/or analysis processes.

**Table 4**

*Index of participants not represented in certain phases of quantitative data collection*

Phase of quantitative data collection	Names of absent or unrepresented participants
Children's questionnaire: Pre-test	Nate
Children's questionnaire: Post-test	Nate; Kyle
Teacher's questionnaire: Pre-test	None
Teacher's questionnaire: Post-test	Kate; Yann; Nate; Stan; Kyle
Session 1: Activity rating	(All present)
Session 4: Session rating	(All present)

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Session 7: Session rating

(All present)

Session 9: Activity rating

(All present)

Session 12: Session rating

(All present)

Session 15: Session rating

Kyle

Session 16: Activity rating

Jim; John; Kate; Yann; Nate

The most significant absence of data was noted in the post-test teachers' questionnaires and in the activity rating of session 16. This resulted in group two being slightly less represented in the quantitative data than group one: group two's quantitative data had ten missing data sets, whereas group one's quantitative data had only four missing data sets. This issue is addressed in the limitations chapter at the end of this research dissertation.

All questionnaires and ratings were on 5 point Likert scales. Ratings that were incomplete were entered as 'a' and were treated as missing values, since it was assumed that it indicated absence. Table 5 indicates the counts and proportion of missing values in the final quantitative data set.

**Table 5**

*Count and proportion of missing values in quantitative data set*

Participant	Counts	Proportion (%)
Jim	12	1.09
Kate	16	1.45

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John	10	0.91
Yann	16	1.45
Nate	34	3.09
Bella	0	0.00
Nathan	0	0.00
Stan	6	0.55
Kyle	25	2.27
Frank	0	0.00
Ryan	0	0.00
Group One	31	2.82
Group Two	88	8.00
<hr/>		
Total	119	10.82
<hr/>		

The total number of observations for this dataset was 1100. The dataset had a total of 159 missing values when all the variables were considered simultaneously. This resulted in a proportion of 14.45% of the data being missing values. The majority of missing values were accounted for by teachers' post-test questionnaires not being completed. The teacher dropout rate at the school where this study was conducted seemed to be rather high and one teacher who filled out a number of participants' pre-test questionnaires left the school before the music therapy process was concluded. This was considered a reality and limitation of conducting a study at a school and including measures dependent on teachers' feedback in a setting

where the teacher dropout rate was high. Group one had 31 missing values, while Group two had 128 missing values. This resulted in a proportion of 2.82% and 11.64% of the data being missing values, respectively. A large portion of the missing values in Group two, is due to the fact that Session 16 did not record for Group two. Although missing or incomplete data is a reality often faced by researchers in the social sciences, various methods have been designed to deal with missing data during the analysis of data sets. Through the use of statistical analytic methods which acknowledged and accounted for the missing data, the quantitative data set for this study could be analysed confidently (Blackwell et al., 2017).

**4.2.6 Conclusion.** The scores for the two groups across all quantitative measures were compared using the Mann Whitney U test. Testing at a 5% level of significance, the large p-values indicated that no significant difference existed between the two groups for any of these measures. The pre- and post-test scores for both the children's questionnaires and the teachers' questionnaires were compared using the Wilcoxon signed rank test at a 5% level of significance. No significant difference was found for either group on the pre- and post-test children's questionnaires. A significant difference was found for group one in the pre- and post-test teacher's questionnaire whereas no significant difference on the same measure for group two was found. A comparison between the sessions for the two groups, using the Friedman test at a 5% level of significance, found evidence for the existence of a significant difference between session scores for group one and between activity scores for group two. The statistical analytical methods used allowed for the acknowledgement of missing data.

### **4.3 Qualitative data analysis**

**4.3.1 Introduction.** The analysis of the transcribed data occurred on two levels: firstly, the content of the group participants' dialogue was the focus of a thematic analysis; then, participants' behaviour was subjected to content analysis in terms of relevance to emotion-related self-regulation. As stated in section three, two



different forms of analysis were used in analysing the qualitative data as this would allow for a more nuanced understanding of the participants' behaviours and statements related to emotion-related self-regulation. Codes were generated for both these analyses and grouped into themes.

**4.3.2 Description of data.** Both sessions occurred in a closed room with participants sitting on chairs in a circle. The discussions were led and facilitated by two music therapists. The conversations both had a natural flow to them. Group one had six participants present in this session: Bella, Stan, Kyle, Nathan, Ryan, and Frank. Group two had four participants present in this session: Kate, Yann, Nate, and Jim. All participants contributed to the discussions.

**4.3.3 Thematic analysis of spoken content.** The content of the participants' dialogues was subjected to a thematic analysis.

**4.3.3.1 Creating codes from raw data.** The process of coding the data began with transferring the two transcriptions to two separate excel documents. A process of extracting lines of speech that related to the research question then commenced. As the focus of the reflective discussions on which this analysis was based was broad (as this study formed part of a broader study that also examined three additional variables), not all segments of the transcribed data were considered to relate to the research question. Therefore, after reading through the transcriptions, lines of speech relating to emotion-related self-regulation were extracted and transferred to a separate word document. Where no relation to the research question could be identified, the line of speech was excluded. This was done to maintain a process of analysis that would address the research question more thoroughly. Each extracted line of speech was followed by a reference to the group it was extracted from and the line number on the excel document where it could be found.

The extracted lines of speech were transferred to a table. This table had three columns: one for the speaker's name; one for the quoted line of speech; and another for the code assigned to this line of speech. In this table, the lines of speech were

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numbered in ascending order. Through a second reading of these lines of speech, each line was assigned a code (which could be either a word or a phrase) which summarised its contents or focus. Where a line of speech was long or had more than one focus, more than one code was assigned to it. Each code was considered a form of indexing of the line of data from which it was extracted (as explained by Ansdell and Pavlicevic (2001)). Table 6 provides some examples of the lines of speech from participants and the codes assigned to each example. It is here acknowledged that the codes are fairly long and that it is unusual for codes to be longer than the sentence from which they were developed. Some of the codes I created were long in order to retain as much information regarding the context in which the statements were made whilst highlighting the statement's relevance to emotion-related self-regulation.

**Table 6**

*Examples of codes for participants' statements*

Participant	Participant's comment	Code
Yann	I learned how to control my anger.	Music therapy taught skills in regulating anger.
Yann	To walk away when someone wants to fight with you.	Music therapy helped to disengage from fights.
Ryan	Well, I can actually show you how it helped me...I'm not shy anymore to talk.	Music therapy helped overcome shyness when speaking in front of others.
Frank	When we're here...I feel sunshine.	"Positive" feelings experienced

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during sessions.

Frank	It can make you feel better than what you came in.	Improved emotional state attributed to music therapy.
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**4.3.3.2 Creating categories from codes.** The codes that resulted from the initial thematic analysis were listed on a separate Excel spreadsheet. The list of codes were read through and codes were rearranged so that codes that had something in common were placed closer together. This created a visual representation of codes that could be grouped together. During a second reading through the list of codes, the codes were grouped into categories depending on a topic or focus they had in common. Table 7 provides examples of some of the initial codes and the categories they were grouped into.

**Table 7**

*Examples of categories and the codes included in the categories*

Category	Codes in category
Improved regulation of anger	Music therapy taught skills in regulating anger.  Can control temper through skills learnt in music therapy.
Improved regulation of angry or hostile behaviours	Music therapy helped to disengage from fights.  Continued adaptive behaviours in

fighting/bullying situations

Experience of regulated “negative”  
feelings through music therapy sessions

“Positive” feelings experienced during  
sessions.

Improved emotional state attributed to music  
therapy.

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**4.3.3.3 Creating themes from categories.** The categories created during the previous step of analysis were finally grouped into themes. The categories were grouped according to commonalities that they shared. Three groups of categories were created. As a result, three main themes were identified from this process of thematic analysis: music therapy helps in regulating “hot” feelings; music therapy helps in regulating shyness and withdrawal behaviours; and emotional shifts attributed to music therapy. What follows is a brief description of the main features of each theme.

**4.3.3.4 Theme one: Music therapy helps in regulating “hot” feelings and behaviours.** This first theme was prominent in both reflection discussions. Participants spontaneously began speaking about “cooling down” their “hot emotions”. In both groups, the music therapists asked participants what they learnt about themselves during the music therapy process. This question was not intended to lead participants in any conversational direction (i.e. it did not specifically raise the topic of emotion-related self-regulation) yet, in both groups, participants described their journey with their own emotion-related self-regulatory capacities throughout the process in response to this question. Participants claimed that they learned that they had the ability to cool down their feelings. They also demonstrated some of the skills taught during the process, including visualising themselves “blowing over” a hot drink to cool it down. “Hot” feelings were described as angry and temperamental and hot

behaviours were described as rude and bullying. Participants described how their regulation of these feelings and behaviours became more adaptive through music therapy.

**4.3.3.5 Theme two: Music therapy helps in regulating shyness and withdrawal behaviours.** Participants described how music therapy assisted them in overcoming their shyness. This topic was only raised in group one's focus group discussion, but it is still included as a theme as I considered it interesting that the group categorised as "aggressive" and not "withdrawn" were assisted in overcoming shy feelings and behaviours. It is possible that this assistance was also needed in group two, but that this topic did not feature in group two's reflection discussion. The comments regarding the assistance participants received from music therapy in relation to their shyness and withdrawal behaviours emerged as responses to the music therapists asking participants what they had learnt about themselves during the music therapy process. Alongside their own reflections about feeling less shy and more able to regulate their withdrawn behaviours, participants demonstrated their regulation of withdrawal behaviours by participating frequently in the reflection discussions and by openly reflecting on their ability to participate frequently. This theme thus emerged from participants' reflections on their behaviours outside of the music therapy groups as well as during the final session of the music therapy process.

**4.3.3.6 Theme three: Emotional shifts attributed to music therapy.** Participants often spoke about how music therapy made them feel better and that these feelings would be long-lasting. Such statements were made spontaneously in the discussion and did not arise in direct response to a question on the focus group schedule. One participant, Frank, stated that he would come to sessions feeling hurt and sad, but that he would leave sessions feeling happy. Another participant stated that the sessions helped him to feel awesome. Participants seemed to agree that the

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happiness they felt during group music therapy sessions would last beyond the session for the rest of the day.

The ability of music therapy sessions to help participants feel more “positive” feelings was a prominent theme in group one’s reflection discussion. The topic was raised during the beginning, middle, and end of the session. The topic also seemed to have come up spontaneously and without initial prompting from the music therapists. Participants described coming to sessions with “negative” feelings and thoughts, and that these feelings seem to have shifted to more “positive” feelings, including happiness, joy, and excitement.

**4.3.4 Analysis of observed behaviour.** This analysis considered participants’ behaviours as presented on the video recordings of the reflection discussions and the descriptive transcription. As stated before, in transcribing these two sessions, an attempt was made to represent all presented behaviours in detail. The analytical process of the observed behaviour of participants began through revisiting the definition provided by Eisenberg and Spinrad (2004) that guided this entire study. Emotion-related self-regulation refers to:

...the process of initiating, avoiding, inhibiting, maintaining, or modulating the occurrence, form, intensity, or duration of internal feeling states, emotion-related physiological, attentional processes, motivational states, and/or the behavioural concomitants of emotion in the service of accomplishing affect-related biological or social adaptation or achieving individual goals (p. 338).

This definition was summarised as: The process of affecting an aspect of an emotion-related state in order to achieve a specific goal. This summarised version of the definition highlighted four main elements within the definition: process, aspect, state, and goal. The definitions for these four terms were informed by the Oxford English Dictionary (Oxford University Press, 2021). Table 8 gives the definition for each of these four terms.

## Table 8

### *Definitions for four terms*

Term	Definition
Process	Performing a series of mechanical or physical operations.
Aspect	A particular feature of behaviour.
State	The present emotional and/or behavioural condition of the participant.
Goal	A socially adaptive aim or desired result.

These four terms were entered into the Excel sheet containing the transcriptions and each line of transcribed behaviour was coded for each of these four categories. In coding the data, all four categories were considered as being expressed through the participants' behaviours in a manner that I could observe. These four categories were used as *a priori* categories in the process of closed coding (Carpendale et al., 2017). The categories were used to create codes. The created codes within each of these four categories were again driven by the definition provided by Eisenberg and Spinrad (2004). Following a brief initial coding of a small section of the data, it became clear that the codes of "avoiding" and "inhibiting" within the "process" category seemed too vague to fully capture the participants' behaviours and/or might be too presumptive. The codes of "distracted maintenance", "extreme maintenance", "interrupting maintenance", "distracted modulation", and "interrupting modulation" were thus added; and the codes of "avoiding" and "inhibiting" were removed. It was also thought that the "aspect" category could more usefully be described as "flow" (of conversation), with a focus

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on the pace of conversational flow. Thus, the process began as a purely closed coding process in which the four categories and the codes within them were created from the definition of emotion-related self-regulation. The data informed these *a priori* codes, and more codes were added, some existing codes were replaced, and one category was redefined. A process of closed coding was thus followed by open coding as well. The final codes within each final category which guided the analysis are listed in Table 9.

**Table 9**

*List of codes within each category*

Category	Codes
Process	Initiating
	Maintaining
	Distracted maintenance
	Interrupting maintenance
	Extreme maintenance
	Modulating
	Distracted modulation
	Interrupting modulation
Pace of flow	Within flow
	Speeds up flow
	Slows down flow
	Interrupts flow
	Disrupts flow



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	Assists flow
State	Internal feeling state
	Emotion-related physiological state
	Attentional state
	- Excess attentional
	Motivational state
	Behavioural expression of felt emotion
	- Behaviour indicates distraction
Goal	Accomplishing affect-related biological adaptation
	Accomplishing social adaptation
	Achieving individual goals

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**4.3.4.1 Initial results.** After the transcribed data sets (of the behaviour observed in the reflection sessions) were analysed using the *a priori* codes, the results from this process were summarised into tables indicating the amount of times each code appeared. It was acknowledged that the use of numbers or frequencies in qualitative data analytical approaches is controversial. However, various researchers argue for the legitimacy and importance of using numbers in qualitative research as a form of counting items (Bazeley, 2018; Monrouxe & Rees, 2020; Van den Berg & Struwig, 2017). The tables containing frequencies at which each code appeared were thus considered legitimate and significant in the current study. The frequencies of appearance of these codes were also important in the generating of themes following the process of closed coding. This will be explained further in the next three subsections. The category termed “goal” seemed to present too many unique variations, or unique codes, to be grouped according to frequency of appearance per code. Codes relating to the “goal” category were thus only used to inform the final

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themes and not in the generation of these final themes. Tables 10, 11 and 12 summarise the coding results for all three remaining categories.

**Table 10**

*Frequency of codes within the category “process”*

Process Code	Number of instances
Initiating	10
Maintaining	560
Modulating	56
Extreme maintenance	84
Interrupting maintenance	71
Distracted maintenance	130
Distracted modulation	10
Interrupting modulation	0

**Table 11***Frequency of codes within the category “flow”*

Flow Code	Number of instances
Occurs within flow	579
Occurrence slows down flow	70
Occurrence speeds up flow	4
Occurrence interrupts flow	3
Occurrence disrupts flow	168
Form slows flow	4
Form disrupts flow	38
Form assists flow	53
Form interrupts flow	0
Form speeds up flow	0

**Table 12**

*Frequency of codes within the category “state”*

State Code	Number of instances
Attentional	573
Excess attentional	93
Behavioural expression of felt emotion	64
Behaviour indicates distraction	174
Motivational state	14
Internal feeling state	0
Emotion-related physiological state	0

The codes were grouped in order to discern patterns of relationship between them. An Excel filtering process was used to assist in this process. The different relationships were sorted in terms of frequency of occurrence. Finally, three themes were developed from the data: adaptive musical fidgeting, individual pacing within group flow, and joint group conversational flow. For purposes of clarity within the qualitative analysis as a whole, these themes were labelled as theme four, five, and six respectively.

**4.3.4.2 Theme four: Adaptive musical fidgeting.** Although the qualitative data consisted of a reflection session where there were questions that prompted a

verbal discussion, musicking still took place in subtle non-directive ways. Although musical activities were not facilitated in this session, forms of musicking still took place. Such forms included, for example, the rhythmical tapping of a pencil or softly humming a melody.

The codes within the categories of process, flow, and state that appeared most frequently were “maintaining”, “occurs within flow”, and “attentional state” respectively. All three of these codes indicated successful adaptive emotion regulation. The groups thus seemed to be fairly well regulated, as their behaviour often indicated the maintaining of an attentional state that occurred within the natural flow of the conversation.

Interesting patterns between these codes emerged, however, when the data indicated less adaptive emotion-related self-regulation. The focus here was on instances in which the process category was coded as “interrupting maintenance” or “distracted maintenance” - both of which indicated potential hyper-regulation within the video recording’s context. The instances of “interrupting maintenance” and “distracted maintenance” seemed to include behaviours that were self-focused (instead of focused on the group discussion) and emotionally exaggerated (such as suddenly screaming and jumping up). Self-focused behaviours and exaggerated emotional expressions are described as hyper-regulated behaviour by Usem (2020). These behavioural instances were frequently followed up by a participant showing a “modulating” (or “distracted modulating”) process code (60 times) which successfully regulated their behaviour to a more adaptive state (50 out of these 60 times). The quality of these modulating behaviours, which successfully regulated the participants’ behaviours, were mostly either in the form of musicking (22 times) or laughing and giggling (21 times). The participants’ forms of musicking in this study were primarily through singing, humming, rhythmical repetitive movements, and dancing.

It seemed significant that a prominent relationship between the codes was one in which participants modulated their less adaptive behaviours to more adaptive ones through forms of musicking. The forms of musicking were usually fairly soft and seemed to not be loud or prominent enough to disturb other participants. The

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musicking in these instances mostly took on a repetitive form, reminiscent of fidgeting during the verbal discussion. As such, I termed this theme “adaptive musical fidgeting”.

**4.3.4.3 Theme five: Individual pacing within group flow.** In this theme, I focused on describing interesting patterns which emerged within the relationship between the “state” codes presented by individual participants and subgroups of participants, and the flow of the group’s conversation as a whole. When the “state” category was coded as “attentional” (573 instances), “motivational”, or “excess attentional” (93 instances), participants seemed to be attempting to adapt their behaviours to the group conversation. Although “excess attentional” as a state tended to indicate hypo-regulated behaviour, thus not adaptive emotion-related self-regulation, I was of the opinion that this form of hypo-regulation still indicated an attempt at adapting behaviour to the group conversation. Table 13 summarises the frequency of flow codes for each of these state codes.

**Table 13**

*Frequency of flow codes occurring with every aspect code*

State	Aspect	Number of instances
Attentional	Occurs within flow	543
Attentional	Occurrence disrupts flow	6
Attentional	Occurrence slows flow	2
Attentional	Form assists flow	21
Attentional	Form disrupts flow	1

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Motivational	Form assists flow	11
Motivational	Form disrupts flow	1
Motivational	Occurrence disrupts flow	1
Excess attentional	Occurrence slows flow	66
Excess attentional	Occurs within flow	24
Excess attentional	Occurrence disrupts flow	2
Excess attentional	Form assists flow	1

---

Where the code within the state category was “attentional”, the code within the flow category tended mostly to be “occurs within flow” (543 instances) and “motivational” state codes mainly occurred alongside “form assists flow” aspect codes (11 instances). “Excess attentional” state codes, however, mostly appeared to be related to “occurrence slows flow” aspect codes (66 instances). From this analysis, I deduced that participants and subgroups of participants could successfully adapt their behaviour to the group’s conversational flow most of the time, as indicated by the high number of “occurs within flow” and “form assists flow” codes. Where participants were hypo-regulated, however, their resultant behaviour seemed to slow down the group flow, as indicated by the “occurrence slows flow” aspect codes. Hypo-regulated behaviours were thus mostly unsuccessfully adapted to the group’s conversational flow. To illustrate this, a summary of the relationship between each flow code with the state code “excess attentional” is provided in table 14.

**Table 14**

*Number of Times Each Flow Code Appeared when State Code was “Excess Attentional”*

State	Flow	Number of instances
Excess attentional	Occurrence slows flow	66
Excess attentional	Occurs within flow	24
Excess attentional	Occurrence disrupts flow	2
Excess attentional	Form assists flow	1

**4.3.4.4 Theme six: Joint group conversational flow.** Thus far, the content analysis focused on emotion-related self-regulation in the individual participant (theme four) and emotion-related self-regulation of individual participants or subgroups of individuals as they related to the group (theme five). I developed a further theme which presented a broader focus on the conversational flow of the groups of participants as a whole.

Here the focus of analysis was solely on the category of flow. The amount of instances of each code within this category are summarised in table 11. The overwhelming majority of code instances related to the “occurs within flow” code (579 instances). “Form assists flow” was considered equal to “occurs within flow” (53 instances) as both represented a natural, regulated flow of conversation. Codes that represented a slowing down of the conversation flow were “occurrence slows flow” and “form slows flow” (70 instances in total), whereas codes that represented a speeding up of the conversational flow were “occurrence speeds up flow” and “form speeds up flow” (4 instances in total). The codes “occurrence interrupts flow”,



“occurrence disrupts flow”, “form interrupts flow”, and “form disrupts flow” (209 instances in total) all indicated a deviation in the direction or focus of conversation.

The codes above thus gave a unique description of the data with a focus on the flow of conversation. The flow of the conversation seemed to mostly occur undisturbed. Where the flow of the conversation changed, it was mostly changed through disruptions and interruptions. The change of pace of the conversation tended towards a slowing down rather than a speeding up. This gave an overall picture of the conversational flow being regulated for the most part.

**4.3.4.5 Conclusion.** The content analysis of observable behaviour was guided by a pre-existing definition of emotion-related self-regulation. This definition was broken into its elements and the elements were used to create codes. Applying the codes to the data set led to the examination of relationships between the codes. The relationships between codes revealed three prominent and significant themes which brought new meaning to the data. These themes are: adaptive musical fidgeting; individual pacing within group flow; and joint group conversational flow.

#### **4.4 Integration of quantitative and qualitative results**

The findings from the quantitative and qualitative results were integrated in order to allow a process of the findings mutually informing one another. This process of reciprocal informing of findings was described by Bryman (2007) as an important goal in mixed methods research. The integration of quantitative and qualitative findings highlights an inherent strength in mixed methods research, as the use of multiple data sources allows for a more comprehensive study of the phenomenon (Carter et al., 2014).

The comparison between groups for scores on all measures revealed no significant differences between the groups for any individual measure. This was interesting to note as, although the participants were divided into groups based on teachers' referral of their behaviour (from more “withdrawn” to more “aggressive”), the overall scores that teachers gave participants across the two groups did not differ

significantly. Participants' ratings of their own self-regulatory capacities also did not reveal significant differences between the groups. The themes that I developed from the data could thus be assumed to apply to both groups of participants.

The pre- and post-test scores for children's and teachers' questionnaires were also compared. The only significant difference found was for the teachers' pre- and post-test responses for group one, or the more "aggressive" group. The teachers indicated that the behaviour of participants from this group was more regulated after the music therapy process. One possible reason for this could be that the skills in emotion-related self-regulation that participants learnt through the music therapy process extended beyond the music therapy sessions and into the classroom. Participants did not rate themselves on the questionnaire as significantly more regulated after the music therapy process in comparison to before, yet some of the qualitative themes indicated that participants believed some specific feelings and behaviours were more regulated as a result of the music therapy sessions. These qualitative themes were: music therapy regulating "hot" feelings; music therapy regulating shyness and withdrawal behaviours; and emotional shifts attributed to music therapy. It may be that the children's questionnaires did not focus sufficiently on the elements of emotion-related self-regulation that the learners felt were improved through the music therapy process.

The session rating scores for group one changed significantly and positively from session 1 to 9 to 16 (meaning that there was a significant positive change overall from session 1 to 16); whereas the activity rating scores changed significantly and positively through sessions 4, 7, 12, and 15 for group two (meaning that there was a significant positive change overall from session 4 to 15). The session rating scores for group two and the activity rating scores for group one did not change significantly. Each group thus displayed a significant shift in their emotion-related self-regulatory behaviours, whether this shift was observed through session ratings or activity ratings. My own qualitative analysis of the participants' behaviour during the reflection discussions indicated skills in emotion-related self-regulation displayed by participants. The themes of adaptive musical fidgeting, individual pacing within

group flow, and joint group conversational flow all represented mostly adaptive behaviours and skills in adjusting less adaptive behaviour to better fit the flow of the group's conversation. These qualitative themes thus provided support for the quantitative findings relating to the session and activity ratings, whilst also providing a more nuanced understanding of participants' regulatory behaviours. It is acknowledged, however, that this qualitative data does not provide any indication as to the level of participants' emotion-related self-regulation before commencing the music therapy process.

#### **4.5 Conclusion**

Six themes were developed from the qualitative analysis: music therapy helps in regulating "hot" feelings; music therapy helps in regulating shy feelings and behaviours; participants experiencing emotional shifts attributed to music therapy; adaptive musical fidgeting; individual pacing within group flow; and joint group conversational flow. These six qualitative themes were used to inform an understanding of the quantitative findings. The quantitative analysis revealed that participants did not rate themselves as significantly more regulated after the music therapy process than before, but that teachers found some of the participants to be significantly more regulated. The music therapists' session ratings and activity ratings of the various sessions also indicated a quantitative shift over time in terms of the session ratings for group one and the activity ratings for group two. The qualitative themes will be explored in greater depth, alongside an exploration of the quantitative results and existing literature, in the next chapter.

## **CHAPTER FIVE: Discussion**

### **5.1 Introduction**

In the discussion that follows, I will attempt to address the research question through drawing on the themes that I developed during the data analysis phase alongside relevant existing literature. Throughout the discussion, the results of the qualitative and quantitative analyses were used to inform each other (as recommended by Creswell (2014)).

The main research question guiding this dissertation was: Does music therapy have a positive impact on the self-regulatory capacities of a group of primary school learners attending a primary school in Lavender Hill, and if so, how did the learners express and experience emotion-related self-regulation within the process? The learners' expression of emotion-related self-regulation within the process was understood to include verbal and behavioural expressions of emotion-related self-regulation. As stated in section 1.2, the purpose of this study was focused on gaining useful insights for primary school learners as they develop their emotion-related self-regulation capacities, for music therapists as they offer opportunities to children for enhanced emotion-related self-regulation, and for teachers as a guide to how specific musical activities can be used for the development of learners' emotion-related self-regulation in classroom settings within contexts where children are more frequently exposed to community violence.

The aims and research question guiding this study were addressed in relation to three overarching perspectives: participants' self-reflections on the impact of the music therapy process on their experiences of emotion-related self-regulation; opportunities for emotion-related self-regulation afforded by music; and others' observations of the learners' emotion-related self-regulation throughout the process. These three topics were informed by the results from the quantitative data analysis and the six themes that I developed during the qualitative data analysis.

**5.2 Topic one: Participants' self-reflections on the impact of the music therapy process on their experiences of emotion-related self-regulation.**

One quantitative measure and three themes from the qualitative analysis were centred around the participants' self-reflections on their experiences of emotion-related self-regulation during the music therapy process and the impact they felt the process had on their capacities for emotion-related self-regulation. The quantitative data that related to this topic were the children's pre- and post-test questionnaires. The statistical analysis of these questionnaires indicated that no significant difference existed between the pre-test and the post-test questionnaires. I considered that participants did not view themselves as more capable of adaptive emotion-related self-regulation based on these results, yet contrasting themes were present in the qualitative data. It appeared that the way the quantitative measurement was designed and the way that the qualitative data were collected seemed to tap into different facets of this phenomenon.

The three themes that were developed during the reflexive thematic analysis all related to how the participants experienced an impact on their capacities for emotion-related self-regulation during the music therapy process. These three themes were: music therapy helps in regulating "hot" feelings and behaviours; music therapy helps in regulating shyness and withdrawal behaviours; and emotional shifts participants attributed to music therapy. The three qualitative themes are discussed below with reference to the quantitative results.

**5.2.1 Theme one: Music therapy helps in regulating "hot" feelings and behaviours.** This theme refers to participants' descriptions of how they experienced stronger or more extreme emotional states that were successfully down-regulated during music therapy sessions. These "hot" feelings seemed to mostly relate to feelings of anger. Participants further described how the regulation of these feelings assisted them in engaging in more adaptive behaviours when they felt angry, both within and outside the music therapy group sessions.

In group one, Frank spoke of his need to "cool off" at times and seemed to

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state that he can cool off in music therapy sessions. This occurred while he was discussing the drawing he created about his experience of the music therapy groups:

F: Because, because when we're here [inaudible] I feel sunshine.

MT1: Hey, you can feel the sunshine. How do we feel when the sun shines?

S: Smart. Clever.

F: I feel I wanna cool off.

MT1: You feel you wanna cool off. OK.

MT2: Mmm.

MT1: And, and how does that link to the music? Is this a place where you feel you can cool off?

F: Mm.

Frank then later also summarised this process as “cooling off to the beats”.

The participants in group one were also asked what it was like for them to take part in the music therapy sessions. Again, the topic of emotion-related self-regulation came up spontaneously:

MT 2: What was it like to take part in music therapy for you? And you can just tell us. ...

F: It was exciting.

MT2: Ryan? How was it for you?

B: It cools you down.

Another example of participants' reflections on their emotion-related self-regulation occurred in group two, in which the music therapist prompted participants to discuss what they had learnt about themselves during the music therapy process. The reader

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is here reminded of the transcription key in table 2, which indicates that words written between two asterisks were whispered or spoken very softly.

MT1: So during this music therapy project, this is a big question, what did you learn about yourself? Ya, Yann.

Y: \*I learned how to control my anger.\*

MT1: How to?

Y: Control when I'm angry.

MT1: How to get control your anger. OK. Is there anything else?

K: Me.

Y: Yes.

MT1: That, that it. OK. And for, umm, yes Kate?

K: I get, I can control my temper now.

Here, participants explicitly stated learning how to control their anger and tempers through group music therapy sessions. The use of the word “control” may indicate that participants may have felt a sense of empowerment over their “hot” feelings.

This group further described behaviours in which they could engage in more socially adaptive ways, both within and outside the group music therapy sessions:

Y: \*To walk away when someone wants to fight with you.\*

MT1: It's to walk away when someone wants to fight with you. OK.

K: To share.

MT1: To share. Sjo.

N: Not to be greedy.

MT1: Not to be greedy. OK.

Y: Not to act like a bully.

MT1: Not to act like a bully.

Y: \*Mmm.\*

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MT1: Sjo.

Upon hearing that Yann learnt behaviours that are more adaptive than fighting and bullying, one of the music therapists asked him whether these behaviours were still working for him since he learnt them. A portion of this discussion went as follows:

MT1: And are these things still working? Are, is it still things that you're doing in class or not really? Have you forgotten all about it? Or, or did it help you in class?

J: It helped.

N: Ya.

MT1: Kate?

MT2: Thank you.

MT1: Did it help you?

K: Yes.

MT1: Are you still doing those things?

Y: Yes.

MT1: Are you still walking away Yann?

K: When they fighting he can walk away.

Participants listed adaptively regulated behaviours of being kind instead of being rude, to share instead of being greedy, not to act like a bully, and to walk away when someone wants to fight with you. Towards the end of this excerpt above, the music therapist asked one participant, Yann, whether he could still walk away from fights. Significantly, Kate answered that she had observed Yann walking away when others wanted to fight. It was interesting to note that participants thus did not only observe these changes in behaviour within themselves, but also within fellow group participants.

When asked what they had learnt about themselves during the music therapy process, participants responded that they learnt how to regulate their "hot" feelings



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and behaviours. It thus seemed as if participants may have internalised a more regulated experience of themselves and may have newly identified with being more regulated. Participants' experience of themselves as being more regulated may have inspired further regulatory behaviours. During the discussion with group one, the one music therapist commented to the other about a discussion she had with a participant, Kyle, about "blowing out coffee". This is a relaxation exercise used for when a participant feels an extreme emotion. In this exercise, participants imagined themselves blowing over a hot mug of coffee or hot chocolate when they felt strong emotions. The blowing action was then also physically acted out by the participants. This encouraged deep breathing and visualisation of a calm moment in service of regulating the strong emotion the participant was experiencing.

MT2: Kyle told me yesterday that she went home and practiced blowing her coffee out-

MT1: Aah!

MT2: -and now she can do it on her own, ya.

Kyle seemed to take ownership of this exercise and used the exercise in her everyday life. Participants may have felt empowered in gaining a sense of "control" over their intense emotions and less adaptive behaviours using this exercise. Participants' use of activities learnt during group music therapy sessions further indicated attempts at gaining mastery over their emotions and behaviours through practicing the activities and "doing it on [their] own" - no longer needing the assistance of music therapists or music therapy sessions to master the techniques and skills learnt.

Although the pre- and post-test scores for the children's questionnaires were not significant for either group, participants seemed to have expressed perceived changes in their own regulatory behaviours. One reason for this might be that the changes the participants noticed in themselves, although important to them, might have been more subtle than those reflected in the children's pre- and post-test

questionnaires; or the questionnaire might not have focused sufficiently on what participants perceived to be their “hot” feelings. It could be that the children’s pre- and post-test questionnaire did not focus much on the regulation of feelings and behaviours that the participants felt were significant to their experiences within the music therapy process. A summary of the questions contained in this questionnaire that pertain to the aspect of self-regulation can be found in appendix N.

The changes participants noticed in their own capacities for emotion-related self-regulation relate to research conducted by Choi et al. (2010). Choi et al. investigated the effects of group music therapy on self-esteem and aggressive behaviour in children. The study included a control group who did not receive music therapy, and an experimental group who received group music therapy sessions twice weekly for 15 consecutive weeks. After 15 weeks, it became clear that the experimental group showed significant improvement in self-esteem and reduction in aggressive behaviours in comparison to the control group. This study concluded that all outcome measures relating to aggression were significantly lower after 15 weeks of intervention in the experimental group, whereas there was no significant change in the control group. Bi-weekly music therapy was thus indicated in this study as a significant factor in the improvement of participants’ aggressive behaviours (Choi et al., 2010).

In the current study, participants’ perceptions were that their angry feelings and behaviours seemed to be more in control after the music therapy process. Furthermore, the learners seemed to experience the group music therapy sessions as empowering: the sessions seemed to assist them in gaining control over their angry emotions and behaviours, in turn allowing them to feel empowered to more constructively adapt their emotions and behaviours. In addressing the research question, music therapy thus had a positive effect on particular feelings and behaviours of learners receiving group music therapy sessions: they seemed to gain a sense of control and empowerment over their angry feelings and aggressive behaviours. This sense of control seemed especially important for the learners

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themselves and might be a useful goal to focus on for music therapists conducting group sessions with similar participants.

**5.2.2 Theme two: Music therapy helps in regulating shy feelings and behaviours.** Participants, especially in group one (the group classified as more “aggressive”), described how music therapy sessions assisted them in overcoming shy feelings and, as a result, they participated more freely in class discussions. In one example, Ryan in group one stated:

R: Well I can actually show you how it helped me.

MT1: Huh?

R: I'm not anymore shy to talk.

Here a participant, Ryan, showed how the sessions helped him to overcome his shyness by having the confidence to speak up during the reflection discussion. He further explained that he did not feel shy to talk in front of others anymore. Overcoming shyness in order to participate more adaptively in social contexts has been argued to be a result partially of increased active emotion regulation (Hipson et al., 2019).

Deng et al. (2016) examined the effects of music therapy, cognitive behavioural therapy, and no intervention on adolescents' shy behaviours. The results indicated that, although both music and cognitive behavioural therapies indicated significant immediate and delayed effects on shy behaviours in adolescents, the delayed effect on shy behaviours was significantly more in the group that received music therapy. Furthermore, the group that received music therapy indicated a much greater level of self-acceptance which in turn influenced their shy behaviours reciprocally. Similarly, the current study indicated that music therapy assisted the learners in overcoming their shy feelings and participating more freely in class discussions.

I found it interesting that the group deemed more “aggressive” indicated feelings of support and growth in terms of their shyness and withdrawal behaviours, much more so than the group deemed as “withdrawn”. There may be a potential link between aggression and withdrawal behaviours. Monshouwer et al. (2006) described aggression as an externalising problem and withdrawn behaviour as an internalising problem. It may be worth considering that the participants in group one presented with behavioural difficulties in the realms of internalising and externalising behaviours, and that they were categorised as more “aggressive” participants based on the increased visibility of their externalising behaviours over their internalising behaviours. The participants thus expressed improvements in their levels of internalising withdrawal behaviours.

**5.2.3 Theme three: Emotional shifts participants attributed to music therapy.** Throughout both focus group discussions, a significant theme that arose was participants explaining how music therapy helped them to feel better during the session and for the rest of the day. One participant, Frank, seemed to find this an important topic he wanted to share with the group. This participant stated, early on in this discussion, that he feels “sunshine” when he is attending a music therapy group. He then later explained that music therapy sessions helped him to feel better. His eagerness to share this statement could be seen through his repetition of the statement “it can make you feel better” and the words in bold, which indicated that he was speaking these words loudly:

F: It make you feel better-

MT1: -how to control your anger.

F: It **make** you feel better umm, it make you feel better-

...

MT1: Frank, you said? What did you say about?

MT2: Hmm?

F: It says, uhh, it can't fit uhh on a small piece of paper.

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MT2: Hmm?

MT1: But, that's OK!

MT2: It's alright. I can write small.

MT1: Or we can write smaller.

F: It can make you feel better than, than what you came in.

Frank made this statement in response to the question "During this music therapy project, what did you learn about yourself?" His statement about feeling better was followed by a discussion on how participants tended to feel before and after the music therapy sessions:

F: At the first I came in-

MT1: Wait, hold on!

F: -feeling hurt and sad.

MT1: Hurt and sad. And then when you left?

F: Happy.

MT1: And how long did the happy feeling last? How long does the happy feeling last, when you leave-

B: The whole day.

MT1: -and there's happiness?

F: Uhh, the-

B: The whole day.

F: -the whole day.

The participants described entering the music therapy sessions feeling "hurt and sad", but leaving the session with feelings of happiness. Significantly, these feelings of happiness would then last for the rest of the day.

In this same discussion, towards the end of the focus group discussion, Bella explained how the music therapy sessions helped her to feel better and assisted her in choosing to feel better - an important aspect of adaptive emotion regulation.

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Interestingly, she also spoke to feelings of being empowered to choose to feel better. She described how she was empowered to “choose” more “positive” feelings, despite the stories and sounds of violence she heard in her everyday life. A portion of that discussion went as follows:

B: ‘Cause it’s just like here you never see, in in in our area people like to shoot, you always just hear people are dying, dying, dying.

MT1: OK so you always just hear about dying, dying, shooting. And what did we bring? What did we do in that space?

S: [*Dances and shuffles energetically*]

B: We choose happiness today.

MT1: Happiness. What else?

N: Joy.

MT1: Joy.

B: A day of joy. A day of loveliness.

Bella spoke of the difficult stories and sounds she would hear in Lavender Hill, a community fraught with gang violence. She explained that they hear shooting and stories of many people dying. The music therapy sessions seemed to have offered her a space in which she felt empowered to choose more “positive” feelings for herself. She listed feelings of happiness, joy, loveliness, and excitement. Feeling empowered over one’s emotional state has been identified as an important factor in children’s resilience when faced with stressors, a factor which Pritchett et al. (2019) found to be supported and enhanced through expressive arts therapies, including music therapy.

Kommers et al. (2019) found that listening to classical music decreases adolescents’ feelings of sadness, shyness, unpleasantness, and fear. Although the current project did not focus on classical music, a significant point to note from the study by Kommers et al. (2019), then, would be that these adolescents’ exposure to music decreased various “negative” feelings, just as being a member of a musicking

group decreased “negative” feelings in the current study’s group participants. Furthermore, Park (2013) found that music therapy assisted traumatised children in developing healthy emotional coping skills.

In a study examining the effects of group music therapy and other arts-based modalities in group therapy on children experiencing homelessness and family violence, Fairchild and McFerran (2019) found that the participants experienced music as an escape from the problems of their everyday lives and as a symbol of hope for their futures. This finding seemed significant to the current study, which focused on a similar population (learners living in a context of community violence). The current study thus adds support to the finding that music therapy can provide an opportunity for participants in contexts of community violence to experience an improved emotional state.

This finding was not reflected in the quantitative results, however, as no significant difference existed between the scores on the children’s pre- and post-test questionnaires for either group. This lack of difference warranted scrutiny, however. As explained in chapter two through discussing the focus on “emotion-related self-regulation”, emotion regulation and self-regulation have a complementary relationship. The term “emotion-related self-regulation” seems to incorporate both of these concepts into its definition. The children’s questionnaire may have focussed more on self-regulatory behaviours and less on aspects of emotion regulation, whereas the children may have focussed more on aspects of emotion regulation during the reflection discussion, which included their experiences of emotional shifts during the music therapy sessions. It was thus possible to extract this theme from the data even though it was not reflected in the children’s questionnaire.

Participants thus expressed their experience of music therapy as one in which they were assisted in regulating “negative” feeling states. This finding, that musicking could contribute towards opportunities for the improvement of emotional states, seems significant for teachers: taking part in musical activities could be a tool used within the classroom setting to assist learners in regulating “negative” feelings states, particularly in contexts of community violence. In the context of this study, musicking

often took the form of playing percussive instruments together. In order to translate this form of musicking to the classroom context, teachers could guide learners in group body percussion activities. It may also be significant for music therapists to hold this knowledge in mind when planning and facilitating group music therapy sessions with primary school learners facing contexts of community violence, especially as an improved emotional state has been associated with greater well-being (Bryant, 2013) and increased intrinsic motivation (Froiland et al., 2012) in school-aged learners. By remaining mindful of this knowledge, music therapists can assist these learners by focussing on the ways in which music may provide learners with opportunities for emotion-related self-regulation.

### ***5.3 Topic two: Opportunities for emotion-related self-regulation afforded by music***

From the theme of “adaptive musical fidgeting” in the qualitative analysis and results from the session and activity ratings within the quantitative analysis, it became clear that musicking offered participants opportunities for emotion-related self-regulation that was adaptive within the context. The session ratings for group one and the activity ratings for group two indicated a significant shift in the level of regulated behaviours displayed by the learners as the music therapy process progressed.

Theme four from the qualitative data analysis, “adaptive musical fidgeting”, was developed from the process of qualitative content analysis. This theme related to the observations of the video recordings of both focus groups. Participants were observed to fidget in musical ways, often when they seemed to struggle with focusing on the current task or discussion.

During the discussion with group one, Frank seemed to struggle focusing on the discussion and instead mumbled in an attempt at engaging other participants in side discussions. At one point, his mumbling stopped as he modulated his mumbling behaviour to soft singing. The singing did not appear to be disruptive to the group discussion. Frank thus seemed to find a way of regulating his behaviour towards acts that were more socially adaptive to the group conversation. The excerpt in which this



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occurred is transcribed below. In this transcribed excerpt, the two music therapists are discussing how music therapy helped Bella and Stan with their shyness.

MT1: So shy, it helps you with your shyness. [...]

F: [mumbling continuously]

MT1: Eh, and it doesn't take it away completely but it's maybe stopped.

MT2: Ya. The more you do it, maybe the less scary it will get.

F: [*sings "I love it when you ooh-lalala, ooh-lalala"*]

MT2: Bella, what did you learn about yourself this year?

S: Every time we come here we change. [inaudible]

B: [inaudible]

F: [*sings "Daar in die jungle where nobody sees, wait it's daar in die jungle where nobody sees"*]

Towards the end of this group discussion, Stan, Frank, and Nathan seemed to struggle with sitting still. Although it was unclear whether they were able to focus their attention on the conversation, these participants seemed to regulate their behaviours using musical tools in a way that seemed unobtrusive to the discussion that was happening in the group. They would sing softly, dance in their chairs, stamp their feet and clap their hands rhythmically, and even whistle softly while the discussion was occurring. It was notable that these participants, who tended to struggle to regulate their behaviours when they needed to sit still and focus in class (as indicated by their teachers' referrals), were able to adapt their behaviours to a focus group discussion, the duration of which would be considered very long for primary school learners. Although musical fidgeting behaviours seemed to assist these participants in adapting to the group discussion, it is uncertain whether a teacher might interpret musical fidgeting behaviours as adaptive within the classroom setting. An excerpt showing examples of musical fidgeting behaviours displayed by Frank and Stan is transcribed below. In this excerpt, the focus of the

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discussion between Bella and the two music therapists was the audience's reaction to a concert facilitated at their school.

F: [*whistles*]

B: They were cheering and clapping.

MT2: Ya.

MT1: So maybe that's something to add, so umm, I thought people would laugh at me, but-

F: [*whistles*]

MT1: -umm like at that event-

MT2: Mmm.

MT1: -and just put it in context, people were actually happy and they were crying and they were so moved, né, by what happened.

S: [*Starts dancing in his chair and stomping his feet*]

F: [*Starts singing "Senorita" softly to himself*]

It is acknowledged that fidgeting may represent maladaptive behaviours, such as a signifier of increased anxiety (Kokoszka, 2017). However, the musical fidgeting behaviour present in these reflection discussions did not seem maladaptive to me, based on what I observed in the video recordings, because it did not seem to distract either the participants engaged in the behaviours or the rest of the group from the discussion taking place. It is possible that these behaviours did not seem maladaptive or excessively dysregulated to the music therapist who completed the quantitative data component of activity and session ratings either, as none of the activity or session ratings showed significant differences between the two groups - although it is acknowledged that the music therapists who rated these sessions might not have considered musical fidgeting in their ratings.

Karlesky and Isbister (2016) used the term "embodied self-regulation" (p. 1) to refer to individuals "managing attention and emotion through physical activity" (p. 1). These researchers found that individuals who fidget through repetitive physical and

sensory activities seemed to use their fidgeting as a means of emotion-related self-regulation towards attaining a sense of creativity, calm, and focus (Karlesky & Isbister, 2016). Williams (2018) argued that coordinated rhythmic activities may “support the neurological bases of self-regulation” (p. 85). The findings of this dissertation indicate that embodied self-regulation could also occur through non-disruptive fidgeting which takes the form of musicking or, potentially, coordinated rhythmic activities.

Some forms of fidgeting, such as knitting or fiddling with personalised tools, have been accepted in classrooms and shown to assist with learners’ abilities to concentrate (Austen, 2006; Hansen et al., 2017). Da Câmara et al. (2018) found that the children in their study preferred fidgeting behaviours that involve squeezing an object when they felt angry and that they preferred fidgeting behaviours that involve clicking or tapping an object when they felt bored. These researchers also found that fidgeting behaviours can exist constructively in the classroom when the object of fidgeting is less disruptive and when the teachers are aware of and tolerant of fidgeting behaviours in the classroom (da Câmara et al., 2018). It may prove constructive for teachers to work alongside music therapists in discovering ways in which musical fidgeting in the classroom can be adaptive and tolerated.

This finding may prove useful to music therapists in working with and assisting learners struggling with emotion-related self-regulation. Musical fidgeting could be a focus within activities aimed towards assisting learners with self-regulation. Music therapists could also assist students in translating these musical fidgeting behaviours into behaviours that would be more adaptive and less disruptive within the classroom context.

#### ***5.4 Topic three: Observations of the learners’ emotion-related self-regulation throughout the process***

In this topic, I zoom in on participants’ behavioural expressions of emotion-related self-regulation before, during, and after the music therapy process. This topic encompasses all observations of the emotion-related self-regulation behaviour of

participants. These observations were made by the participants' teachers, the music therapists who facilitated the music therapy sessions, and myself.

Much of the quantitative data indicated a significant shift in the emotion-related self-regulation behaviours of the participants within the music therapy sessions and inside the classroom. Two of the quantitative measures found a significant difference in the emotion-related self-regulation for group one: the teachers' pre- and post-test questionnaire, and the session ratings. It seems that both the teachers and music therapist involved with this group of participants noticed a shift in the learners' emotion-related self-regulation. For group two, the activity ratings indicated that this group's music therapist noted a significant shift in the emotion-related self-regulatory behaviours displayed by the group; but this shift might not have transferred to the situation in the classroom as the scores in the teachers' pre- and post-test questionnaires for this group did not reflect this significant difference.

During the qualitative content analysis, I also acted as an external observer of the participants' behaviours during the music therapy sessions. As an external observer, I transcribed and then analysed the reflection discussions. Two themes that I developed during my coding process whilst analysing these transcriptions were: Individual pacing within group flow (theme five) and joint group conversational flow (theme six). These themes informed my understanding of the participants' behavioural expressions within the music therapy sessions and are elaborated on below.

**5.4.1 Theme five: Individual hyper-regulation within group flow.** As indicated in table 11, participants were able to adapt their behaviours to the flow of the group's conversation for the most part. This was illustrated by the overwhelming number of "occurs within flow" and "form assists flow" codes where the state code was "attentional" or "motivational". It seemed that participants' behaviours did not speed up the group's conversational flow for the most part, but hypo-regulated

behaviours in participants seemed to slow down the group's conversational flow at times.

Hyper-regulated behaviour would be coded when a participant would, for example, not answer a question but sit in silence, when all participants would sit very still and in silence for more than 30 seconds, or when a participant spoke significantly softly and slowly. Table 14 in section 4 summarises what happened during the group flow (aspect) when an individual participant or a group of participants seemed to indicate hypo-regulated behaviour (indicated by "excess attentional"). As can be seen in table 14, of the 93 instances in which the state was "excess attentional", 66 of the flow instances were "occurrence slows flow". The flow code "occurs within flow" occurred 24 times, and the codes "occurrence disrupts flow" and "form assists flow" only occurred twice and once respectively.

Participants who were hyper-regulated would usually become more adaptively regulated only in response to prompting from others. An example of this is given in the excerpt from one of the group transcripts below. The reader is here reminded of the transcription key summarised in table 2, which can be found in section 3. In the excerpt below, the music therapist (MT1) is asking Yann some questions during group two's reflection discussion regarding the picture he drew about his experience in the music therapy groups.

MT1: \*That play in the class. Do you wanna show me?\*

Y: \*Mm?\*

MT1: Do you wanna show me? OK. Three girls and two boys and then they're playing their instruments in class. I see a drum. And, and tell me a bit about that heart with the wings there at the top. What is that? That looks like a fun picture.

[...]

*[J's feet shuffles on the floor]*

Y: \*I just put it in.\*

MT1: \*Hey?\*

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Y: I just put it in.

MT1: \*And what is, what is it? What, what, what is it? Why did you put that in?\*

J: It means happiness.

Y: It means happy.

In the excerpt given above, Yann seemed to be hypo-regulated. He indicated two elements of hypo-regulation described by Usem (2020), namely disengagement and superficial problem solving. His disengagement, which may have been a function of shyness, was shown through his softer speech, needing repetition of what the music therapist said (as he was not looking at her), answering the questions directed at him through stating only a few words at a time before needing further prompting, and long silences at moments where he was asked a question. His answer of “I just put it in” when asked about a specific element of his drawing and his copying of a previous participant’s answer when asked about the meaning behind an element of his own drawing might have indicated low levels of self-reflection. These responses, possibly reflecting low levels of self-reflection, could be equated with fairly superficial problem solving.

It would seem that some participants, such as Yann, have not yet learnt skills for regulating themselves more adaptively when their behaviour becomes hypo-regulated. This finding was reflected in both the teachers’ and children’s pre- and post-test questionnaire scores for group two (considered the more “withdrawn” group), as no pre- to post-test significant difference existed.

A search for existing academic literature on the effects of music therapy on hypo-regulated behaviour did not yield any results. Rickson (2012), however, did indicate that music therapy can be used to assist young individuals in gaining confidence and solving problems. These may be elements that could address hypo-regulated behaviour in learners. This finding is significant for music therapists. It might be of importance to consider not only explicitly dysregulated behaviours, such as too much talking or not being able to sit still, but also to consider assisting

with less explicit forms of dysregulation, such as disengagement and superficial problem solving (Usem, 2020).

**5.4.2 Theme six: Joint group conversational flow.** As mentioned in chapter four, there was no significant difference between the groups on any quantitative measure. Due to this lack of difference between the groups, this final theme included findings from both reflection discussions. From table 11 in section 4, the following frequencies of specific codes within the “flow” category could be summarised: “occurs within flow” and “form assist flow” codes appeared 632 times; “occurrence slows flow” and “form slows flow” codes appeared 70 times; “occurrence speeds up flow” and “form speeds up flow” codes appeared four times; and “occurrence interrupts/disrupts flow” and “form interrupts/disrupts flow” codes appeared 209 times. This data seems to imply that both groups were able to regulate themselves to adapt to the flow of conversation for the majority of both discussions, as indicated by the overwhelming majority of “occurs within flow/form assists flow” instances. The learners seemed to not speed up the conversation much, leaning more towards slowing down the flow of conversation. The greatest impediment to the regulated conversational flow, it would seem, was aspect instances of “occurrence/form interrupts/disrupts flow”. These occurred for approximately a quarter of all total instances, which is still a significant amount. Thus, although these discussions were occurring at a regulated pace for the most part, they were still hindered by emotion dysregulation for a large portion of the discussions.

It would be interesting to compare participants’ behaviours in group discussions both before and after the music therapy intervention. Such a comparison might be able to yield greater qualitative results, but unfortunately no group discussion was conducted at the beginning of the process with the learners.

These results made for interesting comparison with a study by Uhlig et al. (2017) in which the effectiveness of a school-based programme of music therapy for self-regulation was tested. While the participants were young adolescents from a school in the Netherlands and as such, they did not compare well to the age or

socio-economic circumstance of participants in the current study (and the study included a control group), there were some important similarities. The intervention studied by Uhlig et al. included 16 weekly music therapy sessions (in the current study there were 17 weekly music therapy sessions); participants in the study by Uhlig et al. were relatively close in age to this study's participants (grade 8 as opposed to grade 5 learners, respectively); both studies were firmly situated within an educational context; and both studies focused from the outset on the learners' self-regulation capacities.

Uhlig et al. (2017) found that participants who formed part of the music therapy intervention showed improved self-regulatory skills, whereas participants in the control group (who received no intervention) actually showed an increase in self-regulatory problems ( $p = .001$ ;  $\eta_p^2 = .132$ ). The current study, by comparison, found a significant improvement in emotion-related self-regulation as reflected in the teachers' pre- and post-test questionnaires for group one (the more "aggressive" group), but not for group two (the more "withdrawn" group). No other significant change in emotion-related self-regulation was noted. As teachers were the source of referrals and as this study was firmly situated in an educational context, the responses of teachers in the pre- and post-test questionnaires were considered as important.

The teachers' observations of the more "aggressive" participants becoming significantly more regulated in behaviour was thus an important finding for this study. This finding was also reflected in the qualitative data indicating mostly regulated behaviour, as indicated in table 16.

### **5.5 Conclusion**

In concluding this chapter, the themes from this discussion were brought together and summarised in terms of the research question and purpose. The results from both the quantitative and qualitative data analyses were integrated and discussed. The discussion was organised according to three topics: participants' self-reflections on the impact of the music therapy process on their experiences of emotion-related



self-regulation; opportunities for emotion-related self-regulation afforded by music; and others' observations of the learners' emotion-related self-regulation throughout the process. Existing research was referred to throughout.

The research question which this discussion attempted to address was: Does music therapy have a positive impact on the self-regulatory capacities of a group of primary school learners attending a primary school in Lavender Hill, and if so, how did the learners express and experience emotion-related self-regulation within the process? Theme six, "joint group conversational flow", indicated that the music therapy sessions seemed to have positively impacted the learners' emotion-related self-regulatory capacities. Weight was given here to the teachers' pre- and post-test questionnaires alongside the session ratings and activity ratings. The participants reflected more nuanced ways in which the music therapy process assisted them in regulating themselves, as discussed in the themes: music therapy helps in regulating "hot" feelings; music therapy helps in regulating shy feelings and behaviours; and participants experiencing emotional shifts attributed to music therapy. Interestingly, though, these participants did not rate themselves as significantly more capable of emotion-related self-regulation in the children's pre- and post-test questionnaires. The participants did voice that they felt the music therapy sessions assisted them in regulating "hot" feelings and behaviours, such as anger and fighting. School learners could thus be informed that music therapy could help them to feel more in control of such emotions and behaviours. Future questionnaires might also be more beneficial to music therapists if such questionnaires could contain a stronger focus on the behaviours and feelings mentioned by the participants.

Of specific interest to teachers and music therapists could be how participants regulated themselves, as indicated by the theme of adaptive musical fidgeting. Learners could thus be assisted in their emotion-related self-regulation through finding ways in which they could fidget rhythmically or musically. Discussions between music therapists and teachers could guide teachers towards understanding the value of such fidgeting behaviours instead of potentially viewing all fidgeting behaviours as disruptive. The theme of individual pacing within group flow could be

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of particular significance to music therapists, indicating a need to focus on hypo-regulated behaviours within music therapy sessions along with a focus on hyper-regulated behaviours. The following chapter will summarise the study's process and findings, describe the limitations of this study, and provide recommendations for future research.

## CHAPTER SIX: CONCLUSION

### **6.1 Introduction**

In concluding this study, the reader is reminded of the study's aim: To explore whether group music therapy sessions with primary school children in a context of community violence within Lavender Hill could assist these learners in developing their emotion-related self-regulation and, if so, how this process of group music therapy was interpreted and experienced in relation to emotion-related self-regulation by the learners. An important aspect of this study was to address the gap in research concerning the use of music therapy for addressing emotion-related self-regulation needs specifically in contexts where individuals may frequently be exposed to violence and violent behaviours. What follows is an integration of this dissertation's findings as summarised in the previous chapter. This chapter also includes a discussion on the dissertation's study limitations and recommendations for future research.

### **6.2 Summary of findings**

The themes that I developed during the qualitative data analysis broadly related to three topics: that music therapy had an impact on how participants view their capacity for emotion-related self-regulation; that the music therapy process provided participants with opportunities for emotion-related self-regulation; and that others could observe significant improvements in the emotion-related self-regulatory capacities of participants in the classroom and in the music therapy sessions. The quantitative data only indicated significant improvement in the pre- and post-test measures for teachers' questionnaires for group one. No other pre- and post-test measures showed any significant difference. Comparisons between group one and group two for all quantitative measures showed no significant differences between the groups. This is an interesting finding in light of the fact that many of these measures were ratings of activities done during music therapy sessions or ratings of

participants' observed level of emotion-related self-regulation within music therapy sessions. It is possible that their participation in group music therapy may have assisted them towards more regulated behaviour within these sessions, thus decreasing the gap in capacity for emotion-related self-regulation between the two groups. One group indicated significant shifts in their session ratings, whereas the other group showed significant shifts in their activity ratings. Both groups thus showed shifts in their emotion-related self-regulation on some level throughout the music therapy process.

The children's pre- and post-test questionnaires did not indicate any significant difference after analysis. The themes that developed during the reflexive thematic analysis, however, indicated that the learners did believe that the music therapy process assisted them in improving their capacities for emotion-related self-regulation. As this study followed a convergent parallel design, the contradiction of these findings were thus scrutinised. As discussed in chapter five, themes one to three indicated that participants found the music therapy process to have assisted them in regulating "hot" feelings and behaviours, shy feelings and withdrawal behaviours, and general feelings towards feelings of betterment. It was thus concluded that the quantitative children's pre- and post-test questionnaires might simply not have focussed significantly on the regulation of emotions and behaviours that participants felt were important to their experience in the music therapy process. It is thus recommended that this questionnaire be revised for future studies.

The music therapy sessions seemed to have provided the learners with opportunities for expressing emotion-related self-regulation. The learners seemed to use musicking in a form of adaptive fidgeting in order to adapt to the group discussions. This is a theme that I developed during the process of qualitative content analysis. The session ratings and the activity ratings indicated significant changes over time for each group. This topic thus represents a point at which the results from the qualitative and the quantitative data analyses converged.

The teachers' pre- and post-test questionnaires and the session ratings both indicated a significant shift in emotion-related self-regulation for group one. The

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activity ratings indicated a significant shift in emotion-related self-regulation for group two. Both groups were thus rated as significantly improving in emotion-related self-regulation on some measure by external observers. I was also an external observer of the participants in this study. Through a qualitative content analysis, I extracted a theme that also indicated significant emotion-related self-regulation in both groups during the concluding reflective discussion: the theme titled joint group conversational flow (theme six). The music therapists, teachers, and I thus found that participants showed emotion-related self-regulation that may have improved through this process.

Through an analysis of the qualitative data, it was found that participants experienced the music therapy sessions as empowering them to regulate their angry feelings and behaviours more effectively; that the music therapy sessions assisted them in gaining confidence over their shy feelings and behaviours; and that music therapy sessions provided them with an experience of not only feeling better emotionally, but being able to choose to feel better. An analysis of the video recordings further revealed that one method in which participants regulated their behaviour during the focus groups was through fidgeting in musical ways. Music seemed to thus be used as a tool for emotion-related self-regulation. As discussed in chapter five, however, theme five indicated that this process might have further benefited from a stronger focus on the regulation of shyness and withdrawal behaviours.

Both learners who seem explicitly hyper-regulated as well as hypo-regulated learners (the behaviours of whom might be less explicit) appeared to benefit from music therapy. This is useful information for teachers to keep in mind when referring learners for music therapy. In this study, I found that music can be used as a tool with which to self-regulate: learners can be assisted in emotion-related self-regulation through teaching them adaptive musical fidgeting skills. Music therapists and teachers can thus work together in finding ways in which these musical fidgeting behaviours could translate into the classroom in a way teachers would consider adaptive and not disruptive. The data subtly implied a message of empowerment for

learners: an increased sense of mastery over one's feelings and behaviours is possible and music therapy has helped these learners in increasing this feeling of mastery over emotions and behaviours ranging from very shy and withdrawn to overly expressive and reactive. Learners can thus be encouraged by this message of empowerment through music therapy.

### **6.3 Limitations of the study**

A limitation of the current study was its small sample size, which limits the generalisability of the study results. A methodological limitation might also have been present due to this study's lack of a control group. The final focus group discussions were facilitated by the two music therapists who also facilitated the group music therapy sessions. Participants might have been influenced by the presence of these music therapists to speak in an obliging way instead of giving more authentic responses - a limitation which may also have been present during the children's pre- and post-test questionnaires. The camera recording the final focus group discussions was also placed in view of participants and they were made aware of the camera's presence in an attempt towards transparency by the music therapists. It is possible that the presence of the camera might then also have influenced participants' behaviours. The study could have been improved if a reflection discussion was also facilitated with the participants at the beginning of the study. At the end of the process, the researchers also realised that some of the video data and data from pre- and post-test questionnaires had disappeared, influencing the final result of the study. The school at which this study took place had a high turnover rate of teachers. For this reason, some teachers who completed the pre-test questionnaires were not employed by the school at the time the post-test questionnaires had to be completed, resulting in a large proportion of missing data due to uncompleted teachers' post-test questionnaires. The study included participants' own ratings of their emotion-related self-regulatory behaviours, as well as others' ratings of these behaviours (teachers', music therapists', and my own ratings). How these participants rate their own levels of emotion-related

self-regulation may differ significantly from others' ratings of their self-regulatory behaviour, which may have compromised the data to an extent.

#### **6.4 Recommendations for further research**

This study provides support to similar studies investigating the effects of music therapy on the self-regulatory capacities of children. More studies of this nature are needed within contexts of community violence specifically. As mentioned before, a current and significant gap in academic literature is a focus on music therapy for promoting the development of emotion-related self-regulation in learners who face contexts in which they are frequently exposed to violence. This gap in literature extends to learners and children growing up in various troubling and difficult circumstances, such as poverty. Such studies could be especially significant to the communities in South Africa, the majority of which are faced with extreme levels of violence and/or poverty.

Participants offered detailed and empathic descriptions of how the music therapy process assisted them in improving their capacity for emotion-related self-regulation. Their use of language indicated a sense of empowerment and mastery afforded by their sense of improved self-regulatory abilities. I believe that this is an important factor to consider, especially in contexts of significant and ongoing community violence over which participants might not have a sense of control. The music therapy sessions appeared not only to have afforded the participants a chance to improve their capacities for emotion-related self-regulation, but through improving these capacities, also a chance at gaining a sense of empowerment. Future studies could examine this aspect of empowerment through music therapy and improved emotion-related self-regulation more.

The process of conducting this research revealed a rich data set created from the final focus group discussions. A repetition of the current study which includes such a focus group discussion at the beginning of the music therapy process might yield even more fruitful results, especially where the quality of the pre- and post-intervention focus group discussions could be compared. Studies can also

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investigate how to improve the pre-and post-test questionnaires to more accurately reflect what the learners consider to be significant to their capacities for emotion-related self-regulation.

Teachers could benefit from further studies into the theme of adaptive musical fidgeting. Studies could be conducted in the fields of music therapy, occupational therapy, and education in order to explore various aspects related to adaptive musical fidgeting in the classroom. These aspects for further study could include teachers' attitudes towards musical fidgeting in the classroom, how to inform teachers' understandings of musical fidgeting, and which forms of musical fidgeting are more adaptive within the classroom setting.

### ***6.5 Concluding remarks***

Music therapy can be recommended as an intervention for the development of learners' capacities for emotion-related self-regulation, especially in contexts of community violence. The skills learnt in music therapy might assist learners in gaining a sense of empowerment and mastery over their emotional states and reactions. For the participants in this study, group music therapy seemed to assist them in more adaptively regulating various emotions and behaviours, which could assist them both in the classroom and in their everyday life.



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**APPENDIX A: PARTICIPANT REFERRAL FORM**

**Music Therapy Criteria for Participation**

This form needs to be completed by Grade 5 teachers

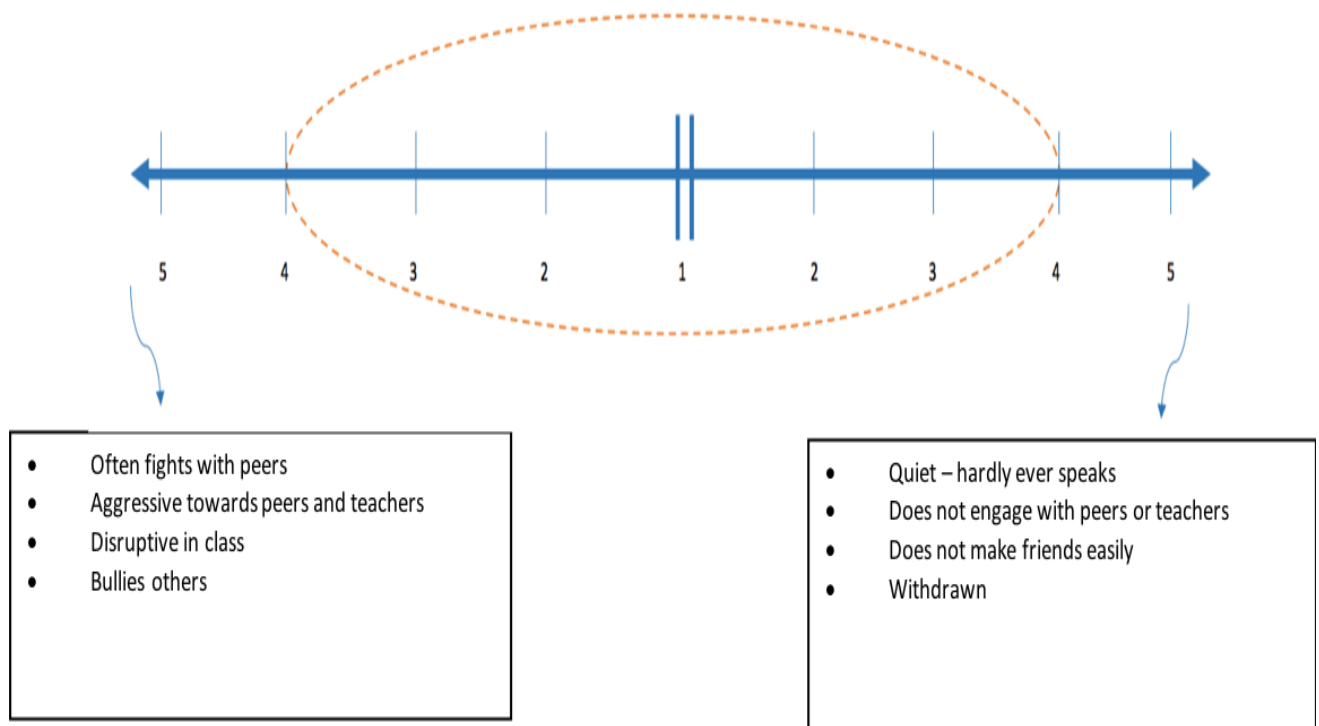
**Please read the following information carefully as this will assist you in deciding who the young people are that will best benefit from this process.**

**Please note that this is not a referral form but it highlights the criteria of participation and provides information with regards to young people that will help us to determine who could best benefit from this music therapy process.**

This Music Therapy process will create opportunities for children to:

- Build their confidence, self-esteem and/or sense of self-worth ('I am good enough'; 'I am worthy of care, friendship, etc'; 'I can')
- Express their emotions ('I have access to a safe space where I can share how I feel')
- Explore and understand their emotional world ('This is what my anger/frustration/sadness/joy feels like'; 'I can choose how I act on my feelings')
- Understand and develop empathy ('I can put myself in someone else's shoes')
- Learn and practice to engage with adults and peers in a constructive way (participation, collaboration, teamwork, leadership and managing conflict).

The Music Therapy programme will be focussed on young people who show behaviour within the following range (the circle) on the spectrum:



When thinking about who to refer, please consider young people who you think **could benefit the most** from this intervention - given the limited timeframe (6 months) and scope (as explained above) of this programme. For 2017 we are focussing this programme on young people who would fit between the parameter of 4 on each end of the scale (see the circle). **We will NOT be including young people who are showing extreme levels of concerning behaviour (level 5)**. The reason for this is that a music therapy intervention is simply not enough to help the young person with all the difficulties that they are faced with. Young people whose behaviour is on a 5 (on each end) needs a more comprehensive intervention that goes beyond MusicWorks' scope at this time.

Further criteria for participation:

- \* There needs to be at least **one involved, responsible and available adult** in the young person's life (mother/father/grandparent/older sibling/relative/guardian). This is important as we will involve this specific person in the individual child's process.
- \* The child needs to **regularly attend school**. We realise that some of the children you might want to refer do not always attend school, but they need to at least come regularly enough to participate in the weekly sessions.

Please complete the following information.

**DETAILS OF THE LEARNER:**

Name and surname of learner:	
Gender:	
Date of birth:	
Age:	
Grade and class:	
Class teacher:	

**PLEASE ANSWER THE FOLLOWING QUESTIONS IN AS MUCH DETAILS AS POSSIBLE**

1. What about the young person's behaviour concerns you?

2. Are there specific situations that trigger the concerning behaviour?

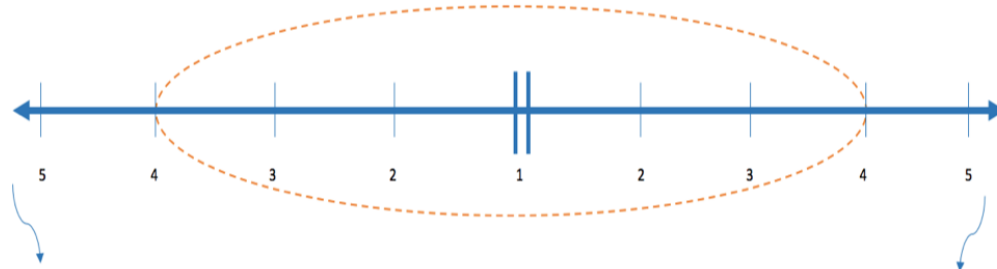
3. What emotions does the young person display in general? How would you describe the young person's emotional state?

4. What are the young person's strengths? What are they good at? Where do you see potential?

5. Who is the involved, responsible and available person in the young person's life? What is the relationship between him/her and the young person? Provide a contact number if possible.

6.

Where would you place the concerning behaviour of the young person (5 being the most extreme; 1 being of least concern).



- Often fights with peers
- Aggressive towards peers and teachers
- Disruptive in class
- Bullies others

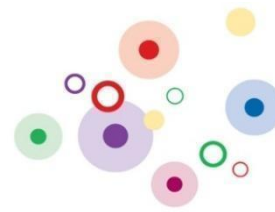
- Quiet – hardly ever speaks
- Does not engage with peers or teachers
- Does not make friends easily
- Withdrawn

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## APPENDIX B

### INFORMATION FOR PRINCIPAL OF PRIMARY SCHOOL

#### **STUDY TITLE: Group Music Therapy with children in a context of community violence for developing relational capacities**

Dear Madam,

MusicWorks in collaboration with the University of Pretoria is conducting a research study on how group music therapy with children growing up in the context of community violence can contribute to the development of relational capacities. This study aims to explore if children in a context of community violence use group music therapy to develop their relational capacities and, if so, how, with specific focus on the relational capacities of empathy, belonging, self-esteem and self-regulation.

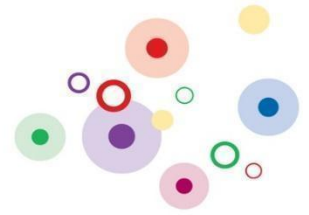
In order to complete this research we will be offering music therapy sessions to two groups of 6 children from grade 5. Participants will be asked to attend 30-minute music therapy sessions once a week for a duration of 24 weeks. Sessions will be video recorded for the purpose of analysis which will inform the research. Informed consent will be requested from parents/guardians for their children to participate in the study and for the sessions to be video recorded.

Please note that there are no foreseeable risks involved in participation in this study, rather, participation may be of personal gain for participants, as 12 learners will obtain access to free music therapy sessions. Participation will be voluntary and in no way will individuals be penalised if they decide not to take part or withdraw. If participants decide to withdraw, all data relating to them will

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be destroyed. The participant's identity will be kept confidential with t  
Although it is unfortunate that only 12 students will have access to mu  
this research study, we hope to add to the knowledge concerning the p



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therapy in the context of community violence and hope that future endeavours in this field as  
informed by the findings of this study, will be of benefit to more children.

All data will be handled confidentially and anonymity will be ensured by using pseudonyms in the  
research report and all subsequent dissemination of the report. Access to data will be limited to  
MusicWorks staff and researchers at the University of Pretoria. Data will be stored at MusicWorks for  
a minimum 15 years, after which it will be destroyed. Research findings will be published in  
MusicWorks' annual report and in articles in peer reviewed journals. Should any of the data be used  
for further analysis, permission from parents of participants will be obtained in the form of informed  
consent.

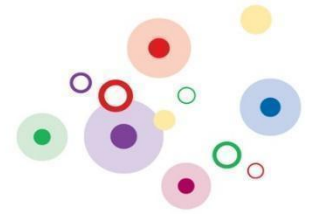
Please feel free to contact us with any questions or concerns on 021 671 5196.

We would greatly appreciate your consent for this study to take place at this primary school and for  
the participation of its pupils. If you agree to give consent, please would you complete the attached  
consent form.

MusicWorks Researchers: Mari Stevens, Caley Garden, Sunelle Fouché ([caley@musicworks.org.za](mailto:caley@musicworks.org.za))

University of Pretoria researcher: Andeline Dos Santos ([andeline.dossantos@up.ac.za](mailto:andeline.dossantos@up.ac.za))

Student Researcher, University of Pretoria: Karin Meyer ([karinmeyerme@gmail.com](mailto:karinmeyerme@gmail.com))

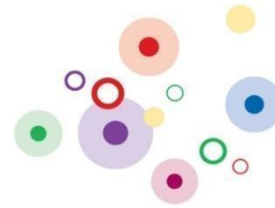


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### **APPENDIX C: PARTICIPANT INFORMATION LETTER FOR PARENT / GUARDIAN**

#### **STUDY TITLE: Group Music Therapy with children in a context of community violence for developing relational capacities**

Dear Parent/Guardian,

MusicWorks, in collaboration with the University of Pretoria, is conducting a research study on how group music therapy with children growing up in the context of community violence can contribute to the development of relational capacities. This study aims to explore if children in a context of community violence use group music therapy to develop their relational capacities and, if so, how, with specific focus on the relational capacities of empathy, belonging, self-esteem and self-regulation.

In order to complete this research, we will be offering music therapy sessions to two groups of 6 children from grade 5. Participants will be asked to attend 30-minute music therapy sessions once a week for a duration of 24 weeks. Sessions will be video recorded for the purpose of analysis which will inform the research. Video recordings will only be used for the purpose of the study and will be kept confidential. The data will be stored at the Music Therapy building of the University of Pretoria in a password protected electronic format for 15 years. Permission for this study has been granted by the principal of this primary school and the Western Cape Education Department. Further researchers may use the data, but confidentiality will still be ensured.



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Taking part in this research may be of benefit to your child, as participants will obtain access to free music therapy sessions. Participation is voluntary and your child may withdraw at any time. If participants decide to withdraw, they will not be penalised in any way and all data relating to them will be destroyed. If you wish to withdraw your child from the study, but not therapy, your child will be able to continue with music therapy sessions, and we will not track their data.

All information concerning your child will be handled confidentially and we will not use the names or any identifying information of the participants in the research. Research findings will be published in MusicWorks' annual report and in articles in peer reviewed journals. Data will be stored for archiving purposes at the MusicWorks for 15 years, after which it will be destroyed.

Please feel free to contact us with any questions or concerns on 021 671 5196.

We would greatly appreciate your son / daughter's participation in this study. If you are willing to give consent for this, please would you complete the attached consent form.

MusicWorks Researchers: Mari Stevens, Caley Garden, Sunelle Fouché ([caley@musicworks.org.za](mailto:caley@musicworks.org.za))

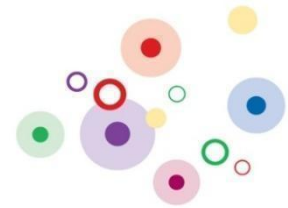
University of Pretoria researcher: Andeline Dos Santos

([andeline.dossantos@up.ac.za](mailto:andeline.dossantos@up.ac.za))

Karin Meyer

([karinmeyerme@gmail.com](mailto:karinmeyerme@gmail.com))

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**Appendix D: PARTICIPANT CONSENT FORM FOR PARENT/GUARDIAN**

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**STUDY TITLE: Group Music Therapy with children in a context of community violence for developing relational capacities**

I (name of parent/guardian) \_\_\_\_\_,

parent/guardian of (child's name) \_\_\_\_\_, currently at primary school, hereby give my consent for him / her to participate in this research, through attending music therapy sessions.

I further give permission for music therapy sessions to be recorded onto audiotape or videotape. I understand that visual and audio recordings of sessions are standard music therapy practice, enabling detailed analysis of the sessions in order to gain clinical direction for ongoing sessions, as well as in order to describe and interpret the process for data analysis. All efforts to protect the participant's privacy, confidentiality and that of their families will be adhered to in line with professional ethical practice. This material will not be distributed or sold.

With full acknowledgment of the above, I agree for my child to participate in this study.

Parent/guardian name: \_\_\_\_\_ Signature: \_\_\_\_\_

Parent/guardian contact no: \_\_\_\_\_ Date: \_\_\_\_\_

Music therapist name: \_\_\_\_\_ Signature: \_\_\_\_\_

Date: \_\_\_\_\_





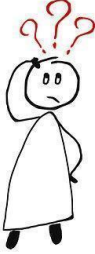
Student researcher name: \_\_\_\_\_ Signature: \_\_\_\_\_

Date: \_\_\_\_\_

## APPENDIX E: PARTICIPANT ASSENT FROM


Hello, \_\_\_\_\_, my name is Caley and I am working on a project about how music therapy can help children like you to make good decisions and build healthy relationships with other people. I want to ask whether you will work with me. If you say yes, this is what we will do:

- First, I will ask you some questions and I will help you fill in the answers. It will take about 20 minutes.
- Then, you will attend music therapy sessions, every Tuesday during school time, until November this year. I will video record the sessions, but no one but me and my team will see this. It is just to help us understand what is happening in the sessions and the music we make.
- After that, I will ask you some more questions and we will answer them in the same way we did in the beginning.
- Next year, if you would like to, you can join the marimba group.
- If you want to take part in the music therapy sessions but not the research study that is also ok.

	<p>DO YOU UNDERSTAND EVERYTHING I HAVE EXPLAINED TO YOU?</p> <p>YES                      NO</p>
	<p>DO YOU UNDERSTAND THAT IT IS YOUR CHOICE TO HELP ME WITH THIS PROJECT?</p> <p>YES                      NO</p>
	<p>DO YOU UNDERSTAND THAT YOU CAN STOP MUSIC THERAPY AT ANY POINT?</p> <p>YES                      NO</p>
	<p>DO YOU UNDERSTAND THAT I WILL BE VIDEO RECORDING MUSIC THERAPY SESSIONS?</p> <p>YES                      NO</p>
	<p>DO YOU HAVE ANY QUESTIONS?</p> <p>YES                      NO</p>

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	<p>ARE YOU HAPPY TO HELP ME AND COME TO MUSIC THERAPY THIS YEAR?</p> <p>YES                      NO</p>
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## APPENDIX F: TEACHER INFORMATION LETTER

### INFORMATION FOR GRADE 5 TEACHER AT PRIMARY SCHOOL

#### **STUDY TITLE: Group Music Therapy with children in a context of community violence for developing relational capacities**

Dear \_\_\_\_\_,

MusicWorks in collaboration with the University of Pretoria is conducting a research study on how group music therapy with children growing up in the context of community violence can contribute to the development of relational capacities. This study aims to explore if children in a context of community violence use group music therapy to develop their relational capacities and, if so, how, with specific focus on the relational capacities of empathy, belonging, self-esteem and self-regulation.

In order to complete this research we will be offering music therapy sessions to two groups of 6 children from grade 5. Participants will be asked to attend 30-minute music therapy sessions once a week for a duration of 24 weeks. Sessions will be video recorded for the purpose of analysis which will inform the research. Informed consent will be requested from parents/guardians for their children to participate in the study and for the sessions to be video recorded.

In order to capture reliable data regarding the children's development of empathy, belonging, self-esteem and self-regulation, we ask that you answer a questionnaire regarding these capacities in each child that has been selected for music therapy sessions. It will take about 10 minutes per questionnaire for each child. This will happen before music therapy sessions start, and again once we

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have ended our process at the end of the school year. Your answers will be compared with a questionnaire answered by the children, and with our observations of the children in sessions.

Please note that both your answers and your identity will be kept confidential in the research report and all subsequent dissemination of the report. Access to data will be limited to MusicWorks staff and researchers at the University of Pretoria. Data will be stored at MusicWorks for a minimum 15 years, after which it will be destroyed. Research findings will be published in MusicWorks' annual report and in articles in peer reviewed journals. Should any of the data be used for further analysis, your permission will be obtained in the form of informed consent.

Please feel free to contact us with any questions or concerns on 021 671 5196.

We would greatly appreciate your consent to participate in this study, as part of this research study, as we hope to add to the knowledge concerning the potential value of music therapy in the context of community violence and hope that future endeavours in this field as informed by the findings of this study, will be of benefit to more children for this study to take place at this primary school. If you agree to give consent, please would you complete the attached consent form.

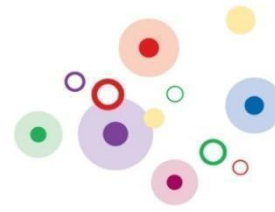
MusicWorks Researchers: Mari Stevens, Caley Garden, Sunelle Fouché ([caley@musicworks.org.za](mailto:caley@musicworks.org.za))

University of Pretoria researcher: Andeline Dos Santos ([andeline.dossantos@up.ac.za](mailto:andeline.dossantos@up.ac.za))

Karin Meyer ([karinmeyerme@gmail.com](mailto:karinmeyerme@gmail.com))

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**Appendix G: PARTICIPANT CONSENT FORM FOR TEACHER AT PRIMARY SCHOOL**

**STUDY TITLE: Group Music Therapy with children in a context of community violence for developing relational capacities**

I, \_\_\_\_\_, a grade 5 teacher at this primary school, hereby give my consent to participate in this research study by agreeing to answer questionnaires regarding the children in my class that are participating in the study.

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

**TEACHER DETAILS:**

Name of teacher : \_\_\_\_\_ Signature: \_\_\_\_\_

Contact no: \_\_\_\_\_ Date: \_\_\_\_\_

**RESEARCHER & SUPERVISOR SIGNATURE:**

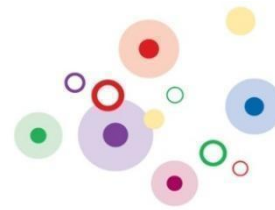
MusicWorks Researcher : \_\_\_\_\_ Signature: \_\_\_\_\_

Date: \_\_\_\_\_

University of Pretoria researcher: \_\_\_\_\_ Signature: \_\_\_\_\_

Date: \_\_\_\_\_





## APPENDIX H: LEARNER QUESTIONNAIRE

### CHILDREN'S QUESTIONNAIRES

(for pre- and post-tests)

To be completed by learners referred for music therapy, with the assistance of a music therapist.

Interviewer: \_\_\_\_\_

Date: \_\_\_\_\_

Learner: \_\_\_\_\_

Grade: \_\_\_\_\_

Age: \_\_\_\_\_

---

#### Introduction Guideline (to be verbally communicated to participant)

*You have been selected by your teacher to join the music therapy sessions. And if you want to, then next year, you can also join the marimba bands.*

*Before we start with the music therapy, we would like to get to know you a little better, so that we can see how music therapy can help you. So we are going to go through some questions. You are welcome to answer this in any way you want to, but we would like you to feel that you can be honest.*

*Jy is gekies deur jou onderwyser om deel te wees van die musiekterapie groep. En as jy wil, kan jy volgende jaar aangaan om Marimba te speel.*

*Voor ons begin met musiekterapie, wil ons jou graag 'n bietjie beter leerken, om te sien hoe musiekterapie jou die beste kan help. So ek gaan jou 'n paar vrae vra. Jy kan hierdie vrae op enige manier antwoord, maar ek wil graag he dat jy voel jy kan eerlik wees.*

#### Answering the questionnaire

*When asking these questions, we want to find out what you are thinking AT THIS MOMENT.*

*There is not a 'right' answer to these questions. The best answer is what you feel is true of yourself at this moment. Be sure to answer all of the items, even if you are not certain of the best answer. Again, answer*

*these questions as they are true for you RIGHT NOW.*

*Wanneer ek die vrae vra, wil ek graag uitvind wat jy dink OP HIERDIE OOMBLIK.*

*Daar is nie 'n 'regte' antwoord vir enige van die vrae nie. Die beste antwoord is dit wat jy dink waar is van jouself op hierdie oomblik. Antwoord asseblief al die vrae, al is jy nie seker oor die beste antwoord nie.*

*Onthou, antwoord hierdie vrae soos wat jy NOU daarvoor voel.*

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**Practise Questions / Oefen vraag**

How much do you like Lasagne? / Hoe baie hou jy van lasagne?

<i>I don't like lasagne at all</i>	<i>I don't like it that much</i>	<i>I'm not sure how much I like lasagne</i>	<i>I like lasagne a bit</i>	<i>It is my favourite food!</i>
Ek hou glad nie van lasagne nie	Ek hou nie so baie daarvan nie	Ek is nie seker hoe baie ek van lasagne hou nie	Ek hou 'n bietjie daarvan	Dit is my gunsteling kos

**1. How often do you feel proud of yourself? /Hoe gereeld voel jy trots op jouself?**

1	2	3	4	5
<i>I <b>never</b> feel proud of myself</i>	<i>I don't feel proud of myself <b>very often</b></i>	<i>I'm <b>not sure</b> how often I feel proud of myself</i>	<i>I <b>sometimes</b> feel proud of myself</i>	<i>I <b>often</b> feel proud of myself</i>
Ek voel <b>nooit</b> trots op myself nie	Ek voel <b>nie so gereeld</b> trots op myself nie	Ek is nie seker hoe gereeld ek trots voel op myself nie	Ek voel <b>soms</b> trots op myself	Ek voel <b>gereeld</b> trots op myself

**2. When you want to speak but other people are already talking.../Wanneer jy wil praat, maar ander mense is reeds besig om te praat...**

1	2	3	4	5
<i>I just talk anyway because it's too hard to wait for my turn</i>	<i>It is <b>a bit hard</b> for me to wait my turn to speak</i>	<i>I'm <b>not sure</b> how hard it is for me to wait my turn to speak</i>	<i>It is <b>quite easy</b> for me to wait my turn to speak</i>	<i>It is <b>very easy</b> for me to wait my turn to speak</i>
Dan praat ek maar in elke geval want dit is te moeilik om vir my beurt te wag	Dit is 'n <b>bietjie moeilik</b> vir my om vir my beurt te wag	Ek is <b>nie seker</b> hoe moeilik dit vir my is om vir my beurt te wag nie	Dit is <b>maklik vir my</b> om vir my beurt te wag	Dit is <b>baie maklik vir my</b> om vir my beurt te wag

**3. When I see someone else crying /Wanneer ek iemand anders sien huil**

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1	2	3	4	5
<i>I think it's funny</i>	<i>I don't feel anything</i>	<i>I'm <b>not sure</b> how I feel</i>	<i>I feel a bit upset as well</i>	<i>It makes me feel like crying too</i>
Dink ek dit is snaaks	Voel ek nieks	Ek is nie seker hoe ek voel nie	Voel e kook bietjie ongelukkig	Voel dit asof ek ook wil huil

**4. What do you think about this statement: Sometimes I do things and then afterwards I wish I hadn't. / Wat dink jy van die stelling: Partykeer doen ek iets en dan wens ek na die tyd ek het dit nie gedoen nie.**

1	2	3	4	5
<i>Yes, this happens to me <b>a lot</b></i>	<i>This happens to me <b>sometimes</b></i>	<i>I'm <b>not sure</b> if this happens to me</i>	<i>This <b>doesn't happen to me that much</b></i>	<i>That <b>never happens to me</b>. I never feel that way.</i>
<i>Ja dit gebeur baie met my</i>	<i>Dit gebeur soms met my</i>	<i>Ek is nie seker of dit met my gebeur nie</i>	<i>Dit gebeur nie so baie met my nie</i>	<i>Dit gebeur nooit met my nie. Ek voel nooit so nie.</i>

**5. When I'm playing with other children: / Wanneer ek met ander kinders speel:**

1	2	3	4	5
<i>It's <b>very hard</b> to share</i>	<i>I <b>mostly struggle to share</b></i>	<i>I'm <b>not sure</b> how good I am at sharing</i>	<i>I'm <b>mostly good</b> at sharing</i>	<i>It's <b>easy</b> for me to share</i>
<i>Is dit baie moeilik om te deel</i>	<i>Ek sukkel meestal om te deel</i>	<i>Ek is nie seker hoe goed ek daarmee is om te deel nie</i>	<i>Ek is meestal goed met deel</i>	<i>Dit is maklik vir my om te deel</i>

**6. Do you think that you're clever? / Dink jy jy is slim?**

1	2	3	4	5
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<i>I never feel clever</i>	<i>I don't often feel clever</i>	<i>I'm not sure if I feel clever or not</i>	<i>I mostly feel clever</i>	<i>I know that I'm clever</i>
Ek voel <b>nooit</b> slim nie	Ek voel nie gereeld dat ek slim is nie	Ek is <b>nie seker</b> of ek slim is of nie	Ek voel <b>meestal slim</b>	Ek weet ek is slim

**7. When I watch a very sad TV program/ Wanneer ek 'n baie hartseer TV program kyk**

1	2	3	4	5
<i>I think it's funny</i>	<i>I don't feel much</i>	<i>I'm not sure how I feel</i>	<i>I feel quite sad</i>	<i>I feel very sad too and I cry</i>
Dink ek dit is snaals	Voel ek nie veel nie	Ek is nie seker hoe ek voel nie	Voel ek nogal hartseer	Ek voel ook baie hartseer en ek huil

**8. How much do you like yourself? / Hoe baie hou jy van jouself?**

1	2	3	4	5
<i>I don't like myself at all</i>	<i>I mostly don't like myself</i>	<i>I'm not sure how much I like myself</i>	<i>I mostly like myself</i>	<i>I like myself a lot</i>
Ek <b>hou niks</b> van myself nie	Ek <b>hou meestal nie</b> van myself nie	Ek is <b>nie seker</b> hoe baie ek van myself hou nie	Ek <b>hou meestal</b> van myself	Ek <b>hou baie</b> van myself

**9. How much do you like what your body looks like? / Hoe baie hou jy van hoe jou lyf lyk?**

1	2	3	4	5
<i>I don't like what my body looks like at all</i>	<i>I mostly don't like what my body looks like</i>	<i>I'm not sure how much I like what my body looks like</i>	<i>I mostly like what my body looks like</i>	<i>I always like what my body looks like a lot</i>
Ek <b>hou glad nie</b> van hoe my lyf like nie	Ek <b>hou meestal nie</b> van hoe my lyf nie	Ek is <b>nie seker</b> of ek hou van hoe my lyf lyk nie	Ek <b>hou meestal</b> van hoe my lyf lyk	Ek <b>hou altyd baie</b> van hoe my lyf lyk

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**10. If you make a mean comment to someone: / As jy 'n lelike ding vir iemand sê:**

1	2	3	4	5
<i>I never worry about someone's feelings if I say something mean to them</i>	<i>I mostly don't worry about someone's feelings if I say something mean to them</i>	<i>I'm not sure how often I worry about someone else's feelings if I say something mean to them</i>	<i>I do worry about someone else's feelings if I say something mean to them</i>	<i>I always worry about someone else's feelings before I make a mean comment</i>
Ek is <b>nooit</b> bekommerd oor ander se gevoelens as ek iets leliks vir hulle sê nie	Ek is <b>meestal</b> nie bekommerd oor ander se gevoelens as ek iets leliks vir hulle sê nie	Ek is <b>nie seker</b> hoe gereeld ek bekommerd is oor ander se gevoelens as ek iets leliks vir hulle sê nie	Ek <b>dink meestal aan</b> ander se gevoelens voor ek iets leliks vir hulle sê	Ek <b>dink altyd aan</b> iemand anders se gevoelens voor ek iets leliks vir hulle sê

**11. What do other children think about you? /Wat dink ander kinders van jou?**

1	2	3	4	5
<i>Other children don't like me at all</i>	<i>Some children don't like me that much</i>	<i>It's in the middle: they don't really like me or dislike me</i>	<i>Other children like me</i>	<i>Other children like me a lot</i>
<i>Ander kinders hou niks van my nie</i>	<i>Party kinders hou nie so baie van my nie</i>	<i>Dit is in die middle: hulle hou nie baie of min van my nie</i>	<i>Ander kinders hou van my</i>	<i>Ander kinders hou baie van my</i>

**12. When things get hard/ As iets moeilik is**

1	2	3	4	5
<i>I give up quickly</i>	<i>I give up after trying for a while</i>	<i>I'm not sure what I do</i>	<i>I try to keep going</i>	<i>I keep going no matter what</i>
<i>Dan gee ek maklik op</i>	<i>Ek gee op na ek vir 'n rukkie prober het</i>	<i>Ek is nie seker wat ek doen nie</i>	<i>Ek probeer aanhou</i>	<i>Ek hou aan maak nie saak wat nie</i>

**13. How often do you feel like a failure? Hoe gereeld voel jy soos 'n mislukking**

1	2	3	4	5
<i>I <b>always</b> feel like a failure</i>	<i>I feel like a failure <b>quite often</b></i>	<i>I'm <b>not sure</b> how often I feel like a failure</i>	<i><b>Only sometimes</b> do I feel like a failure</i>	<i>I <b>never</b> feel like a failure</i>
Ek voel altyd soos 'n mislukking	I voel redelik gereeld soos 'n mislukking	Ek is nie seker hoe gereeld ek soos 'n mislukking voel nie	Net soms voel ek soos 'n mislukking	Ek voel nooit soos 'n mislukking nie

**14. When someone makes you angry, can you control your temper?  
Wanneer iemand jou kwaad maak, kan jy jou humeur beheer?**

1	2	3	4	5
<i>I can <b>never control</b> my temper when someone makes me angry</i>	<i>I can <b>mostly not control</b> my anger when someone makes me angry</i>	<i>I'm <b>not sure</b> if I can control my temper when someone makes me angry</i>	<i>I <b>mostly can control</b> my temper when someone makes me angry</i>	<i>I can <b>always control</b> my temper when someone makes me angry</i>
Ek <b>kan nooit</b> my humeur beheer wanneer iemand my kwaad maak nie	Ek kan <b>meestal nie</b> my humeur beheer wanneer iemand my kwaad maak nie	Ek is <b>nie seker</b> of ek my humeur kan beheer as iemand my kwaad maak nie	Ek <b>kan meestal</b> my humeur beheer wanneer iemand my kwaad maak	Ek <b>kan altyd</b> my humeur beheer wanneer iemand my kwaad maak.

**15. When I see another child being treated in a mean way:/ Wanneer ek sien 'n ander kind word sleg behandel**

1	2	3	4	5
<i>I think it's funny</i>	<i>I don't feel anything much about it</i>	<i>I'm <b>not sure</b> what I feel about it</i>	<i>I feel a bit upset</i>	<i>I feel horrible inside</i>
Ek dink dit is snaaks	Ek voel nie veel daarvoor nie	Ek is nie seker wat ek daarvoor voel nie	Ek voel bietjie ontsteld	Ek voel aaklik binne

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**16. How easy is it for you to listen to other people? / Hoe maklik is dit vir jou om na ander mense te luister?**

1	2	3	4	5
<i>It is <b>always very difficult</b> for me to listen to other people</i>	<i>It is <b>mostly difficult</b> for me to listen to other people</i>	<i>I'm <b>not sure</b> how easy it is for me to listen to other people</i>	<i>It is <b>mostly easy</b> for me to listen to other people</i>	<i>It is <b>always very easy</b> for me to listen to other people</i>
Dit is <b>altyd baie moeilik</b> vir my om na ander mense te luister	Dit is <b>meestal moeilik</b> vir my om na ander mense te luister	Ek is <b>nie seker</b> hoe maklik dit vir my is om na ander mense te luister nie	Dit is <b>meestal maklik</b> vir my om na ander mense te lustier	Dit is <b>altyd maklik</b> vir my om na ander mense te luister

**17. How is easy is it for you to make new friends? / Hoe maklik is dit vir jou om nuwe vriende te maak?**

<i>It is <b>always very difficult</b> for me to make new friends</i>	<i>It is <b>mostly very difficult</b> for me to make new friends</i>	<i>I'm <b>not sure</b> how easy it is for me to make new friends</i>	<i>It is <b>mostly easy</b> for me to make new friends</i>	<i>It is <b>always easy</b> for me to make new friends</i>
Dit is <b>altyd baie moeilik</b> vir my om nuwe vriende te maak	Dit is <b>meestal moeilik</b> vir my om nuwe vriende te maak	Ek is <b>nie sker</b> hoe maklik dit vir my is om nuwe vriende te maak nie	Dit is <b>meestal maklik</b> vir my om nuwe vriende te maak	Dit is <b>altyd maklik</b> vir my om nuwe vriende te maak

**18. When I see another child being treated in a mean way:/ Wanneer ek sien 'n ander kind word sleg behandel:**

1	2	3	4	5
<i>I <b>cheer on or help</b> the person to be more mean to them</i>	<i>I <b>don't do anything</b> to help them</i>	<i>I'm <b>not sure</b> what I would do</i>	<i>I <b>want to help</b> them but sometimes it's hard</i>	<i>I <b>step in and help</b> them</i>
Ek skree saam met die ander of help die persoon om nog leliker te wees met hulle	Ek doen niks om te help nie	Ek is nie seker wat ek sal doen nie	Ek will hulle graag help maar soms is dit moeilik	Ek tree in en help hulle

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**19. If I wasn't in my group of friends it wouldn't be the same and they would miss me / As ek nie in my group vriende was nie, sou dit nie dieselfde gewees het nie en sou hulle my gemis het**

<i>They wouldn't even really notice and they definitely wouldn't miss me</i>	<i>I don't think they would miss me that much</i>	<i>I'm <b>not sure</b> if they would miss me</i>	<i>I think they probably would miss me</i>	<i>Yes, they definitely would miss me</i>
Hulle sal nie eers regtig afterkom nie en hulle sal my beslis nie mis nie	Ek dink nie hulle sal my so baie mis nie	Ek is nie seker of hulle my sal mis nie	Ek dink hulle sal my seker mis	Ja, hulle sal my beslis mis

**20. When I'm playing in a team or working in a group in class: / As ek in 'n span speel of in 'n group werk in die klas:**

1	2	3	4	5
<i>It's <b>very hard</b> to work with other children in class and to figure things out well together as a team</i>	<i>I <b>struggle a bit</b> working with others and it's a bit hard to figure things out together</i>	<i>I'm <b>not sure</b> how I am at working and playing in a team with other children</i>	<i>I'm <b>mostly good</b> at working with the others so we can figure things out together</i>	<i>It's <b>easy</b> for me to work with the others so we can figure the task out together</i>
<i>Dit is baie moeilik om saam met ander kinders in die klas te werk en om dinge saam uit te werk as 'n span</i>	<i>Ek sukkel 'n bietjie om saam te werk met ander end it is bietjie moeilik om saam dinge uit te werk</i>	<i>Ek is nie seker hoe goed ek is met werk en speel in 'n span saam met ander</i>	<i>Ek is meestal goed met spanwerk sodat ons dinge saam kan uitwerk</i>	<i>Dit is maklik vir my om saam met ander te werk sodat ons 'n opdrag kan uitwerk</i>

**21. How often do you feel you have someone you can talk to? / Hoe gereeld voel jy dat jy mense het vir wie jy goed kan vertel?**

<i>I <b>never have</b> someone I can talk to</i>	<i>I <b>mostly don't</b> have someone I can talk to</i>	<i>I'm <b>not sure</b> if I have someone I can talk to</i>	<i>I <b>mostly have</b> someone I can talk to</i>	<i>I <b>always have</b> someone I can talk to</i>



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Ek <b>het nooit</b> iemand vir wie ek goed kan vertel nie	Ek het <b>meestal nie</b> iemand vir wie ek goed kan vertel nie	Ek is <b>nie seker</b> of ek iemand het om goed voor te vertel nie	Ek <b>het meestal</b> iemand vir wie ek goed kan vertel	Ek <b>het altyd</b> iemand vir wie ek goed kan vertel
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**22. When I need to do my homework, but I don't feel like it:/ As ek my huiswerk moet doen maar ek voel nie lus nie:**

1	2	3	4	5
<i>I just <b>don't do it</b></i>	<i>I <b>do a bit</b> but then stop</i>	<i>I'm <b>not sure</b> what I do</i>	<i>I get it done so it's over with, but it's <b>not my best effort</b></i>	<i>I still <b>work hard at it anyway</b></i>
<i>Dan doen ek dit net nie</i>	<i>Ek doen 'n bietjie maar dan stop ek</i>	<i>Ek is nie seker wat ek doen nie</i>	<i>Ek doen dit gou sodat dit verby is, maar dit is nooit my beste poging nie.</i>	<i>Ek werk steeds hard al het ek nie lus nie.</i>

**23. When someone upsets you:  
Wanneer iemand jou ontstel:**

1	2	3	4	5
<i>I <b>never try to</b> imagine what they might be thinking or feeling</i>	<i>I <b>mostly don't try to</b> imagine what someone else is thinking or feeling</i>	<i>I'm <b>not sure if I try to</b> imagine what someone else is thinking or feeling</i>	<i>I <b>mostly try to</b> imagine what someone else is thinking or feeling</i>	<i>I <b>always try to</b> imagine what someone else is thinking or feeling</i>
Ek <b>probeer nooit</b> dink wat iemand anders voel of dink nie	<b>Meestal probeer ek nie</b> om te dink wat iemand anders voel of dink nie	Ek is <b>nie seker</b> of ek probeer dink wat iemand anders voel of dink nie	Ek <b>probeer meestal</b> om te dink wat iemand anders voel of dink	Ek <b>probeer altyd</b> om te dink wat iemand anders voel of dink

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**24. How often do you feel lonely?/ Hoe gereeld voel jy alleen?**

<i>A lot</i>	<i>Quite often</i>	<i>I'm not sure</i>	<i>Only sometimes</i>	<i>I never feel lonely</i>
Baie gereeld	Redelik gereeld	Ek is nie seker nie	Net soms	Ek voel nooit alleen nie

**25. If I decide I want to get good at something (like sport, or drawing, or baking...) / As ek besluit ek wil goed wees met iets (soos sport, of teken, of kosmaak/bak...)**

1	2	3	4	5
<i>I don't do anything about it</i>	<i>I try a bit to get better at it but then stop</i>	<i>I'm not sure what I do</i>	<i>I put in some effort to get better at it</i>	<i>I work really hard to get better at it</i>
Ek doen niks daaromtrent nie	Ek probeer 'n bietjie om beter te raak maar dan stop ek	Ek is nie seker wat ek doen nie	Ek wend 'n poging aan om beter te raak daarin	Ek werk baie hard daaraan om beter daarin te raak

**26. How often do you feel left out?  
Hoe gereeld voel jy nie deel van iets nie (left out)?**

<i>I always feel left out</i>	<i>I mostly feel left out</i>	<i>I'm not sure how often I feel left out</i>	<i>Mostly I don't feel left out</i>	<i>I never feel left out</i>
Ek voel <b>altyd</b> asof ek <b>nie deel</b> is nie	Ek voel <b>meestal</b> asof ek nie deel is nie	Ek is <b>nie seker</b> hoe gereeld ek nie deel van iets voel nie	Ek voel <b>meestal</b> asof ek <b>deel is</b>	Ek voel <b>altyd deel</b>

**27. How easy is it for you to see what another person is feeling without them telling you?  
Hoe maklik is dit vir jou om te sien wat iemand anders voel sonder dat hulle vir jou se?**

1	2	3	4	5
<i>It is always very difficult for me to</i>	<i>It is mostly very difficult for me</i>	<i>I'm not sure how easy it is</i>	<i>It is mostly easy for me to see</i>	<i>It is always very easy for me to</i>

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<i>see what other people are feeling</i>	<i>to see what other people are feeling</i>	<i>for me to see what other people are feeling</i>	<i>what other people are feeling</i>	<i>see what other people are feeling</i>
Dit is <b>altyd baie moeilik</b> vir my om te sien wat iemand anders voel	Dit is <b>meestal moeilik</b> vir my om te sien wat iemand anders voel	Ek is <b>nie seker</b> hoe maklik dit vir my is om te sien wat iemand anders voel nie	Dit is <b>meestal maklik</b> vir my om te sien wat iemand anders voel	Dit is <b>altyd baie maklik</b> vir my om te sien wat iemand anders voel

**28. When I see someone who has no-one to play with: / Wanneer ek iemand sien wat niemand het om meet te speel nie:**

1	2	3	4	5
<i>I laugh at them</i>	<i>I don't do anything</i>	<i>I'm <b>not sure</b> what I would do</i>	<i>I want to go and play with them</i>	<i>I go and play with them</i>
Ek lag vir hulle	Ek doen niks	Ek is nie seker wat ek sal doen nie	Ek wil graag met hulle gaan speel	Ek gaan speel met hulle

**29. When I see and hear someone else laughing: / Wanneer ek iemand anders sien en hoor lag:**

1	2	3	4	5
<i>It never changes the way I was feeling to begin with</i>	<i>It doesn't really change the way I'm feeling in that moment very much</i>	<i>I'm <b>not sure</b> how I feel</i>	<i>It feels like I want to laugh as well</i>	<i>I laugh too and feel happy</i>
Dit verander niks aan hoe ek gevoel het voor ek dit gehoor en sien het nie	Dit verander nie regtig hoe ek voel in daardie oomblik nie	Ek is nie seker hoe ek voel nie	Dit voel asof ek ook wil lag	Ek lag ook en voel gelukkig

**30. What do you think of this statement: “My friends are the children I really enjoy being with and we have lots of fun together” / Wat dink jy van hierdie stelling: “My vriende is die kinders waarvan ek regtig hou om by te wees en ons het baie pret saam”.**

1	2	3	4	5
<i>I don't feel like I spend time with friends who I enjoy being with</i>	<i>I don't always feel that way about the children I spend time with. I don't always enjoy the time we spend together.</i>	<i>I'm <b>not sure</b> what I think about that</i>	<i>Yes, that's pretty much how I feel about my own friends</i>	<i>Yes! That's exactly how I feel about my own friends</i>
Ek voel nie asof ek tyd spandeer saam met vriende waarvan ek hou om by te wees nie	Ek voel nie altyd so oor die kinders waarmee ek tyd spandeer nie. Ek geniet nie altyd die tyd wat ons saam spandeer nie.	Ek is nie seker wat ek daarvan dink nie	Ja, dit is omtrent hoe ek voel oor my vriende	Ja! Dit is presies hoe ek voel oor my vriende

**31. Do you feel that you fit in with your group of friends and that you belong in the group? Voel jy dat jy inpas by jou groep vriende en dat jy daar hoort?**

<i>I <b>don't fit in</b> with my group of friends at all</i>	<i>I <b>mostly don't fit in</b> with my group of friends</i>	<i>I'm <b>not sure</b> if I fit in with my group of friends</i>	<i>I <b>mostly do fit in</b> with my group of friends</i>	<i>I <b>always fit in</b> with my group of friends</i>
Ek <b>pas glad nie</b> by my groep vriende nie	Ek <b>pas meestal nie in</b> by my groep vriende nie	Ek is <b>nie seker</b> of ek by my groep vriende in pas nie	Ek <b>pas meestal in</b> by my groep vriende	Ek <b>pas baie goed in</b> by my groep vriende

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**32. Do you feel like you're someone who your friends can come and talk to when they're feeling sad? Voel jy jy is iemand met wie jou vriende kan kom gesels as hulle hartseer voel?**

1	2	3	4	5
<i>No, I'm not that kind of person and they don't really share their feelings with me</i>	<i>Not so much</i>	<i>I'm <b>not sure</b></i>	<i>Sometimes</i>	<i>Yes, always</i>
Nee, ek is nie daardie tipe persoon nie en hulle deel nie regtig hulle gevoelens met my nie	Nie so baie nie	Ek is nie seker nie	Partykeer	Ja altyd

**33. What do you think about this statement: Kids who don't have any friends probably don't want any / Wat dink jy van hierdie stelling: Kinders wat nie enige vriende het nie wil seker nie enige vriende hê nie.**

1	2	3	4	5
<i>I agree: I don't think they want any</i>	<i>Maybe they don't want any friends</i>	<i>I'm <b>not sure</b> what I think about it</i>	<i>Maybe they do want friends</i>	<i>I'm sure they do also want friends</i>
Ek stem saam: ek dink nie hulle wil vriende hê nie.	Miskien wil hulle nie enige vriende hê nie.	Ek is nie seker wat hulle dink nie	Miskien wil hulle vriende hê	Ek is seker hulle wil ook vriende hê

**34. There are a lot of things I would change about myself if I could / Daar is baie dinge wat ek van myself sou verander as ek kon.**

1	2	3	4	5
<i>Yes that's how I feel most of the time: I would change a lot about myself if I could</i>	<i>Yes, I sometimes feel like, there are quite a few things I don't like about myself</i>	<i>I'm <b>not sure</b> whether I would want to change things about myself or not</i>	<i>No, I like quite a lot about myself and don't often feel like I would want to change things about who I am</i>	<i>No, I like myself a lot and wouldn't want to change anything</i>
Ja dit is hoe ek meeste van die	Ja, ek voel soms dat daar baie	Ek is nie seker of ek dinge van	Nee, ek hou van redelik baie	Nee, ek hou baie van myself en

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tyd voel: Ek sal baie van myself wou verander as ek kon	dinge is van myself wat ek sou wou verander	myself sou wou verander of nie	dinge van myself en voel nie gereeld asof ek iets van myself sou wou verander nie	sou nie enige iets wou verander nie
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**35. I am a friendly person / Ek is 'n vriendelike mens**

1	2	3	4	5
<i>No, I'm not a friendly person; it's hard for me to be friendly with others because I feel too shy and nervous</i>	<i>Sometimes I find it a bit hard to be friendly because I feel a little shy and nervous</i>	<i>I'm <b>not sure</b> whether I am a friendly person or not</i>	<i>Yes, most of the time I am quite a friendly person</i>	<i>Yes, definitely, I find it very easy to be friendly with other people</i>
Nee, ek is nie 'n vriendelike mens nie; dit is moeilik vir my om vriendelik te wees met ander want ek voel te skaam en gespanne	Soms is dit vir my bietjie moeilik om vriendelik te wess want ek voel 'n bietjie skaam en gespanne	Ek is nie seker of ek 'n vriendelike persoon is of nie.	Ja, meeste van die tyd is ek 'n redelike vriendelike persoon	Ja, beslis. Ek vind dit baie maklik om vriendelik te wees met ander mense.

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**APPENDIX I: TEACHER QUESTIONNAIRE**
**Teacher's questionnaire (For pre and post-tests)**

To be completed by teachers of the learners referred for music therapy, with the assistance of a music therapist.

Interviewer: \_\_\_\_\_

Date: \_\_\_\_\_

Teacher: \_\_\_\_\_

Class: \_\_\_\_\_

Learner's name: \_\_\_\_\_

1. Please rate this child's self-regard:

1	2	3	4	5
<i>This child's self-regard is <b>very low</b></i>	<i>This child's self-regard is <b>quite low</b></i>	<i>This child's self-regard is <b>moderate</b></i>	<i>This child has <b>moderately high</b> self-regard</i>	<i>This child has <b>healthy, high</b> self-regard</i>

2. Please rate this child's body language:

1	2	3	4	5
<i>This child's body language is <b>very closed / defensive / fearful</b>. S/he does not seem confident 'in her/his own skin'</i>	<i>This child's body language is <b>frequently quite closed</b></i>	<i><b>Sometimes</b> this child's body language is open and welcoming; sometimes it is closed</i>	<i>This child has open body language <b>quite often</b></i>	<i>This child has <b>open and positive</b> body language</i>

3. Please rate how this child engages with other children and is socially settled in their friendships:

1	2	3	4	5
<i>This child <b>struggles a lot to engage with others</b>, he/she seems to believe that others do not like him/her and has difficulty forming / maintaining friendships</i>	<i>This child <b>often does not engage very well</b> with others, he/she seems to think that others don't necessarily like him/her a lot, and is quite unsettled in her/his friendships</i>	<i>This child engages <b>moderately well</b> with others at times, seems unsure as to whether others enjoy her/his presence and can be bit unsettled in her/his friendships at times</i>	<i>This child engages <b>quite well</b> with others, seems mostly sure that others enjoy her/his presence and is quite well settled in her/his friendships</i>	<i>This child engages <b>very well</b> with others, seems confident that others enjoy her/his presence and is very well settled in her/his friendships</i>

4. Please rate how this child takes pride in their achievements:

1	2	3	4	5
<i>This child struggles a lot to recognise when they have done well and <b>does not seem to feel pride in their achievements at all.</b></i>	<i>This child <b>seems to struggle</b> to take pride in their achievements</i>	<i>It's <b>hard to tell</b> whether this child takes pride in their achievements as they do not show how they feel about it either way</i>	<i>This child <b>sometimes</b> takes pride in their achievements and will sometimes show that they are pleased when they do well</i>	<i>This child <b>takes clear, healthy pride</b> in their achievements and is pleased when they do well</i>



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5. Please rate this child's confidence:

1	2	3	4	5
<i>This child has <b>very low confidence in most situations</b></i>	<i>This child <b>lacks confidence quite regularly</b></i>	<i>This child is <b>moderately confident at times</b></i>	<i>This child is <b>quite confident in a few different situations (even if not in all situations)</b></i>	<i>This child is <b>very confident in most situations</b></i>

6. Please rate this child's impulse control, overall:

1	2	3	4	5
<i>This child's impulse control is <b>very low</b></i>	<i>This child's impulse control is <b>quite low</b></i>	<i>This child's impulse control is <b>moderate</b></i>	<i>This child has <b>moderately high</b> impulse control</i>	<i>This child has <b>very high</b> impulse control</i>

7. How well/poorly can this child wait for their turn to speak in class:

1	2	3	4	5
<i><b>Very poor</b> capacity to wait for their turn to speak</i>	<i><b>Often struggles</b> to wait for their turn to speak</i>	<i><b>Sometimes they can wait for their turn and sometimes they can't (50/50)</b></i>	<i><b>They are quite good</b> at waiting for their turn to speak and do so more often than not</i>	<i><b>They are excellent</b> at waiting for their turn to speak</i>

8. How well/poorly can this child control their temper when they are angry:

1	2	3	4	5
<i><b>Very poor</b> capacity to control their</i>	<i><b>Often struggles</b> to</i>	<i><b>Sometimes they can control their</b></i>	<i><b>They are quite good</b> at controlling their</i>	<i><b>They are excellent</b> at controlling their</i>

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<i>temper. They frequently lash out</i>	<i>control their temper</i>	<b>temper and sometimes they can't (50/50)</b>	<i>temper and respond angrily or aggressively</i>	<i>temper and never respond aggressively</i>
---	-----------------------------	--	---	--

9. How well does this child listen in class?

1	2	3	4	5
<i>Listens very poorly</i>	<b>Often struggles to listen</b>	<b>Listens about half the time</b>	<b>They are quite good listening</b>	<i>They are excellent at listening</i>

10. When playing with others or working on a class task in a group:

1	2	3	4	5
<i>This child finds sharing, taking turns and working on a group goal <b>very difficult</b></i>	<i>This child <b>mostly struggles to share, take turns and work on a group goal</b></i>	<i>This child is moderate at sharing, taking turns and working on a group goal</i>	<i>This child is good at sharing, taking turns, and working on a group goal</i>	<i>This child is excellent at sharing, taking turns, and working on a group goal</i>

11. This child is able to persevere when facing a challenge:

1	2	3	4	5
<i>Never</i>	<i>Infrequently</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>All the time</i>

12. This child gets upset seeing another child being punished for being naughty

1	2	3	4	5
<i>Never: he/she does not seem to care about that</i>	<i>Occasionally</i>	<i>I'm not sure, I haven't noticed</i>	<i>Quite often</i>	<i>Frequently: it seems to upset him/her quite a lot</i>

13. This child becomes anxious when other children around them are anxious

1	2	3	4	5
<i>Never: he/she does not seem to be impacted by the anxiety of others</i>	<i>Occasionally</i>	<i>I'm not sure, I haven't noticed</i>	<i>Quite often</i>	<i>He/she always seems to become anxious when those around him/her are anxious</i>

14. When someone else is upset

1	2	3	4	5
<i>This child can't understand why they might be feeling this way</i>	<i>This child mostly can't understand why they might be feeling this way</i>	<i>I'm not sure how it impacts this child</i>	<i>This child sometimes seems to be able to understand why they might be feeling this way</i>	<i>This child seems to be good at understanding why they might be feeling this way</i>

15. When there is one last sweet

1	2	3	4	5
<i>This child will always eat it even if he/she know that other children want it</i>	<i>This child will most often eat it even if he/she knows that other children want it</i>	<i>And other children also want it I'm not sure how this child would react</i>	<i>This child will sometimes give it to someone else who he/she knows wants it or will sometimes let another child take it rather</i>	<i>This child will always give it to someone else who he/she knows wants it or will let another child take it rather than taking it himself/herself</i>

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			<i>than taking it himself/herself</i>	

16. When there is another child who is lonely

1	2	3	4	5
<i>This child will usually not even notice</i>	<i>This child will notice but will not go to play with him/her</i>	<i>I'm not sure how this child reacts</i>	<i>This child will mostly notice and go to play with him/her</i>	<i>This child will notice and go to play with him/her</i>

17. When someone else needs help

1	2	3	4	5
<i>This child will usually not even notice</i>	<i>This child will notice but will not go to help</i>	<i>I'm not sure how this child reacts</i>	<i>This child will mostly notice and go to help</i>	<i>This child will always notice and go to help him/her</i>

18. This child becomes sad when one of their friends is feeling sad

1	2	3	4	5
<i>Never: he/she does not seem to be impacted by the sadness of others</i>	<i>Occasionally</i>	<i>I'm not sure, I haven't noticed</i>	<i>Quite often</i>	<i>He/she always seems to become sad when those around him/her are sad</i>

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19. This child laughs when others in the class are laughing

1	2	3	4	5
<i>Never: he/she does not seem to be impacted by the laughter of others</i>	<i>Occasionally</i>	<i>I'm not sure, I haven't noticed</i>	<i>Quite often</i>	<i>He/she always seems to laugh when those around him/her are laughing</i>

20. When this child is disciplined in class

1	2	3	4	5
<i>He/she cannot understand the teacher's viewpoint</i>	<i>He/she mostly cannot understand the teacher's viewpoint</i>	<i>I'm not sure how it impacts him/her</i>	<i>He/she sometimes seems to be able to understand the teacher's perspective</i>	<i>He/she is good at understanding the teacher's perspective</i>

21. This child seems well-integrated into his/her group of friends

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

22. This child seems to have fun with his/her friends

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

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23. This child seems lonely and isolated

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

24. This child is often left out by the other children

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

25. This child seems to be valued by his/her friends

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

26. This child seems attached to his/her friends

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

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**APPENDIX J: OUTCOMES-FOCUSED ACTIVITY RATING**

**OUTCOME-FOCUSSED ACTIVITY RATINGS**

*SELF-ESTEEM*

**In this specific activity, the child:**

Takes initiative

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Offers musical contributions

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Offers verbal contributions

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Can play loudly and confidently when appropriate

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Responds comfortably to questions

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

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Shows clear, confident eye contact with others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Responds warmly to interaction from others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Enjoys others company and this seems to be experienced reciprocally

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Shows open body language

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Is confident to move in the space around them

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>



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Demonstrates appropriate, friendly physical interaction with others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

**Comments on this child's self-esteem within this specific activity:**

**SELF-REGULATION**

**In this specific activity, the child:**

Shows impulse control

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Is able to recognise his/her emotions

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

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Engages verbally at appropriate times

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Offers appropriate physical responses towards others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Can play an instrument at an appropriate time depending on the dynamic within the group in that moment

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Can play an instrument in an appropriate manner depending on the dynamic within the group in that moment

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Can anticipate musical material

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

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Contributes to formation of group goals

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Collaborates well with the group in achieving the group goals

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Tolerates the variety of others' expressions without becoming overly frustrated

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

**Comments on this child's self-regulation within this specific activity:**

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**EMPATHY**

**In this specific activity, the child:**

Notices the emotional expressions of others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Seems to resonate with the emotional climate in the group by then expressing a similar emotion

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Seems aware of how their behaviour affects others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Encourages others in the group

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Appears interested in how others feel

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

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This child is eager to help others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

This child is happy to share

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Comforts others in the group

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Teases others in the group

1	2	3	4	5
<i>Frequently</i>	<i>Quite often</i>	<i>Sometimes</i>	<i>Occasionally</i>	<i>Never</i>

Shows the ability to understand how others may be feeling / thinking

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

**Comments on this child's empathy within this specific activity:**

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***BELONGING***

**In this specific activity, the child:**

Enjoys being with others in the group

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

His/her ideas are received well by others in the group

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Seems warmly invested in relationships with others in the group

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Is encouraged by others in the group

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

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His/her playing is well integrated into the music of the others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Others synchronise / integrate their music with his/her music

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

His/her verbal contributions are well integrated into the discussions in the group

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Others integrate their comments in relation to his/her contributions (as opposed to disregarding or disagreeing with what he/she says)

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

**Comments on this child's belonging within this specific activity:**

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**APPENDIX K: OUTCOMES-FOCUSED SESSION RATING**

**SESSION RATINGS**

*SELF-ESTEEM*

**In this session, the child:**

Takes initiative

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Offers musical contributions

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Offers verbal contributions

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Can play loudly and confidently when appropriate

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Responds comfortably to questions

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

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Shows clear, confident eye contact with others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Responds warmly to interaction from others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Enjoys others company and this seems to be experienced reciprocally

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Shows open body language

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Is confident to move in the space around them

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

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Demonstrates appropriate, friendly physical interaction with others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

**Comments on this child's self-esteem within this session, overall:**

**SELF-REGULATION**

**In this session, the child:**

Shows impulse control

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Is able to recognise his/her emotions

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

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Engages verbally at appropriate times

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Offers appropriate physical responses towards others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Can play an instrument at an appropriate time depending on the dynamic within the group in that moment

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Can play an instrument in an appropriate manner depending on the dynamic within the group in that moment

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Can anticipate musical material

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

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Contributes to formation of group goals

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Collaborates well with the group in achieving the group goals

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Tolerates the variety of others' expressions without becoming overly frustrated

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

**Comments on this child's self-regulation within this session, overall:**

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**EMPATHY**

**In this session, the child:**

Notices the emotional expressions of others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Seems to resonate with the emotional climate in the group by then expressing a similar emotion

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Seems aware of how their behaviour affects others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Encourages others in the group

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Appears interested in how others feel

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

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This child is eager to help others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

This child is happy to share

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Comforts others in the group

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Teases others in the group

1	2	3	4	5
<i>Frequently</i>	<i>Quite often</i>	<i>Sometimes</i>	<i>Occasionally</i>	<i>Never</i>

Shows the ability to understand how others may be feeling / thinking

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

**Comments on this child's empathy within this session, overall:**

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--

**BELONGING**

**In this session, the child:**

Enjoys being with others in the group

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

His/her ideas are received well by others in the group

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Seems warmly invested in relationships with others in the group

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Is encouraged by others in the group

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>



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His/her playing is well integrated into the music of the others

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Others synchronise / integrate their music with his/her music

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

His/her verbal contributions are well integrated into the discussions in the group

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

Others integrate their comments in relation to his/her contributions (as opposed to disregarding or disagreeing with what he/she says)

1	2	3	4	5
<i>Never</i>	<i>Occasionally</i>	<i>Sometimes</i>	<i>Quite often</i>	<i>Frequently</i>

**Comments on this child's belonging within this session, overall:**

## **APPENDIX L- FOCUS GROUP SCHEDULE**

### **Focus group schedule**

What was it like to take part in these sessions?

During this music therapy project what did you learn about yourself?

During this music therapy project what did you learn about the other children in the group?

What was it like to be with the other children in the group?

Was there anything about making music with the other children in the group that you found hard?

What was easy in the music making with the other children?

Do you think your friendships with any of the children in the group have changed since you've been in this project together?

When you got to play a certain instrument first what do you think it was like for the other children who also wanted it but had to wait for it?

What was it like when you didn't get the instrument you wanted?

What was it like when you had to wait your turn?

## Appendix M

### Key for transcribing focus groups

The Table M summarises the key used in transcribing the focus groups.

#### Table M

##### *Key used for Transcribing Focus Group Sessions*

Symbol	Interpretation
[...]	A prolonged silence.
<i>[Italicised words in square brackets]</i>	Refers to a specific sound, such as laughter or a slammed door; or a description of sounds in the room, such as footsteps.
[inaudible]	Refers to a segment of speech which is too unclear to transcribe.
<b>Words in bold</b>	Words or syllables in bold indicate an exaggerated emphasis, loud talking, or screaming.
*Words between asterisks*	Words or syllables between asterisks indicate that these words or syllables were whispered.
?	Refers to a raised pitch towards the end of the sentence in the form of a question.

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{Two or more lines starting with a curled  
bracket

A curved bracket before consecutive  
speakers' names indicates that their lines of  
speech were said simultaneously.

Word or phrase followed by an ellipsis...

An ellipsis following a word means the  
speaker's voice trailed off.

A sudden dash -

Indicates that this section of speech was  
interrupted by the section following it at the  
point at which the "-" sign occurs.

---

## Appendix N

### Data extraction from questionnaires and rating scales

The following table summarises the questions and rating scales extracted for the purpose of the current research dissertation. Each question or statement presented is rated on a scale of one to five, where one represents the least amount of the quality described and five the greatest amount:

#### Table N

##### *Questions and Ratings used for Quantitative Data*

Questionnaire/Scale	Question or Rating Instruction
Children's pre- and post-test questionnaire	
Question 2	When you want to speak but other people are already talking...
Question 4	What do you think about this statement: Sometimes I do things and then afterwards I wish I hadn't.
Question 5	When I'm playing with other children: [How easy is it for you to share]
Question 12	When things get hard: [How quickly do you give up]



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Question 10

When playing with others or working on a class task in a group: [How easy does this child find it to share, take turns, and work on a group goal?]

Question 11

This child is able to persevere when facing a challenge: [Rate how often]

In-session activity rating scale

---

- A. Rate how often: In this specific activity, the child shows impulse control .
- B. Rate how often: In this specific activity, the child is able to recognise his/her emotions.
- C. Rate how often: In this specific activity, the child engages verbally at appropriate times.
- D. Rate how often: In this specific activity, the child offers appropriate physical responses towards others.
- E. Rate how often: In this specific activity, the child can play an instrument at an appropriate time depending on the dynamic within the group in that moment.
- F. Rate how often: In this specific activity, the child can play an

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instrument in an appropriate manner depending on the dynamic within the group in that moment.

G. Rate how often:

In this activity, the child can anticipate musical material.

H. Rate how often:

In this activity, the child contributes to formation of group goals.

I. Rate how often:

In this activity, the child collaborates well with the group in achieving the group goals.

J. Rate how often:

In this activity, the child tolerates the variety of others' expressions without becoming overly frustrated.

#### Session rating scale

---

A. Rate how often:

In this session, the child shows impulse control.

B. Rate how often:

In this session, the child is able to recognise his/her emotions.

C. Rate how often:

In this session, the child engages verbally at appropriate times.

D. Rate how often:

In this session, the child offers appropriate physical responses towards others.



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- E. Rate how often: In this session, the child can play an instrument at an appropriate time depending on the dynamic within the group in that moment.
- F. Rate how often: In this session, the child can play an instrument in an appropriate manner depending on the dynamic within the group in that moment.
- G. Rate how often: In this session, the child can anticipate musical material.
- H. Rate how often: In this session, the child contributes to formation of group goals.
- I. Rate how often: In this session, the child collaborates well with the group in achieving the group goals.
- J. Rate how often: In this session, the child tolerates the variety of others' expressions without becoming overly frustrated.
-

**Appendix O**  
**Transcript: Focus group with group one**

Music Therapist: Caley Garden (CG)

Co-therapist: Sunelle Fouche (SF)

Group Participants: Bella (B)

Stan (S)

Kyle (K)

Nathan (N)

Ryan (R)

Frank (F)

Transcription is done following the style of conversational analysis and includes spoken words, utterances, and non-verbal sounds. Where correct spelling dismisses unique pronunciation, the spelling of words has been altered. Please note the following key:

[...] = refers to a prolonged silence

*[Italics]* = refers to a specific sound, such as laughter or a slammed door

[inaudible] = refers to a segment of speech which is too unclear to transcribe

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- = indicates that this section of speech was interrupted by the section following it at the point at which the “-” sign occurs.

**Bold** = a syllable, word, or phrase in bold indicates that this section was spoken loudly

\*whisper\* = refers to a segment of speech that was spoken softly

? = refers to a raised pitch towards the end of the sentence in the form of a question

{Simultaneously = A curved bracket before consecutive speakers’ names indicates that their lines of speech were said simultaneously.

So... = An ellipsis following a word means the speaker’s voice trailed off.

[0.00]

F: Caley’s here! You can’t say [inaudible].

CG: [Inaudible]. Can you move that stuff on the table there?

S: Ja my bru.

F: You can’t say, you can’t say school is the best thing, look hier. I thought school is the best thingk of ever because because on Saturday somebody wanted to rob us.

CG: Who wanted to rob you?

F: Katjar.

CG: Joh.

S: Katjar. They wanted to rob you.

CG: OK guys-

F: Some guy wanted to rob us.

S: [inaudible]

CG: -this is not the time. Stan!

S: I wanna tell them something.

CG: Listen. Come sit down. Shh, not talking. You’re not talking now.

S: [inaudible]

CG: Shh. OK. Are you guys listening?

F: Yes.

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N: Yip.

CG: This is the last time we're meeting as a group.

N: Yoh.

S: Sjo! [inaudible] it's known.

CG: So what we're gonna do is we're gonna talk about, kind of, what you guys learnt here, what you enjoyed. What was your experience of music therapy? We want to know all about that. Umm, and we're gonna do it in a bunch of different ways. First of all, you're gonna each go sit at a piece of paper and we want you to draw our music therapy group. Can you do that for us?

[1.00]

R: OK.

S: Yes I can, I'm an artist.

R: [inaudible]

CG: Hmm?

S: It's an artist.

CG: It doesn't have to be a good drawing and it can be however you want it to be. There's no right or wrong. It can [inaudible]-

[*Sunelle enters room. Sounds of a chair being put down.*]

CG: -You can put in whatever you want to. Kay? So everyone, take a chair, go find a piece of paper, [inaudible]

[*Sounds of chairs scraping floor, whistling, coughing, and mumbling*]

S: [inaudible]

K: Mmm, [inaudible]

S: [inaudible]

CG: OK, let's not have any talking while we're drawing, OK? So quiet drawing.

S: [inaudible]

[2.00]

[*Kyle taps paper on table repeatedly in a rhythmic fashion*]

S: [inaudible]

CG: OK, everyone start drawing.

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K: Caley, can I have a pencil please?

CG: I don't have a pencil. Draw with the pastels.

[*Stan, Frank and Nathan continue mumbling inaudibly to one another*]

CG: OK guys, listen.

[*mumbling*]

CG: Shht! Alright, Stan, will you come sit at this table?

B: It's a big page.

CG: I don't want you sitting together. Come. Come on.

[*Frank knocks on table rhythmically*]

F: Umm, can I get a pencil?

B: Must I do all the page?

[*mumbling inaudibly*]

CG: Guys we don't have pencils. You can draw with the pastels.

[3.00]

[*inaudible mumbling*]

CG: Guys.

[*softer mumbling*]

[4.00]

CG: Guys, Nathan, why aren't you drawing? Can you start? We can't be here all day, OK?

N: Yes Caley.

S: [*gasp*] What's that?

B: Mmm?

S: Can you draw it like that?

CG: Hm? [...] Nathan, what you doing? Draw your picture. Doesn't look like it. Are you drawing your own picture?

[5.00]

[*soft mumbling in group continues*]

K: Caley, can I have a new page?

CG: Umm, can you just turn it over. Oh, you did. Hm. OK.

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K: It's skew.

S: Caley. Caley? How do you spell Sunelle?

[6.00]

CG: S. U. N.

S: S...U. N.

CG: E. L. L.

B: E. L. L.

S: L?

B: E. Sunelle.

S: [inaudible] They don't want to listen to me.

B: Sunelle. Sanelle. Chanel.

S: Chanel.

B: Sanelle [*laughs*]

S: Dit is seker maar.

B: Sonelle.

[*Stan and Bella continue mumbling softly*]

CG: OK. It's now twenty past 9. I'm gonna give you until-

[7.00]

S: Half past.

CG: -half past.

S: Then we're going back to class?

CG: Ten minutes [inaudible].

F: Yes!

S: Sjo! So it's still ongoing.

F: Can I go to the bathroom?

CG: Not yet. Not until you do some more stuff.

[*Frank taps table repeatedly*]

CG: So ten minutes to finish your drawings, OK?

S: [inaudible]

CG: Ten.

B: Ten minutes.

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S: Yo, ten minutes is long.

[inaudible mumbling in group]

[8.00]

S: [sings "Buffalo soldier, in the heart of America"]

SF: Kom julle! Ah-ah-ah.

[9.00]

[Stan, Bella, and Frank mumble softly]

CG: Guys.

F: [inaudible] he asked you what?

[10.00]

CG: Guys, less talking more drawing.

F: [inaudible]

Unknown: Shh!

[softer mumbling]

S: Bella, how do you spell your name?

B: B. E. L. L. A.

S: Hou vas [inaudible].

[11.00]

B: B. E. L.

S: Slow down.

B: B. E. [...]

S: E.

B: E. [...] L. L.

S: L. L.

B: A.

S: A.

[Stan mumbles softly]

CG: OK. Five more minutes.

F: [high-pitched shriek]

S: [inaudible]

B: Frank's name is very easy.

S: [inaudible]

F: F. R. F. R.

S: Wait.

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B: It's F.

S: F.

B: R.

S: Which one's R? Is this R?

B: R.

S: Why?

B: R.

S: [*giggles*] Hai. Where's a R? Oh. Let me- Can you show me?

B: F. R.

S: I am.

F: Hey, my tjommie. Pen

B: It's F. R.

CG: Frank, do you want a pen?

F: A.

[12.00]

B: Frank. F. R. A.

CG: A pen?

F: Hey?

CG: Do you want a pen?

F: Please.

B: [*inaudible*] N.

[*Chair scrapes loudly on floor*]

F: F. R. A. N. K.

S: Ah.

F: It's not F. R. A. A. N. K.

B: A. A. N?

[*inaudible mumbling in group continues*]

[13.00]

CG: OK. Start finishing up.

[*inaudible mumbling*]

[14.00]

CG: I'm seeing some nice things in your drawings.

[...]



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[inaudible mumbling]

CG: When it's interval. We're gonna finish before interval.

F: Know what?

CG: Mmm?

F: I'm not gonna go to class I need to [inaudible].

CG: What time is interval?

SF: Ten.

F: Class. I'm not gonna go to class after interval. I'm gonna go to friends.

S: Class-

SF: Gougou maak. Finish up.

CG: OK, finish up so we have, have interval.

F: [inaudible]

CG: When you're done you can go back to the circle in the front, OK? OK, sit down.

[Someone blows their nose loudly] [15.00]

[inaudible mumbling in group]

CG: Stan, go sit down. Let them finish. Bring your drawing too.

S: Hos.

CG: OK, I'll give you two minutes, so finish up what you're doing. [16.00]

B: I'm not done yet.

[...]

F: Dong dong [click] dong dong [click]

[Someone proceeds to tap a rhythm on a desk. Inaudible mumbling continues]

[Intercom beeps and announcement starts]

Announcer: Good morning Prince George. Attention all the knitting uh children, all the children who are doing knitting, can you please report to the office? All the children who are doing knitting, can you report to the office? Umm will you also inform Ms Bredekamp's class as she does not have an intercom? Thank you.

[17.00]

[...]

CG: OK, finish up what you're doing.

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[inaudible mumbling in group]

SF: Bella, are you finished? [...] Finished?

[inaudible mumbling in group]

F: I'm done!

CG: OK, if you're done go back to your circle.

[18.00]

[inaudible mumbling in group]

CG: OK guys.

[loud inaudible mumbling]

F: Oh-ho! Stan! Hos ha.

[teacher enters]

Teacher: [inaudible] Is Frank here? Did you get the letter of the umm-

[19.00]

S: Yes!

Teacher: Shush! Uhh, of his behaviour?

SF: Yes I did, ya. [inaudible]

[inaudible talking in group]

Teacher: OK, thanks.

[inaudible talking in group]

F: [inaudible] Is she here?

CG: Your mom?

F: Yes.

CG: Oh. Uh-uh. But we're going to finish up here. Don't worry about the thing, OK?

OK guys. Doesn't have to be perfect. [inaudible] Get your drawings. Kom, Stan!

[inaudible mumbling and sounds of chairs being scraped across the floor] [20.00]

S: I am short né? I am. I am.

CG: OK. So, can you shift.

S: Ooooooh!

CG: Let's go around and will you each tell us about your drawing?

S: OK.

B: [inaudible]-

CG: Stan, do you want to go first?

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S: No, not go first. I'm first for all after this.

CG: OK. Bella. Do you want to hold it up for the group and show us?

SF: Mmm.

B: I've got nothing to say.

CG: Nothing?

B: Nothing to say.

SF: Ca-, can I see it?

F: [*gasp*]

CG: Hold it up for us. What were you thinking when you decided to draw all of that?

[...]

[21.00]

B: I was thinking nothing that time.

CG: Mmm. And this? Where is all of this?

B: [*giggles*] [...] Outside.

SF: Huh?

B: It's outside.

CG: OK-

SF: OK so when you think about music is it about, why why why do you think about it as being outside? [...] So I see a nice bright sun. It doesn't look as if it's raining, hey?

Am I right?

B: Ya.

CG: Ya, it's a sunny day.

SF: So why did you choose a sunny day for-

S: [*inaudible*]

SF:-for for the music group?

[...]

[22.00]

B: [*inaudible*]

CG: So a sunny day is about being able to do anything that you want? And you think music is a bit like that?

B: Ya.

CG: Where you're having new friends and have fun.

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B: Mmm.

CG: Nice.

SF: And what it's about, did you say about life also?

CG: Ya.

SF: Mmm. OK.

CG: OK. Cool. Thank you Bella.

B: If I write some things also I write my name there. I don't know why. It's just mmm nice.

CG: It is nice.

SF: Should I start writing all the stuff down, or not yet?

CG: No, no, not yet.

SF: OK.

CG: We're going to. We're just... Cool.

S: Leela. Hey.

CG: Now who wants to go next?

S: OK.

N: Me.

CG: Hmm?

N: Me.

CG: Show us. Nice.

SF: Ah.

CG: OK.

SF: Family in music.

CG: What does it say?

N: Family in music.

CG: Family in music?

SF: Family in music.

[23.00]

N: Coz we come here and we're like a family.

CG: OK.

SF: Ah.

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N: And we can play and can be just yourself.

SF: Aha.

N: And I just draw that.

SF: Nice. Can I see?

CG: Right. Can you, can you show us here too?

SF: Wow. Look at the music. [inaudible]

N: Caley, Sunelle, Bella, sorry about the the long-  
[laughter]

N: -Kyle, Frank, Ryan, me and Stan.

CG: Nice. They're all there.

N: There wasn't enough time to draw that.

SF: What did you wanna draw?

N: Like this. Like so.

SF: Oh like-

N: There wasn't enough time-

SF: Oh OK. Well that's OK. That's OK. That's alright.

CG: That's fine. Ya.

F: Like this?

N: Mmm.

SF: I wanna know, it looks like most of them are smiling, am I right?

S: I'm smiling, eish. [inaudible]

N: Mmm.

SF: What, OK?

N: We're happy when we're here.

SF: Coz when we're happy when we're here.

N: Mmm.

S: Like so.

SF: OK. Ahh nice.

CG: That's really nice.

[Laughter and inaudible mumbling. Sunelle coughs]

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CG: [inaudible] Nice. Umm [inaudible].

R: [inaudible]

[24.00]

SF: Say again?

R: I'm lit, I'm literally taller than him.

SF: At the what?

R: I'm taller than you are.

SF: Oh come one.

[laughter]

SF: He just said he didn't have enough time to draw it over your body.

CG: Ya.

SF: OK.

[laughter]

SF: Ryan, let's see.

CG: Ya, let's see yours. Let it turn to us.

SF: Ah!

CG: It's beautiful.

SF: Wow.

CG: Can you tell us what's going on there?

R: Hmm?

SF: It's a city.

R: It's all [giggles].

SF: Huh?

CG: Hmm?

R: It's all something like helping like these children, like helping like all of the children [inaudible] out of the same uhh uhh city and how many's in the city's like how many ch- children playing music. [inaudible]

SF: Wow.

CG: So what about the city?

R: Hmm?

CG: Wha- what what about the city?

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R: It was when when how when how when you help all the children.

SF: It's like helping so many children like it's a city.

CG: OK.

SF: So so you mean it's so many that it's like a whole city-

[25.00]

CG: Whole city of children making music.

SF: Ahh.

CG: That's really nice.

SF: That's the helping.

CG: Ya.

SF: [inaudible] And all these notes?

R: That's like all [inaudible] the music.

SF: All the music. OK.

CG: All the music. That's awesome.

SF: And do you wanna say a bit about how it's helping?

R: Mmm.

N: Makes me calm.

SF: Makes calm.

CG: Hmm? Calm?

SF: Nathan says calm. OK.

R: Well I can actually show you how it helped me.

SF: Huh?

R: I'm not anymore shy to talk, because...

CG: Hmm?

SF: Sjo.

F: [inaudible]

R: [inaudible]

SF: OK.

CG: OK.

SF: So you're not shy to talk, put up your hand and say [inaudible]. That's actually great.

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S: [inaudible]

CG: Guys!

SF: Hey!

CG: We can't hear what he's saying. Let's listen to each other. It's our last week here.

N: Oe julle!

CG: You're not shy to talk in class anymore Ryan?

SF: Ya.

CG: That's amazing!

SF: That's amazing. [inaudible]

[*sound of chairs scraping floor*]

R: OK, now we can look around at each other.

SF: That's enough talking [*laughs*].

[26.00]

[*laughter*]

SF: Well done. You're so brave!

CG: [inaudible] Ya. OK. Frank. Can you go next?

F: [inaudible]

CG: Can you hold it up for us? OK. Don't worry.

SF: Wow!

CG: Nice! We're all there.

S: [inaudible]

CG: So nice.

SF: OK wait. I'm gonna hold it and you tell us.

CG: You tell us about it.

SF: Come sit here and I'll sit there. OK. So let's see. So it's not raining.

F: No.

SF: Why did you choose the sun?

F: Because, because when we're here [inaudible] I feel sunshine.

SF: Hey, you can feel the sunshine. How do we feel when the sun shines?

S: Smart. Clever.



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F: I feel I wanna cool off.

SF: You feel you wanna cool off. OK.

CG: Mmm.

SF: And and how does that link to the music? Is this a place where you feel you can cool off?

F: Mm.

[27.00]

SF: Mmm-hmm?

CG: Mmm.

S: When he plays the guitar.

CG: Ya.

F: *[laughs]*

SF: What does it say here? Oh, music.

CG: Music. And then all of us are there.

SF: Who's the, I see, is it is this, who's this?

F: Caley.

SF: Oh s-

F: Oh shame, I didn't put-

SF: You don't have to write it.

CG: It doesn't matter. *[inaudible]* Ya.

SF: You you just have to draw it. Caley's right. Oh I didn't see the names. Ah.

F: Ek sit langs joune.

SF: Huh?

F: Langs joune.

SF: Where am I?

S: There. Ronelle.

SF: It's fine. I don't mind how you s-

F: Ronelle! *[laughs]*

SF: Where am I? Am I, am I not here? Oh did you take me out?

CG: Your name was there.

SF: It's OK.

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CG: No that's you.

SF: I don't mind. Ahh. OK.

CG: And how are all those people feeling there [inaudible]?

F: Feeling happy.

SF: Mm. Mm-hmm.

CG: What kind of music are they making?

F: Umm, they're making the, making the what you call it drums mos.

SF: Drum music.

F: Mmm.

S: Umm I didn't do the drums yet.

SF: Ooh.

[28.00]

CG: So that's a place where we can cool off and be happy in the sun and make music together.

F: Cool off to the beats.

SF: Aah.

F: A tsunami.

CG: A tsunami.

SF: A tsunami. Why a tsunami?

F: [laughs]

CG: Thank you Frank. Nice one.

S: Could I-

N: It reminds me of the music. [inaudible]

SF: OK. So, do you want me to hold it? Then you can talk. OK go.

CG: OK.

S: [...] I don't know.

CG: Hmm.

F: [inaudible]

SF: Mmm, music work, ya? What does it work for?

CG: Is that when you asked what umm our group is called and I told you about it [inaudible]-

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SF: Oh. OK.

CG: What does it, ya, that's a good q-, what does it work? How does it work?

S: Playing the drums [inaudible].

[29.00]

CG: Ya.

SF: Mmm-hmm.

S: Playing games [inaudible].

CG: Ya?

S: And singing and dancing.

CG: Singing, dancing.

S: Mmm. When I come in here, then I think, even when I be like, because maybe I was worse then.

CG: Mmm.

SF: Mmm.

CG: Umm, what are all those people doing?

S: They're playing drums but I didn't draw it.

CG: OK.

SF: And and this?

S: I made a mistake here so-

SF: Aah OK.

CG: This is also a group where you feel like you really feel part of it, and when it's missing you feel like you're being left out. Ya. And Kyle. Kyle is a bit unhappy coz she couldn't finish hers. But we can maybe look for a little time. But show us what you, and how you wanted your picture to look? Can I hold it?

[30.00]

F: Because she's the last one are we then gonna say goodbye?

CG: No, we're gonna do those things.

B: Oh, yes.

F: Hmm.

CG: OK. Tell us. Very bright and colourful. What were you thinking in this?

K: [...] Mmm

F: [*sings*]

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S: Ooh.

SF: Are we allowed to say that it looks almost like there's a rainbow?

CG: Mmm.

SF: Or is it not a rainbow?

[*group mumbles loudly*]

K: I think I just drew.

F: Ya, ya, ya, ya, ya.

SF: Shh.

CG: And the bright colours? What are the bright colours talking about? [inaudible]

[...] It's quite, like, happy and big and bold, hey?

S: Colours.

SF: Mmm. It, it looks quite loud, I think. Light and beautiful and loud-

CG: Ya.

SF: -big sounds. What, am I right when I say that?

[31.00]

K: Mmm.

[*Chair scrapes loudly across the floor*]

CG: Mmm. And that's the kind of stuff you did here, hey? You were able to make big loud sounds on the drums and stuff. Mmm.

K: Mmm.

N: [*yawns*]

CG: Cool, thank you for sharing you guys.

N: [inaudible]

CG: Umm, can you just pass them to me? We're just gonna put them aside for now.

F: Bella! Bella.

CG: Bella went first. Can you put them aside for me? Thank you. Alright, so now you see we've got these three little guys on the board.

F: [*clears throat*]

SF: Come sit, sit up straight please Stan.

CG: OK. Now we really need you guys to listen.

SF: Come sit up straight for me.

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CG: I'm gonna ask you some questions, coz we really want to know what you guys learnt here and how it's been for you-

SF: Sit up.

CG: -so that, coz we're gonna do this again next year and we want to know how we can do it the best way and helpful for the as you say, all of the kids in the big music city. So, I'm gonna ask you some questions and we're gonna take your words and we're gonna stick them all up there and think about how those people kind of are also us in this space and how we can all be in a relationship together. So first of all, we want to know, you guys, are you listening? What was it like to take part in music therapy for you? And you can just tell us.

[32.00]

SF: Do you want me to take notes and I'll stick it up once you're ready.

CG: OK.

N: It was, it was the best. Best of the best of the best.

SF: OK. So it was-

CG: The best.

SF: -stuck in-between or.

CG: Ya. Frank can we swop? I'm gonna sit here next to Sunelle so I can pass her this.

SF: Ya.

CG: Frank, sit there. Frank.

SF: [inaudible]

[*Sound of Stan falling off his chair*]

CG: Sit there, please.

SF: Frank. OK.

CG: What else?

R: [inaudible]

CG: Come on, sit on your chair properly please.

S: I falled.

R: Bella, pass it to me please.

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SF: Shh. Guys, it's almost going to be break, then you can have a nice break.

CG: Ya.

SF: Come!

CG: [inaudible]

[*Chair scrapes loudly over the floor*]

CG: What else was it? [inaudible]

F: Happy.

N: Happy.

CG: Happy. OK.

F: It was exciting.

[33.00]

CG: Ryan? How was it for you?

B: It cools you down.

CG: Mmm.

SF: What?

CG: It cools you down.

SF: It cools you down.

CG: Hmm?

R: [inaudible]

CG: Mmm.

S: I know. It gives you attention.

CG: Gives you?

S: Attention.

CG: Attention.

SF: It gives you attention. What does that mean?

S: [inaudible]

B: Like, umm, [inaudible]

SF: Wait. Give him a chance quickly and then you can say what it means for you. It gives you attention. Do you mean like everyone is focusing attention on you, or, is that what you mean?

S: Mmm.

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SF: OK.

CG: What were you gonna say? At home?

B: I was gonna say the same thing.

CG: Ya?

SF: So, at home?

S: [inaudible]

[34.00]

CG: You said, you started saying something about at home.

S: I must go and draw a man now.

B: I can't remember.

CG: OK.

SF: OK.

CG: Anything else?

SF: Umm, I'm wondering about what you drew on your picture about a family.

CG: Aah.

SF: A music family?

S: Playing drums.

CG: Is it like being in a family?

N: Mmm.

S: N-tss n-tss n-tss. It's like being sisters and brothers.

F: [laughs]

CG: Sisters and brothers, like a family.

B: Mmm.

CG: Anything else?

[End of video 1]

S: Do you wanna write this [inaudible].

[0.00]

CG: Yeah.

S: [mumbles inaudibly] Mm. Mmm. [Falls off chair]

[Sound of chair slamming ground and chairs squeaking]

S: Umm...

CG: OK. Shall we move on to the next one?

S: [whispers inaudibly]

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CG: During this music therapy project, what did you learn about yourself?

SF: Mmm. Ah.

N: That we can get to umm, learn new stu- things.

SF: Learn new things. Everybody's got something.

CG: Mmm. [...] Next.

K: Control my anger.

CG: Control your anger-

B: [inaudible]

CG: That's what you were saying about, you learnt how to blow the coffee, hey?

F: But I couldn't blow the coffee.

N: [*Makes a blowing sound*]

[...]

SF: He can't blow his coffee.

CG: [*laughs*]

S: Caley, it calms you down.

SF: You can control, so s- so Kyle you learnt that you can control your anger, or-

F: It make you feel better-

SF: -how to control your anger.

F: It **make** you feel better umm, it make you feel better-

CG: Kyle told me yesterday that she went home and practiced blowing her coffee out- [1.00]

SF: Aah!

CG: -and now she can do it on her own, ya. OK. What else? [inaudible]-

SF: Frank, you said? What did you say about?

CG: Hmm?

F: It says, uhh, it can't fit uhh on a small piece of paper.

CG: Hmm?

SF: But, that's OK!

CG: It's alright. I can write small.

SF: Or we can write smaller.



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F: It can make you feel better than than what you came in.

CG: Mmm.

SF: Mmm.

F: [inaudible]

SF: So how did you come in? Tell me what was that like? You came in feeling how?

S: Sad.

F: At the first I came in-

SF: Wait, hold on!

F: -feeling hurt and sad.

SF: Hurt and sad. And then when you left?

F: Happy.

SF: And how long did the happy feeling last? How long does the happy feeling last, when you leave-

B: The whole day.

SF: -and there's happiness?

F: Uhh, the-

B: The whole day.

F: -the whole day.

CG: The whole day.

SF: The whole day. OK.

CG: Nice. What else do I need to know-

SF: And we can, sorry do you want to write down if you're hurt and sad? Hmm? Hurt and sad?

F: Hurt and sad.

SF: And then it, when you leave you feel happy or the happiness lasts for the whole day.

F: It makes you happy.

SF: Mmm.

F: And then-

[2.00]

N: It makes you feel awesome.

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SF: Awesome.

[inaudible mumbling]

F: T. T. T. T. T. T. T.

CG: What else did we learn about ourselves?

R: I come to [inaudible]-

F: [inaudible mumbling]

R: -when speaking in class.

CG: [inaudible]

N: You were, you're speaking in class.

R: I don't speak in class.

N: [inaudible]

SF: So, so a little bit less shy? Is that what you said earlier?

CG: Ya.

R: Yes.

SF: So shy, it helps you with your shyness. [...]

F: [mumbling continuously]

SF: Eh, and it doesn't take it away completely but it's maybe stopped.

CG: Ya. The more you do it, maybe the less scary it will get.

F: [sings "I love it when you ooh-lalala, ooh-lalala"]

CG: Bella, what did you learn about yourself this year?

[3.00]

S: Every time we come here we change. [inaudible]

B: [inaudible]

F: [sings "Daar in die jungle where nobody sees, wait it's daar in die jungle where nobody sees"]

SF: OK, wait wait wait, hey guys.

F: [inaudible mumbling]

R: [inaudible]

S: Ya?

R: They're judging people like by how angry they are and so.

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SF: OK. Judging people by how angry we are. And then how was, was it Monday?

R: It wasn't Monday.

CG: It was the next day? OK.

SF: Ya. And then?

R: But then [inaudible]

K: It wasn't that bad.

R: No.

SF: OK.

F: What's it saying now? Feel hurt, sad, angry, [inaudible] [...] [*starts singing*] [4.00]

CG: Bella, what did you learn about yourself?

S: It's good enough.

CG: What's good enough? Hey?

S: [inaudible]

CG: Music therapy is good enough?

F: [inaudible]

SF: What do you mean when you say music therapy is good enough?

CG: Ya.

S: For me. For me.

SF: For you. But what does that mean?

F: Happy, like like like-

B: [inaudible]

S: When I come in here I feel happy.

CG: You feel happy.

SF: OK.

S: To see you, so happy.

SF: Huh?

S: To see you so happy.

SF: OK. To see us again.

S: [inaudible]

N: [inaudible]

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SF: Huh? It doesn't feel [inaudible] And, but now there's the re- marimbas, remember?

CG: Mmm.

SF: So ne-, so it doesn't **end** here, the music.

CG: Ya. And we're still going to be coming and saying hello and checking in on you and-

SF: Ya.

CG: -such stuff.

SF: So it's not the end.

CG: OK. Can we move on to the next question?

K: Yup.

CG: Do you guys have anything else?

F: [*sings softly*]

[5.00]

CG: OK. Umm during this music therapy, what did you learn about the other children in the group.

[*gasps*]

SF: Aah.

CG: Bella?

B: Umm, you must share-

SF: Uh-huh.

B: -and you must help another-

N: [*yawns loudly*]

B: -you must help the next person and \*you must share\*.

S: And you must look after each other.

B: Look after each other and-

F: I also have an answer. You must always care for each other.

[...]

CG: Ya?

[inaudible mumbling]

F: You must learn from this.

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SF: Stan also said we should look after each other.

F: Who, whoever whoever whoever [inaudible]

SF: [inaudible] Caley's hand can't write so fast.

CG: Ryan, speak to me.

R: OK you said answers what I learned about other children.

CG: Mmm.

R: I learned from Nathan, he gets bullied a long time in his class.

F: Who?

N: Awe, it's true.

CG: You, you learnt that Nathan gets bullied a lot.

SF: And and were you surprised by that? Or or, how did it make-

R: I would say I was.

SF: Wha-

[6.00]

R: I'd say I was, was because he doesn't get bullied in, because he did, he didn't get bullied in grade four-

SF: Really?

R: -when I was in his class.

S: So did, so did-

SF: So is it about seeing that maybe you're not the only one that gets bullied, but others get bullied as well?

S: [inaudible mumbling]

SF: Is that what it's about or not? Am I getting it wrong?

S: ...see other children bullied, feels like we're together.

R: Uhh, yes, I think.

SF: Ya. And and when when, how do you feel when you hear you're not alone in struggling with stuff?-

F: [inaudible mumbling]

SF: That other kids are also struggling with stuff.

F [inaudible mumbling]

R: Then I'm a little angry.

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SF: Does it make you angry? So like an injustice, né?

[Someone clears their throat]

F: What time is it now?

K: Don't bully others.

CG: Don't bully others. Mmm.

SF: OK.

[inaudible mumbling]

SF: And you guys did so well in this group.

S: I heard that in this class-

SF: But you didn't bully, né?

CG: Ya.

S: Caley, I-

CG: You really-

S: I-

CG: -like, took care of each other.

S: I heard that in this class you mustn't fight in the group, you must care for each other and that.

B: [inaudible]-

SF: And and how did it feel to be spend all this time together and not fight? What could you do when you weren't, when the children weren't fighting? [7.00]

N: When the children, anything.

B: [inaudible]

SF: Then you could do anything, né?

[Door opens and student peeks in]

Student: Uhh, is Stan here?

SF: Umm, no. Yes, Stan, yes. OK. Come run. Running where? He's gonna come now. OK? You're gonna go now.

[inaudible mumbling]

CG: Mmm.

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SF: So you mustn't fight. And if you don't fight then you can do anything. Is that what you said Nathan?

F: Are we gonna umm say goodbye now?

CG: Not yet.

S: How much long?

SF: It's OK Stan. They, it's ten minutes.

CG: Ya, it's not too long.

F: Aah!!

[inaudible mumbling]

F: Ooh. I can't wait ten minutes.

S: I know you, né?

CG: Anything else you learnt about each other?

F: One hour. One hour.

CG: Anything in particular? Did you learn anything about Stan, anything about Bella, or-

F: I know Bella, Bella I like you a lot, like how you care for children and-

SF: Aah.

F: [inaudible] and Bella will tell you, then Bella will tell like [inaudible], or will tell the person who I'm bullying, the small children, Bella will say djy. [8.00]

[inaudible mumbling]

R: Umm, I-

SF: Does does does Bella look out for you?

S: Yes.

F: Sy kan ons kinders help.

SF: OK, so Bella looks, do you wanna maybe write she cares for us, but she also looks out for us.

CG: Mmm.

[loud chatting over each other]

CG: You learnt about, what?

R: I learnt Frank likes to sing a lot.

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SF: OK.

CG: He likes to sing a lot.

SF: Wha-, were you surprised by that?

R: Huh?

SF: Were you surprised by that? You didn't know that about him.

*[Frank starts singing to himself]*

R: [inaudible]

SF: What do you think it means that he likes to sing a lot?

CG: Ya.

SF: What does, what does it say about him?

R: I think, I-

*[Frank sings loudly]*

R: -don't really, I don't really know.

SF: You don't know. OK.

K: I learnt about Stan can dance.

CG: That he can dance. I also learnt that.

SF: What?

CG: Stan can dance.

SF: Can Kyle also dance?

[9.00]

CG: Guys!

SF: Ya! Stan can dance. Huh?

CG: OK. And what was it like to be with the other children in the group?

*[Frank stands up and dances while humming to himself]*

CG: What was it like being with each other here?

SF: Not fighting and not bullying.

CG: Ya.

N: Aah, it was the best.

CG: The best.

SF: Being with each other?

*[Frank and Bella talk to each other on the side]*



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R: I just thought that...

CG: Ya?

R: I just thought that I could lower my protection like protecting me [inaudible].

CG: So you could lower your protection?

R: Ya.

CG: So because you had these people or what?

R: Ya I could lower-

SF: \*Shh, listen listen listen\*

R: Uhh I was-

SF: This is a big thing, so ya, just-

F: [*sings to himself*]

SF: Ya?

R: I umm, I could just lowering my protection because I learnt that they're actually OK.

SF: OK. So because they, so you felt-

[10.00]

[*Frank taps his feet repeatedly, fast and loud*]

SF: -you learnt you could lower your protection, because the other kids are actually OK.

R: Mmm.

F: [inaudible]

SF: Ah, wow.

CG: That's amazing.

SF: Did you hear that? You know what that means, that what he's saying?

CG: Frank.

SF: Frank. It means that often, I I think all of us feel like other kids can be so scary.

F: [inaudible]

SF: We get hurt. Frank, listen. Kids and adults can be so scary and they hurt us so often that we feel we need to protect ourselves, but here Ryan is saying you guys made him feel safe enough that he could lower his protection.

F: Who?

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CG: Mmm.

SF: Ryan.

CG: Be himself a bit.

SF: And did you know that you can be someone that's safe? Where other kids feel they can lower their protection coz you are a safe person to be with?

B: Frank did you know that?

SF: Did you know that about yourself Frank?

N: Mmm.

SF: Did you know that Nathan?

N: Mmm-mmm.

CG: That's a huge thing.

SF: Wow, how big is that.

CG: That's amazing. To feel like we're safe people that people feel comfortable around. That's special.

SF: Sjo. So you can be a safe person for others Frank.

F: [inaudible]

CG: Guys, please can we listen there's ten minutes-

[11.00]

SF: OK. Quickly do this.

CG: Ya.

SF: Shake shake shake shake shake shake shake.

S: Oe jirre!

SF: Stand up. Jump up and down. One two three four five.

[Sounds of chairs scraping floor, people jumping, screeching]

SF: Turn around twice. One two. OK, almost done. [claps hands] Sit.

[Loud talking in room, whistling, sounds of chairs being pushed]

SF: Stan come!

CG: Anything else about how it was to be with the other children in this group?

S: No!

SF: We're almost done. We're almost done. Hmm?

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N: It was excellent.

SF: Hmm?

N: It was excellent.

SF: Excellent. What about, what do you mean when you say it's excellent? Excellent why?

N: Coz here we're happy, we're not sad, we don't get angry with other children.

SF: OK. We're happy, we're not sad, we don't get angry.

F: [*inaudible*]

N: And we feel much better.

SF: And you feel much better. OK.

F: You must get a new pen. No really.

CG: Mmm-mmm.

F: Really. Really really really.

CG: Really really. OK.

SF: Nice.

[*Sound of chairs scraping floor*]

CG: Was there anything about making music with each other that you found hard? When we had to make music together, was anything difficult?

F: Sort of.

S: Ya.

R: Yes.

CG: What?

R: Huh?

CG: What was hard?

S: Some people talking-

[12.00]

R: [*inaudible*]

CG: OK. So you were a bit worried that some people were going to laugh at you.

R: [*inaudible*] but it was, it was OK.

CG: It was OK?

F: [*sings to himself*]

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S: [*scrapes chair*]

CG: So they actually listened. Did any of you guys feel like that in the beginning? You were worried people were gonna make fun of you, but it was actually OK.

[inaudible mumbling]

B:

SF: Ya?

CG: Ya?

B: I thought they would laugh at me.

CG: Ya, and?

B: It was fine. I really gasped when I thought that they were gonna laugh at me and it was-

CG: And what actually happened?

B: They didn't laugh.

CG: Uh-huh.

SF: Ah! What did they do in the end? Did they laugh or what were they doing when they were finished?

S: [*sings to himself softly*]

B: They were very supportive.

CG: Ya!

SF: Exactly!

[13.00]

CG: They were cheering and clapping and-

SF: And crying.

CG: -they were so proud of you, ya.

F: [*whistles*]

B: They were cheering and clapping.

CG: Ya.

SF: So maybe that's something to add, so umm, I thought people would laugh at me, but-

F: [*whistles*]

SF: -umm like at that event-

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CG: Mmm.

SF: -and just put it in context, people were actually happy and they were crying and they were so moved, né, by what happened.

S: [*Starts dancing in his chair and stomping his feet*]

F: [*Starts singing "Senorita" softly to himself*]

CG: Anything else that was hard?

SF: The only thing that, sorry, Caley-

CG: Ya?

SF: -can I ask a question? Whe-, so when you saw, you thought, OK I'm going to sing "I believe in God", people are going to laugh at me, but then you saw, OK no actually they don't laughing at me-

N: [*Claps hands rhythmically*]

SF: -they're clapping, they're cheering and some of the people are even crying, did you, did you know that you can have that im-, effect on other people?

[*School bell rings*]

S: [*Jumps up and shuffles his feet*]

SF: Di- oh, did you. So how was that like, to see that you can make, you can say something that can actually make other people feel OK?

F: [inaudible]

SF: Wh- what did, what what did you think when you saw they were crying? [14.00]

B: I also wanted to cry.

SF: You also wanted to cry.

CG: You also wanted to cry. I also wanted to cry.

SF: Me too.

F: I also wanted to cry.

CG: I was really-

SF: Why do you think we all wanted to cry?

S: I'm hungry.

SF: Coz I really wanted to cry like from the beginning.

CG: Ya, me too.

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B: I I just saw that my mom was crying and-

CG: Ya.

B: -and you also was crying and [inaudible]

SF: [*laughs*] So so OK why why do you think people were crying? What did we do that made them feel, and what did we do that-

B: Coz it's just like here you never see, in in in our area people like to shoot, you always just hear people are dying dying dying.

SF: OK so you always just hear about dying dying shooting. And what did we bring? What did we do in that space?

S: [*Dances and shuffles energetically*]

B: We choose happiness today.

SF: Happiness. What else?

N: Joy.

SF: Joy.

B: A day of joy. A day of loveliness.

SF: A day of love. A day of enjoying.

CG: Mmm.

SF: And people don't often get that, né? So when they see that it actually moves them.

B: It was real excitement. It was-

[15.00]

SF: Ya.

[*S starts singing and dancing, followed by everyone talking loudly over one another*].

CG: OK guys we wanna do a few more. Just listen up. This is our last time together. I know it's break time, but you're gonna have lots of more breaks in your life. This is our last music together. So we're nearly finished, OK? Umm, do you think your friendships with any of the other children in this group have changed since you've been in music together?

N: Yes.

CG: In what way?

N: In a way that you can talk more to each other and express our feelings.

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CG: Mmm?

B: [inaudible]

SF: Talk to each other and express your feelings.

S: [mumbles inaudibly]

F: Me I if I have a half a slice then I-

SF: Do you think you can teach other children how to do this stuff that you've learnt here?

N: Yes.

B: Yes.

F: Yes.

SF: Your friends? Have your friends are not used to people asking them how are you actually feeling? Do you think you can do that for them now? I wonder. [16.00]

CG: Mmm.

[...]

CG: And have you guys become friends outside of music? Do you guys play together-

F: No.

CG: -outside of music, have you [inaudible].

R: Uhh-

F: Umm no none of them will play with me.

R: [inaudible] You have friends that can get angry together.

B: [inaudible]

CG: What were you gonna say? You never?

R: Huh?

CG: What were you gonna say? You never?

R: I never do because he never come to play with us.

CG: Aah.

SF: OK.

S: [*Jumps up and walks around. Sounds of chairs moving and footsteps*]

F: Guys it's I didn't-

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R: [inaudible]

SF: But may-, maybe it's also about what we've learnt here-

S: [sneezes]

SF: -and how can you do that to your own friends, né? What can you share with them?

CG: Ya.[...] OK. Umm-

S: [sneezes]

CG: -what was it like when you had to wait your turn?

S: [sneezes]

R: Umm, when I do what?

CG: In music, so if it wasn't your turn or there's an instrument you really wanna play-

F: I did what?

R: It was OK.

CG: Was it OK?

S: [sneezes]

CG: Were you guys, you guys were fine with waiting your turn.

[17.00]

S: [*Sneezes and sits down loudly*]

B: Yup.

F: [inaudible]

CG: OK. So I think that's it. Is there anything else you wanna say about music therapy? What you've learnt here?

SF: Shall we go through the [inaudible]-

F: Music therapy is the **best!**

CG: Ya.

SF: Wha-, when you look at the, sorry, am I-

CG: No it's OK, [inaudible]

SF: [*laughs*] When you, so when you look at this, let's quickly have a a last look what you drew, né?

S: [*Gets up, scrapes chair and walks around*] [mumbles inaudibly]

SF: Stan, sure. Do you wanna go?



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S: Yes.

SF: Are the rest of you ready, happy to wait for five more minutes?

[*Various people saying yes simultaneously*]

SF: Stan do you wanna go? Then go. OK. It's fine. Bye Stan.

CG: Bye Stan.

SF: Bye. OK. So we said this is what it makes us feel inside. This is each one of you, né? You said makes, it's happy, exciting, it was the best, it was fun. We thought people would laugh at us, but they didn't laugh at us, actually cried. Umm uhh it helps us control our anger-

F: [*Sits down loudly*]

SF: -Music therapy was good enough. We were happy to see Caley and Sunelle. We start feeling angry, it helped us to cool down, to calm down. It gives you attention.

N: [inaudible]

[18.00]

SF: Umm, you could, when you feel hurt sad angry, here you would feel happy for the rest of the day-

F: [*Stands up and sits down with a thud*]

SF: -Stuff that we were doing. And then also things we learnt about each other. We were like family. We're sisters and brothers.

K: I like that.

SF: And Bella was looking after us. It was the best being together. We could talk to each other, express our feelings-

B: [inaudible]

SF: -We could lower our protection, umm because the other kids were OK with us. They didn't make fun of us. Uuummm Fu- ag Frank likes to sing a lot-

F: [*laughs*]

SF: We learnt that Stan likes to dance. That we mustn't fight. We must share and help the kids. So if you look at these children, what do you, what do you think [*giggles*], what do you think it was like for them?

CG: How do they feel?

SF: How do they feel? These kids-

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N: Excited.

SF: -about music therapy.

CG: Excited.

B: They feel excited. Happy.

CG: Happy.

B: And they feel like there's more love.

F: So happy.

B: More love came here.

[19.00]

CG: More love.

SF: More love came. Love is a big thing for you, hey Bella?

CG: Mmm. Do you feel loved-

SF: Love is important.

CG: -when you're here in this group?

B: Mmm.

CG: Mmm.

SF: And and what does it, what does it let you, that you think they got from each other?

F: They feel things.

SF: They feel? Fat?

[laughter]

N: Maybe like they feel, they feel umm, they feel like they-

R: Proud.

N: -fancy and they [inaudible]-

SF: Proud. OK. Do you want to write that? Proud. Sorry, say again? Proud and?

N: They feel like they fancy like-

SF: Fancy?

N: -the people outside, the children would judge them, but-

SF: OK s-, OK so wait I wanna understand that bit. So fancy, because?

K: So we would feel fancy because outside then the children judge them but in here inside they can umm like-

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N: It's safer from the children.

B: They don't judge you.

K: Ya, they don't judge you. You can talk. So like outside they say, joe Kyle, kyk jou nou.

SF: OK. And here-

N: But here you can talk.

K: Inside you can talk. It's like-

SF: OK. But here you listen.

B: Mmm.

F: Ya. [inaudible]

SF: Here you were listened to. Outside you're not always listened to. [20.00]

F: And people talk-

SF: Do you mean to say you felt fancy, is it like, special or stuff? Is that what you mean?

N: Like uhh-

SF: Here you felt special? Outside-

F: Umm-

SF: -you don't always get to feel special.

F: Caley [inaudible]

CG: Hmm?

F: [inaudible]

R: [inaudible]

SF: Ahh OK.

R: [inaudible]

SF: Ya. OK.

N: [inaudible]

SF: So so-

R: OK. So actually-

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SF: So if you, I'm thinking that you're saying inside they almost understood you better. Because outside they think you wanna hit them, but actually you just wanna talk. But here-

CG: Aah.

SF: -they know, they you were understood. Is that the right thing?

R: Mmm.

B: [mumbles inaudibly]

SF: Is that, am I getting it right?

R: Yes.

B: [*Sings softly to herself*]

SF: OK. OK so outside they misunderstand you sometimes, but here you were listened to. And, so if these were kids that are coming to music therapy next year, what would you say to them? What, what is it, what is it going to be like for them?

Even- [21.00]

R: Nice.

SF: -when music therapy ends, what is it that they're going to still have, even when the, when the sessions end? Do these things all disappear now that music is ended?

N: No.

F: **No.**

SF: Because it's inside of you, né?

CG: So-

SF: It's between you.

CG: So if you, if you were in front of a new grade five now and you want to tell them what they're in for in music therapy, what would you tell them to, how would you respond?

N: That it would be nice and lekker.

SF: Nice and lekker [*giggles*]

K: And you're gonna have fun.

B: You will be excited. There will ,there-

F: I'll tell him Jakob Jakob, go go! [*Claps hands fast*]

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B: -there will, there will be, there will be lots of, lots of love. There will be-

N: You will never want to-

SF: You will say let's go go go [*claps hands*]

N: You will never want to stop.

F: You will see, you, then I'd say you will see, you will see, Caley's sommer gonna be like your mom [*Claps hands fast*]

SF: [*laughs*] [inaudible]

CG: Caley's gonna be like your mom.

F: And Sunelle. And Sunelle.

N: Sunelle's gonna be like your big sister.

F: Sunelle is gonna be your aunt.

SF: Oh, ag shame, I'm the aunty. The old aunty, né? Caley's the young mommy.

CG: [*laughs*]

SF: Your aunty and your mommy and your big sister.

B: So now I'm thinking Sunelle's older than Caley.

SF: I'm lots ol- much older than Caley.

[22.00]

CG: [*laughs*]

F: Yassus.

B: It can be three weeks.

F: [inaudible]

B: Sunelle [inaudible]

SF: Thirties. So let's go with thirties.

CG: [*laughs*]

F: [*laughs*] Eh, would you say, how old are you? How old are you? Sixteen?

CG: Anything else?

B: [inaudible]

[...]

F: [inaudible]

SF: Anything else you wanna say to these kids?

CG: What do you wanna say to these kids?

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F: Can I use your stapler?

B: [inaudible] not a girl, it's a boy.

SF: [inaudible] at a data saturation point.

CG: I see.

SF: That is so f- [*laughs*] You know, I just, one last thing that I wanna say is, I I I I want you to really hear me, coz this is a place where we listen to each other. These things doesn't belong, it doesn't, it's not just mu- that it's in music therapy.

[23.00]

CG: Mmm.

B: Yes.

SF: It sits within you. You are this child.

CG: Ya.

SF: The stuff that's between you goes with you when you leave here. All these things that has happened stays within you.

CG: Mmm.

SF: Even when you don't come together like this every week, you still have all of that. Do you agree with me?

CG: Ya.

F: [*Claps once, loudly*]

B: Yes.

CG: You wouldn't have done all of this-

SF: Ya.

CG: -if it wasn't just part of you-

F: Yes.

CG: -and who you are.

F: Yes.

SF: Mmm-hmm.

CG: And who you can be with other people.

B: Mmm.

F: Yes.

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SF: Né?

N: I guess.

SF: OK? [*hugs N*] OK. **Ooh!**

R: Are you crying?

B: I'm crying.

CG: Ya me I'm crying again.

SF: **Urgh I also wanna cry!**

B: Ya.

CG: Sjo.

F: Ooh!

SF: Because we did have special times, né?

CG: Very special.

F: Ooh!

SF: And next year there's marimba.

R: [*inaudible*]

SF: I can't wait to come. Caley and me can't wait. Maybe like in February we'll come to a marimba rehearsal-

CG: Ya.

SF: -and we'll come and see-

CG: We'll come say hello.

SF: -how it's going with marimba.

F: But then we'll only [*inaudible*] what about Stan? [*inaudible*]

CG: Thank you guys.

[24.00]

SF: Thank you guys. You must have a good holiday.

CG: Have a good holiday. Enjoy. Be festive and we'll see you next year.

[*Sounds of chairs scraping, people greeting each other loudly*]

**Appendix P**  
**Transcript: Focus group with group 2**

Date of session: 17 February 2020

Music Therapist: Sunelle Fouche (SF)

Co-therapist: Caley Garden (CG)

Group Participants: Kate (K)

Nate (N)

Jim (J)

Yann (Y)

Absent: John

Transcription is done following a conversational analysis style and includes spoken words, utterances, and non-verbal sounds, as well as changes in the volume of speech. Where correct spelling dismisses unique pronunciation, the spelling of words has been altered. Please note the following key:

[...] = refers to a prolonged silence



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*[Italics]* = refers to a specific sound, such as laughter or a slammed door; or a description of sounds in the room, such as footsteps

[inaudible] = refers to a segment of speech which is too unclear to transcribe

- = indicates that this section of speech was interrupted by the section following it at the point at which the “-” sign occurs.

**Bold** = words or syllables in bold indicate an exaggerated emphasis, loud talking, or screaming

\*whisper\* = words or syllables between asterisks indicate that these words or syllables were whispered.

? = refers to a raised pitch towards the end of the sentence in the form of a question

{Simultaneously = A curved bracket before consecutive speakers’ names indicates that their lines of speech were said simultaneously.

So... = An ellipsis following a word means the speaker’s voice trailed off.

[0.00]

SF: OK cool. So forget about the camera. I want you to look at me. So so who wants to share with us what’s on their picture? Hm, OK, Jim, are you ready?

J: There’s a boy...

SF: Mmm.

J: ...clouds, the sun, and grass.

SF: Can you, do you wanna show us?

J: Done.

SF: And do you want to tell us what your picture is about?

J: It’s about umm dingeses, music class.

SF: OK. And tell me what’s that what’s that boy holding?

*[Sound of feet shuffling on the floor]*

J: A shaker.

SF: A shaker! And is that boy, is it you? Aaah, and let me see what does his face look like? Let me see. Aah, what do you guys see? What do you see in his face?

*[Y sits down loudly]*

K: Happiness.

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SF: Huh?

K: Happiness.

SF: Happiness. What do you see Yann?

Y: Happy.

SF: Happiness.

N: Glad.

SF: Gladness. Are they right Jim? Wh- What is that boy feeling?

J: He's feeling happy.

SF: OK. And tell me a bit about the big blue sky and the big blue grass? I love the colours. [1.00]

CG: Mmm.

SF: It's really bright, happy colours, hey? Nice, bright colours. Is there anything else you wanna say about your picture? Thank you.OK. Was there anything you wanted to add or are you happy with it? OK.

SF: Who wants to go next? [...] Yann, do you want to show us your picture? OK. So, tell us a bit about your picture.

Y: My picture's about [inaudible].

SF: About?

Y: \*About a boy...\*

SF: \*Ya?\*

Y: \*Two boys.\*

SF: \*Ya.\*

Y: \*And three girls.\*

SF: \*Two girls.\*

Y: \*[inaudible]\*

SF: \*That?\*

Y: \*Play in the class.\*

SF: \*Aah.\*

CG: Mmm.

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SF: \*That play in the class. Do you wanna show me?\*

[2.00]

Y: \*Mm?\*

SF: Do you wanna show me? OK. Three girls and two boys and then they're playing their instruments in class. I see a drum. And and tell me a bit about that heart with the wings there at the top. What is that? That looks like a fun picture.

[...]

[*J's feet shuffles on the floor*]

Y: \*I just put it in.\*

SF: \*Hey?\*

Y: I just put it in.

SF: \*And what is, what is it? What what, what is it? Why did you put that in?\*

J: It means happiness.

Y: It means happy.

SF: Aah. Which, which one of those children in the picture is you? Aah, OK. Let me see again. Ooh and what, what do you guys see in his picture?

J: Happiness.

SF: Happiness. A big heart with a smiling-

J: And joyfulness.

SF: -face. It almost looks like an angel to me, that heart.

CG: Mmm.

J: And lights. Lights.

[3.00]

SF: What what, what are those? Light?

K: It's a, it's, it's happiness.

SF: Is it the lights? Wow. All the detail. And the window, and there's the sun is shining in through the window. And if you look at those children with their hands like this, what, what do you think? How do they look to you?

Y: \*They're keeping hands. They're keeping hands.\*

SF: They're keeping?

{J: Hands.

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{Y: \*Hands.\*

SF: They're keeping their hands? Are they holding hands? Is that what you mean?

Aah.

J: And they're singing and dancing.

SF: Is that what they're doing? That's what it looks like to Jim. Is he right?

J: Singing...

SF: Ya, it looks as if they're moving, hey? And they're not just sitting.

J: Mmm.

SF: Mmm. Nice. Thank you!

J: Nice.

SF: And it says I love you at the top.

Y: \*Mmm-hmm.\*

SF: What is that about? Who's that for?

Y: \*Everyone.\*

SF: Huh?

{Y: \*Everyone.\*

{CG: For everyone.

SF: For everyone. Sorry, I'm so deaf today.

*[Laughter]*

[4.00]

SF: I went swimming in the sea. I think maybe I got some water in my ear. Thank you Yann for sharing your picture with us. Jim, you can sit on that very nice chair, but then you need to sit facing the front, OK? Until we're done, then you can have another spin.

J: Mmm.

SF: Otherwise my head's going to go all spinning. Is that OK? Cool. Who wants to go next?

K: I'll go last.

SF: OK. Nate, are you good to go? Do you wanna tell us about your picture?

N: This is the children in the band.

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SF: Children in the band. Show us. Ooh they all have their drums. I see one two three four five children in the band. Some are bigger. Some are smaller. Do you wanna show me which one is you?

[...]

SF: Or isn't-

N: This one.

SF: Aah, is that you? And what are they doing?

N: They're playing drums.

SF: Playing drums. Nice. And I see two windows...

[5.00]

J: And the sun.

SF: ...and I see grass.

J: And sun.

SF: And su- oh, there's the sun shining as well. And what do you think? What do you, when you look at those children, what do you see?

J: Happiness.

SF: Happiness. Are we right Nate?

N: Mmm.

SF: OK.

J: Gladness.

SF: Nice. They're all playing their own drums.

[...]

SF: \*Anything else you wanna tell us about your picture?\* Ooh, I see some of them are girls. Are the girls the ones with the ponytails? OK. And then the others are boys.

J: There's two boys and four girls.

SF: Two boys and two, oh, four girls, OK.

N: *[giggles]*

SF: Thanks Nate. Thank you for that picture. OK Kate.

K: *[giggles]*

SF: *[giggles]*

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K: Don't want to.

SF: Oh you have to.

K: *[giggles]*

SF: I can't see. Are you feeling a bit shy? OK. Goed. Show us.

**[6.00]**

K: OK. This is Caley.

SF: Mmm.

K: Here's Sunelle.

SF: Mmm.

K: Here's me.

N: Can I see?

K: Here's John.

SF: Ya.

K: Here's Yann.

SF: Ya.

K: Here's Jim. That's Nate.

S: Okay.

K: There's our drums.

SF: Yes.

CG: Mmm.

SF: *[Gasp]*. **Lovely! I wanna see, I wanna see, I wanna see.**

*[Laughter]*

SF: Look at, ooh we've got the girls, what does it say? Rock...

K: Rock like a girl.

SF:...like a girl. And?

K: Pop girls.

SF: Pop girls. Look at us. I like that. And look at our nice hair.

N: Ya.

SF: *[Gasp]*. Wow.

N: Hm.

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SF: And what are they doing? Do you see yourselves in the picture?

J: Yes.

SF: Mmm!

J: We're running around.

[J claps hands twice]

Y: [giggles]

SF: It looks, wha- what are these? What are the children doing?

{J: Running arou...

{K: They're playing.

SF: Mmmhmm?

K: They're playing a game. I can't remember the game.

SF: OK. But they're playing one of the games we played.

K: Yes.

J: That umm [claps hands together]

N: Aqua game...

SF: The clap one?

[7.00]

N: [inaudible]

SF: Aah, they're playing that game. I see they're all kind of next to each other...

N: [singing, words inaudible]

SF: ...so their hands can touch if they want to. It also looks to me as if they're jumping, né?

{J: Hula hoops.

{SF: Or they're moving, at least, né?

K: Mmm.

SF: They're moving around. And look at these drums. What's this? Is this also a drum? Are these all the drums? Aah. Very nice. And all the different colours! And what do you think their faces look like?

J: Sweet.

SF: Sweet. OK. I see some smiles.

N: They're happy.

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SF: Am I right? They're happy. Aaww, thank you Kate. OK guys. Thank you for putting that in a picture. Would it be a...

CG: Nice. Such nice pictures.

SF: It's very nice pictures.

CG: Mmm.

SF: All of you. Would you, would it be OK for you if, if I keep those pictures? Is that OK? Mmm. Thank you. Bu- you can hold on to it now. I'll take them in a little bit. Hold on to them. So...

J: \*[inaudible]\*

[Feet shuffling]

[8.00]

SF:...now what I would like, you know what, I actually want you to hold onto your picture, because maybe it'll, wha- won't you give it back to everyone? Thanks. Thanks Jim, but I'm going to take them, you you can take them in for me at the end. There's a few more questions that I wanna ask you and maybe your picture will help you think about these questions.

[Something scrapes the floor]

SF: I see now Nate there's something written at the back of your...

CG: Mmm.

SF: ...picture. Thank you for the music class.

CG: Mmm.

SF: Wow.

CG: Hmm.

SF: Thank you. OK. So I want you to, anyone can answer, if you've got something to say about these questions. Caley's going to make notes and then she's going to stick it up onto those children there. So I'm wondering, this year we're going to get twelve more children from the grade five class. You guys are now o- big. You're in grade six. You're in the marimba and there's twelve more children coming for music therapy this year. And I'm wondering if you could think, as you're answering these questions,



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if you had to tell them what this is all about, what is it that you would say to them?

OK? [9.00]

K: It's very nice.

SF: Very nice. Do you wanna write that down Caley?

J: It's cool.

SF: It's?

J: Cool.

SF: Cool.

N: It's exciting.

SF: Exciting.

Y: It's fun.

J: It's fun.

SF: Fun. OK. So think about this question. What was it-

K: It makes you happy.

SF: Hmm?

K: Happy. It makes you happy.

SF: It makes you happy. OK. We're gonna give Caley time to, to write, otherwise we go quickly.

CG: OK. It makes you happy.

{SF: It makes you happy.

{J: On the children.

SF: Huh?

J: You must stick it on the children.

SF: Do you want that one on the children? OK.

N: On the children's head.

SF: On the children's head. OK. That's where it needs to go. You can tell Caley where you want it.

CG: Where does this go?

SF: So some of the things you're going to say are going to be about...

N: [inaudible]

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SF: ...a child, and some are going to be maybe be about relationships about children. So then Caley will stick it in-between. OK? So what was it like to take part in the sessions?

J: Cool.

[10.00]

SF: Cool. OK, we've got that already.

J: Amazing.

SF: Amazing. Yann, what did you wanna say?

[...]

K: Excitement.

SF: Ex- there was excitement. Let's give Yann a chance to say his thing. He's thinking deeply.

[...]

K: \*I have a-

SF: What was it like?

[...]

J: Loveable.

[...]

SF: \*Wait he still needs to say.\*

K: \*OK.\*

[...]

Y: It makes me very happy.

SF: It makes you very happy.

Y: Yes.

K: [inaudible]

N: It was good.

SF: It was good.

K: It was lovely.

SF: It was lovely. OK.

J: It's loveable.

SF: It's loveable. When you, what do you mean when you say it's loveable?

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[...]

SF: Just that.

K: There's two of them.

[11.00]

SF: OK, that's OK. We can have as many as we want. So during this music therapy project, this is a big question, what did you learn about yourself? Ya, Yann.

Y: \*I learned how to control my anger.\*

SF: How to?

Y: Control when I'm angry.

SF: How to get control your anger. OK. Is there anything else?

K: Me.

Y: Yes.

SF: That, that it. OK. And for, umm, yes Kate?

K: I get, I can control my temper now.

SF: You can control your temper now. For you Nate?

N: I learnt about music.

*[Feet shuffling and stamping lightly on floor]*

SF: You learnt about music. What else did you learn about yourself Jim? You also had your hand up. What did you learn about yourself?

J: Not to be rude.

SF: Not to be rude. Wha- what did you learn? Instead of rudeness?

[...]

SF: What's the other way of being? Just not to be rude.

[12.00]

J: To be kind.

SF: To be kind.

N: To control your anger.

Y: To...

SF: To control your anger.

Y: \*To walk away when someone wants to fight with you.\*

SF: It's to walk away when someone wants to fight with you. OK.

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K: To share.

SF: To share. Sjo.

N: Not to be greedy.

SF: Not to be greedy. OK.

Y: Not to act like a bully.

SF: Not to act like a bully.

Y: \*Mmm.\*

SF: Sjo.

[...]

SF: And are these things still working? Are is it still things that you're doing in class or not really? Have you forgotten all about it? Or or did it help you in class?

J: It helped.

N: Ya.

SF: Kate?

CG: Thank you.

SF: Did it help you?

K: Yes.

SF: Are you still doing those things?

Y: Yes.

SF: Are you still walking away Yann?

K: When they fighting he can walk away.

SF: Huh?

K: When they fighting he can walk away.

SF: Is it still helping you?

K: Yes?

[13.00]

SF: Or did it only help you then, at that time?

K: Is it st-, will this stuff stay here?

SF: No. We're gonna take it with us.

K: Oh.

SF: Ya. I think...

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N: Who's gonna take that?

SF: ...this teacher's going to need his wall back. OK so tell me quickly, during the music therapy project, listen, what did you learn about the other children in the group? Mmm?

J: They are careful.

SF: They are careful. What do you mean when you say they're careful?

J: They help others.

{SF: They help others. They are careful and they help others.

{K: It became like a friendship.

N: They are not rude to each other.

SF: It became like a friendship. Caley can you keep up? It's becoming so fast and furious.

CG: Mmm-hmm. Mmm.

SF: It became like a friendship. They're not rude to each other.

K: They help when you need help.

Y: [inaudible]

SF: They help you if you need help. What else did you learn about each other Yann?  
Is there anything that you learnt about someone else here?

Y: \*That you can always ask a person\* to help you.

SF: You can always ask?

{J: A person to help.

{Y: A person to help you.

SF: A person to help you.

K: You can ask for a a person if you need something.

[14.00]

SF: Aah, you can ask a person if you need something. OK.

[...]

SF: Tell me what was it like wh- being with the other children in the group?

J: Good.

SF: Good.

K: Nice.

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SF: Nice.

{N: Happy.

{SF: What made it nice? Happy.

K: The music.

SF: Wha- the music made it nice. Being with the other children.

K: And to have some friendship with them.

SF: To have friendship with the other children.

CG: Just hold on a second.

SF: OK wait.

CG: *[giggles]*

SF: Wait. Let's give Caley a *[laughs]* we're going too fast. Poor Caley can't keep up.

Caley needs two hands to write this, né?

CG: OK.

SF: OK. So we said umm what was it like to be with the other children in the group.

CG: Mmm.

SF: Umm, to have a, to make a friendship with them.

J: To be happy.

Y: To...

SF: To be happy with them.

Y: \*To meet new people.\*

SF: To meet?

Y: \*New people.\*

SF: New people. New people, is that what you said?

N: New children.

Y: Met new children.

SF: Yes. You met new children that you didn't know before?

[15.00]

Y: Mmm.

N: Mmm.

K: Mmm.

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SF: And do you still, when you guys see each other now, what do you feel when you see each other? What happens?

J: We think about uh umm music therapy.

SF: You think about music therapy. Does it remind you...

{N: Yes.

{J: Mmm.

{K: Yes.

SF: ...of that time? And how's that feeling?

N: Happy.

K: Nice.

SF: Good feelings.

J: \*Yes.\*

Y: Happy feeling.

SF: A happy feeling. Cool. And when you're in your marimba group? Does it help you, do you think, with your marimba playing? Yann, you look, yes?

K: It helped me for my first time and I got it right.

SF: You got it right on the first time!

J: And me.

N: And me.

SF: And you all did! Aah. So you were prepared for it, hey? Cool.

J: We're doing our marimba again Thursday.

SF: Nice. OK, now I wanna ask-

Y: \*Thursday?\*

SF:-Caley are you ready?

CG: Ready.

SF: Was there anything about making music with the other children in the group that you found hard?

J: No.

K: No.

N: No.

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SF: Aah, Yann has something.

[16.00]

[...]

Y: \*The first time, the first time when I, when I came\*-

SF: Ya?

Y: That was hard.

SF: The first time when you came, that was hard. What was, what was it about that time that was hard?

Y: \*Mmm, when I was supposed to play the music.\*

SF: \*Say that again?\*

Y: \*When I was supposed to play the music.\*

SF: When you were supposed to play the music? And and what did you feel when you were supposed to play music?

Y: \*Nervous. Nervous.\*

{CG: Nervous.

{SF: Nervous. OK, so the first time was hard when you were supposed to play music and have you felt a bit nervous. Mmm. I can imagine. Doing something for the first time always is hard.

{K: I was shy the first time.

{SF: Kayleigh, you were?

K: Shy.

SF: Shy. The first time where you were shy.

N: I was excited by the first time.

SF: You were felt excited. OK. Anything else that you thought was quite hard?

K: And I did I thought I didn't know how to play music.

SF: OK, so thinking that you didn't know how to play music, that was hard. [17.00]

[...]

SF: When you write those Caley, can you just kind of make a hard somewhere just so that we know that it...

CG: Mmm.

SF: ...relates to that question.



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CG: Mmm.

SF: Yes Yann?

Y: \*Umm, it was hard the first time when we were supposed to play together.\*

SF: \*OK, say that louder.\*

Y: It was hard for the first time when we were all all supposed to play together.

SF: It was hard when you all were supposed to play together?

Y: The first time.

SF: The first time. OK. Wh- why do you think it was hard the first time?

Y: Because...

[...]

Y: \*Because some of them were shy and some of them were scared so.\*

SF: Some of them were?

CG: Shy, and some were afraid.

SF: Sh- some were afraid. OK. So the first time you played together it was hard, because some felt sad, some felt afraid, and you said you felt nervous. OK. So we had different feelings. We didn't really know each other then, né? Anything else that was hard? Can I move on to the next question? [18.00]

J: Mmm.

K: Mmm.

SF: Cool. What was easy in the music-making with the other children?

J: Banging drums.

SF: Playing drums was easy.

K: Making some noise.

SF: Making noise was easy.

Y: Singing together.

SF: Singing together was easy.

{N: And saying words.

{J: Playing games together.

SF: Playing games together was easy. Did you-

N: And saying words.

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SF: Can I quickly ask Yann? You said umm singing together was easy.

[...]

SF: Umm, did you think before you came to music therapy that singing with other child-, that you would be able to do singing with other children? Oh. OK. You did think so. OK. Do you think your friendships with any of the o-, with any of the other children in the group have changed since you've been in the group together? Yann, you say yes. Why do you say that?

Y: Because.

[...]

Y: \*Some of the children wasn't in my class, and some of the children were in my class.\*SF: OK. So some of them weren't in your class, now some of them are in your class. And how has your friendship changed?

N: \*[inaudible]\*

[...]

SF: \*How has it changed?\*

[...]

SF: \*Do you wanna think, do you wanna think about it a little?\*

 OK. How has it changed for you Kate?

K: I thought I'm gonna lose them.

SF: You mean, when, when you thought you were going to lose them when?

K: Mmm [inaudible]

SF: OK. You, do you mean when your sessions ended? You were, you think, thought you were going to lose, is that what you're saying?

K: Mmm.

SF: OK. And then what happened?

K: Then I didn't.

SF: You didn't. So what happened when you went into marimba? How-

K: It was nice.

SF: It was nice. OK. So before you started music therapy and now that you're in marimba, how has your friendship changed, from before you started music therapy

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and now in marimba?

[20.00]

K: Umm, Caley's group and our group wasn't together but we're now together.

SF: You're all together now. OK. OK, so you're all together.

K: And now we have a **big** friendship.

SF: Aah, with the other children in the group? Aah, now you've got a big friend-, with the other, with Caley's group?

K: \*Yes.\*

SF: Oh I see. Now you're all together.

K: \*Mmm.\*

SF: Nice. Come Jim. Keep your chair still.

[laughter]

{N: [inaudible]

{Y: Keep it still man.

{SF: Don't wiggle it. Keep it still.

{CG: Do you want this chair?

SF: OK. Goed. When you got to play a certain instrument first, listen guys, li- listen. When you got, when it was your turn to play an instrument first, what do you think it was like for the other children who also wanted that instrument, but they had to wait?

J: They felt sad.

SF: They felt sad.

{Y: \*They felt-\*

{N: Unhappy.

Y: \*Unhappy.\*

K: Some of them felt they couldn't wait.

SF: Say again?

K: Some children couldn't wait.

SF: Some couldn't wait!

Y: They felt disappointed.

[21.00]

SF: They felt?

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Y: Disappointed.

SF: Disappointed. OK. So you can imagine what they were feeling like.

[...]

SF: OK just wait for for Caley to put those things up.

[...]

SF: And tell me, what what was it like for you when you didn't get the instrument? When someone else got to play an instrument first? Remember when I brought the, what did I bring, the xylophone?

K: Yes.

SF: What was it like when someone else got to play it first and you had to wait?

N: Sad.

SF: You felt sad.

{J: The, umm...

{K: Umm, I wai-

{N: Disappointed.

K: I waited my chance, and...

SF: Disappointed. OK wait, let's wait for Caley. So Nate said he felt sad when he didn't get to play first. Umm, Jim is is doing this, like it was?

Y: \*Ah ah ah ah ah ah ah.\*

SF: So-so.

K: *[laughs]*

SF: OK. What was, what was good about it? What was bad about it? [22.00]

[...]

J: Uhh.

SF: Don't know. OK.

K: I didn't get a chance.

SF: You didn't get a chance to play on those things?

K: No, I did. I didn't get a chance to talk.

SF: Oh, OK. Go for it.

K: OK. Umm, I wait for everybody to play, then I go last.

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SF: OK, you waited for everybody to play. And how did you feel while you had to wait?

K: Fine.

SF: You felt fine. OK. You, you'd learnt how to wait your turn. Cool. Jim, did you wanna add something?

J: Yes.

SF: Ag, Yann?

[...]

Y: I don't, umm, it felt OK because you can sit and think.

SF: \*Say again?\*

Y: \*It, it felt OK because you can sit and think how you're gonna play.\*

SF: You, you could?

CG: Sit and think-

SF: Sit and think. Aah, I see.

CG: -how you're gonna play for later. Mmm.

SF: So while you had to wait, it gave you a chance to think about how you thought you're gonna play. Aahh. I didn't think of that one. Nice. OK. Last question. [23.00]

J: [*coughs*]

[*Sound of feet tapping softly and shuffling on the floor*]

SF: What was it like when you didn't get the instrument you, you wanted.

J: Sad.

SF: Sad.

{N: Unhappy.

{J: Disappointed.

SF: Unhappy. Disappointed when you didn't get your instrument.

Y: Angry.

SF: Angry. You felt angry.

K: I don't have one.

SF: You don't have one. OK. Let's just wait for Caley and then I've got one last question.

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Y: It's hard.

[...]

CG: \*OK.\*

SF: Shame Caley. Hard. *[Laughs]*

Y: It's hard.

SF: Good job.

*[Laughter]*

SF: OK. So, last question. If now we get a new group of children together this year and the teachers say "OK these kids are coming to music therapy", and you have to give them a message about what it is that they're going to get in music therapy, what what would you say to them?

[24.00]

{K: It will be...

{Y: That they'll learn how to play the drums.

SF: They'll learn how to play drums.

{N: They'll learn-

{J: They'll learn how to shake shakers.

SF: Shake shakers.

N: They will learn how to play instruments.

SF: They'll learn how to play instruments.

Y: They'll learn how to sing.

SF: They'll learn how to sing.

K: They will learn how to make a friendship.

SF: They will learn how to make a friendship.

J: They will know how to have a good relationship with people.

SF: They will now have a good relationship with people. Wait, let's wait for Caley to get that down.

CG: Almost. Sorry.

[...]

SF: They will learn how to have a good relationship with people.

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[...]

K: [*hums softly*]

SF: Is it, is it a good thing to make noise? What is it about making a noise?

K: That it's fun.

SF: It's fun. OK. So Caley they will get, they will get to make noise and-

K: They-

SF:-making noise is fun.

K: Not always.

SF: Not always. But sometimes.

{K: Mmm-hmm.

{SF: OK.

J: But the thing is making a noise makes your head spin.

SF: So sometimes also they can make noise, but the noise is gonna be not fun. It's gonna do what? It's gonna make you feel like so. [25.00]

[*Laughter*]

J: Spin.

CG: What were you gonna say? Makes you express?

SF: Ah-

CG: Finish your sentence. What were you gonna say?

J: It's gonna make your brain spin.

SF: Oh it's-

CG: You said something about expressing. Huh? OK. [*Giggles*]

SF: Yes Yann.

Y: You're gonna meet your heart at your friends that you don't, umm, that was in the corner like last year.

N: That you don't like, also.

Y: \*Mmm.\*

SF: Say again? You're gonna?

N: That you don't like, also.

SF: You're gonna make friends that was in your class?

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Y: You're gonna meet your friends.

SF: You're gonna meet your friends.

Y: That was in last year.

SF: That was in?

Y: Last year.

{N: Ya.

{SF: OK?

N: You're gonna play with your friends with the-

Y: \*[inaudible]\*

N: You're gonna learn to be friends with the, with the children that you don't like.

SF: Aah. Was there someone in this group that you didn't like before and now you like them? Or do you not wanna say?

K: *[Giggles]*

SF: You mean other children, outside?

N: Mmm.

SF: OK. So you learn to make friends with children that you didn't like. Hm. Outside of this group? [26.00]

N: In the group.

SF: In the group. OK. So in this group there may be children in the beginning that you think "Ooh, I don't know if I like him".

N: *[Giggles]*

SF: But then you see, actually, you can-

Y: \*Mmm.\*

SF: -you can be friends.

N: Ya.

SF: **Nice!** Do you think that teaches you something maybe about life outside of the music group?

N: \*No.\*

SF: Not. OK.

K: That's too much.



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SF: Too much. What? Do you think we have too many things?

K: \*Sjo.\*

[...]

Y: \*It's a lot.\*

N: [Inaudible]

K: Do we need to make more people?

SF: Hmm, do we need to make more... You guys have so much to say.

N: \*One, two, three, four, five, six, seven...\*

CG: Mmm.

SF: Sjo. Last chance for anything else that you think isn't on there that you would like to put on there.

[*Someone groans very quietly*]

[...]

SF: That we haven't already said, that you think needs to be there.

{K: [*whispers something in Sunelle's ear*]

{J: That's good.

SF: \*Say again? Say say say say.\* [*giggles*] \*Did you want to say anything?\*[27.00]

K: [*giggles*]

SF: \*Oh, OK. Do you wanna say?\*

K: \*No.\*

SF: \*[inaudible] Do you not wanna say anything?\*

K: \*Mmm-mmm.\*

SF: \*Are you sure?\*

K: \*Yes.\*

SF: \*You can if you want to.\*

K: [*giggles and whispers in Sunelle's ear*]

SF: \*Say again?\*

K: [*whispers in Sunelle's ear*]

SF: \*Say again?\*

K: [*whispers in Sunelle's ear*]

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SF: \*You what? You what?\*

*[giggles]*

SF: OK. Is that it? Yes Yann?

Y: \*You will learn how how to respect the people who are bigger than you.\*

{J: You will learn how to respect your elders.

{SF: You will learn how to respect-

N: Your elders.

SF: -your elders. Are we the elders?

N: Yes.

Y: \*Yes.\*

SF: OK. So you will learn how to spect respect elders. OK. Sjo.

J: Can I take my spin? My spinning.

*[laughter]*

SF: You can take your spin.

[28.00]

*[laughter]*

SF: OK guys. You must, ya?

Y: \*You will learn how to have fun.\*

SF: You will?

J: Learn how-

Y: You will learn how to have fun.

SF: You will learn how to have fun.

[...]

SF: OK. So, thank you so much. This is so so helpful. It helps me and Caley to know how the music was useful to you.

K: I tried to put a print the pictures as well.

SF: Did you print the pictures on it? Oh, where did she find the pictures?

K: I think she took them when we got the certificates.

SF: Oh, nice, and did you put them up somewhere? \*Aah, that's very nice.\*

K: But I had too much.

SF: Oh really!

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*[laughter]*

SF: Lots of pictures? Who took the pictures? Your mom? Aww, that's nice. OK. But we'll see each other again, né? That's how, you see now-

CG: Mmm.

SF: -every now and again you're gonna see our faces. At the end of the year you guys are going to be the ones playing the marimba when the other kids are getting their certificates. You're gonna be the big ones behind the marimba. And Caley and I can't wait to see-

[29.00]

CG: Mmm.

SF: -what you've learnt this year in marimba.

Y: You will learn how to get \*along with one another.\*

SF: You, you have, you've got so many things that you wanna add.

CG: *[giggles]* So many. Mmm.

SF: You will learn how to get along with people. Thank you Yann. Thank you guys.

CG: Thank you guys.

SF: Enjoy your marimbas on Thursday and good luck with grade 6. Is it difficult?

K: Yes.

SF: Is it hard?

{N: Yes.

{Y: So so.

SF: Ooh, good luck. Good luck with all the hard work.

CG: Mmm.

SF: And we'll see you around. Thank you for helping us with this.

K: What time is it again?

N: *[inaudible]*

J: Bru, bru don't sway in my chair.

Y: *[giggles]*

SF: What time is it now? Umm, let's see.

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## Appendix Q

### Scores on Quantitative Measures for All Participants

[Link to Appendix Q](#)