

**How vital is the voice? The use of vocal activities in group music therapy with institutionalised individuals with Cerebral Palsy in providing opportunities for self-expression and social interaction**

**by**

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## ABSTRACT

This research study explores how the use of a selection of vocal activities in group music therapy may provide institutionalised individuals with CP opportunities for self-expression and social interaction. In addition, the manner in which self-expression is related to social interaction, in this context, is investigated.

The study falls into the interpretive paradigm and uses a qualitative approach. A case study design is utilised. A total of eight sessions were conducted over a period of eight weeks, with a group comprising five individuals with CP, ranging from 9-17 years of age. Each individual presented with communication and cognitive impairments, resulting in an inability to verbally communicate. The study makes use of two sources of naturally-occurring data, including four selected video excerpts and in-depth clinical session notes. Coding, categorising and theme identification are utilised in the analysis of the video excerpts and corresponding session notes.

My *role* as music therapy intern in facilitating the vocal activities was key to this process, in terms of providing the individuals with opportunities for self-expression and social interaction. My role in facilitating the vocal activities contributed towards the development of a therapeutic relationship with myself and the group members, which in turn, created the capacity for the ability to socially interact with one another in the group, paralleled with certain stages of relating as theorised within Object Relations Theory. Through my engagement with the group members and because of the existing therapeutic relationship between us, a capacity was created for the individuals to interact and engage with others, enhanced by my role in providing, holding and containing the individuals in order for them to feel safe and confident to interact with others in the group.

### **KEYWORDS:**

Cerebral Palsy

Institutionalisation

Vocal work/singing

Object Relations Theory

Self-expression

Social interaction

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## CHAPTER 1

### BACKGROUND AND CONTEXT

#### 1.1 INTRODUCTION

As part of the MMus (Music Therapy) masters course, we, as training music therapists, attend a series of observation sessions at various institutions, hospitals, centres and schools prior to commencing our clinical placements. One such observation occurred at Little Eden, an institution for individuals with profound intellectual and physical disabilities. This institution is the permanent home to 300 residents, the majority of whom have been discarded and abandoned by their families and wider society. The care, ancillary programmes and various therapies offered at this institution aim to make the residents' lives as meaningful as possible.

We were fortunate enough to attend a music therapy session with a girl with Cerebral Palsy (CP) during this visit (many of the institutions we visited do not have music therapists in their employ). The music therapist primarily focused on voice work and commented on the benefits of utilising the voice when working with individuals with CP, particularly in terms of breath control, lung capacity, and self-expression. I observed the determination, self-belief and perseverance in the individual's vocalisations with the music therapist, and was drawn to the power and significance of the voice within this type of work, in providing opportunities for self-expression. I draw on Epp's (2007:2) view of self-expression as the release of inner feelings, which may include a vast range of emotional responses, such as vocal or verbal expression, as well as non-verbal expression.

Having observed music therapy sessions with this particular institutionalised individual with CP, I began to question what the value of this kind of work would be within a group setting, and, also, how self-expression may relate to social interaction as this is also an important therapeutic goal in this context. Institutionalised individuals with CP often feel "trapped inside their bodies" (Nordoff & Robbins, 1992:16) due to their physical disability and the controlled nature of an institutionalised setting, and may therefore experience social isolation and rarely find the means to communicate effectively (Peters, 1987; Nordoff & Robbins, 1992). Through conducting music therapy with a group of institutionalised individuals with CP, with particular focus on the voice, this study hopes to show the value of providing individuals with CP opportunities for self-

expression and social interaction. I hope, therefore, to emphasise the power of the voice and the significance of vocal activities in contributing towards these opportunities within music therapy sessions.

This study was conducted at the 'Edenvale Home' branch of 'Little Eden', situated in Edenglen, Johannesburg. This institution is home to 150 residents with varying disabilities, none of whom have received music therapy before.

To conclude this introduction, I state the aims and research questions of this research study.

## **1.2 AIMS**

In this study, I aim to explore how the use of a selection of vocal activities in group music therapy may provide institutionalised individuals with Cerebral Palsy opportunities for self-expression and social interaction. I also aim to investigate how self-expression, in this context, relates to social interaction.

## **1.3 RESEARCH QUESTIONS**

Thus, the following research questions emerged:

Main research question:

How do vocal activities facilitate self-expression within a music therapy group consisting of institutionalised individuals with Cerebral Palsy?

Sub-question:

How does self-expression relate to social interaction between group members during vocal activities in this music therapy group and what is the music therapist's role in this regard?

In the following chapter, I discuss existing literature pertaining to the topic of my research study, and identify gaps in literature relating to this study. I conclude by arguing how a review of literature reveals the value of the voice, and the need for institutionalised individuals with CP to have opportunities for self-expression and social interaction as well as indicating the need for further research in this area.

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 INTRODUCTION

In this literature review I aim to include a summary of existing work pertaining to the value of the voice in providing opportunities for self-expression and social interaction in group music therapy with individuals with CP, as well as to identify gaps in literature with regard to this study. In accordance with the topic of my research study, this literature review is divided into five sections. Firstly, I will be exploring a range of literature available on aspects relating to CP. Secondly, literature pertaining to institutionalisation will be addressed. Thirdly, I will explore a range of literature on the power of the voice, which will include aspects relating to: its communicative significance in general, with reference to mother-infant interaction; how the voice is used in music therapy; the relation between the voice and varieties of self-expression, including verbal, vocal and physical self-expression; and the act of singing and its importance for individuals with CP. The final section of this review will discuss literature concerning social interaction in the context of music therapy with individuals with CP, as well as disability in general. I will conclude by arguing how a review of this literature reveals the value of the voice, and the need for institutionalised individuals with CP to have opportunities for self-expression and social interaction. The need for further research in this area will also be addressed.

#### 2.2 THE INDIVIDUAL WITH CEREBRAL PALSY

##### 2.2.1 Definition of CP

CP is a collective term for a group of conditions characterised by a disorder of movement and posture, which is caused by non-progressive damage to the immature brain. The World Commission for Cerebral Palsy (in Carruthers, 2003:10) provides the following definition for the condition: “A persistent, but not unchanging disorder of posture and movement, caused by damage to the developing nervous system, before or during birth or in the early months/years of infancy.”

The term 'cerebral' relates to the brain, while 'palsy' refers to paralysis or the inability to move. Therefore, although CP affects muscle movement and muscle coordination, it is not caused by problems in the muscles or the nerves, but by abnormalities in the brain that control muscles (Bache, Selber & Graham, 2003; Carruthers, 2003). CP is considered to be the most common neurodevelopmental disorder arising from abnormalities in the brain, with an incidence of approximately 2.5 occurrences per 1000 live births (Straub & Obzrut, 2009:154). Gilboa and Roginsky (2010:104) draw attention to various other causative factors, including infectious diseases or chronic diseases of the mother during pregnancy, lack of oxygen to the foetus, or instances of trauma to the brain in the first few years of development. According to Hinchcliffe (2007:13), the neurological damage that has occurred in the brain cannot be cured, but the disorder is capable of change and can be improved through treatment and correct handling.

The disorder can be classified according to the different types of CP, as described by Siebes, Wijnroks & Vermeer (2002:12) and Straub & Obzrut (2009:12):

- Spastic CP, which is characterised by abnormal stiffness in the muscles, which may cause stereotypical patterns or may prevent movement completely.
- Athetoid CP, characterised by having no fixed posture due to involuntary and purposeless movements and lack of coordinated coactions, especially in the face, arms and trunk.
- Ataxic CP, characterised by poor balance, unsteadiness, awkward voluntary movements and problems coordinating movements.
- Hypotonic CP, characterised by too little /low muscle tone.
- Mixed type, which includes both the tight muscle tone of spastic CP and the involuntary movements of athetoid CP.

In addition, CP can be classified according to the different degrees of postural tone and topography of affected limbs, namely: hemiplegia, diplegia, hemiplegia, triplegia and quadriplegia (Bache, Selber and Graham, 2003:88; Carruthers, 2003:14).

### **2.2.2 Clinical features of CP**

Authors who have written extensively on the characteristics and symptoms of CP, such as Carruthers (2003), Bache, Selber and Graham (2003), Levitt (2004) and Hinchcliffe (2007),

discuss that a child with CP often exhibits abnormal movements even before birth, due to prenatal damage. After birth, children with CP do attempt new movements but can only achieve motor functions in an abnormal way. Schneider, Guruchari, Gutierrez and Gaebler-Spira (2001:602) further discuss that individuals with CP specifically display poor motor control, and may also experience distractibility, hyperactivity, irritability, and disinhibition. Levitt (2004:1), a specialist physiotherapist and tutor in developmental paediatrics and neurology, discusses the problems experienced by individuals with CP as not only limited to motor impairments, but also including associated problems or impairments. Examples of such impairments are additionally exemplified by Straub and Obzrut (2009:153-154,164) as the following: cognitive impairments (including learning, memory and attention deficits); problems with perception (such as visual-perceptual and visual-spatial problems); disturbances of sensation (including vision and hearing deficits); communication impairments (including speech and language impairments); behavioural problems; abnormal growth; epilepsy; seizure disorder; as well as emotional, social and family difficulties.

According to Nordoff and Robbins (1992:16,19), influential music therapists who pioneered the 'Creative Music Therapy' approach and worked primarily with handicapped children, individuals with CP often feel socially, mentally and emotionally inhibited within themselves due to their physical disability, and struggle finding socially appropriate ways to vent their frustrations or express themselves. Peters (1987:86) writes that, due to their limited mobility, individuals with CP tend to lack sufficient opportunities for social interaction and therefore do not acquire the necessary social skills to effectively communicate. Music therapist Bean (1996:194) highlights that other challenges associated with CP, such as hearing and speech problems, may further impair communication skills. If an individual is severely disabled, he/she may rarely find the means to communicate effectively and may experience significant social isolation. However, even though individuals with CP may present with various challenges and potential difficulties, Bean (1996:194) further asserts that an individual with CP has much potential, despite being faced with many difficulties, as the individual can be well motivated and creative in his/her ideas and efforts to interact.

This can be linked to the Nordoff-Robbins (1977) concept of the 'music child' in Creative Music Therapy, whereby each client is viewed as an individual with value, creativity, and as someone who can communicate, irrespective of his/her disabilities. Pavlicevic (1999:21), a Nordoff-Robbins trained music therapist, indicates that emphasis is placed on the idea that within every

human being there is an innate responsiveness to music, and within every personality one can 'reach' a 'music child' or 'music person' - described as the inner core of every human being, which remains healthy and creative, no matter how disturbed, traumatised, unwell or disabled the client is. According to Nordoff and Robbins (1977:1), when considering the 'music child' in the Creative Music Therapy approach, the central focus involves the use of music and clinical improvisation to establish a relationship with the client, to provide a means of communication and self-expression, and effect change and the realisation of potential.

The potential significance of music therapy as being a relevant form of intervention for this client group is discussed by Bean (1996:194) who believes that music therapy provides "a medium for *interaction* (own emphasis) and musical *self-expression* (own emphasis)" for individuals with CP. The author states that "the fun of musical activity can motivate a child to rise to new challenges presented to him/her", thus encouraging interaction and self-expression (Bean, 1996:194-195). Music therapist Josepha (1964, 1968) has additionally contributed to literature pertaining to music therapy for individuals with physical disabilities. Even though this literature dates back to the 1960s, I believe it still offers valuable insights as it draws attention to the value of music therapy in providing opportunities for self-expression, particularly for individuals with disabilities. In accordance with this, Josepha (1968:129) writes that music therapy serves as "an avenue for emotional expression and motivates the physically disabled to use their voices creatively".

At this point, I would like to review literature relating to institutionalisation. Due to various circumstances relating to social or economic conditions in the family, parental problems or family tragedies, poor prenatal/perinatal care, abuse, abandonment and neglect, individuals with CP (in South Africa) can be placed in residential institutions, where they may reside temporarily or permanently. Even though individuals with CP may feel "trapped in their bodies" (Nordoff & Robbins, 1992:16) and become socially isolated, it is clear from literature relating to institutionalisation that this type of setting can also be a contributing factor regarding social isolation.

### **2.3 INSTITUTIONALISATION**

There is a lack of available literature concerning institutionalisation in South Africa. Upon searching the literature, I was primarily directed to sources stemming from American and, occasionally, European contexts. Institutionalisation involves committing an individual to a

facility to receive treatment appropriate to his/her requirements, whereby the individual's freedom to leave is often restrained (Domino, 2011:36). Examples of such facilities include mental hospitals, nursing homes, jails/prisons, patient rehabilitation centres, boarding homes for adults and children, and homes for the elderly. According to MacLean (2003:854), professor of psychology whose research interests span the area of social emotional development, institutionalisation can impact child development in the following areas: physical development; developmental milestones, intellectual development, and academic achievement, behaviour problems; indiscriminate friendliness; and attachment. Even though the literature clearly demonstrates the negative impact institutionalisation has on early childhood development, MacLean (2003:856) emphasises that it is not only institutionalisation but also the *length* of institutionalisation that is important, and that some behaviour problems last up to eight or more years after removal from the institution. When writing about the long-term effects of institutionalisation, developmental psychologists Fries and Pollak (2004:360) contend that the mobility of institutionalised individuals is often restricted and they are often presented with minimal access to society. In addition, Fries and Pollak (2004:361) maintain that the individuals are often subtly oriented towards a system in which they submit to orderly routine, lack creative occupation, exercise minimal self-determination, and are often deprived of intimate family relationships.

Pavlicevic (1994, 2002) is responsible for writing the majority of articles concerning music therapy and institutionalisation within a South African setting. However, a recently published article by a South African music therapist Karen de Kock (2010) entitled *Wings to Fly: Freeing Voices within an Institution* explores the power of the voice through the use of singing as a therapeutic tool for 12 institutionalised residents with CP at a South African institution where she currently works. Through voice work and singing, De Kock (2010:126) emphasises that the music therapy room becomes a space where institutionalised residents with CP can relax and experience "release - a much needed 'luxury' in their often stressful and demanding daily routine."

Hoxter (1983:15), Smyke (2002:20) and MacLean (2003:858) discuss that institutionalised individuals often suffer from histories of traumatic experiences in early childhood, such as abuse, abandonment, perceived rejection, or have lived with ongoing violence. Having said this, Pavlicevic (2002:104-105) explains that children who do not experience adequate reciprocal and caring relationships will experience their environment as unpredictable and out of control. As a

result, these children may dissociate from intolerable feelings expressed within themselves or within others, and may additionally experience a loss of self-esteem as they feel unable to perform their identities or negotiate and communicate adequately (Pavlicevic, 1994, 2002). This reinforces the importance of the bond between the mother/primary caregiver and the infant. Murray and Trevarthen (1985) explore the consequences of an absent mother and write that even when mothers are absent 'mentally', babies as young as six weeks become distressed, attempt to elicit in their mothers some response towards them, and eventually give up and become withdrawn and emotionally distant.

According to Austin (2002:234), an American music psychotherapist, individuals who are raised in such an environment of hostility, neglect, fear or violence, have been "silenced". Sometimes this silence takes the form of withdrawing into a private world and choosing not to communicate because it is not safe to do so. Furthermore, Austin (2002:234) writes how these individuals' needs and feelings remain unmet and the voice becomes inaudible, tight and tense, breathy, or simply 'untrue'. Hoxter (1983), Smyke (2002) and Pavlicevic (1994, 2002) explore the consequences of being raised in such an environment, and include examples such as relationship difficulties (namely, an inability to develop long-term relationships); severe emotional distress; emotionally withdrawn patterns of behaviour; and emotional difficulties such as an inability to love, emotional outbursts and aggressive behaviour. In a recent study by Ghera, Marshall, Fox, Zeanah, Nelson, Smyke & Guthrie (2008:246), pertaining to the effects of foster care intervention on socially deprived institutionalised children's attention and positive affect, it was identified that for children living in institutions, the scarcity of appropriate socio-emotional stimulation within institutions could lead to deficits in the recognition or expression of emotion and attention in social contexts. In addition, MacLean (2003:863) contends that peer problems are also believed to arise in institutional living, and that an "unwillingness" to interact with peers may prevent the children from learning normal patterns of social interaction.

In terms of the development of the 'self', Pavlicevic (1994:4-5; 2002:102) writes about the possible immature development of the self-concept and development of the 'self-in-relation-to-other'. In connection with the 'self' and individuality relating to institutionalised individuals, Davis, Gfeller and Thaut (1999:136) explain that institutional living is not conducive to encouraging individuality. Institutions often maintain a restrictive, controlled environment that limits personal privacy and meaningful social contact, and may result in a loss of self-worth in

the residents as they are frequently under constant supervision (Davis, Gfeller & Thaut, 1999:136).

## **2.4 THE POWER OF THE VOICE**

At this point, I would like to specifically address literature pertaining to the voice. This will entail firstly, exploring the communicative significance of the voice in general, with reference to mother-infant interaction; secondly, exploring the significance of the voice and how it is used in music therapy; thirdly, discussing literature concerning the voice as self-expression in music therapy; and finally, addressing literature relating to the act of singing and its importance for individuals with CP.

### **2.4.1 The communicative nature of the voice**

According to Papoušek (1996:41), a developmental psychologist concentrating on mother-infant vocalisations, from the moment we are born, our “voice is the instrument with which we communicate”. Bullowa (1980) and Papoušek (1996) write about mother-infant communication and emphasise that the first time a human being uses the voice is when he/she is first born to the world. Like primates, human adults and their infants use their voices in order to communicate. Stern (1985:169), a psychology researcher in early infant development, discusses that long before language development takes place, infants communicate through vocalisations and express basic needs, such as hunger and pain, as well as changing emotional states, from happiness to distress. Stern (1985: 157) writes that caregivers respond to these non-verbal vocal sounds in an interactive way, imitating, extending and developing the pitch, melodic contour, rhythm, phrasing and volume of the infant’s vocal gestures. In this way, children learn to interact and develop in their social and emotional functioning. Therefore, the voice provides the primary medium for human communication and interpersonal relationships (Papoušek, 1995, 1996; Stern, 1985).

This communication and developing relationship between mother and infant can be understood from the perspective of Object Relations Theory, within which the concept of ‘transitional space’ was articulated. In his text *Playing and Reality*, Winnicott (1971:108) asserts that transitional space develops as the infant gains a sense of self that is separate from the mother, a space where there is trust and reliability. The mother adapts to the needs of her child who is gradually

evolving in personality and character, and this adaptation gives her a measure of reliability (Winnicott, 1971:109). The child's experience of this reliability gives rise to a feeling of confidence, one that can make possible the separation of the *not me* from the *me*, and a discovery of the otherness of the world and the limits it presents. In the transitional space between the mother and infant, creative *playing* arises naturally out of the relaxed state between the mother and infant, because of trust (Winnicott, 1971:109; Ainsworth, 1969).

The characteristics and functions of 'play' are addressed by Winnicott (1971:41) as establishing a sense of self; facilitating growth; leading into group relationships, and can be a form of communication with oneself and others. In Winnicott's concept of 'play', there are four stages, as discussed by psychodynamic music therapists Stewart and Stewart (2002:136-138). The stages include: mother as environment; separation and the discovery of transitional play; alone in the presence of another; and the playing relationship. In the first stage, Stewart and Stewart (2002:137) discuss that the mother of the baby is required to provide an environment which gives the baby a sense of being held, both physically and psychologically. The mother's responsibility lies in providing both boundary and space, which offers the baby an "experience of reality within which a space can be provided" (Stewart & Stewart, 2002:137). The second stage demonstrates the infant's realisation of the mother as "object-separate from him/her", and the mother gradually helps her baby to find his/her place in the bigger world, which is considered to be a process of "separating out" (Stewart & Stewart, 2002:137). In the third stage, Stewart and Stewart (2002:138) assert that the notion of trust between the mother and baby is significant. Here, there is a belief in the availability of the mother on the part of the baby, which enables the baby to play alone, due to the belief that one is looking after you, and that it is safe to forget about yourself, as well as any possible threats. In the final stage, Stewart and Stewart (2002:138) indicate that it is the mother who now introduces ideas of her own into the playing, and that there is the potential for playing *together* in the relationship.

In terms of the development of an infant's vocalisation within the mother-infant interaction, Papoušek and Papoušek (1977) postulate that from the first moment of life, an infant uses crying as a form of active communication. Gradually, the infant develops different vowel sounds, encouraged by the constant vocal interaction with his/her mother. Vocalisation then becomes a significant means of "infant communication to their social environment" (Papoušek and Papoušek, 1977:63). Stern (1985:169) discusses that infants do not 'learn' how to feel or communicate feelings, they are born with the motivation to engage in an intimate emotional

relationship from birth. This reinforces Murray and Trevarthen's (1985, 1986) views concerning the infant's coherent capabilities for social communication. Even though this literature dates back to the 1970s and 1980s, I believe it still offers relevant information as the aforementioned authors are commonly recognised as having contributed significantly to music therapy literature relating to mother-infant vocalisations and early infant development.

Based on his acoustic analyses of sound dialogues between mothers and infants, musician and academic researcher Malloch (1999) speaks of *communicative musicality* as fundamental to all human communication. According to Malloch (1999:31), when mothers and babies communicate effectively with each other, one can say that they are "*attuned* (emphasis in text) to the vocal and physical gestures of the other". This communicative interaction between mother and infant, referred to as *communicative musicality*, is defined by three elements: Pulse, Quality and Narrative. These elements comprise the characteristics of human communication, which are evident in music, that enable "co-ordinated companionship to arise", as well as allow the mother and infant to express themselves in ways that are sympathetic with the other (Malloch, 1999:32).

#### **2.4.2 The significance of the voice in music therapy**

Austin (1996, 1998, 2001), Joyce Moon (1999), Leowy (2004), McLure (1998), Nichols-Rothe (1995) and Patteson (1999) write about how personal the voice is, and that it can often be a reflection of personality, or of one's emotional state. For individuals not affected by severe vocal organ pathologies or physical disabilities, the voice can be considered the most accessible organ of the body - it is always available and one tends to have conscious control over its use, which thus renders a convenient, and at times, powerful expressive channel (Goldman, 1992). The use of the voice in music therapy is addressed from several angles by therapists who specialise in this area, and literature shows that there are many contexts in which music therapists use the voice. Austin (1996, 1998, 2001), a music psychotherapist, approaches voice therapy from a Jungian perspective which emphasises the voice as containing information from the collective unconscious that is shared by all human beings. The analytic music therapist, Priestley (1975), understands the voice from a psychoanalytic perspective, as representing the hidden person's individuality and uniqueness. In addition to the aforementioned perspectives, Austin (1993), Papoušek (1995:46) and Trevarthen (1980:321) look to object relations (Winnicott, 1971) and write about the use of the voice in repairing early mother-child ruptures.

The manner in which vocal activities in music therapy may specifically provide opportunities for self-expression and social interaction appears to be under-researched, however, some related literature is available. The voice and movement therapist and voice therapy trainer Paul Newham (1993, 1999) has written extensively on voicework in therapy and acknowledges that the voice is considered the most exposed organ of the body and can be used as a “channel through which to express or ‘push out’ something from the inside” (Newham, 1999:97). In their work with non-verbal children, Nordoff and Robbins (1992:69) used a great deal of singing, as they were convinced that “first development in speech formation emerges from singing”. Furthermore, the effects of singing on complex psychosocial problems are described in a study of a choir comprising individuals who were experiencing or had experienced homelessness (Bailey & Davidson, 2002). The research participants communicated that, in the midst of insecurity and emotional distress, singing provided stability, a source of comfort, emotional and physical relief, a release from emotional burdens, and the potential to effect change. Bailey and Davidson (2002) write that further benefits from singing included increased self-esteem, social interaction skills and cognitive stimulation (Bailey & Davidson, 2002). Pavlicevic (1997) and Nordoff and Robbins (1977) have further explored the close connection between the experience of vocalisation and the therapeutic relationship within a music therapy context. Ansdell (1995:59-64), a Nordoff-Robbins trained music therapist, identifies how various music therapists working with coma patients and individuals with severe physical disabilities use singing to further establish contact and relationship.

When writing about vocal improvisation in group music therapy, Wigram (2004:183-184) discusses how various vocal techniques such as humming, welcome songs, echo games with voices, and goodbye songs can be used to aid relaxation, offer enjoyment, and reduce potential anxieties in a group. Wigram (2004), however, does not appear to write about how the use of these vocal techniques may provide opportunities for aspects such as self-expression or social interaction. Therapeutic values relating to the aforementioned techniques, as discussed by Wigram (2004:189-192) include the following:

- Group cooperation and a level of individual control to follow and be together with the rest of the group.
- Opportunities for group members to feel recognised.
- Enhance the feeling that everyone in the group is part of a whole group vocal sound.

- Opportunities for individuals to feel centred on their own sound and start to listen to themselves.
- Possibilities for the production of a vocal expression without any judgement regarding one's vocal skills or capabilities.

### 2.4.3 The voice as self-expression in music therapy

The literature concerning the use of the voice in music therapy in relation to self-expression appears to be limited. Ansdell (1995) explains how expressing one's pain, joy or sadness is part of a basic human instinct of immediate and spontaneous emotional reaction. In one of Ansdell's (1995:125) individual music therapy sessions, he explains how the client<sup>1</sup> "assaulted the percussion instruments with vigour and commitment for half an hour". Ansdell argues that this was how the client needed to *express* herself. Although this expression occurred through instrumental playing and not through a vocal activity, it appears that music therapy nonetheless provided the client with the space to safely express herself. Epp (2007:1), a music therapist who works with children with special needs and women trauma survivors, has written an article entitled *Locating the Autonomous Voice: Self-expression in Music-Centered Music Therapy* which looks at the role of musical structure in self-expression. Epp (2007:1) states that even though 'self-expression' is often an underlying theme in music therapy practice, the topic itself is not often rigorously investigated.

When writing about the voice and self-expression in music therapy with individuals with disabilities, specifically individuals with CP, De Kock (2010:117) describes how one's voice and its unique characteristics offer an indication of who one is. This can be linked to Pavlicevic's (1997:25) comment about therapeutic meaning in music therapy, whereby music therapists listen 'therapeutically', not quite to the music as music, nor to structure as structure, but to the *person* portrayed in the music-making. However, when faced with a disability such as CP, De Kock (2010:117) explains that finding the means to let others understand that we are happy, sad, angry, excited, depressed, frightened, contented or calm by changing the tone of our voice is not always possible. When discussing her own music therapy work with individuals with CP, she writes: "With effort, they are able to make isolated sounds that will not necessarily be understood by those around them. When they cry, it is often only the tears that are seen." By using the voice and singing as a therapeutic tool, De Kock (2010:121) believes that encouraging

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<sup>1</sup> Diagnosis of client is unfortunately not mentioned.

individuals with CP to sing offers a way of contributing meaningfully and independently in sessions, and also offers them a means of physical exercise, social contact, and emotional expression. Having said this, even though individuals with CP may experience various limitations or difficulties in their lives, Alvin (1965:142) identifies that an individual with CP “may find in his own body moving to music an instrument of self-expression and a creative activity that is emotionally and socially satisfying”.

#### **2.4.4 The act of singing and its importance for individuals with CP**

Authors such as Bailey and Davidson (2002), Magee and Davidson (2004) and Newham (1999) have contributed to literature pertaining to the effects of singing on self-expression, as well as the effects on other social aspects. In addition, music therapists Alvin (1965), De Kock (2010) and Schneider (1968) are responsible for exploring singing as a therapeutic tool, specifically with individuals with CP. Newham (1999:92) writes that one of the most vibrant and uplifting ways of accessing and expressing the “full self” in sound is through the act of singing. Nordoff and Robbins (1977:137), in their work with non-verbal children, explore the importance of singing as one of the most integrated and, at the same time, one of the most “intimate and telling of our expressive acts”.

According to music therapist De Kock (2010:120), the act of singing is beneficial for individuals with CP on many levels, namely: physical, neuro-muscular and emotional. She writes that, physiologically, singing facilitates breathing, and deep breathing slows the heart rate and calms the nervous system which stills the mind and relaxes the body. This correlates with Austin’s (2002:235-236) views concerning the act of singing, which she describes as “restorative” and “empowering” for reasons including sensing the life force flowing through the body; feeling one’s strength in the ability to produce strong and prolonged tones; having the ability to move oneself and others; and hearing one’s own voice mirroring back the undeniable confirmation of existence. When considering the effects of singing on a neuro-muscular level, De Kock (2010:120) suggests that the vibrations that one produces when singing “massages” the body. She draws on Laurel Keyes’ (1973) proposition that internally resonating vibrations aid in the release of ‘blockages’ and allow for a natural flow of vitality to the body. This can be beneficial to individuals with CP who have areas of muscular tension in the body. On an emotional level, De Kock (2010:121) posits that singing can provide an individual experiencing isolation with an access and outlet for intense feelings. For individuals who are unable to talk or scream to

release repressed feelings of anger, frustration or anxiety, producing their own vocal sounds becomes a way of releasing unwanted feelings and expressing themselves (De Kock, 2010:121; Newham, 1999:93). In terms of the effects of singing on a physically disabled individual, De Kock (2010:120) explores how singing can be a physically rewarding experience for the client as the musical instrument he/she uses is his/her own body and the voice acts as a direct experience of him/herself.

Juliette Alvin (1965), who was a pioneer of music therapy, believed that singing in music therapy with individuals with CP should be at the forefront of musical activities. She wrote that when individuals sing, they can express themselves and, at the same time, can keep their limbs passive, arms relaxed, and try to maintain an overall sense of relaxation in the body. According to Alvin (1965:120), individuals with CP may find it difficult to talk and thus struggle to express themselves with clarity. This relates to De Kock's (2010:122) point that CP individuals may experience the inability to move their tongues at will<sup>2</sup>. Thus, their speech is often muffled due to the tongue and throat muscles being affected as a result of the disability. Music therapist Schneider (1968:138) proposes that when individuals with CP are encouraged to sing, however, their communication skills may be improved through better vocalisation and breath control.

## 2.5 SOCIAL INTERACTION

Levitt (2004) and Hinchcliffe (2007) discuss that most children learn social interaction skills through normal child development, yet individuals with disabling conditions, such as CP, may need further assistance in learning these skills. Using music as a tool for the development of socialisation, Jellison, Brooks and Huck (1984:10) propose that musical activities can structure interaction between individuals with disabilities and their peers. With regard to music therapy literature, extensive work addressing social interaction for individuals with CP and disabilities in general has been documented. I shall review the literature by Nordoff and Robbins (1977), Davis, Gfeller and Thaut (1999), Melstead (1995), Moller (1995), Nicholls (2002), and Voigt (1999).

Documented work by Nordoff and Robbins (1977) suggests that music possesses an inherent capacity for effecting unique communication with children with disabilities, and additionally

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<sup>2</sup> This condition, *apraxia*, is often a result of motor planning patterns that have been lost or have not been developed due to brain damage (Levitt in De Kock, 2010:122).

provides an experiential ground for their personality development and social integration. Even though this is a relatively old source, I believe that the literature still offers valuable information, as Nordoff and Robbins' early work was very much based on children with physical disabilities, which is recognised today by many current music therapists. When writing about group music therapy with individuals with severe learning disabilities, music therapist Nicholls (2002:233) suggests that expressing oneself and relating to others *musically* is often experienced as easier and less frightening than through impaired verbal communication. Furthermore, music therapist Melstead (1995), who did extensive work with children with severe disabilities in the area of developmental stimulation, posits that music provides a unique means of establishing interpersonal contact and communication with individuals with disabilities.

In addition, Voigt (1999:170), who worked with children with physical disabilities, discusses that music therapy offers them the opportunity to experience the successful effects of their own activities; an opportunity to express themselves at their individual development levels; and to develop new possibilities of social interaction and communication. On this note, Moller (1995:149) writes that music therapy offers individuals with disabilities the possibility of developing and maintaining social awareness and social interaction skills through the use of varied musical activities specially adapted for severely disabled individuals. As an example, Moller (1995:149) suggests that musical activities that incorporate movement, rhythm and songs provide a "stimulating and relaxing environment in which *social* (own emphasis) and emotional communication can be experienced". This links to what Davis, Gfeller and Thaut (1999) write about musical activities being structured to promote cooperation, sharing, taking turns and learning appropriate ways to greet people, thus enhancing social skills.

## 2.6 CONCLUSION

This review of literature has indicated that, although the use of the voice in music therapy with individuals with disabilities, such as CP, has been researched and investigated widely, there remains the need to explore further and in more depth the manner in which vocal activities provide opportunities *specifically* for self-expression and social interaction in a group setting with individuals with CP, and how these two aspects relate to one another. The studies which I have discussed indicate that the use of the voice in music therapy with individuals with CP is certainly beneficial in improving quality of life, and a sense of being 'heard', thus justifying the possibility for me to explore how the use of a selection of vocal activities within a group setting provides

opportunities for self-expression and social interaction. Existing literature addressing self-expression and social interaction with individuals with CP lays the foundation for further exploration into how these aspects may be related within vocal activities in group music therapy.

The following chapter will outline my chosen research paradigm, as well as the methodological process used to focus this study and to address my research questions. I refer to the collection and analysis of data, and end with a description of how the ethical implications involved in the research study were addressed.

## CHAPTER 3

### RESEARCH METHODOLOGY

#### 3.1 INTRODUCTION

In this chapter, I provide an overview of my chosen research paradigm, as well as present an account of the methodological process used to design and conduct this study in order to address my research questions. This study is located in the interpretive paradigm and uses a qualitative methodological process. Data was collected through the use of two sources, namely video excerpts and in-depth clinical session notes, and was analysed using Gibbs' (2007) method of qualitative coding, informed by qualitative content analysis and grounded theory. This will be discussed in detail. Finally, I end this chapter with a description of how the ethical implications involved in the research study were addressed.

#### 3.2 RESEARCH QUESTIONS

The research questions guiding the study are as follows:

Main research question:

How do vocal activities facilitate self-expression within a music therapy group consisting of institutionalised individuals with Cerebral Palsy?

Sub-question:

How does self-expression relate to social interaction between group members during vocal activities in this music therapy group and what is the music therapist's role in this regard?

#### 3.3 RESEARCH PARADIGM

The interpretive paradigm (Schwandt, 2000:191) characterises human action as inherently meaningful. From an ontological viewpoint, interpretive research considers the nature of reality as consisting of people's subjective experiences of the external world, and aims to explain the subjective reasons and meanings that lie behind social action (Terre Blanche & Durrheim, 2006:7). This view of reality informs an epistemological perspective whereby the researcher is seen as an empathetic observer, and knowledge is acquired not only by observing phenomena,

but by acknowledging the intentions, beliefs, values, subjective experiences and meaning-making of both the researcher and the participants (Henning, 2004:20; Taylor & Tilley, 1998:41). The emphasis thus lies on the role of human subjectivity in gaining knowledge (Schwandt, 2000:193). In this study, the aim is to explore group members' expressions and interactions within the music and the therapeutic process, in which the researcher played a dual role also as therapist (which will be discussed momentarily). Conducting this study within an interpretive paradigm was therefore appropriate.

The interpretive paradigm informed the selection of a qualitative research methodology for this study. Qualitative research is defined by Bruscia (1998:183) as: "The study of interaction and interexperience as it seeks to explicate the various gaps and bridges that exist between human beings and which make it possible to understand one another's behaviour and experience." Qualitative researchers aim to make sense of feelings, experiences, social situations, or phenomena as they occur in the real world, and tend to study these in their natural setting (Kelly, 2006:287). Having said this, qualitative researchers highlight the importance of context, in terms of the interactions between the researcher and the participants and the subjective values of the investigator. The emphasis on context makes qualitative research part of naturalistic inquiry (Guba & Lincoln, 1983:311).

As my first open-ended research question (Ansdell & Pavlicevic, 2001:28) focuses on how vocal activities provide opportunities for self-expression and social interaction within a music therapy group consisting of institutionalised individuals with CP, a qualitative research method is suitable. This is due to the fact that a qualitative research method involves describing, understanding, and exploring the process, and interpreting data through systematically and reflexively allowing meanings and significance to emerge, rather than attempting to arrive at a standardised 'truth' (Ansdell & Pavlicevic, 2001:205). I therefore used inductive reasoning to interpret data (Bruscia, 1995:71), as I am not aiming to prove findings, but to provide a detailed interpretive account of the opportunities for self-expression and social interaction that were afforded within this particular group.

Due to the emphasis on context, qualitative researchers study phenomena in their natural settings. The researcher may also be both participant and observer, being "deeply rooted" in the research and may have direct contact with the participants or phenomena under investigation (Bruscia, 1995:71; Guba & Lincoln, 1983:321). In order to research this topic, I conducted eight

group music therapy sessions with five clients with CP at a residential institution. I played an active role in the events of the study, and therefore held a dual relationship with the individuals involved, acting as both music therapy intern relating to them as clients, as well as a researcher relating to them as participants (Ansdell & Pavlicevic, 2001). A qualitative inquiry is value-bound and the subjectivity of the researcher is viewed as a resource (Parker, 1994:13), and in terms of this research study, my subjective experience as a music therapy intern conducting the sessions could be viewed as a resource in terms of the collection and interpretation of data. It is thus vital to assume a reflexive stance (Parker, 1994:13) in order to critically explore and make explicit the ways in which my role as therapist-researcher may structure the manner in which the phenomenon is interpreted. In addition, assuming a reflexive stance is essential to acknowledge that research is always carried out from a specific perspective (Parker, 1994:13). Willig (2001) believes that reflexivity not only helps the researcher to acknowledge their own personal positions, but also invites the researcher to think about how their own reactions to the research context and data may make certain insights and understandings possible.

### **3.4 RESEARCH DESIGN**

In this section, I provide a description of the case study design utilised in this study. In addition, I offer a structured outline of the music therapy sessions, by presenting a table which contains examples of the vocal activities which were included in the sessions. The type of sampling used to select the individuals in the group is also discussed. Finally, I conclude this section by briefly discussing the two data sources, and the data preparation.

#### **3.4.1 Design**

A case study design (Hilliard, 1993:377) was utilised in this study. This design falls within a qualitative approach to research, and entails an in-depth, intensive and sharply focussed study of a small number of individuals (in this instance, one group comprised of five individuals). Furthermore, a case study design makes it possible to gain access to individual, naturally occurring events (Robson, 1993:167), given that this research takes places in a 'real-world' context (Willig, 2001:74). Case studies are of value in refining theory and "suggesting complexities for further investigation", as well as assisting to establish the limits of generalisability (Willig, 2001:88-89). A case study is designed not to establish the general, but to characterise the individual, and to demonstrate existence, not incidence (Willig, 2001:88).

Although practical time limitations informed the inclusion of only one group, research utilising case studies nevertheless offers value in growing knowledge within the area particularly in terms of gaining an in-depth understanding of the manner in which vocal activities provide opportunities for self-expression and social interaction within the group in question as well as the therapist's role in this regard.

In this study, a total number of eight sessions were conducted over a period of eight weeks, averaging to approximately 35-40 minutes per session. In general, the sessions were structured according to the following outline:

- 'Hello song' (See Appendix B for transcription of the 'hello song')
- Vocal activities, including 'sing-along' songs, improvisations and vocal games (see Table 3.1 for a more detailed description of these activities).
- 'Goodbye song' (See Appendix B for transcription of the 'goodbye song')

Having listed a general outline of the sessions, I would now like to present a table which contains examples of the vocal activities which were included in the sessions.

<b>SING-ALONG SONGS</b>			
<u>Types of songs</u>	<u>Examples</u>	<u>Purpose</u>	<u>Execution</u>
- Well-known/ Familiar	<i>In the Jungle;</i> <i>Jesus Loves Me;</i> <i>Thula Thula; He's got the whole world in His Hands; Jesu ni Wanga</i>	- Stimulate interaction in the music  - Create a relaxed & comfortable space	- MT sings well-known songs accompanied by guitar or drum  - Songs extended through cues/actions offered by individuals
- Activity songs	<i>Heads, shoulders, knees and toes;</i> <i>Simple Simon Says, If you're happy and you know it</i>	- Physical stimulation - Opportunities for individuals' physical abilities to be acknowledged	- MT identifies each individual's range of movement - Sings songs incorporating movement which acknowledge individuals' physical/movement abilities
- Theme-related (known & MT's own compositions)	Animals, transport, colours, weather, emotions	- Explore various vocal sounds, using themes as a basis - Stimulate creativity	- MT uses visual stimulation to introduce various themes - Individuals are encouraged to explore sounds/expressions based on themes - Known songs & MT's own compositions based on themes are sung in group

<b>VOCAL GAMES</b>			
<u>Main elements</u>	<u>Examples</u>	<u>Purpose</u>	<u>Execution</u>
Surprise, anticipation, humour	- Peek-a-boo game	- Encourage awareness of others - Enjoyment	- MT places material over face to create suspense and anticipation - MT sings own composition about "who's turn is it going to be". Selects a different member to surprise in the group, uncovering material
Unusual vocal sounds	- The 'echo' game	- Develop listening skills - Develop vocal confidence	- MT demonstrates unusual vocal sounds Eg: animal sounds, growls, laughing, coughing sounds, car sounds, lip/mouth sounds

<b>IMPROVISATIONS</b>			
<u>Based on:</u>	<u>Examples</u>	<u>Purpose</u>	<u>Execution</u>
- Individuals' own sounds <sup>3</sup>	Vowel sounds: EE, EH, AH, OH, UH	- Validate each individual's own unique sound - Provide a sense of being heard & recognised in the group	- MT identifies each individuals' own sounds - Introduces vocal improvisations based on individuals' own sounds, using guitar/drum accompaniment
- Individual <i>solos</i> within structured activities, based on their own sounds	Vowel sounds	- Provide opportunity for individuals to hear their own sounds - Enhance self-esteem & confidence - Provide a sense of achievement	- MT addresses each individual by name in improvisation - Provides space in improvisation for each individual to vocalise/elicite sounds on their own, supported by MT
- Themes and individual cues	Vowel sounds	- Extend the improvisations	- MT remains alert to cues offered by individuals - Relates cues to themes, and incorporates cues within improvisations

**Table 3.1: Examples of vocal activities in sessions**

<sup>3</sup> Individual sounds/movements identified by therapist after assessment (session1 - 2).

### 3.4.2 Sample

According to Durrheim (2006:49), sampling refers to the “selection of research participants from an entire population, and involves decisions about which people, settings, events, behaviours, and/or social processes to observe”. As referred to in section 3.3, I used a sample of one group comprising five individuals, ranging from 9-17 years of age, who attended music therapy as a group. Purposive sampling (Punch, 1998:193) was used to select the individuals with CP to participate in the study (Flick, 2007). This type of sampling, which is often used in qualitative research, aims to target a particular group of people, and involves the sampling of cases in a deliberate manner, with a specific focus guiding sampling decisions (Punch, 1998:193). In this study, the specific focus entailed selecting a group of individuals all diagnosed with CP, who reside at the institution.

These individuals were selected in consultation with the head of Little Eden on the basis of availability of individuals with CP at this particular institution. The reason for choosing this age group thus involved convenience in terms of available individuals with CP residing at the institution. Due to such a wide age range existing in the group, a number of issues had to be taken into account such as appropriate selection of songs (so that each group member could relate to the content, familiarity and complexity of the musical material) and design of the vocal activities (in order to retain the interest of all the individuals and to offer developmentally age-appropriate opportunities for self-expression and social interaction).

As previously discussed in the literature review, problems experienced by individuals with CP are not only limited to motor impairments, but also include associated problems or impairments (Levitt, 2004:1). In this group, the individuals were wheel-chair bound and presented with communication and cognitive impairments, resulting in an inability to verbally communicate<sup>4</sup>, as well as delayed mental development.

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<sup>4</sup> Even though the individuals were unable to communicate verbally, they were able at times to make sounds or vocalise, in order to communicate or express themselves.

### **3.4.3 Data Collection**

This research study made use of two sources of naturally-occurring data (Ansdell & Pavlicevic, 2001): video excerpts and in-depth clinical session notes. These were both derived from the therapeutic process itself.

#### **3.4.3.1 Data source A: Video excerpts**

The use of video recordings in qualitative research offers a relatively direct means of observation, and also assists the researcher by allowing events to be reviewed as often as necessary in various ways, such as real time, slow motion, and frame-by-frame. Additional advantages of using video recordings can be identified as density and permanence (Bortoff, 1994:247). However, the limitation of using video recordings as data is the lack of contextual information beyond what is recorded (Schurink, Schurink & Poggenpoel, 1998). (This is addressed in part in this study, though, through the additional use of data source B).

Each of the eight music therapy sessions were video recorded. On completion of all the sessions, four video excerpts were selected, through supervision, in order to analyse relevant and meaningful segments of the therapeutic process that related to the research questions guiding this study.

#### **3.4.3.2 Data source B: Session notes**

Session notes were compiled by myself as music therapy intern immediately after each session during the process of group music therapy. Session notes provide a means of assisting the therapist in processing and interpreting what took place in the session (Ansdell & Pavlicevic, 2001:148). In this study, all session notes from the eight group music therapy sessions were used as data, and included insights into the process of therapy as a whole, as well as significant moments in the therapy process. The session notes were used in addition to video excerpts as a means of triangulation (Guba & Lincoln, 1985). This will be discussed further in section 3.6.

### 3.4.4 Data preparation

Data source B (session notes) required no specific preparation. Regarding data source A (video excerpts), thick descriptions (Chamaz, 2003; Stige, 2002) of the four selected video excerpts were compiled by myself as music therapy intern. According to Stige (2002:267), a thick description is often referred to as providing a rich and detailed description of context, in which the event can be understood.

The thick descriptions were reviewed through supervision in order to ensure that sufficient detail was included and that the descriptions thoroughly reflected what occurred in the excerpts. This assists the process of reaching credible findings and interpretations (Guba & Lincoln, 1985).

## 3.5 DATA ANALYSIS

In order to analyse the session notes and the thick descriptions of the video excerpts, I used Gibbs' (2007) method of qualitative coding informed by qualitative content analysis and grounded theory. In coding, a body of data is broken down into labelled, meaningful pieces, with the intention of later clustering the 'pieces' of coded material together under a code heading and further analysing them both as a cluster and in relation to other clusters (Terre Blanche, Durrheim & Kelly, 2006:325-326). This form of data analysis can also be understood in relation to Ansdell and Pavlicevic's (2001:150-154) process of coding, categorising and allowing themes to emerge. In breaking up data into meaningful pieces, comparison and other analytic procedures are made possible (Ansdell & Pavlicevic, 2001:150). Throughout this analysis process, I aimed to bracket my own prejudices, assumptions and preliminary ideas as far as possible, recognising that my own theoretical expectations and subjective experience of the therapeutic process may still have had an influence on my interpretations.

The first step in Gibbs' method of qualitative coding is 'description' (2007:42). This includes providing each line of the data excerpt with a descriptive code, which allowed me to list and compare these codes. Coding took place by using coloured marker pens to highlight pieces of text or by writing the code name in a side margin, and by bracketing interpretation in order to first describe the phenomenon fully (Ansdell & Pavlicevic, 2001:148). Data-driven coding, or open coding (Gibbs, 2007:45) was used in this study, which is a kind of coding that involves making comparisons and asking questions. Here, I did not start with a given list of codes, but attempted

to let the codes emerge from the data. The point of this type of coding is to try and extract meaningful information from the data and not impose interpretation based on pre-existing theory (Gibbs, 2007:45; Ansdell & Pavlicevic, 2001:148).

The second step in this method of coding is 'categorisation' (Gibbs, 2007:42). This entails sorting descriptive codes into categories, in more general and theoretical terms, so that the categories from different participants can be compared. Categorisation thus permits detailed definition and logical comparison (Ansdell & Pavlicevic, 2001:152). This was followed by what Gibbs refers to as analytic coding (2007:43) whereby coding becomes more analytic and does not involve simply coding what happened, but rather entails making analytic interpretations about the data, and allowing themes to emerge from the categories (Ansdell & Pavlicevic, 2001:153).

### **3.6 RESEARCH QUALITY**

As mentioned in section 3.3, one of the ways in which I addressed trustworthiness (Guba & Lincoln, 1983) was through reflexivity. In order to further ensure trustworthiness, one method of triangulation was used. Triangulation involves the use of multiple and different sources, methods, investigators and/or theories, and acts as a tool for ensuring credibility (Guba & Lincoln, 1985). According to Willig (2001), triangulation enriches case study research because it allows the researcher to approach the case from a number of different perspectives. The two sources of this study, namely video excerpts and session notes, were used in order to fulfil triangulation by different methods (Guba & Lincoln, 1985).

Due to the case study design and small sample size of this study, I accept that the results of the study will not be generalisable (Coyle, 2007). The aim is, rather, to explore, elaborate on and capture deeper meanings associated with the topic of study (Ansdell & Pavlicevic, 2001; Parker, 1994), and to show the possible value of providing these particular institutionalised individuals with opportunities for self-expression and social interaction.

### **3.7 ETHICAL CONSIDERATIONS**

As the participants in this study were younger than 18 years of age and additionally presented with communication and cognitive impairments, the participants were thus unable to consent to

participation. Therefore, the parents/guardians of the participants were supplied with a participant information form (see Appendix A), outlining the details of the study and explaining what the participants' involvement in the study would entail. The head of the institution additionally received a participant information form (see Appendix A), confirming anonymity, privacy and confidentiality of the participants throughout the research process. Informed consent (see Appendix A) was sought from both the parent/guardian and also the institution regarding participation in music therapy sessions, the video recording of sessions and for data from these sessions to be analysed for purposes of research. This process of supplying participant information documentation and obtaining informed consent protects the participants as well as the institution, and provides respect for the dignity of all persons involved (Wassenaar, 2006). For the individuals with no parents/guardians available to sign, the head of the institution functioned as the legal guardian, and informed consent was obtained from the institution only. Individual confidentiality was protected using pseudonyms throughout the study (Wassenaar, 2006).

Research participants are typically informed regarding the rights to withdraw from participation in the study, free of prejudice (Aldridge, 2005; Willig, 2001). However, due to the fact that the participants were younger than 18 years of age, and presented with communication and cognitive impairments, it was agreed upon that should the parent/guardian, or head of the institution feel that the participants should withdraw from the study, he/she may have the right to do so at any time during the research process.

Nonmaleficence was ensured throughout the study, to reduce and avoid the incidence of harms and wrongs (Wassenaar, 2006). Due to the therapeutic nature of this study, which may be seen as an incentive, I attempted to maximise the benefits that this study had for the participants, in order to ensure beneficence (Wassenaar, 2006). Taking my role as therapist-researcher into consideration, this was an important aspect for this study.

For purposes of confidentiality, all of the data obtained in the study will remain the property of the University of Pretoria's Music Therapy Unit for 15 years for archiving purposes, after which it will be destroyed. The data will be safely stored and remain confidential.

### **3.8 CONCLUSION**

This chapter has presented an overview of my chosen research paradigm, as well as the methodological process used to design and conduct this study. The following chapter will outline the process of analysis of both data sources, by offering a description of the two sources. The process of coding and categorising of the data sources will also be discussed (with examples provided), as well as the process of establishing emergent themes.

## CHAPTER 4

### DATA ANALYSIS

#### 4.1 INTRODUCTION

This chapter presents the process of analysis of both sources of data, namely video excerpts and session notes. To start with, I present a description of the group, in a table format, which offers a brief outline of each individual in the group. This outline includes information regarding the individual's own sounds and movement capabilities, which were identified by myself as music therapy intern during assessment. This outline is followed by a description of both data sources A (video excerpts) and B (session notes). The description of data source A additionally contains summaries of each excerpt as well as schematic representations to further aid in the understanding of each. Similarly, a description of data source B is provided, including an example from the session notes. The method of coding and categorising of the data sources follows, as well as the process of establishing emergent themes.

##### 4.1.1 Colour scheme and abbreviation key

Abbreviation	Full meaning
MT	Music Therapist
J	Judith
L	Lucas
Z	Zandile
F	Francois
T	Tumi
Grp	Group

Throughout this analysis chapter, a colour scheme and abbreviation key is used to remain concise and clear, and to further aid in the understanding of the schematic diagrams represented in section 4.3.2. Table 4.1 presents the colour scheme and abbreviations used throughout the research documenting process.

**Table 4.1: Colour scheme and abbreviation key used throughout the research documenting process**

#### 4.2 DESCRIPTION OF THE GROUP

A description of each individual's own sounds and movement capabilities in the group is presented below in table 4.2.

Name		Description		
Judith	9 yrs	An animated individual who shows awareness of others. She often carries a smile on her face, likes to laugh, and is caring towards others. <u>Cognition:</u> Developmentally delayed since birth Responds to her name. Unable to verbally communicate Understands simple instructions and communicates with gestures		
		<table border="1" style="width: 100%;"> <tr> <td style="text-align: center;"><u>Own movements</u></td> <td style="text-align: center;"><u>Own sounds</u></td> </tr> <tr> <td>Arm and leg movements: up, down, side Head movement: full rotation</td> <td>Giggle sounds only</td> </tr> </table>	<u>Own movements</u>	<u>Own sounds</u>
<u>Own movements</u>	<u>Own sounds</u>			
Arm and leg movements: up, down, side Head movement: full rotation	Giggle sounds only			
Lucas	9 yrs	Presents with opposing behaviour in the group, at times, in a highly distressed manner, contrasting with an animated/playful and confident behaviour. Sometimes screams incessantly. <u>Cognition:</u> Developmentally delayed since birth Responds to his name. Unable to verbally communicate		
		<table border="1" style="width: 100%;"> <tr> <td style="text-align: center;"><u>Own movements</u></td> <td style="text-align: center;"><u>Own sounds</u></td> </tr> <tr> <td>Body percussion – taps own arm/wheelchair tray</td> <td>None</td> </tr> </table>	<u>Own movements</u>	<u>Own sounds</u>
<u>Own movements</u>	<u>Own sounds</u>			
Body percussion – taps own arm/wheelchair tray	None			
Zandile	13 yrs	A reserved individual, who tends to keep her head facing to the side in her wheelchair. She often carries a blank expression on her face, and rarely maintains eye contact. Grinds her teeth frequently. <u>Cognition:</u> Developmentally delayed since birth Unable to verbally communicate		
		<table border="1" style="width: 100%;"> <tr> <td style="text-align: center;"><u>Own movements</u></td> <td style="text-align: center;"><u>Own sounds</u></td> </tr> <tr> <td>Very limited physical activity Head movement: sideways</td> <td>Deep and nasal vocal sound on “eh”</td> </tr> </table>	<u>Own movements</u>	<u>Own sounds</u>
<u>Own movements</u>	<u>Own sounds</u>			
Very limited physical activity Head movement: sideways	Deep and nasal vocal sound on “eh”			
Francois	14 yrs	An animated and enthusiastic individual who often smiles and laughs. He shows awareness of others. <u>Cognition:</u> Developmentally delayed since birth Responds to his name. Unable to verbally communicate Understands simple instructions and communicate with gestures		
		<table border="1" style="width: 100%;"> <tr> <td style="text-align: center;"><u>Own movements</u></td> <td style="text-align: center;"><u>Own sounds</u></td> </tr> <tr> <td>Kicks legs up and down Arm and head movements: full rotation</td> <td>High-pitched squeals Vocal sounds on “ah”, “oh”, “uh”</td> </tr> </table>	<u>Own movements</u>	<u>Own sounds</u>
<u>Own movements</u>	<u>Own sounds</u>			
Kicks legs up and down Arm and head movements: full rotation	High-pitched squeals Vocal sounds on “ah”, “oh”, “uh”			
Tumi	17 yrs	A gentle and soft-natured individual who often carries a smile on his face. He sits with a very slouched posture, with his head often tucked on his arm. He shows awareness and recognition of others. <u>Cognition:</u> Developmentally delayed since birth (5 months)		
		<table border="1" style="width: 100%;"> <tr> <td style="text-align: center;"><u>Own movements</u></td> <td style="text-align: center;"><u>Own sounds</u></td> </tr> <tr> <td>Very limited physical movement Mouth movement: up and down</td> <td>Soft vocal sounds on “ah ya”</td> </tr> </table>	<u>Own movements</u>	<u>Own sounds</u>
<u>Own movements</u>	<u>Own sounds</u>			
Very limited physical movement Mouth movement: up and down	Soft vocal sounds on “ah ya”			

**Table 4.2: Individuals’ sounds and movement capabilities**

## **4.3 DATA SOURCE A: VIDEO EXCERPTS**

### **4.3.1 Descriptions of video excerpts**

The four video excerpts are selected from three sessions throughout the research process, and are laid out in chronological order here. Excerpts 1 and 2 are selected from session 1, excerpt 3 is selected from session 4, and the final excerpt is selected from session 6. The video excerpts were not selected at particular time intervals to indicate 'process', as this was not the intention of the research study. Instead, as discussed in chapter three, the four video excerpts were selected (through supervision) in order to analyse relevant and meaningful features of the music therapy sessions that related to the research questions guiding this study.

In all four of the video excerpts, the members were seated in their wheelchairs in a semi-circle position, with the music therapist positioned in front of the individuals. Group seating differed each week, as fixed seating was not a requisite for this study. Additionally, mixed seating allowed for various interactions and expressions to emerge from the individuals, who engaged with each other in alternative ways. All of the members were present in each excerpt, apart from excerpt 3, whereby Lucas was absent, resulting in four present members.

In order to introduce each video excerpt, a brief description is provided, along with a schematic representation. In the schematic representations, a specific colour is used to represent each individual in the group, as indicated in the colour scheme key presented at the start of this chapter. Information including symbols are used in the representations and text, to further aid in the understanding.

### **4.3.2 Summaries of video excerpts**

#### **Video excerpt 1: Session 1**

A schematic representation (figure 4.1) is presented below to visually aid in the understanding of the first excerpt. The figure refers to the vocalisations that occurred in the excerpt, and the gradient of the lines refer to the energy and dynamic level of the sound. Having said this, I would like to acknowledge that higher dynamic level and more intense energy are not always

synonymous. However, in the case of these excerpts, an increase in dynamic level did correspond with increased energy. Letters are used in the figure and text below, to assist in the explanation of the excerpt.

This excerpt is taken from the first session, 19 minutes into the session, and is three minutes and eight seconds long. The excerpt is situated approximately in the middle of the session. [A] The music therapist is singing an 'action song' on the guitar, using the words "let's move our heads ... from side to side". The music therapist is singing and playing in an upbeat tempo, in a *forte* dynamic, whilst swaying her head from side to side, in tempo of the song. [B] The individuals all watch the music therapist whilst she sings and plays, and there is minimal visible movement and vocal sounds elicited from the members. The music therapist is playing in an over-eager manner in her attempt to elicit a response from the group, or to over-compensate for their inactivity.

[C] The music therapist reduces the tempo and dynamics of her singing and playing, slowly bringing the song to an end. [D] Vocalisations are elicited from the individuals, when the music therapist begins to reduce the tempo and dynamic level. The vocalisations of the individuals begin softly, and gradually increase in dynamic level. [E] The music therapist stops playing and singing, and there is a distinct increase in the dynamic level of vocalisations from the group members once she has stopped playing. The music therapist watches the individuals while they are vocalising, to facilitate a shared, mutual, and expressive space. [F] Zandile vocalises on a deep and nasal "eh" sound, which the music therapist then acknowledges by vocalising with her, at a lower pitch and louder dynamic than Zandile. The music therapist cross-modally incorporates movement in addition to her vocalising, by steadily moving her arm horizontally across her body and shooting it upwards. Her vocalising is extended into an activity based on an airplane theme, which comprises various engine-like sounds and stretched out arm movements resembling the wings of an airplane. [G] The individuals are amused by this activity, and further vocalisations are elicited, as well as some laughter from some of the individuals.

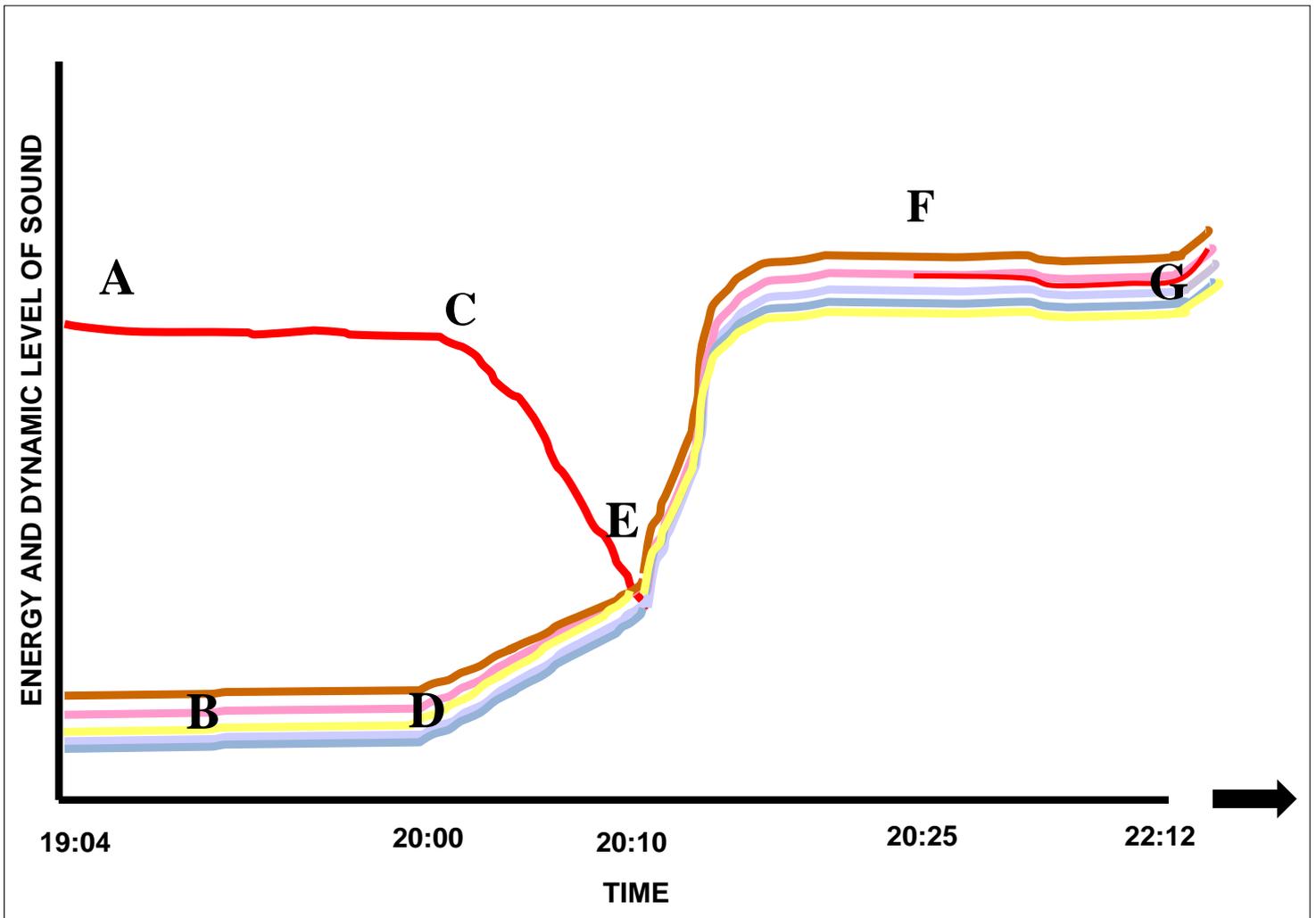


Figure 4.1: Schematic representation of video excerpt 1

**Video excerpt 2: Session 1**

Another schematic representation (figure 4.2) is presented below to aid in the understanding of the second excerpt. This figure represents group vocalisations elicited through the music therapist's humorous sounds. The red curved line represents the music therapist's humorous sounds, and the dotted line represents the group members' laughter. The gradient of the line indicates the energy and dynamic level of sound of the vocalisations. The symbol 'X' denotes eye contact within the group. Letters are additionally used in the figure and text below, to assist in the explanation of the excerpt.

This excerpt is also taken from session one, 25 minutes into the session, and is two minutes and three seconds long. [A] The music therapist is singing “In the Jungle”, accompanying herself on the guitar, to the group members who are watching the music therapist. [B] She slowly brings the song to an end, and on the final A<sup>7</sup> chord on the word “tonight”, she sustains the chord with her voice for a brief moment, which stimulates movement and vocal sounds from the group members. [C] The music therapist stops singing and playing, and adds humour to the session by pretending to sleep on her guitar, whilst making animated snoring sounds with her eyes closed, and alternating her resting position by tilting her head to the left and right whilst making the snoring sounds. [D] The members find these sounds amusing, and make eye contact (X) with each other, apart from Zandile who remains seated in a fixed position and begins to vocalise on a deep and nasal “eh” sound. [E] The music therapist includes a drawn-out whistle after each snoring sound, which the members find amusing. There is laughter from Judith, Lucas, Tumi and Francois in the group, and Zandile continuously vocalises on a deep and nasal “eh” sound during the snoring sounds. There is eye contact (X) amongst the individuals during this moment, as well as movement from the individuals (apart from Zandile who remains still, and only vocalises on an “eh” sound.)

Once the music therapist has finished producing the humorous snoring sounds, she opens her eyes and whispers to the group: “it’s time to go to sleep ... let’s all go to sleep”. All of the individuals watch the music therapist, and the energy in the room is calm and still. The members remain still, as the music therapist extends this moment into softly singing a lullaby “Thula Thula” to the group.

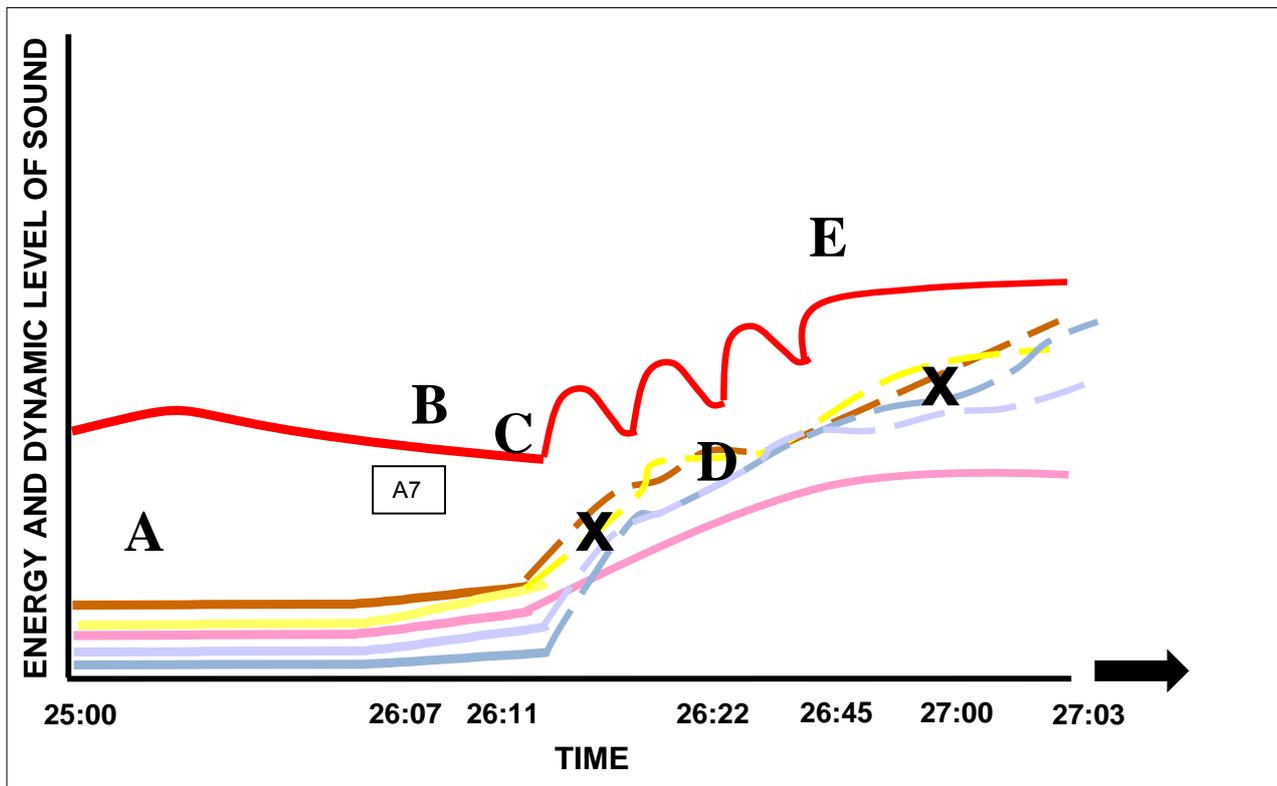


Figure 4.2: Schematic representation of video excerpt 2

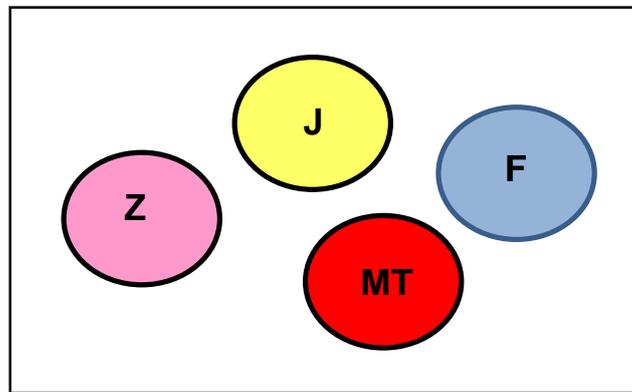
#### Video excerpt 3: Session 4

This excerpt is taken from the fourth session, 14 minutes into the session, and is two minutes and forty-four seconds long. The music therapist is facilitating a vocal improvisation, based on the individuals' own sounds. For the purpose of discussing this excerpt, I have presented a table below indicating the group seating. The reason for representing the excerpt in such a manner is due to the fact that this particular excerpt relates to interactive moments in the group amongst certain members seated next to each other. Even though the previous two figures also indicate interactive moments, in this figure, I have chosen to use a different diagrammatic form as I am focussing on interaction in a different way: the focus is less on vocalisations and more on the subtleties in the interaction amongst certain members. Rather than representing how members move in space, the diagrams below (figure 4.4) represent interactive moments between members, i.e. where they become 'interactively closer'. The order of interaction between the members within each particular diagram is indicated through the use of different arrows, as represented in the key table below.

Arrow	Order of interaction
	First interactive moment
	Second interactive moment
	Third interactive moment

**Table 4.3: Key indicating order of interaction represented by arrows**

The group seating in this particular excerpt is as follows:

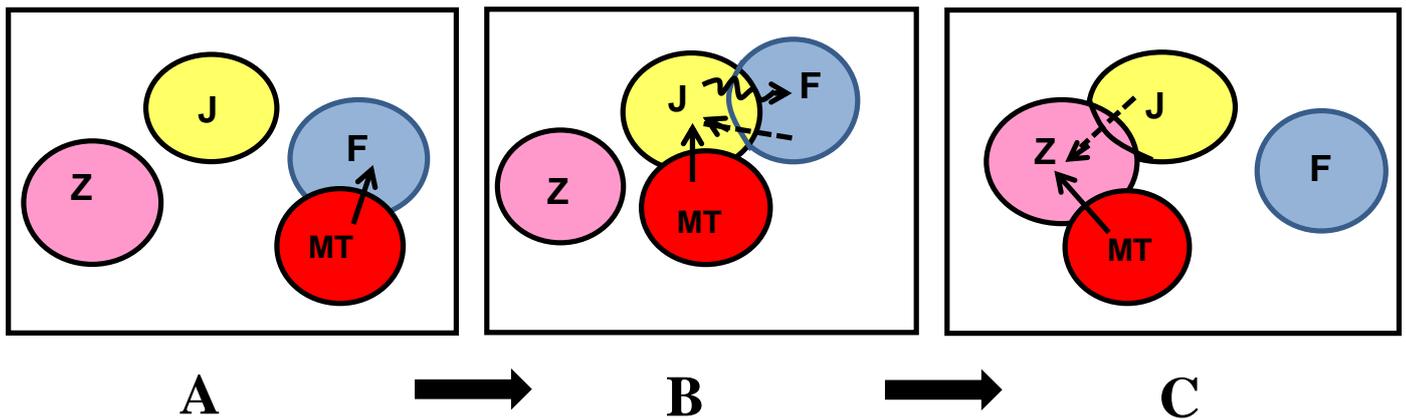


**Figure 4.3: Representation of group seating in video excerpt 3**

[A] Francois is seated with his mouth open in an “ah” shape, and watching the music therapist. The music therapist softly says Francois’s name, and acknowledges him by singing to him on “ah”. Francois responds by subtly moving his mouth open and closed with small movement, keeping his mouth in an “ah” shape, whilst maintaining eye contact with the music therapist.

[B] The music therapist looks at the next person in the group, Judith, says her name, and sings to her on an “oh” sound. Judith smiles when the music therapist says her name and giggles. During the second “oh” sound vocalised by the music therapist, Francois turns his head to look at Judith, and reaches his hand out towards her. Judith shows awareness of this, and both of them share an intimate and interactive moment together when their hands touch. Smiles and laughs are exchanged between them, whilst the music therapist continues to sing on an “oh” sound. This connecting moment between Judith and Francois lasts approximately 25 seconds.

[C] The music therapist turns to look at the next person in the group, Zandile, and begins to sing to her on an “eh” sound, in a minor key. There is no movement in Zandile’s stiff body posture, not any vocal sounds elicited. Judith gradually turns her head to look at Zandile, slowly stretches her arm out towards her, and briefly touches the side of Zandile’s wheelchair. Zandile does not look at Judith, and continues to look at the wall.



**Figure 4.4: Schematic representation of video excerpt 3**

**Video excerpt 4: Session 6**

This excerpt is taken from session 6, towards the end of the session, and is two minutes and fifty seconds long. The music therapist has just finished singing a lullaby “Thula Thula” to the group members, [A] and is now standing in front of the individuals with a rain stick, singing to Zandile. The music therapist walks to the next person in the group, Lucas, and the moment she stands in front of him, he begins to energetically tap his own left arm with his right hand, while looking at the music therapist. He proceeds to tap his wheelchair tray with a bursting vitality. The music therapist affirms Lucas’s body percussion initiation, and starts to tap her own leg, in time to Lucas’s tapping. The music therapist acknowledges the final person in the group, Francois, by singing to him, whilst still tapping her leg in time to Lucas’s tapping on his tray.

The music therapist proceeds to walk back to her chair, stops vocalising, and picks up the drum. She starts to beat the drum in the same tempo as L’s tapping, and looks at each of the individuals one at a time. The music therapist’s beating develops into a loud drum roll, and she vocalises an increasing scale on “oh” with a *crescendo* as the scale increases. [B] There is an eruption of laughter from Lucas, Francois and Judith, and a smile from Tumi, when the music

therapist reaches the musical climax during the drum roll. [C] The music therapist then reduces the tempo and dynamics of the drum roll, and vocalises a decreasing scale on “oh”. All of the members (except Zandile) look at the music therapist in anticipation, with smiles on their faces. The drum roll and vocalisation - which creates anticipation - is repeated twice and vocal sounds are elicited in the group, as well as laughter, eye contact and an awareness of each other during the moment. Tumi (who is less physically able than Judith, Francois and Lucas) does not engage in as much movement and eye contact as the others, but he presents with a smile throughout the drum roll and vocal play of the music therapist. Zandile does not move or look at the music therapist, and remains still, whilst looking at the wall throughout the moment.

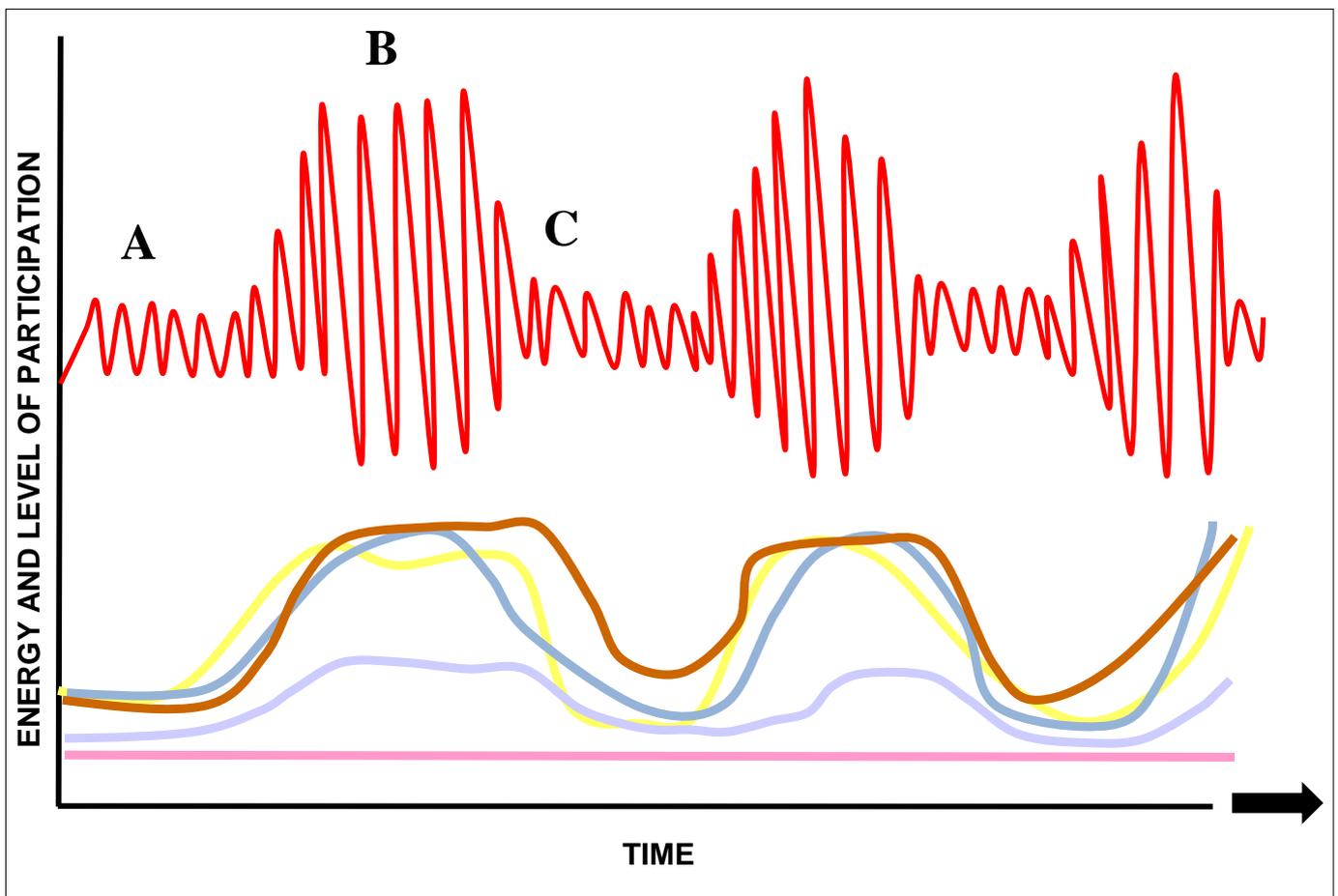


Figure 4.5: Schematic representation of video excerpt 4

### 4.3.3 Thick descriptions of video excerpts

Thick descriptions of the four selected video excerpts were compiled by myself as music therapy intern. The thick descriptions were reviewed through supervision in order to ensure that sufficient detail was included and that the description thoroughly reflected what occurred in the excerpts. Table 4.2 below contains an example of the thick description from the third excerpt. (See appendix C for the full transcript).

<b>Thick description</b>
<p>The MT sings in a moderate tempo, in a <i>mp</i> dynamic, and sings a rising and falling melody. T remains seated with a closed posture, keeps his eyes focused on MT, and erratically moves his tongue around in his mouth as soon as the MT says F's name. Z is seated with a stiff posture, does not look at MT, keeps her head to the side in her chair, and looks at the wall. F sits in his wheelchair with his hands tucked together close to his neck, and his eyes are focused on the MT. His mouth is opened in an "ah" shape, and his head is tilted to the right side of his body. Directly after the MT starts to sing to F on "ah", F subtly moves his mouth up and down with small movements, keeping an "ah" shape with his mouth. The MT steadily moves her upper body and head in the tempo of the music, while looking and singing to F and he begins to softly kick his legs up and down the moment the MT moves her upper body and head. F's leg movements are not in time to MT's playing or movements, and are moved at random.</p>

**Table 4.4: Example of a thick description of a video excerpt**

## 4.4 DATA SOURCE B: SESSION NOTES

### 4.4.1 Description of session notes

A total of eight in-depth clinical session notes were compiled by myself as music therapy intern after each session during the process of group music therapy. All of the session notes were used as data, and assisted me in analysing and interpreting what took place between myself as therapist and the five group members. Within the session notes, I documented various observations, interpretations and reflections pertaining to my observations throughout the process, while assuming a reflexive stance. In this process, reflexivity (Parker, 1994; Willig, 2001) not only assisted me to acknowledge my own personal positions, but also invited me to think about how my own reactions to the research context and data may have made certain insights and understandings possible. In addition, by documenting my observations,

interpretations and reflections, the process of compiling session notes aided me in identifying and exploring certain meaningful segments which occurred in the music therapy sessions. An example from the session notes is presented below. (See Appendix C for the complete set of clinical session notes).

<b>Session Notes</b>
<p>I found it interesting that Zandile (who still had her head to the side in her wheelchair, looking away) began to make vocal sounds while I was singing to Judith. Yet, when I acknowledged Zandile's name in the song, she stopped, and had a blank expression on her face. Lucas kept his head positioned downwards, wrapped up in his blanket and engaged in minimal participation throughout the song. I ended by singing to Francois who was vocalising in a manner which I had never heard before. I could not help feel that something was bothering him, from the look in his eyes and his facial expression. He was vocalising in a high-pitched tone, which resembled sounds of a child crying. I slowed down my tempo, and began to pick the strings of my guitar while singing a lullaby. I found this astonishing as Francois typically kicks his legs up and down with excitement, laughs, and makes animated hand gestures and vocal sounds. However, Francois's behaviour today was different.</p>

**Table 4.5: Example of session notes**

## 4.5 DATA PREPARATION

Regarding data source A (video excerpts), a thick description (Chamaz, 2003; Stige, 2002) of the four selected video excerpts was compiled by myself as music therapy intern. Data source B (session notes) required no specific preparation. In section 4.6 below, I provide a description of Gibbs' (2007) method of qualitative coding, informed by qualitative content analysis and grounded theory, which was used as the first step of analysing the data.

## 4.6 CODING

The first step in the process involved 'descriptive' coding, which I will elaborate on below. To begin, a number was assigned to every line in the session notes and thick descriptions. To indicate which session the notes were from, or from which excerpt the thick descriptions were from, I additionally used a number to indicate this. Below is an example of the manner in which I referenced the lines when coding the session notes.

2-1

2-2

2-3 etc.

The first number “2” refers to *session* number 2, and the line number thereafter. To differentiate between the session notes and thick descriptions during the coding process, I used ‘TD’ as an abbreviation for ‘thick description’. Below is an example of the manner in which I referenced the lines when coding the thick descriptions.

3-TD-1

3-TD-2

3-TD-3 etc.

The first number “3” refers to *excerpt* number 3, the ‘TD’ refers to ‘thick description’, and the line number follows thereafter.

The process of descriptive coding was applied to both sources of data line-by-line. All eight session notes and four thick descriptions were firstly coded descriptively, to allow for rich and varied material to emerge. Coding took place by using coloured marker pens to write the code name(s) in the side margin. Throughout this initial coding process, I attempted to remain as close to the data as possible. Descriptive codes were simple and did not involve the synthesis of connecting too many ideas at once, in order to keep the interpretation of data to a minimum. I provide two examples of my descriptive coding below, one from the thick descriptions and one from session notes. (See appendix D for all coded thick descriptions and session notes).

Line Number	Thick description	Descriptive Codes
1-TD-4 1-TD-5 1-TD-6 1-TD-7 1-TD-8 1-TD-9 1-TD-10 1-TD-11 1-TD-12 1-TD-13 1-TD-14	<p>Now, the MT plays in D major on the guitar and strums a syncopated pattern in a <i>mf</i> dynamic. The MT is singing an ‘action song’ to the group members, using the words “let’s move our heads ... from side to side”. The MT sings in an upbeat tempo, and the dynamic of her voice is louder than her strumming on the guitar. While singing the words “let’s move our heads”, the MT gently sways her head from side to side, in tempo of the song, while looking at each of the individuals. T and L are seated with a slouched posture in their wheelchairs, with their heads resting on their left curled up arm, and their noses are buried into their arms. F and J are seated in a relaxed upright posture, while Z maintains a more stiff upright posture, with her blanket covering her mouth. All of the individuals have their eyes focused on the MT, and there is no visible movement from any of the individuals when the MT sings “let’s move our heads”. J who is sitting still, briefly looks at F (who is sitting to the left of her and looking at the MT), then turns her eyes back to look at the MT.</p>	<p>MT invites action in song            MT sings action song: loud + upbeat            MT invites movement during action song            T &amp; L closed posture            F &amp; J relaxed posture; Z stiff posture            MT sings action song; members eye contact            MT invites movement: client still            MT sings; J looks at F</p>

**Table 4.6: Example of coded thick description**

Line Number	Session Notes	Descriptive Codes
2-65 2-66 2-67 2-68 2-69 2-70 2-71 2-72 2-73	To end off the session, I decided to sing the goodbye song <i>without</i> the guitar this time, but instead, tap my arm in the same manner as Lucas to further validate him. He smiled and began to tap with me, as I sang goodbye to each individual in the group. Judith and Francois offered other movements, which I proceeded to acknowledge while singing goodbye. On reflection of this session, Lucas evidently played a significant part and initiated a 'leadership' role at times, by presenting with confidence and initiating new movements/actions. I did feel that occasionally, I may have paid too much attention to Lucas, and did not always tune in to the energy of the <i>whole</i> group. I am beginning to notice subtle interactions occurring between Lucas, Judith and Francois, which I will continue to observe throughout the process.	Validation through imitation L smiles when matched J offers movement during song F offers movement during song MT attunes L's initiative L initiates confidently  MT query: individual/group balance Beginning of group interaction, J, L & F

**Table 4.7: Example of coded session notes**

Having described the process of descriptive coding, I would now like to address the next step in Gibbs' (2007) method of qualitative coding, namely: 'categorisation'. This entails refining descriptive codes into higher order, interpretive codes which are then grouped into categories.

## 4.7 CATEGORIES

### 4.7.1 Organising descriptive codes into higher order codes and categories

After the data sources had been coded line-by-line, I found myself with an extensive list of descriptive codes. Having compiled a list of all my descriptive codes from both sources, I began to explore and reflect upon these codes at a more interpretive level. This reduced the relatively large number of descriptive codes down to a smaller number of higher order codes. The process of refining my codes included developing higher order codes, and also involved thinking about categories, simultaneously. The process appeared to follow a cycle of activity (Ansdell & Pavlicevic, 2001:146) whereby, as I developed more analytic, higher order codes, I additionally considered various categories, in a cyclical manner as this was most appropriate to the developing analysis. Through the process of exploring and reflecting upon my codes at a more interpretive level, I began to notice certain common terms which appeared to feature regularly within the codes themselves. This prompted me to compile a list of 'code definitions' (Gibbs, 2007:41) to assist me in applying the codes in a consistent way. I present this list of code definitions below, which contains the common terms which featured regularly during the process of exploring and refining my codes at a more interpretive level.

Words	Definition
<b>Assess</b>	The evaluation or estimation of the nature, quality, or ability of someone or something (Merriam-Webster.com, 2011). <u>For the purposes of this study:</u> To identify each individual's capabilities in terms of physical and cognitive abilities, as well as what kind of sounds he/she can produce
<b>Acknowledge</b>	To show or express recognition or realisation of (Dictionary.com, 2011). <u>For the purposes of this study:</u> Recognise the individual's presence and participation, through singing his/her name, and using his/her sounds identified through assessment
<b>Attune</b>	Attunement permits the therapist and client to be with one another in the sense of sharing likely inner experiences. This is the experience of feeling connectedness, of being in <i>attunement</i> with one another (Pavlicevic, 1997:114).
<b>Over-attune</b>	Music therapist's over-involvement in the music, which may limit person's experience of the music (Leist, 2007:79). <u>For the purposes of this study:</u> Music therapist provides too much, misattunes to the group, and does not leave enough space in the music
<b>Invite</b>	<u>For the purposes of this study:</u> Music therapist invites individuals into something new or varied
<b>Extend</b>	<u>For the purposes of this study:</u> Music therapist broadens and expands material offered by group members.

**Table 4.8: List of code definitions**

Throughout the process of organising my descriptive codes into higher order codes and categories, I continuously referred back to the data sources in order to remain as close to the data as possible. This was also valuable in eliminating misinterpretations of the codes, constantly bringing me back to the original meanings in context. Due to the fact that relational dynamics were key to the focus of the research, codes needed to contain this type of relational information. Where the analytic code contained information relating both to the role of the therapist as well as to the response of the group member, this response is written in pink for purposes of clarification. I present a table below which provides an example of the cyclical process of moving from descriptive codes to more analytic, higher order codes and categories. (See appendix E for complete list and table summaries of descriptive codes, analytic codes, and categories for all data).

Line Number	Session Notes	Descriptive Codes	Analytic Codes	Categories
1-1	Today was my first session with the group, and I entered feeling uncertain about what to expect.			
1-2	The individuals' names are: Judith, Lucas, Francois, Zandile and Tumi, and they all present with different types of CP. I had prepared various activities, and approached today's session as an assessment - to observe what the individuals were able/unable to do, and identify the different sounds of the individuals. I started with a hello song, which included the names of each individual and various actions – such as, “let’s move our heads, let’s look at each other, let’s blink our eyes”.	Assesses mobility and vocalisation		Assessment
1-3		MT sings names		Acknowledgement
1-4		MT invites actions in song		Voice supports invitation
1-5		Assesses cognitive abilities		Assessment
1-6	While singing the song, I felt unsure regarding the level of understanding in the group and wondered if they had understood what the song entailed. There was no movement or vocalisation from the individuals during the song, and they appeared to all watch me uncertainly, sometimes with a blank expression on their faces. Judith was the first person to smile, and often looked around the room at the other members in the group.	MT sings; clients silent		Providing and Holding
1-7		MT invites movement; clients still	Invitation declined	Invitation to movement
1-8		MT invites; clients uncertain; Group inactive	Invitation declined	Invitation to vocalise
1-9		Assesses vocalisation		Assessment
1-10	In order to identify what sounds the individuals were able to elicit, and to see if they could sing, I introduced a vocal improvisation which incorporated the vowel sounds – ah – eh – ih – oh – uh - using my guitar as accompaniment. It appeared that none of the individuals engaged in vocalisation. Judith lifted her one arm up slowly, while I continued to vocalise, which seemed to be her way of participating and expressing herself in the moment. I vocalised to each member using different vowel sounds, and also used their names in the improvisation to acknowledge them in the group. Tumi, who was seated in a very slouched posture in his wheelchair, began to slowly open and close his mouth, when I acknowledged him in the improvisation. It seemed that he was trying to vocalise with me. He appeared to breathe slowly and deeply, which led me to decrease my tempo of playing and singing. Having said this, I soon realised that it was essential for me to really attune to the energy and tempo of the group, in order to avoid mis-attuning to the group members. Francois, who was sitting next to Tumi, had his mouth open in an “ah” shape.	Guitar supports vocal improv	Instrumental support	Providing and Holding
1-11		MT sings: no group vocalisation	Invitation declined	Invitation to vocalise
1-12		MT sings: J lifts arm up.	Invitation accepted: movement	Invitation to vocalise
1-13		MT sings names		Acknowledgement
1-14		MT sings T's name; T opens/closes mouth	Acknowledgement response: vocal attempt	Acknowledgement
1-15		MT matches breathing		Attunement
1-16		MT awareness of need to attune		Attunement
1-17		MT sounds F's mouth shape	Oral-motor vocal extension	Vocal extension
1-18				
1-19				
1-20				
1-21				
1-22				
1-23				

**Table 4.9: Moving from descriptive codes to analytic codes and categories**

Through the process of sorting and grouping of codes (Ansdell & Pavlicevic, 2001:152), as illustrated in the table above, the following categories emerged, presented in a table below. At this stage in the process, to visually aid in the understanding and exploration of codes and categories, I felt it necessary to construct a mind map in order to process my thoughts. This will be discussed in more detail in section 4.8. The categories are presented below, and will be briefly explained thereafter. The number of corresponding codes assigned to each category will also be indicated.

1. Assessment	12. Humorous invitation
2. Acknowledgment	13. Invitation to varied experience
3. Providing and Holding	14. Vocalisation in space
4. Attunement	15. Misattunement/over - attunement
5. Vocal extension	16. Mutual Awareness
6. Motor extension	17. Individual response
7. Instrumental extension	18. Disengaged
8. Modelling	19. Humorous interaction
9. Invitation to movement	20. Anxiety/Distress
10. Invitation to vocalise	21. Support
11. Invitation to participate	22. Shared pleasure/comfort

**Table 4.10: List of categories**

#### 4.7.2 Description of categories

I will now provide an outline of each category, which will include a brief description of the codes which were placed within the category, as well as the number of corresponding codes assigned to each category.

##### **Category 1: Assessment**

Codes were placed in this category that describe the music therapist's assessment in terms of ascertaining the capacities of the individuals in the group with regard to their physical and cognitive capabilities, as well as what kinds of sounds the individuals could produce. In addition, codes pertaining to the music therapist's queries regarding the individuals' abilities/disabilities

were also placed in this category, as well codes relating to assessment of group balance and dynamics, participation levels, and needs. There is a total of 30 codes within this category.

### **Category 2: Acknowledgement**

This category consists of codes pertaining to the ways in which the music therapist showed her recognition of individual group members, and the group as a whole. Codes in this category specifically relate to recognising the individual's presence and participation, through singing his/her name while looking at him/her, and using his/her sounds in various songs and improvisations previously identified through assessment (as opposed to matching a sound being made in the current moment in time). Acknowledging individual group members, and the group as a whole, potentially created the space for members to feel validated, feel part of the group, and to feel heard in the space. There is a total of 57 codes within this category.

### **Category 3: Providing and Holding**

This category contains codes which relate to the manner in which the music therapist created a shared and warm space, in order for the individuals to feel accepted, safe, and experience a sense of being held both physically and psychologically/emotionally within the space. Codes related to singing familiar songs to the group members are included this category, whereby the music therapist provided and did not necessarily invite the individuals into participation, or extend the activity any further. Furthermore, codes pertaining to instruments used as support (example, guitar and drum) during well-known and familiar songs are also included in this category. There is a total of 72 codes within this category.

### **Category 4: Attunement**

This category contains codes involving the music therapist matching the group members' energy, initiations, group cues, own vocalisations and actions, and tempo changes. In addition, codes relating to the music-therapist's cross-modal matching and instruments used to support the matching are included in this category. There is a total of 50 codes within this category.

### **Category 5: Vocal extension**

This category includes codes which refer to the ways in which the music therapist vocally extended certain activities including familiar songs, improvisations, humorous sounds, as well as material offered by the group members. For example, within this category, some analytic codes include: motor vocal extension and oral-motor vocal extension. The former refers to the music therapist vocally extending the client's movements, and the latter refers to the music therapist vocally extending the individual's mouth movements. The meaning of extension within this

category relates to the music therapist who broadens what she offers and what the group members offer, thus allowing for more possibilities for self-expression and interaction. There is a total of 32 codes within this category.

#### **Category 6: Motor extension**

This category contains codes which refer to the ways in which the music therapist extended what was offered by the individuals, or extended an activity, song, and humorous sounds, through the use of movement, such as actions, for example. There is a total of 8 codes within this category.

#### **Category 7: Instrumental extension**

This category includes codes which refer to the music therapist extending an activity or song through the use of an instrument, such as the drum or guitar, for example. There is a total of 2 codes in this category.

#### **Category 8: Modelling**

Codes placed within this category describe the music therapist modelling new activities or vocal sounds, by means of demonstration to the group members. When describing the purpose and value of 'modelling' in music therapy, Wigram (2004:99) identifies that modelling involves "playing and demonstrating something new in a way that encourages the client to imitate, match or extend some musical ideas". There is a total of 9 codes in this category.

#### **Category 9: Invitation to movement**

This category involves codes relating to the music therapist using her voice to specifically invite the members into movement. For example, the music therapist could sing an action song, which invites the group members to move. There is a total of 25 codes within this category.

#### **Category 10: Invitation to vocalise**

This category includes codes which pertain to the music therapist inviting group members to vocalise, through a song, for example. In this category, the music therapist is not simply singing to the individuals to create a holding and containing environment, but is rather singing to the individuals to invite them into making their own vocalisations. There is a total of 11 codes within this category.

### **Category 11: Invitation to participate**

This category includes codes which capture a more general approach to the music therapist's invitation. The music therapist is not necessarily inviting the individuals to vocalise or move, but may be engaging or encouraging the group members to participate, while she walks around the group members to encourage eye contact between them, for example. There is a total of 18 codes within this category.

### **Category 12: Humorous invitation**

This category contains codes specifically indicative of the humorous ways in which the music therapist invites the group members to engage with each other through her music. Examples of such humorous invitations include vocal play, musical anticipation, and humorous sounds produced by the music therapist. There is a total of 17 codes within this category.

### **Category 13: Invitation to varied experience**

This category includes codes pertaining to the ways in which the music therapist invites the group members into a varied experience. Examples of codes relating to this comprise the music therapist's inclusion of new and unfamiliar material in the sessions; the manner in which the music therapist varies her own music, with regard to musical elements; and the music therapist's use of props, visual aids/stimulation within the sessions. There is a total of 42 codes within this category.

### **Category 14: Vocalisation in space**

Codes indicating vocalisations elicited by various members when the music therapist either stops playing, or gradually reduces the tempo of her singing/playing towards the end of a song/piece, are included in this category. There is a total of 16 codes within this category.

### **Category 15: Misattunement/Over-attunement**

All codes relating to the music therapist over-providing in the music, not allowing enough space in the music for the individuals to contribute or participate, or misattuning to the group's energy as a whole, are included in this category. There is a total of 8 codes within this category.

### **Category 16: Mutual Awareness**

This category consists of codes relating to the awareness amongst two or more individuals within the group. Examples of responses pertaining to awareness include eye contact, movement, vocalisation, and smiles. There is a total of 41 codes within this category.

### **Category 17: Individual response**

Within this category, codes belonging to individual responses within group interactions, or group vocalisations, are included. For example, one particular individual may engage in body percussion on his wheelchair tray, while the remainder of the members are looking at each other and smiling. There is a total of 21 codes within this category.

### **Category 18: Disengaged**

This category includes codes which are relevant to situations where all the members of the group presented in a disengaged or subdued manner in the sessions. There are 5 codes within this category.

### **Category 19: Humorous interaction**

Within this category, codes relevant to humorous interactions within the group, and amongst each other, are included. Examples of such interactional responses include laughter, smiles, eye contact and movement. In addition, codes pertaining to the ways in which the music therapist introduces humour to create such interactional moments are included. There is a total of 29 codes within this category.

### **Category 20: Anxiety/Distress**

During the group music therapy process, there were incidences where the group members presented in an anxious and distressed manner, either prior to starting the session, or during the session. Codes relating to the group members' anxious or distressed feelings during the music therapy process are included in this category. There are 3 codes within this category.

### **Category 21: Support**

Within the group, there were moments of inter-member support where certain individuals engaged in interactive moments that had a warm quality and offered each other supportive gestures, such as touch. Codes relating to these supportive and affectionate moments are included in this category. There is a total of 19 codes within this category.

### **Category 22: Shared pleasure/comfort**

Codes relevant to moments where members in the group indicated shared pleasure, comfort, trust, and enjoyment in being with each other in the group form part of this category. Examples of such codes include: members shared pleasure in turn-taking activity (3-64) and growing comfort and trust (5-88). There is a total of 5 codes within this category.

## 4.8 EMERGENT THEMES

Once I had my list of categories, I began to group the categories together, and thematic ideas began to emerge from the data. In order to further process my thoughts, I attended to the mind map created whilst developing my categories, and used it as a springboard to visually aid in the understanding and exploration of the emerging themes. I present a finalised version (figure 4.6) of the mind map below. (See appendix G for photograph of the original mind map created during the coding process, which additionally indicates the process of “playing around with categories” (Ansdell & Pavlicevic, 2001:152), experimenting, revising, and recategorising). The process of creating a mind map was particularly useful, as it enabled me to view my categories and themes on one condensed page, and enabled me to vary/change ideas as I moved through the process. As thematic ideas began to emerge, I noticed that the themes could be grouped according to my *role* in facilitating the sessions, and also related to certain stages of relating as theorised within Object Relations Theory. This will be discussed in more detail in chapter five. I will now present each theme individually, with reference to the appropriate grouping of categories pertaining to each one. (See appendix F for complete tables comprising themes, and corresponding codes and categories).

### **Theme one: Affirmation**

This theme represents the manner in which the music therapist affirms the presence of the individuals as valid group members, through the use of vocal activities. The theme places emphasis on the group members whereby each individual is viewed as someone who is able to interact, and can form part of the group as a whole. The following categories were group together within this theme:

- Assessment
- Acknowledgement
- Providing/Holding
- Attunement

The category ‘assessment’ was included in this theme, as it related to the music therapist identifying and recognising the abilities of the group members, thus affirming and validating the members as part of the same group, regardless of the varying capabilities of each in the group.

### **Theme two: Extension**

This theme identifies the manner in which the music therapist uses the voice to broaden and expand possibilities, open up ideas, and create opportunities for self-expression and interaction

in the group. It is based on the notion that the music therapist takes what the group members offer, and extends or broadens the material further. The categories that were grouped within this theme are as follows:

- Vocal extension
- Motor extension
- Instrumental extension
- Modelling

### **Theme three: Invitation**

This theme represents the manner in which the music therapist invites the group members into new ideas, through the use of vocal activities. Inviting the group members into something new and varied involves providing opportunities for group members to take risks, and allows for experiencing growing self-confidence in what one is able to do. Categories that were grouped together in this theme include:

- Invitation to movement
- Invitation to vocalise
- Invitation to participate
- Humorous invitation
- Invitation to varied experience

### **Theme four: Space**

This theme identifies the necessity of allowing space in order for the individuals to develop and grow. Misattunement becomes necessary in the relationship, and is a means of separating out, and allowing for the individuals to take initiative and express themselves. The categories that were included in this theme were:

- Vocalisation in space
- Misattunement/Over-attunement

### **Theme five: Beginnings of relating to others**

This theme relates to the various responses and interactions which occurred between the group members. This theme contains categories which primarily address *group* relating, and the various ways in which the group members interacted and engaged with each other, or presented in manners contrary to this. Categories that were grouped together within this theme were as follows:

- Mutual awareness
- Individual response
- Disengaged
- Humorous interaction
- Anxiety/Distress
- Support
- Shared pleasure/comfort

#### **4.9 CONCLUSION**

This chapter has presented the process of analysis of both data sources, by providing descriptions and examples of both sources, as well as schematic representations to aid in the understanding of source A. This chapter has additionally outlined the method of coding and categorising of the data sources, informed by Gibbs' (2007) method of qualitative coding, as well as the process of establishing emergent themes.

In the following chapter, the themes that emerged from the data will be discussed in further detail. The research questions will also be addressed by using these emerging themes and relating these findings to the literature.

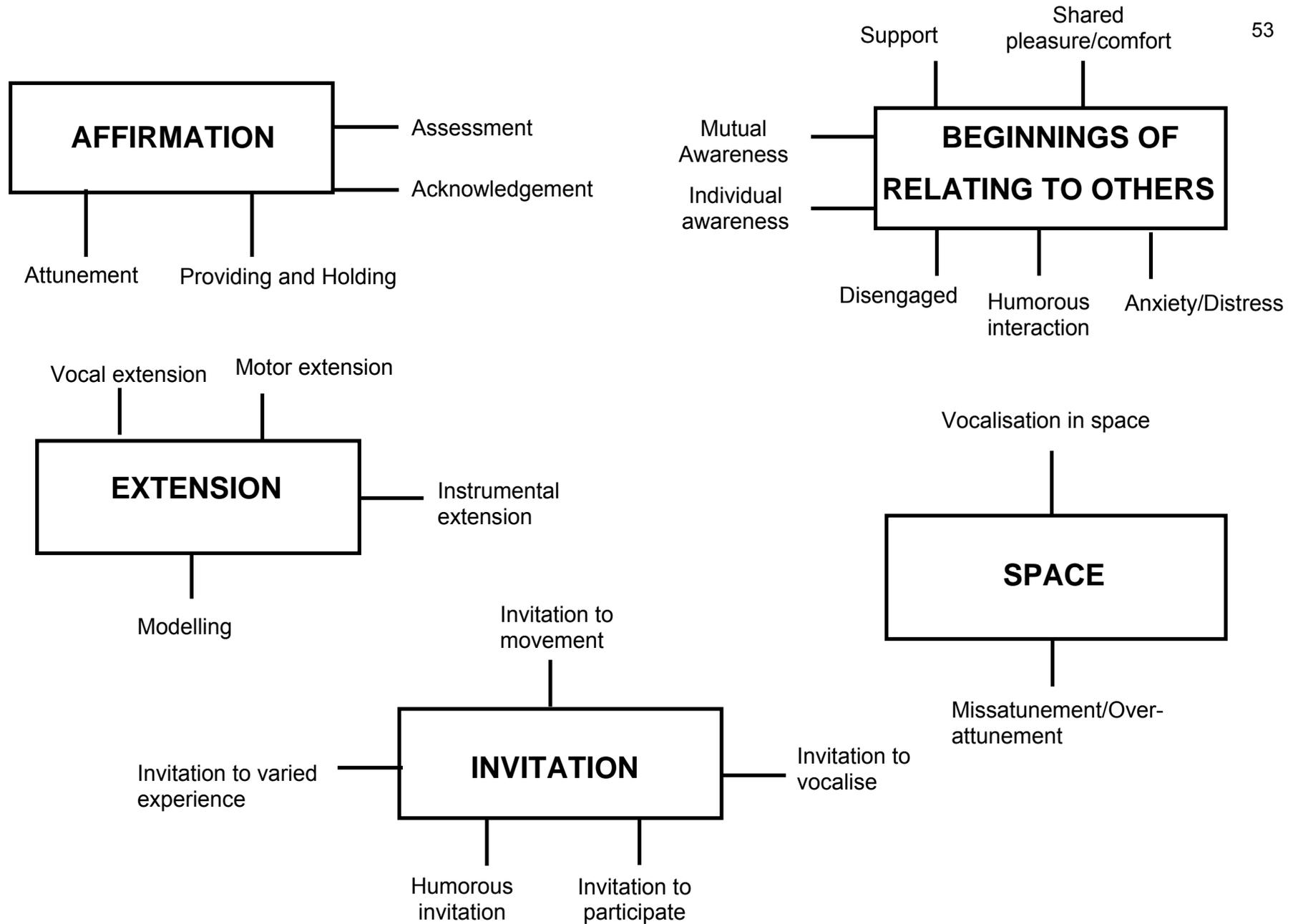


Figure 4.6: Mind map representing categories and themes

## CHAPTER 5

### DISCUSSION

#### 5.1 INTRODUCTION

In this chapter, I will discuss the themes that emerged during the data analysis process, as they relate to my research questions. As mentioned in chapter four, it became apparent to me that the thematic ideas which emerged could be grouped according to my *role* in facilitating the sessions. Certain parallels also emerged between these themes and certain stages of relating as theorised within Object Relations Theory (Ainsworth, 1969; Cooper, 1996; Hamilton, 1990; Ogden, 1983; Stewart & Stewart, 2002; Winnicott, 1971).

Before continuing with the presentation and discussion of the emergent themes, I would first like to present a diagrammatical representation of the themes (figure 5.1) upon which this chapter will be based. The reason for displaying the themes in such a manner, with letters and numerals, is to assist in representing how the themes relate to certain stages of development and relating within Object Relations Theory. Secondly, as a means to address the focus of my clinical inquiry and further guide this chapter, I will restate my research questions.

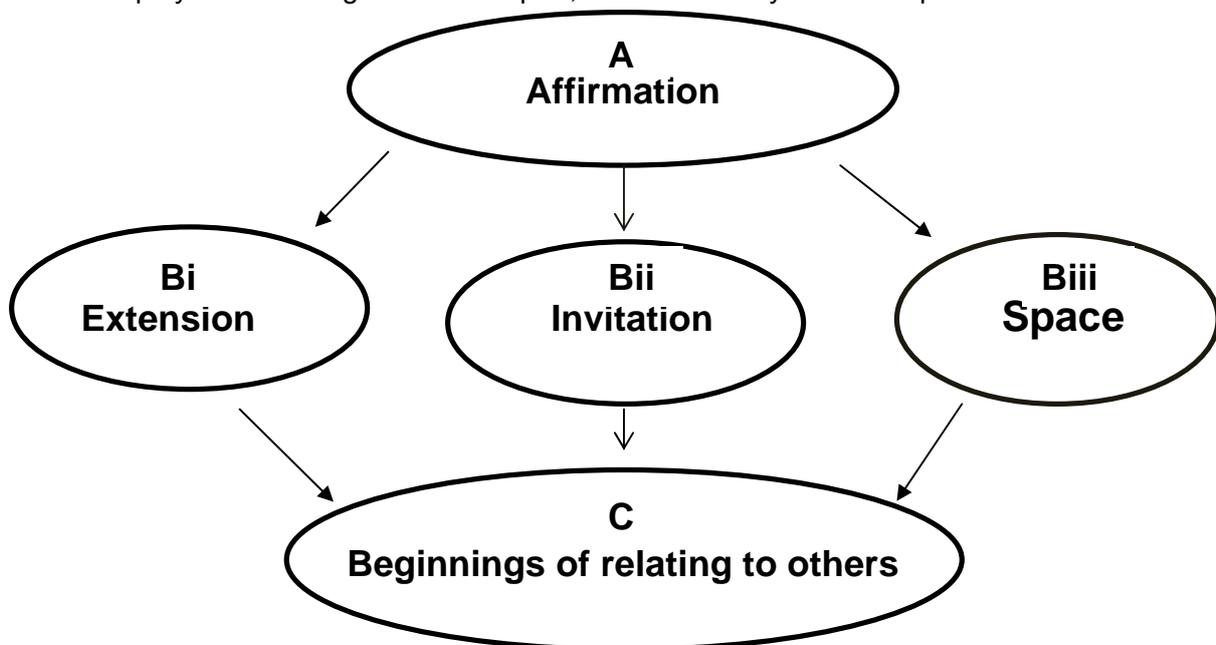


Figure 5.1: Representation of themes

## 5.2 RESEARCH QUESTIONS

In sections 5.2.1 and 5.2.2 below, I address the focus of my clinical inquiry by restating my research questions, and presenting the discussion.

### 5.2.1 Addressing the main research question: How do vocal activities facilitate self-expression within a music therapy group consisting of institutionalised individuals with Cerebral Palsy?

With regard to this research question, although the focus lies on how the *vocal activities* facilitated self-expression within the music therapy group, it became apparent to me that the codes which emerged from the data during the analysis process primarily pertained to my role as music therapy intern in facilitating the vocal activities. Thus, in relation to this research question, the perspective from which the vocal activities will be discussed will be that of my facilitation thereof. Themes one to four, namely: *Affirmation*, *Extension*, *Invitation* and *Space* will be explored, in light of addressing this research question.

#### 5.2.1.1 Theme One: Affirmation

This theme (A) represents the manner in which I, as music therapy intern, affirmed the presence and existence of the individuals as valid group members, through the use of vocal activities. The basis of this theme relates to the notion emphasised in music therapy that each individual in the group is worthy of recognition, and forms part of the group as a whole. Furthermore, this theme highlights the view that each individual is able to interact, and his/her contributions are accepted and validated within the group.

In order for the group members to feel that their capabilities were validated within the group, and for them to sense that their contributions were affirmed, it was essential for me to regard the first two sessions as an assessment, in order to assist in identifying the abilities of each individual in the group, including the vocal sounds they could produce. The process of assessment was additionally important as a means to create developmentally appropriate vocal activities for each member to feel *able* to interact and free to express themselves at their level of ability. Identifying each individual's own sound enabled me to incorporate their sounds in the various vocal

activities, as a means to *acknowledge* the individuals, and allow their own sounds to be heard and recognised within the group.

Acknowledging the individuals through the use of vocal activities formed a significant part of our process, in relation to this theme. Examples of the ways in which I acknowledged individual group members, and the group as a whole, included singing the members' names in the 'hello song' and other activities/improvisations; acknowledging the members' physical abilities through action/activity songs; and validating their contributions through imitation (see Theme One in Appendix F). In light of this, when writing about the value in using a client's name in song, music therapist Leowy (2004:2) emphasises that when a child hears his/her name sung within the context of a 'hello song' in a group setting "their identity is affirmed" through hearing their name pronounced through the rhythmic and melodic elements of this group pronouncement. Certain members - in particular, Judith, Francois, Lucas and Tumi - tended to show an awareness and appreciation when acknowledged, through self-expressive responses including laughter, smiles, movement, eye contact, vocal attempts, and vocal sounds. As an example, I would like to present an excerpt taken from my session notes, which draws attention to moments of self-expression from certain members in the group, in response to being acknowledged:

"I made sure to acknowledge each of the members' names in the song, and noticed that each of them looked at each other when it was their own turn to be acknowledged, even Lucas – although his movements were very slight. When it was Judith's turn to be acknowledged in the song, she spontaneously lifted her arm, as if to wave her hand to greet me. I included lyrics pertaining to *waving our hands hello*, in order for Judith's actions/movements to be recognised" (Session 3:25-30).

As a means to further affirm and validate the presence of each individual in the group and provide a sense that their contributions and initiations were recognised, it was vital for me to constantly *attune* to the group members' contrasting energy levels, initiations, cues, vocalisations, and tempo changes, through the technique of matching. In the words of Pavlicevic (1997:114), attunement permits the therapist and client to be with one another in the sense of sharing likely inner experiences, which relates to the feeling of "connectedness" and of being in attunement with one another. The notion of being connected and attuned with one another draws me to introduce the first stage of relating between mother and infant, as theorised within the processes of Object Relations Theory, which encompass the development of the 'self'.

The stages of development of the infant and relating between mother and infant will be used as a link to my role in facilitating the vocal activities within the group to provide opportunities for self-expression.

According to Winnicott (1971:108), during the early stages of the development of an infant, the baby is born as a totally helpless being with little or no sense of being separate from the world, and is totally dependent on the physical and emotional care provided by the mother. Winnicott (1971:109) asserts that initially the mother experiences a stage of primary maternal preoccupation whereby the infant becomes the centre of her world, and this enables her to be optimally responsive to the infant's needs. When the mother satisfies the baby's hunger, she is at one with it and hence not felt as separate (Cooper, 1996:44). However, when the mother is unable to satisfy the baby's needs, she (initially her breast) is experienced as separate from the infant and thereby becomes its first distinct psychological object. When the mother removes her presence from the baby, he/she experiences a sense of being fragmented, due to anxiety, which is an affectual state that warns the baby of danger (Cooper, 1996:44). During this phase of the infant's absolute dependence, the mother is required to provide an environment which gives the baby a sense of being *held*, as he/she experiences a sense of being fragmented due to these feelings of anxiety (Stewart & Stewart, 2002:137). Winnicott employed the term *holding* to cover the "total environmental provision" during the earliest period of development (Ainsworth, 1961:978).

Similar feelings of fragmentation and anxiety can also be experienced during the developmental stages of a *group*, as outlined by psychotherapist and group analyst Nitsun (1996) in his discussion pertaining to the concept of the 'anti-group'. This concept is introduced as an abstract principle which comprises the negative, disruptive elements, which threaten to undermine and even destroy the group, but when contained, have the potential to mobilise the group's creative processes (Nitsun, 1996:42). The early stage of group development is likely to be marked by a vulnerability of members in the new and unfamiliar situation, and the vulnerability of the group, itself a fledgling entity, may render the setting a predominantly anxiety-provoking one (Nitsun, 1996:59). Just as the mother creates an environment which gives her baby a sense of being held, both physically and psychologically/emotionally, the therapist fulfils the function of *holding the individuals* in the group, and *holding the group as a whole* (Nitsun, 1996:61). Having said this, as a means to create a shared, warm and expressive space during the music therapy process whereby the group members could experience feeling safe and held,

I provided for the individuals in the group, and the group as a whole, by singing well-known and familiar songs to the members, just as the mother would provide for her dependent infant. I additionally held the individuals in the group, and the group as a whole, by attuning to what the members offered me, relating to the manner in which the mother would vocally respond and attune to her infant's vocalisations (Stern, 1985:157; Pavlicevic, 1997:114). Below is an excerpt taken from my session notes, depicting the experiences felt within the group, through my provision.

"I looked at Zandile as she turned her head towards me and maintained eye contact while I sang to her. At this point, I felt a connection developing between Zandile and I, as she looked at me in a way I had not seen before. I softly hummed the tune of *Thula Thula* to her, and realised that she was no longer crying. The energy in the room at this point in the session had slowed down, and the individuals appeared relaxed and peaceful" (Session 4:62-67).

In affirming the members' presence and sense of 'self' in the group with the voice, and validating their own contributions through acknowledgment, attuning to their needs, providing and holding, a therapeutic relationship between myself and the individuals could develop and lay the foundation for the individuals to grow further. According to Object Relations Theory, during the early stages of relating the infant gets to know him/herself in *relation* to his/her mother. Consequently, if the mother does not adequately attune to her infant's needs and cues and if the infant does not experience bonding with his/her mother, the infant's ego functions may fail to develop and, in turn, the infant's capacity to learn how to interact with others may be affected (Hamilton, 1990:38). As music therapy intern, I recognised the need for me as therapist to attune, hold the group, and develop a close relationship with the group members in order for them to interact with one another at a later stage, as the mother initially develops a relationship with the infant which then lays the foundation for the developing child to then develop relationships with others. This will be explored in more detail in section 5.2.2.1 when addressing the final theme (C) in this discussion.

I am of the opinion that affirming the individuals' presence, identity, and sense of 'self' through vocal activities additionally afforded them a sense of being heard and seen by others in the group, as well as by myself as therapist, which further counters institutionalisation and disability. In light of this, I would like to reiterate the words of Davis, Gfeller and Thaut (1999:136) who

identify that institutional living is not conducive to encouraging individuality and the development of 'self', as the somewhat restrictive and controlled environment may limit personal privacy, potentially resulting in a loss of self-worth. In addition to the consequences of institutional living, Nordoff and Robbins (1992:16.19) remind us that individuals with CP often feel socially, mentally and emotionally inhibited within themselves due to their disability, and may experience a sense of being "trapped inside their bodies", rarely finding the means to communicate effectively.

In developing the therapeutic relationship with myself and the group members, and laying the foundation for the individuals to grow and interact with others in increasingly flexible as well as increasingly organised ways, an *extension* of the individuals' expression and ability formed part of the process, through the use of the vocal activities. Having said this, I would now like to critically explore theme two below, as a means to further address the focus of my research.

### **5.2.1.2 Theme Two: Extension**

This theme (Bi) identifies the manner in which I facilitated the vocal activities in order to broaden and expand possibilities, open up ideas, and create more diverse opportunities for self-expression and interaction in the group. The basis of this theme relates to the manner in which I took what the *group members* offered in the sessions, and extended or broadened the material further. The various ways in which I facilitated this through the vocal activities comprised vocal extension, motor extension, instrumental extension, and modelling.

During the music therapy process, vocal extension formed the most prominent type of extension, whereby I *vocally* extended certain activities including familiar songs, improvisations, humorous sounds, as well as material or vocalisations offered by the group members. The two primary ways in which I vocally extended what the group members offered included motor vocal extension and oral-motor vocal extension. The former refers to the manner in which I vocally extended the client's movements, through song, for example, and the latter refers to the way in which I vocally extended the individual's mouth movements further into an improvisation, for example. Modelling (Wigram, 2004), as a form of extension, provided the individuals with a foundation in order to learn how to interact with others. Examples of the ways in which this was facilitated included learning how to use someone's name in song, as well as encouraging eye contact and acknowledgement between group members, through modelling the interaction to the members with the use of the voice. In relation to the first theme, through broadening activities

and extending what the group members presented and offered, the individuals were further affirmed during the process, and drawn to recognise that their abilities *could be taken further*, and extended into new, creative, and varied material.

Extending the individuals' abilities and expressions through the use of the voice additionally created a platform for expressive responses from certain individuals, as well as a sense of engagement and interaction within the group. With this in mind, I would like to present an excerpt from my session notes, which represents the manner in which I extended the group members' spontaneous vocalisations into a structured activity, which elicited self-expressive responses from the individuals, as well as a sense of engagement and interaction within the group.

“Once I had finished the hello song, the room suddenly filled with vocal sounds, noticeably from Zandile ... On hearing the various sounds of the members, I was drawn into spontaneously facilitating a “peek-a-boo” game, which incorporated their sounds, and no other instruments. The game was executed in such a way which involved covering my eyes, and upon hearing an individual vocalise, I would uncover my eyes and vocalise his/her sound to him/her, with an added element of anticipation. Did this bring out some giggles in some of the members! Lucas, who had been quiet and subdued for the majority of the session, lifted his head up, opened his eyes wide and began to laugh! There was a definite sense of interaction amongst the members, who looked around at each other and smiled. I used my voice in different ranges during the activity with *crescendos* and *decrescendos*, which seemed to additionally amuse the members” (Session 3:30-44).

When reflecting upon this theme (Bi) in terms of Object Relations Theory, the middle stage of development of an infant which is represented by a separation between mother and infant and the discovery of transitional play (Stewart & Stewart, 2002:137) appears relevant. During this stage, the mother gradually helps her infant to find his/her place in the bigger world, which is considered to be a process of “separating out” (Stewart & Stewart, 2002:137). It is during this process of separating out that a space opens up between the mother and infant, whereby play becomes a means of the infant knowing himself/herself and discovering his/her place in the bigger world. Winnicott (1971:109) asserts that playing takes place in the transitional space between the infant and mother, which develops as the infant gains a sense of self that is

separate from the mother, a space where there is trust and reliability. Having said this, broadening possibilities and extending the individuals' abilities and expressions with the voice additionally provided new places for the individuals to play, and experience a sense of enjoyment and freedom to express themselves within the space. During the process, my inclusion of vocal play as extension was often facilitated through the use of anticipation and humour in the music, as described in thick descriptions one and four, and further represented in figures 4.1 and 4.5, respectively.

In order for the individuals to grow even further within the therapeutic relationship, and experience growing self-confidence and self-esteem in order to express themselves within the therapeutic space, I *invited* the individuals into various ways of participating, through the use of the vocal activities. At this point, I would now like to introduce the third theme in this discussion.

### **5.2.1.3 Theme Three: Invitation**

This theme (Bii) represents the manner in which I invited the group members into *new* ideas, through the use of vocal activities. Inviting the group members into something new and varied involved offering opportunities for group members to take risks, and allow for experiencing growing self-confidence within the therapeutic space. This included inviting the group members into different forms of expression such as vocalisations that were distinct from their typical, often repetitive vocal sounds.

Inviting individuals to vocalise was primarily facilitated through vocal improvisations comprising the individual's own sounds, whereby I would acknowledge the individual's name, and allow space for the individual to vocalise and hear his/her own unique sound.

“Moments into starting the improvisation, Francois elicited a loud cry on *ah*, which seemed as if he wanted to participate vocally with me. I sang his name, and began to sing on “ah” with Francois, moving my mouth accordingly to his shape, and offering him the space to vocalise. He vocalised very softly, hardly opening his mouth, although I sensed that he was aware that this was his chance to offer a *solo* in the group” (Session 5:59-63).

Inviting the group members to vocalise additionally provided opportunities for individual 'solos' (as indicated in the above excerpt) to emerge within the improvisations, thereby affirming the individuals as well as challenging them to take risks. With regard to the willingness and motivation of an individual with CP to participate, take risks and interact, music therapist Bean (1996:194) postulates that even though individuals with CP may present with various challenges and potential difficulties, an individual with CP has much potential, despite being faced with many difficulties, as the individual can be well motivated and creative in his/her ideas and efforts to interact and participate. When inviting the group members into vocalisation and/or movement, at times the invitations were declined, whereby an individual would respond in a disengaged manner, or in a manner contrary to the invitation, such as responding with a movement when invited to vocalise, for example. In such situations, I recognised that this was partly due to an over-provision on my part, whereby I provided too much in the music during the invitation and did not leave enough space for the members to freely express themselves or take initiative within the group. This will be discussed in more detail in theme four.

In addition to inviting the group members into new ideas through the use of the voice, an invitation into a varied experience additionally formed part of the process. This relates to offering the group members alternative ways of experiencing themselves in the world. In accordance with this, Wigram (2004:16) maintains that individuals who are in therapy due to physical or cognitive impairments experience difficulty finding alternative ways of managing their impairments more effectively, and therapy thus provides opportunities to find, create and evaluate alternatives. Examples of such an invitation comprised the inclusion of new and unfamiliar material in the sessions, varying the musical elements of the music, and inviting the individuals into participation through the use of use of props and visuals aids (pictures, bubbles) within the sessions. Such an invitation provided the group members with creative opportunities, as well as new possibilities to interact with each other, and having this validated within the group.

The addition of humour during invitation was paramount during the process, which frequently engaged the members' attention, invited them into vocal play, and provided a space for laughter, smiles, movement and vocal sounds. Humour in music therapy can be a useful tool when working with children, as discussed by Tomlinson, Derrington and Oldfield (2012:115) who believe that humour may subtly diminish anxiety and social defences and promote more "flexible, freer shared interaction", which may in turn guide the child into more extended periods

of expressive play. Humorous invitation, which included vocal games, as well as the use of unusual vocal sounds, additionally encouraged moments of interaction and awareness of each other in the group, as the members often looked at each other, laughed and smiled during humorous engagement in the vocal activities. When writing about enhancing motivation for children with CP to engage in music activities, I would like to echo the words of Bean (1996:194-195) who believes that the “fun of musical activity can motivate a child to rise to new challenges presented to him/her.”

As mentioned in theme two, during the middle stage of the development of the infant, the mother gradually helps her infant to find his/her place in the bigger world, which is considered to be a process of “separating out”(Stewart & Stewart, 2002:137). Furthermore, during this stage (Bi, Bii and Biii, which is explored below in 5.2.1.4) the mother moves out of primary maternal preoccupation and becomes more aware of her own needs (Ainsworth, 1969:985). The mother is inevitably less responsive to the infants needs and thus *fails* him, which is necessary in order for the child to start differentiating between self and others. In accordance with this, I would now like to address theme four, *space*, which relates to the misattunement necessary in the relationship in order for the individuals to further develop, grow, and express themselves.

#### **5.2.1.4 Theme four: Space**

This theme (Biii) identifies the necessity of allowing space in order for the individuals to develop and grow. Throughout the music therapy process, there were moments indicative of over-provision and over-attunement (as represented at the start of the first schematic representation, figure 4.1, of video excerpt 1), whereby I provided too much and held the group too tightly in the music. This often resulted in less participation from the members and a sense of disengagement between us, with members potentially feeling overwhelmed, and unable to contribute or express themselves.

The importance of allowing space in the music to provide opportunities for self-expression was particularly necessary with regard to one of the group members, Zandile - a reserved individual who often carries a blank expression on her face, and rarely maintains eye contact. It became clear to me during the process that Zandile only ever vocalised *after* an activity or song, or towards the end of a song, when I decreased the tempo and dynamics of the music.

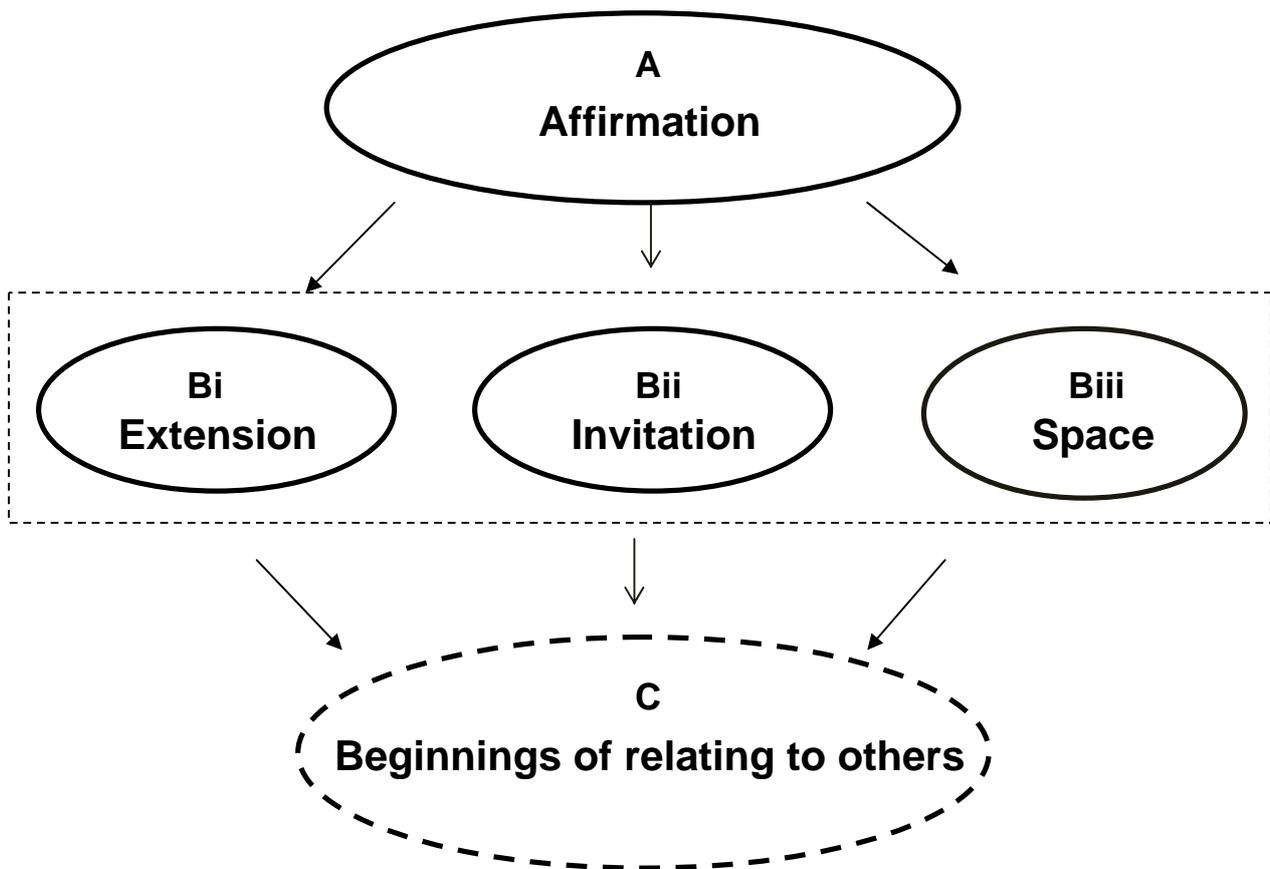
“I have not noticed Zandile vocalise during songs, only *afterwards*, which I often speculate about. Perhaps she feels that during silence, she can be more *heard* in the group? The other members are able to recognise her contribution once they have participated in the song?” (Session 2:55-58).

Providing space in and outside of the music by matching the group members’ tempos and energy levels and allowing for expressions and vocalisations to emerge during and after the vocal activities, respectively, afforded members opportunities for their own unique sounds to be heard and recognised, and in turn, provided a means for social interaction to evolve within the group. Below is an example from thick description one, which depicts beginnings of social interaction between certain members, when offered space after an activity.

“The MT has ended the song, and is still holding her guitar whilst looking at Z. J smiles, turns her head to the left, looks at F and giggles in a playful manner. Immediately after J has looked at F, Z vocalises again on a nasal *eh* sound, with a deeper tone, and *mf* in dynamic. J turns her head back to look at the MT. At this point, the MT is not playing, or singing, and is looking at Z who is still vocalising. The MT has a small smile on her face and is nodding her head up and down with slow and small movements. A second after Z begins to vocalise, L quickly lifts up his head from his closed posture, smiles at J, and then laughs whilst Z is still vocalising” (Thick description 1:31-37).

In addition to the necessity of allowing space for the individuals to freely express themselves, and to permit growth and development, *missattunement* to individual group members, as well as the group as a whole, also became necessary in the relationship. In accordance with Object Relations Theory during the middle stage of development, Stern (1985:148) writes about the mother’s purposeful misattunement to her infant’s needs which becomes necessary for the infant to start differentiating between the self and other, as a means of separating out, promoting growth, and moving towards independence.

At this point in the discussion, I would like to address part of the diagram (figure 5.1) presented at the start of this chapter, to review the four themes which have been discussed thus far, in relation to the primary research question.



**Figure 5.2: Part representation of themes**

As music therapy intern, I took *who* the individuals are, and *what* they offered me, and affirmed their presence as valid group members through the use of the voice, as a foundation for the members to express themselves and interact (A). Within the transitional space (represented by the dotted rectangular box), I extended and opened up new possibilities for who the individuals could be in the group and how they could interact with one another; invited new forms of expression to encourage risk-taking and experience growing self-confidence; while maintaining the necessity of allowing space and still misattuning to the members at times as a means of separating out, and allowing the individuals to take initiative and express themselves (B1, Bii, Biii).

The process of (A) affirmation, (Bi, Bii, Biii) extension, invitation and allowing space, through the use of the vocal activities, contributed towards the development of a therapeutic *relationship* with myself as music therapy intern and the group members, which in turn, created the capacity for

the ability to socially interact with one another in the group. This can be linked to Object Relations Theory, wherein the infant's developing relationship with the other and increased sense of self guides and paves the way for the development of relationships with others (Ainsworth, 1969:982). This brings me to present the final theme, in relation to the second research question guiding this study.

## **5.2.2 Addressing the research sub-question: How does self-expression relate to social interaction between group members during vocal activities in this music therapy group and what is the music therapist's role in this regard?**

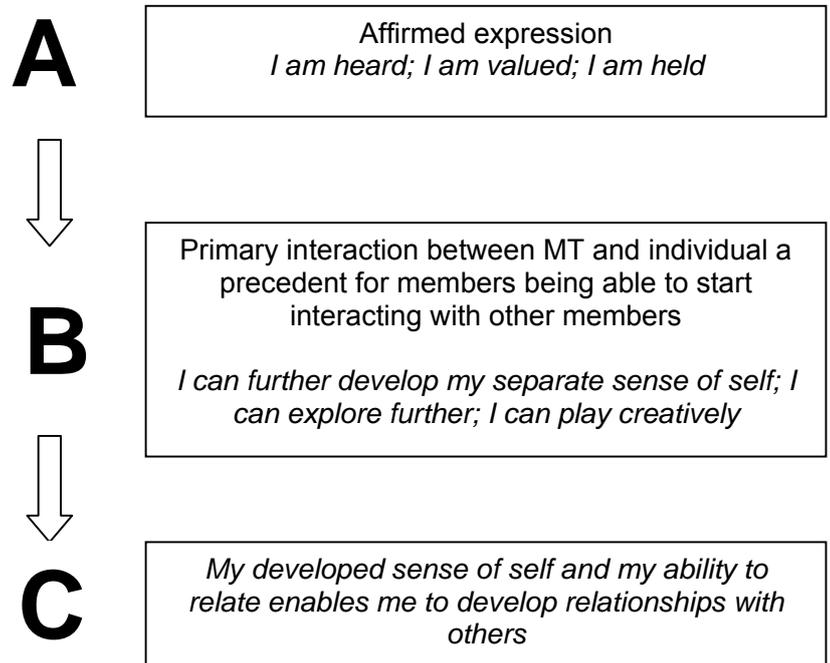
### **5.2.2.1 Theme Five: Beginnings of relating to others**

This theme (C) relates to the various responses and interactions which occurred between the group members. Through my engagement with the group members and because of the existing therapeutic relationship between us, a capacity was created for the individuals to interact and engage with others, enhanced by my role in providing, holding and containing the individuals in order for them to feel safe and confident to interact with others in the group.

In the final stage of infant development, the child is now moving towards independence, and establishing a comfortable balance between relative dependence and independence (Ainsworth, 1969:985). There are signs of developing individuality, which entails an increasingly stable sense of who one is in various situations and moods. Finally, during this stage, the child is in the process of developing both self-constancy and object-constancy, whereby there is a formation of symbolic representations of self: the other as well as the relationship between self and other (Ainsworth, 1969:986). Examples of the responses and/or interactive ways in which the group members related to each other in a manner that resonated with this theoretical position included humorous interactions, such as laughing with each other and smiling, and supportive interactions whereby certain individuals engaged in interactive moments that had a warm quality offering each other supportive gestures, such as touch. When describing the final or mature developmental stage of the anti-group, Nitsun (1996:60) posits that this stage is likely to see a lessened expression of the anti-group and is usually the stage of greatest trust and intimacy, although this stage can hold surprises for the group, whereby fears of separation may re-arouse earlier anxieties about abandonment.

I am of the opinion that the aforementioned examples of the responses and interactions between the group members afforded the members opportunities for meaningful social contact, further countering the “trapped” (Nordoff & Robbins, 1992:16) feelings experienced when living with a physical disability, as well as the isolated nature of institutionalisation which MacLean (2003:863) describes as contributing to an “unwillingness” to interact with peers. Additional examples of the responses and/or interactive ways in which the group members related to each other included shared pleasure and comfort, whereby the members indicated moments of mutual pleasure, comfort, trust, and enjoyment in being with each other in the group, as well as anxious responses whereby the group as a whole presented with distressed feelings prior and/or during the music therapy process. When writing about the possibilities for individuals with disabilities to develop social awareness and social interaction skills, music therapist Moller (1995:149) maintains that a variety of musical activities, of which vocal activities can form part, provide a stimulating environment in which social and emotional communication can be experienced. This links to Davis, Gfeller and Thauts’ (1999) thoughts pertaining to the value of varied musical activities in promoting cooperation, sharing, taking turns and learning appropriate ways to greet people, thus enhancing social skills for individuals faced with disability.

My role in affirming, extending, inviting, and allowing space in the group, through the use of the vocal activities, thus enhanced the *ability* and self-confidence within the members to express themselves within the space, and experience acknowledgement of their abilities. In recognition of this validation, the members could challenge themselves further to take risks, and with an increased self-esteem, feel able to interact with myself as therapist first, then begin to relate and interact with others in the group. I would like to present a summarised representation of the five themes, using the same letters and numerals indicated in figure 5.1, as a conclusion to this chapter.



**Figure 5.3:** Summary representation of themes

### 5.3 CONCLUSION

This chapter has presented the themes that emerged during the analysis process, as they relate to my research questions. I will now conclude with chapter six, which contains closing thoughts and remarks, limitations of and recommendations for this study.

## CHAPTER 6

### CONCLUSION

The purpose of this study was to explore the power of the voice and the significance of vocal activities in contributing towards providing institutionalised individuals with CP opportunities for self-expression and social interaction within group music therapy sessions. This involved investigating group members' expressions and interactions within the music and the therapeutic process, through a variety of vocal activities.

Through conducting eight group music therapy sessions, with particular focus on the voice, this study revealed the value of providing the participants with opportunities for self-expression and social interaction, as the members were afforded a sense of being heard, recognised and acknowledged within the group. Although I had initially intended to focus on how the *vocal activities* facilitated self-expression and social interaction within the music therapy group, I recognised that my *role* as music therapy intern in facilitating the vocal activities was key to this process, in terms of providing the individuals with opportunities for self-expression and social interaction.

As this study was carried out within one context, comprising one group of five individuals presenting with varying physical and cognitive impairments, the findings are thus not generalisable to other CP populations. Furthermore, due to the varying ages and levels of ability within the group, as well as practical time limitations, I am of the opinion that a longer and more in-depth process of assessment of each members' capabilities would have been valuable. Having said this, as a recommendation for future study, the music therapist could first conduct individual sessions with each member before placing them in a group setting, as a means to establish a trusting relationship and assess the members' capabilities, particularly with regard to their levels of interaction. This could potentially assist the members presenting with varying cognitive and developmental abilities to engage in meaningful interaction with each other when part of a group setting, through the self-confidence and trust developed during the individual sessions.

Through this study, I hope to awaken interest in the power of the voice, and its value in music therapy with institutionalised individuals with CP. I deem that the strength that the medium holds offers those living with physical/cognitive impairments opportunities to be heard, validated, and opportunities to meaningfully interact with others.

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## **APPENDIX A**

### **Participants information forms & Letters of consent**



## Appendix A

## FACULTY OF HUMANITIES

### Department of Music

### Participant Information

**Title:** How vital is the voice? The use of vocal activities in group music therapy with institutionalised individuals with Cerebral Palsy in providing opportunities for self-expression and social interaction.

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

I am conducting a research study exploring the power of the voice, focussing on the use of vocal activities in group music therapy with institutionalised children with Cerebral Palsy (CP) in providing opportunities for self-expression and social interaction. I will therefore be conducting group music therapy sessions with 5 individuals with Cerebral Palsy, aiming to facilitate means of self-expression within the group, as well as ascertain how social interactions take place within the group of individuals. This research study will be written up as a mini-dissertation, forming part of my MMus (Music Therapy) degree. I would value the participation of your child in this study.

During this research, I will be conducting 8 group music therapy sessions with 5 individuals with CP. I will be making use of video recordings, as well as written session notes throughout the music therapy process. Due to the therapeutic nature of this research study, which may be seen as an incentive, it is possible that your child may benefit from the study.

Participation in this study is voluntary and you may state at any time that you would like me to withdraw your child from group music therapy. In the case of withdrawal from the study, all data including video recordings and sessions notes pertaining to your child will be destroyed.

I assure individual confidentiality and will not use the names of any participants in the study. After this study has been completed, the findings will be made available in a mini-dissertation and will also be written up in the form of an academic journal article. Furthermore, all of the data obtained in the study will remain the property of the University of Pretoria's Music Therapy Unit for 15 years for archiving purposes, after which it will be destroyed. The data will be safely stored and remain confidential.

Please contact me if you have any questions or concerns.

I would greatly appreciate the participation of your child in this study.

**Marie-Victoire Cumming**

**Researcher / Student**

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Number: 084 831 7147

**Hanni Beyers**

**Supervisor**

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**100**  
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## Appendix A

**FACULTY OF HUMANITIES**

**Department of Music**

### Parent/Guardian Consent Form

**STUDY TITLE:** How vital is the voice? The use of vocal activities in group music therapy with institutionalised individuals with Cerebral Palsy in providing opportunities for self-expression and social interaction.

I, \_\_\_\_\_, parent/guardian  
of \_\_\_\_\_ hereby give / do not give my consent for my child to participate in this research, through allowing him/her to participate in 8 group music therapy sessions conducted by a music therapy student, understanding that the focus of the research is on providing opportunities for self-expression and social interaction for my child, through the use of vocal activities. I give/ do not give my consent for these music therapy sessions to be video recorded.

With full acknowledgment of the above, I give permission for  
\_\_\_\_\_ to participate/ not participate in this study on  
this \_\_\_\_\_ (day) of this \_\_\_\_\_ (month) and this \_\_\_\_\_ (year).

#### **PARTICIPANT/PARTICIPANT PARENT/GUARDIAN DETAILS:**

Participant name: \_\_\_\_\_ Signature: \_\_\_\_\_

Participant Contact No: \_\_\_\_\_ Date: \_\_\_\_\_

On behalf of the participant: \_\_\_\_\_ Signature: \_\_\_\_\_

Relationship to participant: \_\_\_\_\_

#### **RESEARCHER & SUPERVISOR SIGNATURE:**

Researcher Name: \_\_\_\_\_

Researcher Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Supervisor Name: \_\_\_\_\_

Supervisor Signature: \_\_\_\_\_ Date : \_\_\_\_\_



## Appendix A

## FACULTY OF HUMANITIES

### Department of Music

## Participant Information

**Title:** How vital is the voice? The use of vocal activities in group music therapy with institutionalised individuals with Cerebral Palsy in providing opportunities for self-expression and social interaction.

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

I am conducting a research study exploring the power of the voice, focussing on the use of vocal activities in group music therapy with institutionalised children with Cerebral Palsy (CP) in providing opportunities for self-expression and social interaction. I will therefore be conducting 8 group music therapy sessions with 5 individuals with CP, aiming to explore how the use of a selection of vocal activities may provide the individuals opportunities for self-expression and social interaction; and how self-expression, in this context, relates to social interaction. This research study will be written up as a mini-dissertation, forming part of my MMus (Music Therapy) degree. I would value your signed consent and willingness to allow me to conduct 8 sessions of group music therapy at your institution.

It is already standard practice in music therapy training to document sessions with visual recordings and clinical notes. Therefore, I will be making use of video recordings, as well as written session notes throughout the music therapy process at the institution. Due to the therapeutic nature of this research study, which may be seen as an incentive, it is possible that the individuals may benefit from the study.

Participation in this study is voluntary and the individuals with CP residing at your institution may withdraw from participation in the study at any time and without negative consequences. In case of withdrawal from the study, all data pertaining to the individuals will be destroyed.

I assure individual confidentiality and will not use the names of any participants in the study. After this study has been completed, the findings will be made available in a mini-dissertation and will also be written up in the form of an academic journal article. Furthermore, all of the data obtained in the study will remain the property of the University of Pretoria's Music Therapy Unit for 15 years for archiving purposes, after which it will be destroyed. The data will be safely stored and remain confidential.

Please contact me if you have any questions or concerns.

I would greatly appreciate your signed consent in allowing me to conduct this research study at your institution.

**Marie-Victoire Cumming**

**Researcher / Student**

Email: mariev20@gmail.com

Number: 084 831 7147

**Hanni Beyers**

**Supervisor**

Email: hanni.beyers@gmail.com

**100**  
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## Appendix A

## FACULTY OF HUMANITIES

### Department of Music

### Institution Consent Form

**STUDY TITLE:** How vital is the voice? The use of vocal activities in group music therapy with institutionalised individuals with Cerebral Palsy in providing opportunities for self-expression and social interaction.

I, \_\_\_\_\_ (institution representative), \_\_\_\_\_ (title) of \_\_\_\_\_ (name of institution) hereby give/ do not give my consent to host sessions pertaining to this research, through providing a space for 8 group music therapy sessions to take place with 5 individuals with CP. I also consent to the recording of these sessions at my institution and for this video material to be used as data in this particular study. Each session will be video recorded and extracts from a few sessions will be used in order to gather data and will only be used for clinical, research and educational purposes as part of the below mentioned music therapy student's training.

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

#### INSTITUTION REPRESENTATIVE DETAILS:

Representative's name: \_\_\_\_\_ Signature : \_\_\_\_\_

Representative's contact number: \_\_\_\_\_ Date: \_\_\_\_\_

#### RESEARCHER & SUPERVISOR SIGNATURE:

Researcher Name \_\_\_\_\_

Researcher Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Supervisor Name: \_\_\_\_\_

Supervisor Signature: \_\_\_\_\_ Date: \_\_\_\_\_

## **APPENDIX B**

### **Transcriptions of songs**

## Appendix B

### <sup>1</sup>Transcription of 'Hello song'

Guitar and Voice

$\text{♩} = 60$



1. He - llo to \*you! Un - ja - ni we - na? He - llo to you,  
2. How are you to day?

let's sing and play! \*\*Let's move our heads, from side to side\*\*,  
He - llo ev - ery one, let's sing and play!

\*Insert name of individual

\*\*Change actions: Let's look at each other  
Let's blink our eyes  
Let's make a sound

<sup>1</sup> Music therapist own-composed song

## Appendix B

### Transcription of 'Goodbye song'<sup>2</sup>

Guitar and Voice

Verse

$\text{♩} = 60$  D A A7 D



Let's \*wave our hands good - bye, let's wave our hands good - bye, let's

G D A A7 D



sing to - ge - ther ev - ery one, let's wave our hands good - bye!

Chorus

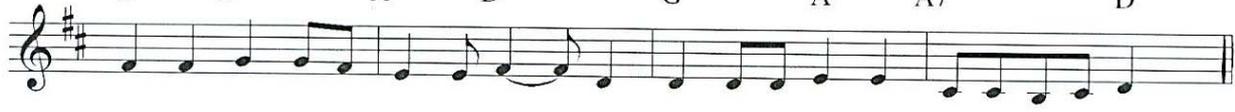
*Slower*

D G A D G A A7 D



\*\* Ham - ba ka - hle, ham - ba ka - hle, let's all sing good-bye, goodbye everyone!

D G A D G A A7 D



Ham - ba ka - hle ham - ba ka - hle, let' all sing good-bye, goodbye everyone!

\*Change actions: Let's look at each other

Let's move our heads

Let's close our eyes

\*\* *Hamba Kahle* translation = Goodbye/go well (in Zulu)

<sup>2</sup> Music therapist own-composed song

## **APPENDIX C**

### **Session notes & Thick descriptions**

## Appendix C

### SESSION NOTES<sup>3</sup>

#### Session one

Today was my first session with the group, and I entered feeling uncertain about what to expect. The individuals' names are: Judith, Lucas, Francois, Zandile and Tumi, and they all present with different types of CP. I had prepared various activities, and approached today's session as an assessment - to observe what the individuals were able/unable to do, and identify the different sounds of the individuals. I started with a hello song, which included the names of each individual and various actions – such as, “let's move our heads, let's look at each other, let's blink our eyes”. While singing the song, I felt unsure regarding the level of understanding in the group and wondered if they had understood what the song entailed. There was no movement or vocalisation from the individuals during the song, and they appeared to all watch me uncertainly, sometimes with a blank expression on their faces. Judith was the first person to smile, and often looked around the room at the other members in the group.

In order to identify what sounds the individuals were able to elicit, and to see if they could sing, I introduced a vocal improvisation which incorporated the vowel sounds – ah – eh – ih – oh – uh – using my guitar as accompaniment. It appeared that none of the individuals engaged in vocalisation. Judith lifted her one arm up slowly, while I continued to vocalise, which seemed to be her way of participating and expressing herself in the moment. I vocalised to each member using different vowel sounds, and also used their names in the improvisation to acknowledge them in the group. Tumi, who was seated in a very slouched posture in his wheelchair, began to slowly open and close his mouth, when I acknowledged him in the improvisation. It seemed that he was trying to vocalise with me. He appeared to breathe slowly and deeply, which led me to decrease my tempo of playing and singing. Having said this, I soon realised that it was essential for me to really attune to the energy and tempo of the group, in order to avoid mis-attuning to the group members. Francois, who was sitting next to Tumi, had his mouth open in an “ah” shape. I began to vocalise on “ah”, and it was clear to me that Francois recognised he was being acknowledged in the song, as he smiled, laughed, and kicked his legs up and down. I incorporated lyrics pertaining to *his* actions in the song, in order for him to feel that his *abilities* were being recognised. There were no reactions from Zandile and Lucas, and they both seemed to have a sad expression on their face. I modulated to a minor key, to match how they were presenting. During this moment, I realised that Judith showed distinct awareness of each member in the group, and looked at each individual when their names were acknowledged.

After I had finished playing and vocalising, there was a distinct moment when Zandile began to vocalise on “eh”, remaining on one fixed tone, with a nasal quality. I had not expected this, as she had not reacted throughout the session thus far, and the moment I stopped playing, she vocalised. Z's vocalisation appeared to “trigger” something in the other individuals, who also began to make their own unique sounds. Lucas even lifted up his head and softly began to

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<sup>3</sup> All names have been changed for purposes of confidentiality.

laugh. I used these sounds as a cue, and began to make the same sound as Zandile, matching the quality of her voice. Furthermore, I used my guitar as a percussion instrument, and tapped some rhythms on the side of the instrument. It did not take long for the individuals to stop making sounds, as I continued to sing. Had I been too overbearing? Did I not leave enough space in the music? These are questions I asked myself on reflection. At one point, I began to make more humorous sounds, making funny shapes with my mouth. Lucas found this particularly amusing, and looked at Judith while he laughed. The others additionally seemed amused by the humour I had included. This developed into a vocal activity, with airplanes as a theme. I improvised a song about airplanes, making engine sounds with my mouth. Furthermore, I did some movements (pretending to fly like a plane) which the individuals found most amusing, as some laughed and looked at each other! Lucas laughed out a loud, and it was apparent that the majority of the members were making various sounds, even Tumi, who had been less vocal throughout the session. There was certainly an element of humour during this moment in the session, which the individuals enjoyed, and additionally appeared to elicit some expression amongst the individuals.

I proceeded to sing a more well-known song, "In the Jungle", which I knew was familiar and sung in the institution. I experimented with different tempos and dynamics, using the subtle cues offered by the individuals in the group. When singing the song, it became apparent to me that Judith and Francois are the most physically able in the group, as they tend to move their arms and legs during the music-making. The others appear less physically able. After singing the words "the lion sleeps tonight", I began to make snoring sounds, pretending to sleep on my guitar, to end off the song. Again, this elicited laughter in the group, and some sounds from Zandile. I ended the session with a goodbye song, which acknowledged each individual's name in the group, with actions including "moving heads, looking at each other, waving hands". I sensed awareness amongst the members, who seemed to understand that it was time to sing goodbye to each other. Judith participated by slowly lifting her arm to say goodbye, and Francois kicked his legs - which appears to be something he has control over.

On reflection, I felt that the individuals offered a fair amount, and certainly showed awareness of myself and of each other in the group. I felt that I was able to identify some of the sounds which the individuals are able to elicit, as well as the movements which they are able to make. I reminded myself of the younger mental age of the individuals, as well as the slower tempo at which they tend to move, as at times, I felt that I over-attuned and did not leave enough space for the members to express themselves in the music.

## Session Two

The individuals were wheeled into the room today, tightly wrapped up in blankets, due to the very cold weather. Lucas had his nose buried into his blanket, and both Judith and Tumi had their hands tucked under their blankets. When I began to sing the hello song, the individuals kept their eyes fixed on me. Francois kicked his legs up and down while I greeted each member in the group. Judith had a smile on her face, and looked at all the individuals when her name was acknowledged in the song. At times, I felt that I was over-attuning, as I presented in a lively manner, and played with a more upbeat tempo. In retrospect, I do feel that I could have slowed down my playing, to match the slower tempo of the individuals.

When gathering the pictures I had brought along for the next activity, I noticed that Judith had managed to move her arm from underneath her blanket – it seems she wanted to freely move her arms, without feeling trapped underneath her blanket. This did not surprise me, as I have started to recognise that Judith tends to use her arms when singing songs, and enjoys participating in the actions. As an activity, I decided to try and create a ‘vocal storm’, using pictures of thunder, wind and rain as visual stimuli. I started off with the sounds of thunder, using my voice and a drum to create thunder-like sounds. The boys in the group were amused, especially Lucas who laughed as I increased the volume of the thunder with my voice. In addition to using my voice, I used a thunder-making instrument, which further enhanced the effects of the thunder. Francois excitedly kicked his legs up and down as the thunder became louder. There was no reaction from Zandile whatsoever – no eye contact or movement - which I found rather odd, as the rest of the members were making various loud and excited sounds, which did not appear to concern Zandile. To represent the wind, I softly vocalised a melody line, without the use of my guitar, and walked around the group inviting members to participate either vocally or with movement, by gently waving a piece of material in front of them as I passed each individual, and blowing into the material to enhance the effects of the wind. I found that the material aided in representing the wind, which I may have assisted in graphically representing the storm. At one point, Zandile began to vocalise while I moved around the group members with the material. This was Zandile’s first moment of participation in the session thus far. Her vocalising was soft, and only lasted a few seconds. When representing the rain in the storm, I used a rain stick while singing a song about the rain. At the start of the song, Lucas lifted his head to look up to the ceiling, as if to look at the falling rain! He had a smile on his face, and I noticed that he kept his head in this position for the remainder of the song, which led me to feel that he was engaged in the activity, and was perhaps visualising the different parts of the storm.

To end off the activity, I blew some bubbles across the room, as another visual aid to represent the falling rain. I used the tune of “Twinkle Twinkle” and improvised a song about the bubbles floating in the sky. At one point, I heard a repetitive tapping sound, and realised that it was Lucas who was tapping his left hand against his arm. His tapping was consistent and clearly audible. It could have sounded like rain! This was the first time I had seen Lucas do this, and I was quite taken aback during this moment. In order to acknowledge Lucas’s participation, I adapted my tempo to *his* tempo, to allow him to feel recognised and validated in the moment. His tapping had a short and *staccato* quality to it, which I additionally matched using my voice.

Following on from the storm activity, I used a drum to facilitate a vocal improvisation. At this point, Lucas was still tapping his hand against his arm. I used this cue, and started the improvisation in Lucas's tempo. He kept his eyes focussed on me, and I truly sensed that he recognised that he was being validated and acknowledged in the space, as he tended to vary his tempos, which I followed. During the improvisation, I used "eh ya" sounds as my basis, adapting the sounds to each member as I moved along the circle. Francois made soft and high-pitched sounds as I acknowledged each individual in the group. I wondered if these sounds were related to a form of attention-seeking, or if Francois was eliciting sounds as a means of participating. I proceeded to sing some well-known songs, comprising "Jesus Loves Me" and "Thula Thula". I sensed that Francois was familiar with "Jesus Loves Me", as he moved his arms up and down and made soft vocal sounds on "mm" throughout the song. Once I had finished singing the song, Zandile vocalised on "eh", with quite a deep tone. I have not noticed Zandile vocalise *during* songs, only afterwards, which I often speculate about. Perhaps she feels that during silence, she can be more *heard* in the group? The other members are able to *recognise* her contribution once they have participated in the song? Towards the end of "Thula Thula", I was slowly and softly bringing the song to an end, when I heard Lucas sigh, and proceed to tap his arm, in an upbeat tempo. I had not expected this, as the rest of the members appeared soothed by the lullaby, and remained fairly still throughout the song. It seemed that Lucas wanted to take the lead in the song! Once again, Lucas's tapping was short and *staccato*, which I matched using my voice. Lucas looked around the room at the other members in the group – perhaps observing if the others had recognised that he was taking the lead.

To end off the session, I decided to sing the goodbye song *without* the guitar this time, but instead, tap my arm in the same manner as Lucas to further validate him. He smiled and began to tap with me, as I sang goodbye to each individual in the group. Judith and Francois offered other movements, which I proceeded to acknowledge while singing goodbye. On reflection of this session, Lucas evidently played a significant part and initiated a 'leadership' role at times, by presenting with confidence and initiating new movements/actions. I did feel that occasionally, I may have paid too much attention to Lucas, and did not always tune in to the energy of the *whole* group. I am beginning to notice subtle interactions occurring between Lucas, Judith and Francois, which I will continue to observe throughout the process.

## Session Three

On arriving at the institution this morning, I happened to walk passed Lucas in his room, who had tears streaming down his face. His cry had a piercing quality to it, which I had never heard before. Prior to starting group music therapy sessions, the carers had informed me about Lucas's behaviour stating that "he likes to scream and shout all day long". Lucas has presented in a manner contrary to this description in our previous sessions, which thus left me feeling slightly anxious before starting today's session. Whilst the carers wheeled all of the members into the room, I sensed apprehension from some of the members who seemed bothered by Lucas's crying and screaming.

The moment I picked up the guitar, Lucas's attention moved to the instrument, and to my surprise and relief, he immediately stopped screaming and kept his eyes focused on the instrument. I had wondered if his screaming had been a form of attention-seeking and that in fact, he was pleased to attend group music with the other members in the group. Francois enthusiastically kicked his legs up and down, while making high-pitched vocal sounds in an excited manner. Judith maintained eye contact with everyone in the group, as if to observe what they were doing, and responded to everyone's movements and sounds with a big smile – which left me feeling warm inside. Zandile sat with a slouched posture to the side in her wheelchair, presenting in a fairly subdued and melancholic manner.

During the hello song, Tumi, Judith and Francois showed an awareness of the music, as well as of myself, and presented in a somewhat animated manner. They looked around the room at each other, and I sensed a feeling of contentment within them, as they appeared excited to be in the session. Lucas seemed to bury himself in his blanket, moving his hand in front of his mouth, remaining reserved. It became clear to me that there were contrasting dynamics in the group which I had to observe and match in my playing, particularly in terms of Zandile and Tumi's more subdued manner compared to the more animated behaviour of Judith and Francois. I made sure to acknowledge each of the members' names in the song, and noticed that each of them looked at each other when it was their turn to be acknowledged in the song, even Lucas – although his movements were very slight. When it was Judith's turn to be acknowledged in the song, she spontaneously lifted her arm, as if to wave her hand. I included lyrics pertaining to "waving our hands hello", in order for Judith's actions/movements to be recognised. Once I had finished the hello song, the room suddenly filled with vocal sounds, noticeably from Zandile. Having said this, I have noticed that Zandile tends to make prominent vocal sounds *after* each activity or song, yet rarely makes sounds during the activities. These moments are very brief, yet I do feel that they are worth noting. It is as if she "comes alive" once we have finished singing.

On hearing the various sounds of the members, I was drawn into spontaneously facilitating a "peek-a-boo" game, using no guitar or other instruments, just my voice. Did this bring out some giggles in all of the members! Lucas, who had been quiet and subdued for the majority of the session, lifted his head up, opened his eyes wide and began to laugh! There was a definite sense of interaction amongst the members, who looked around at each other, and let out smiles. The members were clearly amused by the "peek-a-boo" game, which 'targeted' certain members in the group giving them a 'fright', by covering and uncovering my eyes! I used my voice in different ranges during the activity with *crescendos* and *decrescendos*, which seemed to

additionally amuse the members. Feeling that the energy in the room was high, I thought it appropriate to introduce a free vocal improvisation, using a drum as accompaniment. I started off by introducing a 'call and response' using my voice, accompanied with an on-going dotted rhythm on the drum. I facilitated this in such a way which offered the members the space to imitate my vocal call. However, it became evident to me that the members could not vocally imitate my calls, which instead resulted in my acknowledgment of the members' own sounds, and using these sounds in the 'call and response.' Francois immediately began to kick his legs up and down, in time to the music, while Tumi, Judith and Lucas looked at each other with smiles. At one point, Tumi began to open and close his mouth, as if he was trying to sing with me. I acknowledged this and used "ah ya" sounds in my singing, to acknowledge Tumi, and to make him feel that his efforts were in the space. During this moment, Zandile lifted her right arm up high, and kept it in that position while looking at me. I approached her with the drum, placing the instrument under her fingers. The other members all looked at her during this moment, and Zandile additionally made some vocal sounds which I attributed to her contentment in the moment. I moved to each member in the group, offering them my assistance with the drum, while I continued to sing, matching the quality of their energy in my voice. Francois, who appears to enjoy kicking his legs up and down, squealed with excitement when I placed the drum under his legs, which offered *him* the chance of being in control of the music. During this moment, the rest of the group member's attention was focused on Francois, and particularly to his legs which were confidently beating the drum.

At this point, I felt that the members were well focused and presented with curiosity, attention and pleasure in being with each other in the moment. I proceeded to experiment with a new song entitled "Mother I Hear You", in a minor key. During this song, I introduced various sounds that I have heard the members make throughout our process thus far. Some of these included "ah ya, oh ya, eh ya, ee ya" sounds - primarily focused around vowel sounds. I varied the dynamics, tempo and quality of my voice, which maintained the attention and focus of the members, and additionally appeared to amuse them, especially when I suddenly changed dynamics. The song extended into a Spanish idiom improvisation, with an upbeat tempo, which led Francois to "dance" in his wheelchair! He waved his hands in the air, and briskly kicked his legs in his chair. At the sight of this, Judith proceeded to slowly lift both arms in the air, along with Tumi, who was only able to lift one arm up. At this point, I was astounded by the participation and energy presented by the aforementioned members, and I personally felt motivated during this moment. Zandile and Lucas hardly moved, and did not make any vocal sounds, yet within this moment, I sensed a presence from them, and still felt that they were a part of the group, even though they were not expressing themselves in the same manner as the other members. Once again, after finishing the improvisation, Zandile began to vocalise on a deep tone and "come alive".

Towards the latter half of the session, I noticed that Judith and Francois appeared to be the only ones participating, and that perhaps the others were becoming tired. Additionally, on reflection, I feel that I may have paid too much attention to these two individuals, especially towards the end of the session, and may not have considered the others as much. I sense that the individuals are becoming familiar with the goodbye song, as I noticed lightened facial expressions when I began to sing the song. I feel that there was a significant moment when I was singing goodbye to Lucas (who still had his head tucked to the side in his wheelchair with his hand covering his mouth) – Judith, who was sitting next to him, leant her arm across to Lucas and rested it on his

arm, as if to offer him support and care. She looked at him while I sang goodbye, and kept her arm there until I proceeded to sing goodbye to the next person.

I have become aware that Judith and Francois are the more 'able' individuals in the group, and that it is essential for me to constantly address the *whole* group and to consider each member and their own specific abilities. The group dynamics were certainly varied in today's session, with members expressing themselves in different ways. I am becoming more alert to some interaction happening amongst members, and I sense that they are beginning to feel comfortable and safe with each other in the group.

## Session Four

Had a delayed start today – Tumi who has been sick with a chest cough was still in physiotherapy when I arrived, and the other members were scattered in different rooms in the institution. Once I had gathered all of the members in the music room, Lucas (who had a look of fear in his eyes) began to scream in a loud, piercing and high-pitched tone. I did not think that this would last, and that he would stop once I had gathered all of the members in the room. However, this was not the case. His screaming became louder and louder, and tears began to stream down his face. I felt anxious and uncertain about what to do at this point. The other members in the room seemed distressed by Lucas's scream, which further enhanced feelings of anxiety within me. I picked up my guitar (thinking this would act as a distraction) and began to play a song to Lucas, yet this clearly had no effect on him, as he continued to scream a piercing cry. I noticed a staff member peer into the room, who notified me that they were going to bring in a carer to take Lucas back to his room. I felt bothered by this, as I realised that Lucas was clearly upset by something, and that it was going to be difficult to conduct the session with such behaviour from Lucas. However, I could not help feel that taking him out of the room was perhaps “taking the easy route out”, and that maybe I should have insisted on keeping him with the others, and persisted with the session – working with what he offered. Tumi was brought back after physiotherapy, and after a 30 minute delay, I was able to start, with only four members present.

Feeling slightly concerned about Lucas's absent, I was surprised to see how the remaining members appeared to quickly disregard what had happened. Judith, Francois and Tumi smiled at me, showing signs of contentment. Zandile did not elicit any expression and maintained her posture to the side in her wheelchair. I did feel that having only four individuals present in the group today provided me with opportunities to “zoom in” even more on how each of the individuals were presenting. When acknowledging Tumi in the hello song, he opened and closed his mouth, and also moved his tongue in circular movements. It seemed that he was trying to elicit vocal sounds, yet something was preventing him from doing so. I moved on to sing “If you happy and you know it” with my guitar, using different actions, including “clap your hands, move your head, laugh, stick out your tongue, and make a sound”. Judith and Francois participated in more of the physical movements, whereas Tumi continued to open and close his mouth, with a smile on his face. There was no response from Zandile, which I found difficult to address/acknowledge at times, in terms of finding suitably appropriate ways to make her still feel part of the group.

I moved on to a freer vocal improvisation, using the “Mother I Hear You” song as a basis. I included vocal sounds such as “ah ya, oo ya and ee ya” – sounds which I have heard some of the individuals make before. I invited members to participate by vocalising to each of them, varying my sounds to resemble the sounds that they were able to make. When vocalising to Judith, I recognised a significant interactive moment between her and Francois. He leant across from his chair to stretch his hand out to Judith, while I continued to vocalise and acknowledge her in the song. It was clear to me that Judith had recognised that Francois had stretched out his hand to her – she smiled, laughed, and leant her hand across to him. I found this moment special to watch, as they appeared to try and let their hands touch, giggling and smiling at each other. At one point, Francois elicited a high-pitched vocal sound, which resulted in more giggles from Judith. I had not seen this kind of interaction between these two individuals, and even

though it was a brief moment, I felt that it was meaningful, genuine and intentional on both their parts. Zandile, who was sitting next to Judith, remained quiet in her chair, looking to the opposite side. I modulated to the tonic minor key, in order to reflect how Zandile was presenting, and played in a slower tempo. I used Zandile's own sound "eh", while vocalising to her. Judith turned her head towards Zandile during this moment, and leant her arm across to her. I sensed Judith was offering her friendly support, which further indicated the subtle interactions which were present in today's session amongst the individuals. Tumi smiled when I invited him to participate in the improvisation by singing his name and vocalising on "ah ya". He also moved his mouth up and down, as I used "ah ya" sounds when vocalising to him.

Approaching the end of the session, I softly sang "Thula Thula" to the group, whilst walking around the circle to each member, inviting the members to participate. When singing to Tumi, I heard someone cry, and realised that it was Zandile. I did not expect this, as she had presented with minimal expression throughout the entire session. Judith, who was sitting next to her, leant her arm across towards Zandile, seemingly to offer support and comfort. This happened while I was still singing to Tumi, although I could still clearly see what was happening between the two girls. Judith looked at Zandile with a soft and friendly expression, as she persisted in trying to reach her arm out to comfort Zandile. I walked across to Zandile, as she turned her head towards me and maintained eye contact with me. At this point, I felt a connection developing between me and Zandile, as she looked at me in a way I had not seen before. I softly hummed the tune of "Thula Thula" to her, and realised that she was no longer crying. The energy in the room at this point in the session had slowed down, and the individuals appeared relaxed and peaceful. Zandile had fallen asleep. I felt that this was an appropriate moment to end the session.

## Session Five

While setting up the music space, one of the carers informed me that Lucas was away for the day with his father, and he was thus unable to attend the session. This was the second time that Lucas could not join us, reducing the group to only four present members.

Prior to starting the hello song, I noticed Zandile was looking away with her head to the side in her wheelchair, and she appeared to have a sad expression on her face. Over the weeks, I have observed that Zandile tends to present with a flat affect and often has a blank expression on her face, however, after a song or activity, she often expresses herself vocally. Francois and Judith enthusiastically participated in the hello song by demonstrating certain actions including kicking legs and waving hands, respectively. I found myself offering these individuals a fair amount of attention, perhaps due to my motivation in seeing them participate so enthusiastically. Tumi, who has had a chest cough for a couple of days, had his head tucked down close to his wheelchair tray, yet he carried a noticeable smile on his face when I acknowledged his name in the hello song. I recall finding it difficult to match the contrasting energies in the room: Tumi and Zandile who presented with low energy, minimal physical movement, and no vocalisations; and Francois and Judith who presented in an excited manner, with more animated physical movements, and evidence of vocal sounds.

As a form of visual stimulation, I brought pictures of various jungle animals to show the group members. Using these pictures, I walked around the group and asked them what sounds the animals make. The individuals were not able to make the sounds with me, yet I noticed that Francois and Judith participated by demonstrating animal movements. For example, the elephant trumpeting – Judith lifted her one arm up and down, imitating an elephant. The sounds of the lion excited Francois who laughed and elicited a high-pitched shriek when I engaged with him in making the sounds. I struggled to connect with Zandile, who kept her head facing the opposite direction, staring with a blank expression at the wall. I showed her the pictures of the lions, but felt slightly awkward when trying to engage with her, as it did not feel appropriate in terms of how she was presenting. Having engaged with each of the members, demonstrating various animal sounds and actions, I moved on to sing the well-known “In the Jungle” song with my guitar, incorporating some of the animal sounds and movements. There was minimal participation from the individuals during this activity, and it appeared that I was over-attuning, in terms of how I was presenting in comparison to the rest of the members. Combining the pictures, animal movements with the familiar song was a new approach, and perhaps the individuals were unfamiliar with my actions, resulting in their possible feelings of uncertainty. Additionally, I may not have facilitated the activity in such a way which really “tuned in” to how they were presenting. I ended the song with “the lion sleeps tonight”, reduced the tempo and dynamics, and pretended to sleep on my guitar, making snoring sounds – at this point, the group livened up, and some of them began to laugh at my snoring! I did not see this coming, and was quite surprised by their reactions, as they had seemingly appeared somewhat bored and disengaged when I initially sang the song to them.

In keeping with the ‘animal’ theme, I noticed a poster on the wall with pictures of various animals and insects on it. I pointed to an image of spiders, which immediately elicited nervous giggles amongst the members. Taking their reactions as a cue, I began to sing “Incy Wincy Spider”,

using my hands to demonstrate the actions of the song. Judith's eyes lit up, as she lifted her arms to participate in the actions. Prior to starting the song, I wondered if the choice was too infantile for the group, but was astonished to see how much the members enjoyed it! Francois kicked his legs, smiled and laughed. Tumi, who had been relatively quiet throughout the session, lifted his head towards me, and smiled while I sang to the group. During this song, there was no reaction from Zandile, who kept her head to the side of her chair, presenting with minimal expression. On reflection, I recognised that sometimes, using simple and familiar nursery rhymes (even though one may think the song to be too infantile) may enable one to relax, or feel comfortable to safely express oneself, perhaps due to the familiarity, repetition, and simple structure of the songs. At the end of the activity, Zandile began to vocalise on "eh", the same sound which she has been primarily making throughout our process thus far. As mentioned before, this always seems to happen at the end of activities, once I have finished singing. It appears that when I acknowledge Zandile in the group, there is no response, yet on the contrary, when I show less engagement with her, she noticeably makes vocal sounds, with a strong tone.

Having primarily focused on structured activities during the first half of the session, I introduced a freer improvisation, working towards inviting members to participate through acknowledging their *own* sounds. Moments into starting the improvisation, Francois elicited a loud cry on "ah", which seemed as if he wanted to participate vocally with me. I sang his name, and began to sing on "ah" with Francois, moving my mouth accordingly to his shape, and offering him the space to vocalise. He vocalised very softly, hardly opening his mouth, although I sensed that he was aware that this was his chance to offer a 'solo' in the group. Sitting next to Francois was Tumi, who had a slouched posture, although he maintained eye contact with me. Throughout the process thus far, I have recognised that Tumi tends to make "ah ya" movements with his mouth, although rarely produces vocal sounds. I proceeded to vocalise on "ah ya" in the improvisation, and watched as Tumi kept his eyes focused on me. During this moment, I noticed Francois lean towards Tumi, and reach his hand out to him, showing companionship. Francois proceeded to move his one foot and rest it on Tumi's. Francois's foot stayed there throughout the duration of Tumi's song. I was quite moved by this moment, as Francois genuinely appeared to be interacting with Tumi and offering friendly support – something which I had not seen between these two individuals. My singing was soft, and in the style of a lullaby, which I felt matched the somewhat 'intimate' moment between the individuals. Francois did not kick his legs, or make any sounds during this moment, which I also found contrary to his typical behaviour. During Judith's turn, she moved her arms up and to the side in a confident manner and with a smile on her face, as I recognised her actions, and sang to her about "lifting up our arms". The dynamics of my singing and playing during this moment became louder, in order to match the quality of Judith's movements and the confident manner in which she was participating. I included lyrics such as "let's smile together", as it was clear to me that Judith was enjoying the moment and felt included in the moment. Finally, during Zandile's turn, I moved away from the primary major chords to include more major and minor chords. There was hardly any reaction from Zandile, although I noticed that Judith (in a similar manner to Francois) leaned her hand out towards Zandile, also appearing to offer support and companionship.

On reflection of this session, I was astounded by the subtle interactions amongst the individuals in the group, as well as the caring and supportive approach in the individuals' interactions. When thinking about the relationships amongst the individuals, I am aware that they are not all

from the same ward, and perhaps are not really familiar with one another. Having said this, I feel that the individuals are feeling comfortable in each other's presence, offering support to each other in subtle ways, and are beginning to *trust* one another. On this note, it was important for me to reflect on the fact that Lucas was not present today, and that this may have additionally played a role, in terms of how the group presented today.

## Session Six

I was glad to hear that Lucas was able to join in the group session today. I felt slightly anxious when wheeling him into the room, hoping that he would not scream and cry as he did in session 4. Fortunately, he did not present in such a way, and appeared relaxed and content. Whilst setting up the music space, I could hear Zandile making sounds that resembled crying. She had no tears, but did seem slightly upset about something. The moment I picked up my guitar to begin the hello song, she stopped and moved her head to the side in her wheelchair, showing no eye contact. I additionally noticed that Francois seemed slightly upset by something, as he occasionally made ‘whining’ sounds while kicking his legs up and down, and looked as if he wanted to cry at times. This was contrasting behaviour to previous sessions where Francois has primarily appeared enthusiastic. I struggled to identify what was upsetting the individuals, and acknowledged that it was still early in the morning, cold in the room, which may have left the individuals feeling slightly restless.

During the hello song, Tumi, Judith and Francois showed awareness of the song. Tumi (who appeared to still have a nasty chest cough) slowly lifted up his arm, smiled and made soft vocal sounds when I acknowledged his name in the song. Judith lifted both her arms when it was her turn to be acknowledged, as if to wave her hands hello, and also smiled a great deal at myself and the others in the group. I found it interesting that Zandile (who still had her head to the side in her wheelchair, looking away) began to make vocal sounds while I was singing to Judith. Yet, when I acknowledged Zandile’s name in the song, she stopped, and had a blank expression on her face. Lucas kept his head positioned downwards, wrapped up in his blanket and engaged in minimal participation throughout the song. I ended by singing to Francois who was vocalising in a manner which I had never heard before. I could not help feel that something was bothering him, from the look in his eyes and his facial expression. He was vocalising in a high-pitched tone, which resembled sounds of a child crying. I slowed down my tempo, and began to pick the strings of my guitar while singing a lullaby. I found this astonishing as Francois typically kicks his legs up and down with excitement, laughs, and makes animated hand gestures and vocal sounds. However, Francois’s behaviour today was different.

I remembered how entertained the members had been by my “peek-a-boo” game in session 4 that I decided to try it again, using only a drum and my voice. Moments into the game, the institution morning prayers began, which led me to keep the activity on hold. To my amazement, the members began to make plenty sounds during the prayers, especially Zandile who brought her head to the centre of her chair and produced deep and long sounds on “eh”. Judith, Tumi and Francois giggled with each other, and during this moment, I was intrigued to sit back and watch how the members were interacting with each other. Lucas also lifted his head up from his blanket and began to smile at me and the others in the group. Once the prayers were finished, I did not feel that it was appropriate to start the “peek-a-boo” activity again, so instead, I introduced the “Mother I Hear You” song on the guitar, strumming loudly on the guitar. The members jumped with surprise at the unexpected introduction, and were clearly amused by this. Throughout the song, I included vowel sounds as well as other sounds which I had heard the members make in previous sessions. Tumi, who often opens and closes his mouth when being acknowledged, smiled at me when I used “ah ya” sounds. I sensed that Judith was aware that I was acknowledging Tumi’s mouth movements, as she looked at him throughout his turn, and smiled at the both of us. At one point, Francois seemed to “take over” from my singing, and

expressed himself in a manner which I was not familiar with. His voice sounded like a soft cry, and he had a somewhat sad expression on his face. I played in the minor key on the guitar, to match the sad quality in Francois's cry. He began to kick his legs up and down, which I acknowledged in the song. Judith found this amusing, which seemed to bring a smile to Francois's face. I tried to grab Zandile's attention by using "eh" sounds in the song – sounds which I have heard her make before – yet there appeared to be no movement or vocal sounds from her. However, the moment I ended the song, she turned her head towards me and began to make vocal sounds on "eh" – regular occurrence with Zandile.

I moved on to sing "If you happy and you know it", while walking around the members with my guitar, with the aim of stimulating movement and eye contact amongst myself and the members. Their eyes followed me, and they seemed intrigued by the guitar. I modelled various emotions and actions in the song, as well as sang each member's name. Lucas's head was buried, yet again, into his blanket, and he showed minimal expression throughout the song. I matched this energy in my playing, and modulated to the minor key, playing softer. At this point, Zandile began to grind her teeth loudly, which was the first time I had seen and heard her do this. On hearing this, Lucas suddenly lifted his head to look at Zandile and smiled! I found this reaction of Lucas quite bizarre, as he had been so quiet throughout the session, yet suddenly reacted when Zandile began to grind her teeth. I gradually decreased the tempo, and brought the song to an end, pretending to sleep on my guitar. I made some snoring sounds, which definitely brought laughter to the group! Lucas, Francois, Judith and Tumi found the sounds very amusing, and laughed with each other during this moment. I began to sing "Thula Thula" on the guitar, and decided to move around the room again with my guitar, again, with the intention to stimulate movement and eye contact amongst myself and the members. Their eyes followed me as I moved around, and at one significant moment, Lucas lifted his right arm and began to tap his other arm, presenting with a look of confidence in his eyes. This was the second time that I had seen Lucas do this, and during this moment, immediately adapted my tempo to what he was offering me. He smiled at me when I began to sing and strum the guitar in *his* tempo. Lucas then began to move his arm up and down in the air, which resembled the actions of my guitar strokes. I wondered if perhaps Lucas had some connection or association with this particular song, which encouraged him to express himself in such a way? Perhaps a song which his mother/carer used to sing to him when he was younger?

From "Thula Thula", I moved into a freer improvisation, allowing for various sounds, actions and expressions to emerge. Lucas let out a big yawn (almost in a playful manner), then proceeded to tuck his head back into his blanket, resuming a blank expression. During the improvisation, I felt that I did not have as much presence, and that the members were perhaps becoming tired too. On this note, Judith appeared to be the only one participating, as she occasionally lifted both her arms in the air. Feeling as if my guitar was acting as a barrier between myself and the members, I decided to put my instrument down, and walk to each member with the rain stick, while freely vocalising. Lucas, once again, began to tap his right arm on his other arm, as well as on his wheelchair tray. I acknowledged what he was offering by tapping my leg with my hand, and adjusting the quality of my voice to match the short and *staccato* quality of his tapping. Feeling as if I needed to extend the improvisation, I used a drum to create suspense, and amused the members by surprising them with drum rolls and call and responses. Francois suddenly became very excited, kicked his legs up and down, and elicited a high-pitched squeal!

Zandile was the only member who did not show any reaction, and kept her head to the side in her wheelchair, oblivious to what was happening in the group.

By the time we sang the goodbye song, I sensed that the members were quite tired. On reflection, I feel that the individuals are feeling comfortable in each other's presence and feel that they trust the music space and feel safe enough to authentically express themselves.

## Session 7

As today was my second last session with the group, prior to starting with the music, I verbally explained to the individuals that our time together was nearly finished, and that we only had two sessions left. I was unsure as to whether they actually understood what I had said, but nonetheless still felt it necessary to express it to them.

During the greeting song, Judith smiled at me and looked around the room at the other individuals. Zandile who primarily kept her head to the side in her wheelchair, vocalised on “eh”, with a strong nasal tone, at the point that I noticeably changed the rhythm of the song. Perhaps she recognised this change, and this was her way of expressing herself? I noticed that Francois was quieter than usual this morning, and remained fairly still in his chair – I think I was becoming used to Francois moving his legs the moment I started to play the guitar! Francois was the first person I greeted in the song, and I made sure to include actions pertaining to moving his legs up and down, which I think was unconsciously related to my concern around Francois not participating as much as usual. He smiled at me when I sang his name, and briefly moved his legs in recognition of my greeting. At one point in the song, I encouraged everyone to “look at each other”, and to my amusement, Francois pulled his blanket over his head, to cover his face! This made Judith giggle, which I found rather comical, as it was clear that Francois was adding humour to the song! When singing hello to Zandile, I offered her the space to “make a sound”, which led her to produce vocal sounds on “eh” – the same sound which she has made throughout the process thus far. I do feel that she recognised that I was offering her the chance to be acknowledged in the song, as she may have felt less physically able to use actions, like some of the other individuals.

I moved on to a “peek-a-boo” activity, which I facilitated without a guitar, and only a piece of material. Lucas appeared to really enjoy this activity, as he lifted his head in an upright position, and laughed every time someone was surprised in the group. I used a simple ‘peek-a-boo’ song, placed the piece of material over my head, and surprised each member in the group as I walked around the room. All of their eyes followed me, which I attributed to them feeling engaged and amused by the activity. Almost immediately after this activity, I tried a new song “Hokey Pokey”, using the individuals’ names and singing about the specific actions/movements they were able to do. Tumi already had his arm resting on his wheelchair tray, so I thought it appropriate to incorporate his name in the song, and see if he could slowly move his arms while I sang to him. He looked at me, and there appeared to be slight movement in his arm, which I sensed was his effort in participating. When singing the song, I sensed a drop in energy within the group, and the individuals’ appeared to present with a flat affect. Due to the fact that this was the first time I sang this song, I wondered if the individuals were perhaps not familiar with it. At this point, I decided to stand up with my guitar, and walk around the group members, still singing the same song and addressing their names in the song. I believe that this was likely due to my need to maintain the initial higher energy which the members presented at the start of the session. The moment I sang Judith’s name in the song, she giggled, and Lucas noticeably lifted up his head (which had been slouched to the side) and also laughed! He opened his mouth, and then began to tap his arm against his wheelchair tray, in time with the music. I had seen Lucas do this before in previous sessions but struggled to determine what aspect of the music, or my role in facilitating the song, triggered this moment. The quality in his arm tapping was short and

*staccato*, which I matched with my voice and in my guitar playing. I noticed that Lucas additionally increased and decreased the speed at which he tapped his arm, which I acknowledged and followed his tempos in my playing. During this moment, there were moments of interaction between Lucas and Judith (who were sitting next to each other), as they sometimes looked at each other, laughed together, and showed enjoyment in the moment.

To add variation to the session, I brought along sticks with attached ribbons on them, which I thought the individuals could hold while singing “If you happy and you know it”. It soon became evident that holding the sticks was too difficult for some of the individuals, and in fact, only three of them were able to grasp them. I felt slightly awkward when singing the song and using actions, as the two individuals who could not hold the sticks, evidently could not participate. This activity did not last long, as I started to feel that that I was “losing” the individuals, and needed to move on to something else. As a visual aid, I additionally brought some bubbles to blow, while singing “Twinkle Twinkle”. The individuals’ eyes lit up, and both Judith and Lucas slowly reached out their hands to try and pop the bubbles. Zandile did not move in her chair, although I did hear her briefly vocalise when I started to sing, which I attributed to her recognition of the song.

A song which I have been using throughout the process, “Mother I Hear You”, appeared to elicit vocal and physical expressions from Lucas, who made vocal sounds on “ah”, while I was acknowledging Tumi’s sounds in the song. In addition, Lucas moved his arm up and down in time to the music, and also began to move his head in time to the music – it looked as if he was dancing to the music in his chair! I acknowledged Lucas’s participation, by addressing his name in the song, and used *his* sounds in the song. Judith presented with awareness of the music, and of Lucas who was sitting next to her, as she smiled at him and slowly moved her hands towards him. Throughout the song, I attempted to use each of the individuals’ *own* sounds, in order to validate and acknowledge each of their sounds in the space. Lucas, once again, began to tap his arm on the tray of his wheelchair, in time to the music, with a smile on his face. I felt that this was the first time Lucas participated so much in one session, and found his behaviour contradictory to his previous behavioural patterns prior to some of the sessions – his piercing screams and cries.

Prior to starting the goodbye song, I verbalised to the group that it was time to say goodbye, and at this point, Judith stretched out her arm and slowly waved goodbye. I walked around the group whilst singing goodbye to them, and noticed that Zandile began to elicit sounds, which resembled crying. I softly sang goodbye to her, yet when I acknowledged her name, she stopped vocalising, and looked at me with a blank expression. On reflection after this session, it was clear to me that both Lucas and Judith showed a great deal of awareness of each other and of the music. There was a sense of interaction amongst each other – whether it was eye contact, a smile, a laugh, or reaching their hands out to each other. This was the longest session throughout our process thus far, and I feel that the members have really grown to enjoy being in each other’s company, and being part of the music-making process – something which adds stimulation and vibrancy to their institutional routines.

## Session Eight

Lucas was unable to attend the final session today, as his grandparents visited unexpectedly, and he thus went home for the week. Judith, Francois, Zandile and Tumi were thus the only members present. Prior to starting the session, I reminded the individuals that today was the last session, and told them that they would not be seeing me for group music therapy after today's session.

During the hello song, Zandile began to make a crying sound after the first verse, although it was brief and only lasted a few moments. The pitch of her sound was much higher than her usual "eh" sound, and this was the first time that I heard this high-pitched cry from Zandile. I proceeded to greet the rest of the members in the group, and once the song ended, Zandile briefly made the same vocal sound again. I wondered if she was upset? The carers informed that Zandile tends to only make sounds when she wants something, such as food or water. Although, I have not experienced Zandile's sounds as relating to such desires. I do think it's more than that, and that the communication impairments she presents with inhibits her from vocalising in ways to participate in the music.

I moved on to a vocal call-and-response, using a small drum to accompany myself. Instead of expecting a vocal response back from the individuals (as I felt that this would only enhance their *disabilities*), I acknowledged each member in the group, and vocally called their *own* sound. I started with Tumi, who could make "ah ya" movements with his mouth, although not produce sound. I vocalised using "ah ya" and his name, and saw him slowly open and close his mouth, with a gentle expression on his face, and a small smile. I truly sensed that he appreciated being acknowledged, and even though he was only moving his mouth up and down, this was for him, a noticeable attainment. There appeared to be the most movement from Francois, who made high-pitched sounds and kicked his legs up and down. I did notice that Judith presented with less vibrancy and enthusiasm today. She smiled when I sang to her, although her facial expression appeared somewhat more distant. I wondered if she was possibly feeling tired, or had in fact understood that today was our final session. Taking all the members into consideration, I do feel that Judith presents with the greatest level of understanding. In order to match the calmer and more tranquil energy in the room, I sang "Thula Thula" with my guitar, while walking around the room, between the individuals. Their eyes followed me, as they appeared somewhat lulled by the soothing music.

I handed out sticks with ribbons on them, and heard Francois shriek with excitement. All three of the individuals, Judith, Francois and Zandile, were able to hold the sticks, apart from Tumi. I began to sing the goodbye song, without my guitar, waving my hands goodbye. Judith and Francois participated in the song by waving the ribbons in the air, and looking at each other amusingly. Zandile was able to hold the stick, although she presented with minimal reactions, and looked at me with a blank expression. When singing goodbye to Zandile and Tumi, I slowed down the tempo at which I played, and gradually brought the song to an end.

On reflection after this session, the energy did seem less "busy" than usual, and the absence of Lucas was certainly evident. Even though the individuals presented with less energy, I sensed presence from each of them, and felt a connection when I acknowledged each of them during the vocal improvisation. I tried to incorporate their *own* sounds and actions when singing to

each member, to enhance a feeling of achievement within them and allow them to feel that their *abilities* were acknowledged. It was as if the individuals recognised that they were being acknowledged in the space, as they often smiled and looked around at the other individuals when being validated in the group. Throughout the process, evidence of social interaction amongst the individuals was certainly apparent, even though at times very subtle, there were nonetheless significant moments worth noting.

## Appendix C THICK DESCRIPTIONS

### Excerpt 1 19:04 - 22:12 (Session 1)

The group members are seated in a semi-circular position, with the MT seated in front of the individuals. The group seating is as follows: T, F, Z, L and J. It is just past half way through the session, and the MT has finished facilitating a vocal improvisation based on the individuals' sounds. Now, the MT plays in D major on the guitar and strums a syncopated pattern in a *mf* dynamic. The MT is singing an 'action song' to the group members, using the words "let's move our heads ... from side to side". The MT sings in an upbeat tempo, and the dynamic of her voice is louder than her strumming on the guitar. While singing the words "let's move our heads", the MT gently sways her head from side to side, in tempo of the song, while looking at each of the individuals. T and L are seated with a slouched posture in their wheelchairs, with their heads resting on their left curled up arm, and their noses are buried into their arms. F and J are seated in a relaxed upright posture, while Z maintains a more stiff upright posture, with her blanket covering her mouth. All of the individuals have their eyes focused on the MT, and there is no visible movement from any of the individuals when the MT sings "let's move our heads". J who is sitting still, briefly looks at F (who is sitting to the left of her and looking at the MT), then turns her eyes back to look at the MT. The MT stops playing the guitar, and introduces a chorus section and sings on "ba dee dum ... let's move our head", in a *f* dynamic, and gently sways her head from side to side. When the MT sings the final "let's move our head" in the chorus, Z who is looking at the MT and sitting upright with a stiff posture, softly vocalises on a nasal "eh" sound, during the word "head". J smiles and looks at Z when Z vocalises, and F lightly moves his legs up and down, twice, and slowly brings his head down towards his chest. The MT continues with the verse. F, who has just moved his legs up and down, slowly brings his head back to an upright position, and looks at the MT. The MT looks at F, and uses the words "let's nod our heads" in the verse of the song, and resumes her upbeat playing on the guitar, using the same syncopated rhythm. The MT's voice has a bright quality, and is *f* in dynamic. While the MT sings, she steadily nods her head up and down, in tempo of the song. All of the members have been watching the MT throughout the song thus far. The MT introduces a final chorus section, singing on "ba dee dum ... let's nod our heads" still playing on the guitar, and gently nodding her head up and down in time to the music. After singing the chorus section twice, the MT stops nodding her head, gradually decreases the tempo of her singing and playing on the guitar. Z begins to vocalise on a nasal "eh" sound in a *mp* dynamic, which lasts for 3 seconds, as soon as the MT sings the word "head", while slowly and softly playing the final A<sup>7</sup> chord followed by a D major chord to bring the song to an end.

The MT has ended the song, and is still holding her guitar whilst looking at Z. J smiles, turns her head to the left, looks at F and giggles in a playful manner. Immediately after J has looked at F, Z vocalises again on a nasal "eh" sound, with a deeper tone, and *mf* in dynamic. J turns her head back to look at the MT. At this point, the MT is not playing, or singing, and is looking at Z who is still vocalising. The MT has a small smile on her face and is nodding her head up and down with slow and small movements. A second after Z begins to vocalise, L quickly lifts up his head from his closed posture, smiles at J, and then laughs whilst Z is still vocalising. When L

smiles at J, J is still looking at the MT, smiling. The MT begins to vocalise on a nasal “eh” sound with Z, at a lower pitch, and louder than Z. The MT *crescendos* when vocalising the “eh” sound, and says Z’s name before each “eh” sound. Z increases the dynamic level of her “eh” sound, still on the same pitch and same nasal quality. L quickly turns his head towards Z, and laughs while the MT and Z vocalise together on “eh”. F also briskly turns his head towards Z, and energetically kicks his legs up and down. T remains still, and smiles at the MT. The MT turns her head to look at F, says his name, then strongly vocalises on an “eh” sound to him, in a *f* dynamic with a *crescendo*. Z stops vocalising at the point when the MT says F’s name. F smiles at the MT when she vocalises to him on “eh”. The MT adds movement to her vocalising, by steadily moving her right arm horizontally across her body and shooting it upwards – resembling an airplane. The MT proceeds to verbally ask the group members what her movements resemble. The individuals respond in the following way, all at the same time: F kicks his legs up and down, and elicits a high-pitched squeal whilst looking at the MT; J laughs at looks at the MT; L lifts his head up from his curled up arm, smiles, and looks at the wall opposite him; T remains still but has a smile on his face; and Z does not move or vocalise, and looks at the MT blankly.

The MT begins to use different sounds while horizontally moving her arm movement across her body, and varies the dynamics, quality and range of her voice. Some of these sounds include “ah”, “rr-ah”, “oh”, and engine-like sounds. The MT then looks at L, says his name, and vocalises on “rr-ah”, in a *f* dynamic, whilst making the airplane movements with her arm. L does not look at the MT, and turns his head to look at the right side of the wall. The speed at which the MT moves her arm increases when she shoots her arm upwards, and decreases when she brings it back down. The MT’s voice has a strong and deep tone, and increases in pitch when she moves her arm up, and decreases in pitch when she brings her arm down. At the point when the MT is at the highest pitch with her voice on “ah” while vocalising to L, and her arm (resembling the airplane movement) has reached the highest point, Z softly vocalises on “eh”, in a more soothing manner, and less deep tone. The MT looks at Z, deeply says Z’s name, and vocalises on “doo koo - doo koo – eh” by increasing the pitch of her voice, in a *f* dynamic, and shooting her arm upwards towards Z, and holding on the “eh” sound for two seconds, with her arm pointing to Z. Z stops vocalising directing after the MT’s says Z’s name, and looks at the MT. The members do not look at Z when the MT vocalises to her, but keep their eyes on the MT, smiling. The MT vocalises to the next person in the group, F (who is seated next to Z), deeply says his name, and vocalises on “doo koo – doo koo - ay”, increasing in pitch while shooting her arm upwards, and decreasing in pitch when bringing her arm back down, and decreasing the volume of her voice. At the point when the MT is at the highest pitch with her voice while vocalising to F on “ay”, and her arm (resembling the airplane movement) has reached the highest point, F smiles at the MT, and energetically flaps his arms back and forth, only once. L responds to F’s movement by laughing out loud, whilst looking at the right side of the wall. J looks at F and smiles when the MT vocalises to F, and T keeps his eyes focused on the MT, and smiles. Z does not move or vocalise, and looks at the MT when she vocalises to F. The MT looks at the next person in the group, T, loudly says his name, and vocalises to him on “koh koh - koh koh - ay”, while shooting her arm towards T. T keeps his upper body still, but looks at the MT when she vocalises to him, and he slowly opens and closes his mouth after she says his name. J looks at T during this moment and smiles, and F brings his arms out to the side and energetically flaps his arms outwards when the MT reaches the highest pitch on “ay” when vocalising to T. The MT looks at J, says her name in a deep tone and low pitch, and vocalises to her on “koh koh – koh koh – ay” while shooting her arm towards J, and increasing the pitch and

dynamics of her voice. When vocalising on “ay”, at the highest pitch, J quickly brings her arms into her chest, laughs out loud with a cheeky expression on her face. Immediately after J has laughed, F who has been looking at the MT, brings his arms up and enthusiastically flaps his arms sideways, and briskly kicks his legs up and down, whilst vocalising a high-pitched squeal, which lasts two seconds.

Directly after F has vocalised, the MT looks at the group with big eyes, stretches both arms out wide (resembling the wings of an airplane) and whispers to the group: “What are we like? Let’s fly like an airplane”, while gently swaying her body from side to side, keeping her arms stretched out wide. The moment the MT whispers the word “let’s”, Z vocalises on a deep and nasal “eh” sound while looking at the MT. The MT continues to look at all of the members individually, while gently swaying her body. Z stops vocalising after the MT has whispered the word “airplane”. Immediately after Z has vocalised, L quickly turns his head to the right to look at J, and smiles. When L looks at J, J’s eyes are focussed on the MT, and she is smiling. T also has a smile on his face, and continues to look at the MT. L turns his head back to look at the MT, and after this, the MT begins to vocalise on “oo” with an airy quality, in a *mp* dynamic, while gently swaying her body from side to side with both arms stretched out wide. The MT’s voice increases in pitch and dynamics with each sway of her body from left to right. When the MT reaches the highest pitch while vocalising on “oo”, F jerks his chest outwards, and makes small hand movements up and down, keeping his elbows tucked into his chest. J smiles and look at F when he moves his hands, and the rest of the members look at the MT with a smile on their face, apart from Z who maintains a blank expression on her face while looking at the MT.

## Excerpt 2 25:47 - 27:50 (Session 1)

The group members are seated in a semi-circular position, with the MT seated in front of the individuals. The group seating is as follows: T, F, Z, L and J. It is three quarters of the way into the session, and the MT has finished singing an 'action song' to the group. The MT is playing on the guitar and singing "In the Jungle" in D major. The MT is playing in a moderate tempo using a dotted quaver-semi quaver rhythmic pattern and a *mp* dynamic, and is 'strumming and slapping' the guitar strings. The MT's singing is airy, and *mp* in dynamic. T and L are seated with a slouched posture in their wheelchairs, with their heads resting on their left curled up arm, and their noses are buried into their arms. F and J are seated in a relaxed upright posture, while Z maintains a stiffer posture, and her head is leaning to the left side in her chair. The MT is singing the song to the group, looking at each of the individuals one at a time. The individuals are all looking at the MT. When the MT sings "the lion *sleeps* tonight", J briefly turns her head to look at F during the word "sleeps", then immediately turns her head back to look at the MT. F does not look at J, but keep his eyes focused on the MT. The second time the MT sings the line "the lion *sleeps* tonight", the MT gradually decreases the tempo of her playing on the guitar, and J briefly turns her head to look at F when the MT sings the word "sleeps", and immediately turns her head back to look at the MT. The MT's singing has reduced to a *p* dynamic, and she looks at each individual one at a time while slowly bringing the song to an end. As the MT sings the final line of "the lion sleeps tonight", she plays an A<sup>7</sup> chord on the guitar on the word *tonight*, and holds this chord for four seconds with her voice, while subtly lowering her head and looking at J. As the MT sustains the last chord, T tentatively lifts his head from his curled up arm, gently stretches his head and right arm forward, and slowly moves his tongue around in his mouth. T moves both of his legs in a restless manner at the same time. During this moment, Z makes a soft vocal sound (at a higher pitch than her usual deep tone), and subtly moves her head to look at F. At this point, F has stiffly stretched out all of his fingers and is looking at the MT. Z stops vocalising once she has looked at F, and turns her head back to look at the MT.

The MT stops playing on the guitar and softly whispers "the lion has gone to sleep" to the group, while leaning her head to the left side of her body. The MT closes her hands together, and rests her head on her hands, and quietly repeats in a whisper "the lion has gone to sleep" while leaning on her hands. Immediately after this, there is movement from F, J and L at the same time: F closes his stretched out fingers, smiles and gently lifts both of his arms and rests his head on his right hand, while his left hand remains in a curled position; J smiles and lightly lifts up her right arm for a brief moment while edging her head forward, then slowly brings her arm down to rest on her legs; L distinctly lifts up his head from his closed posture, opens his eyes wide and smiles at the MT. Directly after F, J and L have moved, the MT begins to make loud and animated snoring sounds, while still resting her head on her closed hands, tilted to the left. The MT's snoring sounds contain energy and have a bursting quality. The MT's eyes are closed, and she includes a drawn-out whistle after each snoring sound, which starts *forte* at a high pitch and decreases in a scale-like pattern, with a *diminuendo* as the pitch decreases. After the MT's first drawn-out whistle after the snoring sound, Z begins to vocalise continuously on a deep and nasal "eh" sound, which increases in intensity when the MT snores louder. J immediately looks at Z when she starts to vocalise, and laughs while looking at Z. F responds to Z's vocalization by glancing at J, and tilting his head to the right side of his body with his hands tucked together

and resting on his legs, as he turns to look at the MT. The MT alternates her resting position by tilting her head to right side of her body, in an exaggerated manner, while continuing to make animated snoring sounds. At the point where the MT starts to move her head to the right side, L (who has his arms tucked underneath his blanket) smiles, looks at J next to him, and begins to steadily rub his hands against each other under the blanket. J slowly turns her head to look at L when he rubs his hands and looks at him. After one second, J slowly turns her head back to look at the MT, and L's eyes direct to the wall opposite him. Z is still vocalising on an "eh" sound, which increases in dynamic each time the MT whistles. T has remained still, and smiles with his mouth open while looking at the MT throughout her snoring and whistling sounds.

The MT whispers to the group "it's time to go to sleep ... let's all go to sleep" and positions her upper body over her guitar, head tucked down, with her arms dangling in front of her. All of the individuals are watching the MT, and Z is still vocalising on "eh", with a deep tone and *f* dynamic. The MT tentatively lifts her head, and softly asks F in a high-pitched tone (who still has his head tilted to the right side of his body): "are you going to sleep?" Directly after this question, F smiles at the MT, and slowly brings his head in a more upright position whilst lifting his tucked arms closer to his face. J looks at F as soon as he starts to slowly move his head, giggles, then turns her head to look at the MT. The MT, whose upper body is still positioned over her guitar, loudly snores one last time with a bursting quality, with a drawn out whistle afterwards, and gently lifts her upper body away from her guitar. F's arms are tucked close to his face, and all of the members are watching the MT. The energy in the room is calm and still. The MT slowly picks up her guitar and whispers to the group "it's sleepy time". The members remain still and watch the MT. The MT starts to play a four bar introduction to "Thula Thula" in D major, delicately picking the strings of the guitar, in a moderate tempo. After the introduction, the MT softly starts to sing the words of "Thula Thula" in a lyrical and soothing manner, while looking at each of the individuals one at a time. After the first line of the song, L subtly lifts his upper body and quietly sighs during the words "u mama", whilst slowly bringing his head down to rest on his arm and still looking at the MT. F's head is still tilted to the right side of his body, and there is no visible movement from him, T, J and Z.

### Excerpt 3 14:18 - 17:02 (Session 4)

The group members are seated in their wheelchairs in a semi-circular position, with the MT seated in front of the individuals. The group seating is as follows: F, J, Z and T (L absent). It is nearly halfway through the session, and the MT has facilitated the hello song, a peek-a-boo activity, and an action song. The MT is now facilitating a vocal improvisation, based on the individuals' own sounds. The MT plays on the guitar in E major, strumming in a moderate tempo and relaxed manner. The MT looks at F, softly says his name and begins to gently sing to F on "ah". The MT sings in a moderate tempo, in a *mp* dynamic, and sings a rising and falling melody. T remains seated with a closed posture, keeps his eyes focused on MT, and erratically moves his tongue around in his mouth as soon as the MT says F's name. Z is seated with a stiff posture, does not look at MT, keeps her head to the side in her chair, and looks at the wall. F sits in his wheelchair with his hands tucked together close to his neck, and his eyes are focused on the MT. His mouth is opened in an "ah" shape, and his head is tilted to the right side of his body. Directly after the MT starts to sing to F on "ah", F subtly moves his mouth up and down with small movements, keeping an "ah" shape with his mouth. The MT steadily moves her upper body and head in the tempo of the music, while looking and singing to F and he begins to softly kick his legs up and down the moment the MT moves her upper body and head. F's leg movements are not in time to MT's playing or movements, and are moved at random. J (who is seated next to F), looks at F when he moves his legs, and she slowly moves both of her arms up, and brings her right arm outwards to the side of her body, and looks at the MT. The MT continues to sing to F on "ah", and J gently drops her arms to rest on her lap, while slowly opening and closing her mouth.

The MT looks at the next person in the group, J, brightly says her name and sings to her on an "oh" sound. J immediately smiles once the MT says her name, giggles and stops opening and closing her mouth. J maintains a glowing expression on her face. The MT's playing and singing increases in dynamic to *mf*, and her upper body and head move in time to the music, with small movements. There is more strength and energy in the MT's voice, and she sings the same rising and falling melody with small accents at the start of each "oh" sound. During the second "oh" sound vocalised by the MT on an A major chord, F begins to turn his head to look at J and slowly stretches his arm out to her, while slowly sticking out his upper body. J immediately looks at F after he has stretched his arm out to her and she smiles, giggles in a cheeky manner with her tongue sticking out, and maintains eye contact with F. J responds by gently stretching her arm towards F, then quickly bringing it closer to her body. F, who is still intently looking at J with his arm stretched out to her, elicits a high-pitched *crescendo* squeal the moment J quickly brings her arms closer to her body. F smiles after his vocal squeal, and continues to look at J with his arm stretched out to her. J, who is still smiling, gently stretches out her arm towards F, and both their hands touch for two seconds. After their hands have touched, J giggles, and once again quickly brings her arm closer to her body. F proceeds to slowly bring his arm back towards his body, curls both arms into his chest, and turns his head to look at the MT. J looks at F while he moves his arms closer to his body with a smile on her face, softly sighs, then turns her head to look at the MT and no longer smiles. Throughout this interaction between J and F, Z has not vocalised and has maintained a stiff posture with both arms next to her side, looking at the wall; and T has continued to erratically move his tongue around in his mouth whilst looking at the MT. When the MT vocalises the final "oh" sound to J, F begins to energetically kick his legs up and

down seven times, whilst keeping his head positioned downwards looking at his legs. The MT's singing and playing increases in dynamics the moment F starts to kick his legs. The MT sings J's name one last time, and proceeds to sing on an "eh" sound, sustaining her voice for longer, slowing down her playing on the guitar, as well as the dynamics of her singing. The moment the MT begins to *decrescendo*, J spreads open her hands, slowly lifts both arms up in the air briefly, looks at the MT with a smile on her face, and slowly drops her arms down at the point that the MT modulates to the tonic minor key (e minor).

The music therapist is now playing in the tonic minor key (e minor), and acknowledges the next person in the group, Z, by singing her name with the same rising and falling vocal line (in the minor key). Z is sitting with a stiff posture, not moving, and is looking at the wall to the side. The MT's singing is directed towards Z and the quality of her voice is gentle and soothing, in a *pp* dynamic. The MT's strumming on the guitar reduces to a *larghetto* tempo. After the MT sings Z's name three times, Z softly sighs and begins to slowly and quietly grind her teeth, while blankly looking at the wall to the side. There is no movement in Z's stiff body, nor any vocal sounds elicited. The MT vocalises to Z first using "ah ya" sounds for two bars, then directly changing to a nasal "eh" sound, in a *mp* dynamic, while looking at Z. As soon as the MT begins to vocalise on "eh", J (who is sitting next to Z), gradually turns her head to look at Z, slowly stretches out her arm, and briefly touches the side of Z's wheelchair. Z does not look at J and continues to softly grind her teeth while looking at the wall. J slowly turns her head towards F, smiles at him, and turns her head back to look at the MT, bringing her arm back to the centre of her body. F does not look at J, but randomly moves his hands (which are curled into his body) in small circular movements, while maintaining eye contact with the MT.

#### Excerpt 4 24:10 - 27:00 (Session 6)

The group members are seated in a semi-circular position, with the following seating order: F, T, Z, J and L. It is three quarters of the way into the session, and the MT has finished singing a lullaby, “Thula Thula”, on the guitar. The MT has moved from her chair and is now standing in front of Z, holding a rain stick instrument. Z’s head is turned towards the right side of her chair, and she is looking at the wall with a blank expression. L (who is seated next to Z) has his head buried into his folded arms. Both J and F are seated in an upright position, and T is seated with a slouched posture to the left in his wheelchair, with his left arm stretched out and leaning on his wheelchair tray. The MT is improvising vocally, and softly sings Z’s name while gently turning the rain stick around in front of Z. The MT’s singing is at a high-pitch, soothing in quality, and the improvised melody consists of a rising and falling line. Z does not look at the MT or the rain stick, and looks at the wall with a blank expression. While the MT is vocalising to Z, J is looking at Z and smiling at her. Z continues to stare with a blank expression at the wall, and does not make any vocal sounds or show any visible movement when MT sings Z’s name to her. The MT walks across to the next member in the group, L, while still slowly turning the rain stick around, and sings L’s name. The moment the MT stands directly in front L’s chair, he enthusiastically lifts up his head from his closed posture, and smiles at the MT. L immediately lifts his right hand and starts to tap the centre of his left arm. His tapping consists of regular crotchet beats, in a steady tempo. L’s tapping contains energy, and is short and *staccato*. His mouth is open while he looks at the MT with a vibrant facial expression. Directly after L begins to tap his arm for the first time, the MT immediately vocalises to L on “yeh – heh - heh” with strength and energy in her voice, while still turning the rain stick around in front of L and looking at him. The MT accentuates the start of each vocal sound, follows the steady tempo of L’s tapping, and vocalises “yeh - heh – heh” in a *f* dynamic. T and J both smile and look at L while he distinctly taps his arm with his hand. L does not look at T & J, but keep his eyes focused on the MT, with a big smile on his face. After tapping for the duration of 7 bars, L proceeds to move his tapping from his arm to his wheelchair tray which he taps in a dynamic and energetic manner. The moment L begins to energetically tap the tray, the MT takes a small back from L’s chair, and strongly taps her thigh with her left hand, in the same tempo of L’s tapping, and continues to vocalise to L on “yeh – heh - heh”, while he taps his tray.

The MT’s singing is *f* in dynamic, and the MT moves her head up and down, in tempo of L’s tapping. While L taps his tray, there are no vocal sounds or movements from the other members. Z does not turn her head and continues to stare at the wall. The MT takes a step closer towards F’s wheelchair, and at this point, L stops tapping on the wheelchair, while still smiling at the MT. The MT continues to energetically tap her thigh while vocalising on “yeh – heh- heh” and looking at L. The MT turns her head to look at F, and turns the rainstick around in front of him, whilst still vocalising. F responds by briskly kicking his legs up and down, only twice. After F has kicked his legs up and down, L resumes to vibrantly tap his wheelchair tray. The MT is still tapping her thigh in time to L’s tapping when vocalising to F, although the quality of her tapping is lighter, and her singing has decreased to a *mp* dynamic with fewer accents. The MT proceeds to walk back to her chair, which is positioned in front of the members. L stops tapping as soon as the MT starts to walk to her chair, and he takes hold of the napkin around his neck which he stretches out with his arm, and keeps positioned above his wheelchair tray in the air, while looking at the

MT with big eyes. The MT sits down, continues to vocally improvise on “yeh – heh - heh” in a *mp* dynamic and picks up the drum.

All of the members’ eyes (apart from Z) are focused on the MT, and L’s arm is still stretched out in front of him, holding his napkin above his tray. The MT starts to beat the drum in the same tempo as L’s initial tapping. J’s eyes quickly glance at L, then back to the MT. The MT stops vocalising, gradually decreases the tempo of her beating and there is a *decrescendo* in her beating. The MT softly beats seven bars consisting of four steady crotchets, and at the start of the seventh bar, Z slowly turns her head to the opposite side of her wheelchair, and gently stretches out her right arm outwards to the side of her body, and slowly brings it back. L slowly moves his napkin to cover his mouth during the seventh bar of beating on the drum. The MT starts to beat light and fast quavers on the drum, with a *crescendo*. This develops into a loud and very fast drum roll with the MT strongly vocalising an increasing scale on “oh” with a *crescendo* as the scale increases. At the point that the MT starts to loudly vocalise on a deep “oh” sound, L erupts with laughter and quickly brings both of his hands in front of his mouth, with a bright expression on his face. When the MT start to vocalise, Judith clenches her chest with her arms, excitingly laughs at looks at L. At the same time, F jerks out his chest in front of him while briskly kicking his legs up and down, and looks at J. T does not move, but laughs out loud during the drum roll.

The MT reduces the tempo of the drum roll, and vocalises a descending scale on “oh”, with a *diminuendo*. L still has both of his hands in front of his mouth, and looks the MT as she reduces the tempo of the drum roll. J is still smiling, and looks at the MT. Just before the MT reintroduces the drum loud drum roll, F squeals and kicks his legs up once. The MT repeats the drum roll and beats light and fast quavers on the drum, with a *crescendo*. Again, the MT vocalises an increasing scale using her voice strongly and *crescendos* as the vocal scale increases. The MT moves her body forward and backwards while she vocalises, using big and exaggerated movements. L bursts with laughter the moment the MT begins to vocalise on “oh”, and he moves his upper body with jerky movements while laughing. At the same moment that the MT begins to vocalise on “oh” while playing a drum roll, F elicits a high-pitched squeal, quickly kicks his legs up and down and moves his arms up and down. Once the MT has reached the highest *f* pitch on “oh”, and is playing fast and energetic quavers on the drum, J turns her head to look at L at smiles at him. L keeps his eyes focused on the MT and laughs softly.

The MT reduces the tempo of the drum roll, and vocalises a descending scale with a *diminuendo*. She introduces new vocal material, by calling out “eh” to the individuals, and varying the drum accompaniment to a more syncopated rhythm. J no longer smiles, and there is less eye contact amongst the members. L has moved his arms away from his mouth and looks at the MT. Z shows no visible movements, and is still seated with a stiff posture, staring at the wall. The MT begins to add strong accents on the first beat, and at this point, L looks at MT and jerks his head back and forth, with small movements, in time to the accented beat of the MT. The MT extends her playing into another increasingly loud drum roll, and J, F and L all look at each other at the same time, laugh in a excited manner, while T smiles and maintains eye contact with the MT.

## **APPENDIX D**

**Descriptive codes:  
Session notes & thick descriptions**

**APPENDIX D**
**SESSION NOTES<sup>1</sup>**  
**Descriptive Coding**
**Session Number 1**

MT – Music Therapist; F – Francois; J – Judith; T – Tumi; Z – Zandile; L – Lucas

Line Number	Session Notes	Descriptive Codes
1-1	Today was my first session with the group, and I entered feeling uncertain about what to expect.	
1-2	The individuals' names are: Judith, Lucas, Francois, Zandile and Tumi, and they all present with	
1-3	different types of CP. I had prepared various activities, and approached today's session as an	Assesses mobility and vocalisation
1-4	assessment - to observe what the individuals were able/unable to do, and identify the different	
1-5	sounds of the individuals. I started with a hello song, which included the names of each individual	MT sings names
1-6	and various actions – such as, “let's move our heads, let's look at each other, let's blink our eyes”.	MT invites actions in song
1-7	While singing the song, I felt unsure regarding the level of understanding in the group and	Assesses cognitive abilities
1-8	wondered if they had understood what the song entailed. There was no movement or	MT sings; clients silent
1-9	vocalisation from the individuals during the song, and they appeared to all watch me uncertainly,	MT invites movement; clients still
1-10	sometimes with a blank expression on their faces. Judith was the first person to smile, and often	MT invites; clients uncertain; Group inactive
1-11	looked around the room at the other members in the group.	
1-12	In order to identify what sounds the individuals were able to elicit, and to see if they could sing, I	Assesses vocalisation
1-13	introduced a vocal improvisation which incorporated the vowel sounds – ah – eh – ih – oh – uh -	Guitar supports vocal improv
1-14	using my guitar as accompaniment. It appeared that none of the individuals engaged in	MT sings: no group vocalisation
1-15	vocalisation. Judith lifted her one arm up slowly, while I continued to vocalise, which seemed to	MT sings: J lifts arm up.
1-16	be her way of participating and expressing herself in the moment. I vocalised to each member	
1-17	using different vowel sounds, and also used their names in the improvisation to acknowledge	MT sings names
1-18	them in the group. Tumi, who was seated in a very slouched posture in his wheelchair, began to	
1-19	slowly open and close his mouth, when I acknowledged him in the improvisation. It seemed that	MT sings T's name; T opens/closes mouth
1-20	he was trying to vocalise with me. He appeared to breathe slowly and deeply, which led me to	
1-21	decrease my tempo of playing and singing. Having said this, I soon realised that it was essential	MT matches breathing
1-22	for me to really attune to the energy and tempo of the group, in order to avoid mis-attuning to the	MT awareness of need to attune
1-23	group members. Francois, who was sitting next to Tumi, had his mouth open in an “ah” shape. I	MT sounds F's mouth shape
1-24	began to vocalise on “ah”, and it was clear to me that Francois recognised he	F's recognition of MT sounding mouth shape

<sup>1</sup> All names have been changed for purposes of confidentiality

Line Number	Session Notes	Descriptive Codes
1-25	was being acknowledged in the song, as he smiled, laughed, and kicked his legs up and down.	MT extends F's movements vocally
1-26	I incorporated lyrics pertaining to <i>his</i> actions in the song, in order for him to feel that his <i>abilities</i>	MT affirming abilities through vocal attunement
1-27	were being recognised. There were no reactions from Zandile and Lucas, and they both seemed	Matching individual client, others less engaged
1-28	to have a sad expression on their face. I modulated to a minor key, to match how they were	MT cross modal attunement
1-29	presenting. During this moment, I realised that Judith showed distinct awareness of each	J looks at grp members when acknowledged by name
1-30	member in the group, and looked at each individual when their names were acknowledged.	
1-31	After I had finished playing and vocalising, there was a distinct moment when Zandile began to	Z vocalises after MT stops
1-32	vocalise on "eh", remaining on one fixed tone, with a nasal quality. I had not expected this, as she	
1-33	had not reacted throughout the session thus far, and the moment I stopped playing, she	
1-34	vocalised. Zandile's vocalisation appeared to "trigger" something in the other individuals, who	Group vocalisations follow Z vocalisation
1-35	also began to make their own unique sounds. Lucas even lifted up his head and softly began to	Group vocal improv: L lifts head, soft laugh.
1-36	laugh. I used these sounds as a cue, and began to make the same sound as Zandile, matching	MT matches vocally
1-37	the quality of her voice. Furthermore, I used my guitar as a percussion instrument, and tapped	Guitar accompanies vocal improv
1-38	some rhythms on the side of the instrument. It did not take long for the individuals to stop making	MT joins group vocalisations; Group stops singing
1-39	sounds, as I continued to sing. Had I been too overbearing? Did I not leave enough space in the	MT query: necessity of space for vocalisation
1-40	music? These are questions I asked myself on reflection. At one point, I began to make more	
1-41	humorous sounds, making funny shapes with my mouth. Lucas found this particularly amusing,	Laughter at MT vocalisations; Member eye contact
1-42	and looked at Judith while he laughed. The others additionally seemed amused by the humour I	Group amused by MT vocalisations
1-43	had included. This developed into a vocal activity, with airplanes as a theme. I improvised a song	
1-44	about airplanes, making engine sounds with my mouth. Furthermore, I did some movements	
1-45	(pretending to fly like a plane) which the individuals found most amusing, as some laughed and	Laughter at MT vocalisations; Member eye contact
1-46	looked at each other! Lucas laughed out a loud, and it was apparent that the majority of the	
1-47	members were making various sounds, even Tumi, who had been less vocal throughout the	Members vocalise when group is laughing
1-48	session. There was certainly an element of humour during this moment in the session, which the	
1-49	individuals enjoyed, and additionally appeared to elicit some expression amongst the individuals.	Vocalisations elicited through humour
1-50	I proceeded to sing a more well-known song, "In the Jungle", which I knew was familiar and sung	MT: sings familiar song
1-51	in the institution. I experimented with different tempos and dynamics, using the subtle cues	MT: matches group cues

Line Number	Session Notes	Descriptive Codes
1-52 1-53 1-54 1-55 1-56 1-57 1-58 1-59 1-60 1-61	<p>offered by the individuals in the group. When singing the song, it became apparent to me that Judith and Francois are the most physically able in the group, as they tend to move their arms and legs during the music-making. The others appear less physically able. After singing the words “the lion sleeps tonight”, I began to make snoring sounds, pretending to sleep on my guitar, to end off the song. Again, this elicited laughter in the group, and some sounds from Zandile. I ended the session with a goodbye song, which acknowledged each individual’s name in the group, with actions including “moving heads, looking at each other, waving hands”. I sensed awareness amongst the members, who seemed to understand that it was time to sing goodbye to each other. Judith participated by slowly lifting her arm to say goodbye, and Francois kicked his legs - which appears to be something he has control over.</p>	<p>MT sings: J &amp; F movement</p> <p>Laughter in group at MT’s sounds</p> <p>Z vocalisation when group laughs</p> <p>MT sings names</p> <p>Member awareness/understanding in goodbye song</p> <p>MT sings; J farewell movement</p>
1-62 1-63 1-64 1-65 1-66 1-67	<p>On reflection, I felt that the individuals offered a fair amount, and certainly showed awareness of myself and of each other in the group. I felt that I was able to identify some of the sounds which the individuals are able to elicit, as well as the movements which they are able to make. I reminded myself of the younger mental age of the individuals, as well as the slower tempo at which they tend to move, as at times, I felt that I over-attuned and did not leave enough space for the members to express themselves in the music.</p>	<p>MT: recognising members’ contributions</p> <p>Group awareness of others</p> <p>Caution: over-attunement</p> <p>Caution: insufficient musical space</p>

## Session Number 2

Line Number	Session Notes	Descriptive Codes
2-1 2-2 2-3 2-4 2-5 2-6 2-7 2-8	<p>The individuals were wheeled into the room today, tightly wrapped up in blankets, due to the very cold weather. Lucas had his nose buried into his blanket, and both Judith and Tumi had their hands tucked under their blankets. When I began to sing the hello song, the individuals kept their eyes fixed on me. Francois kicked his legs up and down while I greeted each member in the group. Judith had a smile on her face, and looked at all the individuals when her name was acknowledged in the song. At times, I felt that I was over-attuning, as I presented in a lively manner, and played with a more upbeat tempo. In retrospect, I do feel that I could have slowed down my playing, to match the slower tempo of the individuals.</p>	<p>Members: closed body posture</p> <p>MT sings hello song: group watch MT</p> <p>MT sings members' names; F movement</p> <p>MT query: over – attunement</p>
2-9 2-10 2-11 2-12 2-13 2-14 2-15 2-16 2-17 2-18 2-19 2-20 2-21 2-22 2-23 2-24 2-25 2-26	<p>When gathering the pictures I had brought along for the next activity, I noticed that Judith had managed to move her arm from underneath her blanket – it seems she wanted to freely move her arms, without feeling trapped underneath her blanket. This did not surprise me, as I have started to recognise that Judith tends to use her arms when singing songs, and enjoys participating in the actions. As an activity, I decided to try and create a 'vocal storm', using pictures of thunder, wind and rain as visual stimuli. I started off with the sounds of thunder, using my voice and a drum to create thunder-like sounds. The boys in the group were amused, especially Lucas who laughed as I increased the volume of the thunder with my voice. In addition to using my voice, I used a thunder-making instrument, which further enhanced the effects of the thunder. Francois excitedly kicked his legs up and down as the thunder became louder. There was no reaction from Zandile whatsoever – no eye contact or movement - which I found rather odd, as the rest of the members were making various loud and excited sounds, which did not appear to concern Zandile. To represent the wind, I softly vocalised a melody line, without the use of my guitar, and walked around the group inviting the members to participate either vocally or with movement, by gently waving a piece of material in front of them as I passed each individual, and blowing into the material to enhance the effects of the wind. I found that the material aided in representing the wind, which I may have assisted in graphically representing the storm. At one point, Zandile began</p>	<p>MT introduces pictures: J opens posture</p> <p>J arm movement during songs</p> <p>MT models sound picture vocalisation</p> <p>Amused response to MT's music</p> <p>MT increases dynamics: L laughs</p> <p>MT increases dynamics: F movement</p> <p>Members engaged/vocalise; Z no movement/silent</p> <p>MT invites participation through material</p> <p>MT invites vocal/movement participation with prop</p>

Line Number	Session Notes	Descriptive Codes
2-27 2-28 2-29 2-30 2-31 2-32 2-33	to vocalise while I moved around the group members with the material. This was Zandile's first moment of participation in the session thus far. Her vocalising was soft, and only lasted a few seconds. When representing the rain in the storm, I used a rain stick while singing a song about the rain. At the start of the song, Lucas lifted his head to look up to the ceiling, as if to look at the falling rain! He had a smile on his face, and I noticed that he kept his head in this position for the remainder of the song, which led me to feel that he was engaged in the activity, and was perhaps visualising the different parts of the storm.	MT invites participation with prop;Z tentative vocalisation MT introduces variation to vocal activity MT: thematic song L: positions body in relation to song theme.
2-34 2-35 2-36 2-37 2-38 2-39 2-40 2-41 2-42	To end off the activity, I blew some bubbles across the room, as another visual aid to represent the falling rain. I used the tune of "Twinkle Twinkle" and improvised a song about the bubbles floating in the sky. At one point, I heard a repetitive tapping sound, and realised that it was Lucas who was tapping his left hand against his arm. His tapping was consistent and clearly audible. It could have sounded like rain! This was the first time I had seen Lucas do this, and I was quite taken aback during this moment. In order to acknowledge Lucas's participation, I adapted my tempo to <i>his</i> tempo, to allow him to feel recognised and validated in the moment. His tapping had a short and <i>staccato</i> quality to it, which I additionally matched using my voice.	MT: visual aid with song theme MT: improvises on familiar melody L: body percussion in relation to song theme  MT: surprised at L's ability MT matches L's tapping vocally
2-43 2-44 2-45 2-46 2-47 2-48 2-49 2-50 2-51 2-52 2-53	Following on from the storm activity, I used a drum to facilitate a vocal improvisation. At this point, Lucas was still tapping his hand against his arm. I used this cue, and started the improvisation in Lucas's tempo. He kept his eyes focussed on me, and I truly sensed that he recognised that he was being validated and acknowledged in the space, as he tended to vary his tempos, which I followed. During the improvisation, I used "eh ya" sounds as my basis, adapting the sounds to each member as I moved along the circle. Francois made soft and high-pitched sounds as I acknowledged each individual in the group. I wondered if these sounds were related to a form of attention-seeking, or if Francois was eliciting sounds as a means of participating. I proceeded to sing some well-known songs, comprising "Jesus Loves Me" and "Thula Thula". I sensed that Francois was familiar with "Jesus Loves Me", as he moved his arms up and down and made soft vocal sounds on "mm" throughout the	Drum supports vocal improv L's tempo foundation for improv L eye contact when matched  MT matches L's tempo change MT adapts sounds to each individual F squeaking sounds when others acknowledged MT query: vocalisation as attention-seeking Attention versus participation F moves to familiar song F vocalises during familiar song

Line Number	Session Notes	Descriptive Codes
2-54 2-55 2-56 2-57 2-58 2-59 2-60 2-61 2-62 2-63 2-64  2-65 2-66 2-67 2-68 2-69 2-70 2-71 2-72 2-73	<p>song. Once I had finished singing the song, Zandile vocalised on “eh”, with quite a deep tone. I have not noticed Zandile vocalise during songs, only <i>afterwards</i>, which I often speculate about. Perhaps she feels that during silence, she can be more heard in the group? The other members are able to recognise her contribution once they have participated in the song? Towards the end of “Thula Thula”, I was slowly and softly bringing the song to an end, when I heard Lucas sigh, and proceed to tap his arm, in an upbeat tempo. I had not expected this, as the rest of the members appeared soothed by the lullaby, and remained fairly still throughout the song. It seemed that Lucas wanted to take the lead in the song! Once again, Lucas’s tapping was short and <i>staccato</i>, which I matched using my voice. Lucas looked around the room at the other members in the group – perhaps observing if the others had recognised that he was taking the lead.</p> <p>To end off the session, I decided to sing the goodbye song <i>without</i> the guitar this time, but instead, tap my arm in the same manner as Lucas to further validate him. He smiled and began to tap with me, as I sang goodbye to each individual in the group. Judith and Francois offered other movements, which I proceeded to acknowledge while singing goodbye. On reflection of this session, Lucas evidently played a significant part and initiated a ‘leadership’ role at times, by presenting with confidence and initiating new movements/actions. I did feel that occasionally, I may have paid too much attention to Lucas, and did not always tune in to the energy of the <i>whole</i> group. I am beginning to notice subtle interactions occurring between Lucas, Judith and Francois, which I will continue to observe throughout the process.</p>	<p>Z vocalises after MT stops          Z: no vocalisations during songs          MT query: necessity of space for vocalisation            L initiates contrasting idea          MT attunes L’s initiative          L matched by MT: L looks at others            Validation through imitation          L smiles when matched          J offers movement during song          F offers movement during song          MT attunes L’s initiative          L initiates confidently            MT query: individual/group balance          Beginning of group interaction, J, L &amp; F (2)</p>

### Session Number 3

Line Number	Session Notes	Descriptive Codes
3-1 3-2 3-3 3-4 3-5 3-6 3-7 3-8	<p>On arriving at the institution this morning, I happened to walk passed Lucas in his room, who had tears streaming down his face. His cry had a piercing quality to it, which I had never heard before. Prior to starting group music therapy sessions, the carers had informed me about Lucas's behaviour stating that "he likes to scream and shout all day long". Lucas has presented in a manner contrary to this description in our previous sessions, which thus left me feeling slightly anxious before starting today's session. Whilst the carers wheeled all of the members into the room, I sensed apprehension from some of the members who seemed bothered by Lucas's crying and screaming.</p>	<p>L crying prior to session; Members anxious</p>
3-9 3-10 3-11 3-12 3-13 3-14 3-15 3-16 3-17	<p>The moment I picked up the guitar, Lucas's attention moved to the instrument, and to my surprise and relief, he immediately stopped screaming and kept his eyes focused on the instrument. I had wondered if his screaming had been a form of attention-seeking and that in fact, he was pleased to attend group music with the other members in the group. Francois enthusiastically kicked his legs up and down, while making high-pitched vocal sounds in an excited manner. Judith maintained eye contact with everyone in the group, as if to observe what they were doing, and responded to everyone's movements and sounds with a big smile – which left me feeling warm inside. Zandile sat with a slouched posture to the side in her wheelchair, presenting in a fairly subdued and melancholic manner.</p>	<p>L crying prior to session: L stops during greeting (3)            MT query: vocalisation as attention-seeking            MT song: F moves energetically +vocal sound            Group participation; J eye contact, smiles            MT heartened by member awareness            Group participation; Z subdued</p>
3-18 3-19 3-20 3-21 3-22 3-23 3-24	<p>During the hello song, Tumi, Judith and Francois showed awareness of the music, as well as of myself, and presented in a somewhat animated manner. They looked around the room at each other, and I sensed a feeling of contentment within them, as they appeared excited to be in the session. Lucas seemed to bury himself in his blanket, moving his hand in front of his mouth, remaining reserved. It became clear to me that there were contrasting dynamics in the group which I had to observe and match in my playing, particularly in terms of Zandile and Tumi's more subdued manner compared to the more animated behaviour of Judith and</p>	<p>T awareness of music; J awareness of music; F awareness of music            Song; members make eye contact; members content            Group animated participation; L closed body posture            MT challenge: matching variety of individuals</p>

Line Number	Session Notes Descriptive Codes	Descriptive Codes
3-25	Francois. I made sure to acknowledge each of the members' names in the song, and noticed	MT sings names
3-26	that each of them looked at each other when it was their own turn to be acknowledged, even	Group looks at each acknowledged member
3-27	Lucas – although his movements were very slight. When it was Judith's turn to be	
3-28	acknowledged in the song, she spontaneously lifted her arm, as if to wave her hand to greet	J responds to acknowledgement through movement
3-29	me. I included lyrics pertaining to “waving our hands hello”, in order for Judith's	MT attunes J's initiative
3-30	actions/movements to be recognised. Once I had finished the hello song, the room suddenly	Group vocalises after song stops
3-31	filled with vocal sounds, noticeably from Zandile. Having said this, I have noticed that Zandile	Z vocalisations after songs
3-32	tends to make prominent vocal sounds <i>after</i> each activity or song, yet rarely makes sounds	Z limited vocalisation during activities
3-33	during the activities. These moments are very brief, yet I do feel that they are worth noting. It	Z vocalises after MT stops
3-34	is as if she “comes alive” once we have finished singing.	
3-35	On hearing the various sounds of the members, I was drawn into spontaneously facilitating a	MT extends spontaneous vocalisations into structured
3-36	“peek-a-boo” game, which incorporated their sounds, and no other instruments. The game	activity
3-37	was executed in such a way which involved covering my eyes, and upon hearing an individual	
3-38	vocalise, I would uncover my eyes and vocalise his/her sound to him/her, with an added	Humorous response to MT activity
3-39	element of anticipation. Did this bring out some giggles in some of the members! Lucas, who	Humorous activity: L quietness → laughter
3-40	had been quiet and subdued for the majority of the session, lifted his head up, opened his	Interaction during humorous activity
3-41	eyes wide and began to laugh! There was a definite sense of interaction amongst the	
3-42	members, who looked around at each other and smiled. I used my voice in different ranges	Humour due to anticipation
3-43	during the activity with <i>crescendos</i> and <i>decrescendos</i> , which seemed to additionally amuse	Humour through MT's vocal playfulness
3-44	the members. Feeling that the energy in the room was high, I thought it appropriate to	MT models vocal range
3-45	introduce a free vocal improvisation, using a drum as accompaniment. I started off by	Drum supports vocal improv
3-46	introducing a ‘call and response’ using my voice, accompanied with an on-going dotted	MT introduces vocal ‘call and response’
3-47	rhythm on the drum. I facilitated this in such away which offered the members the space to	Members unable to vocally imitate
3-48	imitate my vocal call. However, it became evident to me that the members could not vocally	MT attunes to individuals' own sounds in call-and-resp.
3-49	imitate my calls, which instead resulted in my acknowledgment of the members' own sounds,	Group vocalisation: F synchronised movement
3-50	and using these sounds in the ‘call and response.’ Francois immediately began to kick his	Group vocalisation; T, J & L eye contact, smiles
3-51	legs up and down, in time to the music, while Tumi, Judith and Lucas looked at each other	Group vocalisation; T opens/closes mouth
3-52	with smiles. At one point, Tumi began to open and close his mouth, as if he was trying to sing	

Line Number	Session Notes	Descriptive Codes
3-53 3-54 3-55 3-56 3-57 3-58 3-59 3-60 3-61 3-62 3-63  3-64 3-65 3-66 3-67 3-68 3-69 3-70 3-71 3-72 3-73 3-74 3-75 3-76 3-77 3-78 3-79 3-80	<p>with me. I acknowledged this and used “ah ya” sounds in my singing, to acknowledge Tumi, and to make him feel that his efforts were in the space. During this moment, Zandile lifted her right arm up high, and kept it in that position while looking at me. I approached her with the drum, placing the instrument under her fingers. The other members all looked at her during this moment, and Zandile additionally made some vocal sounds which I attributed to her contentment in the moment. I moved to each member in the group, offering them my assistance with the drum, while I continued to sing, matching the quality of their playing in my voice. Francois, who appears to enjoy kicking his legs up and down, squealed with excitement when I placed the drum under his legs, which offered <i>him</i> the chance of being in control of the music. During this moment, the rest of the group member’s attention was focused on Francois, and particularly to his legs which were confidently beating the drum.</p> <p>At this point, I felt that the members were well focused and presented with curiosity, attention and pleasure in being with each other in the moment. I proceeded to experiment with a new song entitled “Mother I Hear You”, in a minor key. During this song, I introduced various sounds that I have heard the members make throughout our process thus far. Some of these included “ah ya, oh ya, eh ya, ee ya” sounds - primarily focused around vowel sounds. I varied the dynamics, tempo and quality of my voice, which maintained the attention and focus of the members, and additionally appeared to amuse them, especially when I suddenly changed dynamics. The song extended into a Spanish idiom improvisation, with an upbeat tempo, which led Francois to “dance” in his wheelchair! He waved his hands in the air, and briskly kicked his legs in his chair. At the sight of this, Judith proceeded to slowly lift both arms in the air, along with Tumi, who was only able to lift one arm up. At this point, I was astounded by the participation and energy presented by the aforementioned members, and I personally felt motivated during this moment. Zandile and Lucas hardly moved, and did not make any vocal sounds, yet within this moment, I sensed a presence from them, and still felt that they were a part of the group, even though they were not expressing themselves in the same manner as the other members. Once again, after finishing the improvisation, Zandile began to vocalise on a deep tone and “come alive”.</p>	<p>MT sounds T’s mouth movement</p> <p>Group vocal improv; Z movement + MT eye contact</p> <p>MT affirms &amp; extends Z’s engagement; group look at her</p> <p>Z invited to drum; vocalises</p> <p>MT attunes to individuals</p> <p>F excited drumming; group focussed on him</p> <p>Group focused on F during turn-taking activity</p> <p>Members shared pleasure in turn-taking activity</p> <p>MT: sings new and unfamiliar song</p> <p>MT utilises members’ own vocal sounds</p> <p>Predominant group sounds= vowels</p> <p>Attention focused through MT’s vocal variation</p> <p>MT sings ‘lively’ song; F ‘dances’</p> <p>F ‘dances’; then J&amp;T move arms</p> <p>MT surprised at abilities</p> <p>MT extends song; group participation</p> <p>Z: aware presence but not active participation</p> <p>L: aware presence but not active participation</p> <p>Individual/group/sub-group balance</p> <p>Z vocalises after MT stops</p>

Line Number	Session Notes	Descriptive Codes
3-81 3-82 3-83 3-84 3-85 3-86 3-87 3-88 3-89 3-90	<p>Towards the latter half of the session, I noticed that Judith and Francois appeared to be the only ones participating, and that perhaps the others were becoming tired. Additionally, on reflection, I feel that I may have paid too much attention to these two individuals, especially towards the end of the session, and may not have considered the others as much. I sense that the individuals are becoming familiar with the goodbye song, as I noticed lightened facial expressions when I began to sing the song. I feel that there was a significant moment when I was singing goodbye to Lucas (who still had his head tucked to the side in his wheelchair with his hand covering his mouth) – Judith, who was sitting next to him, leant her arm across to Lucas and rested it on his arm, as if to offer him support and care. She looked at him while I sang goodbye, and kept her arm there until I proceeded to sing goodbye to the next person.</p>	MT query: too much attention to participative members Individual/group balance Growing familiarity with goodbye song MT sings to L: J touches/looks at L. Inter-member support J&L
3-91 3-92 3-93 3-94 3-95 3-96	<p>I have become aware that Judith and Francois are the more ‘able’ individuals in the group, and that it is essential for me to constantly address the <i>whole</i> group and to consider each member and their own specific abilities. The group dynamics were certainly varied in today’s session, with members expressing themselves in different ways. I am becoming more alert to some interaction happening amongst members, and I sense that they are beginning to feel comfortable and safe with each other in the group.</p>	Differing abilities Individual/group balance Variety of expressions Subtle group interactions Growing sense of comfort

## Session Number 4

Line Number	Session Notes	Descriptive Codes
4-1 4-2 4-3 4-4 4-5 4-6 4-7 4-8 4-9 4-10 4-11 4-12 4-13 4-14 4-15 4-16 4-17 4-18	<p>Had a delayed start today – Tumi who has been sick with a chest cough was still in physiotherapy when I arrived, and the other members were scattered in different rooms in the institution. Once I had gathered all of the members in the music room, Lucas (who had a look of fear in his eyes) began to scream in a loud, piercing and high-pitched tone. I did not think that this would last, and that he would stop once I had gathered all of the members in the room. However, this was not the case. His screaming became louder and louder, and tears began to stream down his face. I felt anxious and uncertain about what to do at this point. The other members in the room seemed distressed by Lucas's scream, which further enhanced feelings of anxiety within me. I picked up my guitar (thinking this would act as a distraction) and began to play a song to Lucas, yet this clearly had no effect on him, as he continued to scream a piercing cry. I noticed a staff member peer into the room, who notified me that they were going to bring in a carer to take Lucas back to his room. I felt bothered by this, as I realised that Lucas was clearly upset by something, and that it was going to be difficult to conduct the session with such behaviour from Lucas. However, I could not help feel that taking him out of the room was perhaps “taking the easy route out”, and that maybe I should have insisted on keeping him with the others, and persisted with the session – working with what he offered. Tumi was brought back after physiotherapy, and after a 30 minute delay, I was able to start, with only four members present.</p>	<p>L crying prior to session: L continues during greeting (4)</p> <p>L screams: group distressed</p> <p>L crying prior to session: L continues during greeting (4)</p> <p>L crying: removed from session</p> <p>Individual/group needs</p>
4-19 4-20 4-21 4-22 4-23 4-24 4-25 4-26	<p>Feeling slightly concerned about Lucas's absent, I was surprised to see how the remaining members appeared to quickly disregard what had happened. Judith, Francois and Tumi smiled at me, showing signs of contentment. Zandile did not elicit any expression and maintained her posture to the side in her wheelchair. I did feel that having only four individuals present in the group today provided me with opportunities to “zoom in” even more on how each of the individuals were presenting. When acknowledging Tumi in the hello song, he opened and closed his mouth, and also moved his tongue in circular movements. It seemed</p>	<p>J,F,T unperturbed by L removal</p> <p>Z disinterested in L removal</p> <p>MT sings hello; T opens/closes mouth</p>

Line Number	Session Notes	Descriptive Codes
4-27 4-28 4-29 4-30 4-31 4-32 4-33  4-34 4-35 4-36 4-37 4-38 4-39 4-40 4-41 4-42 4-43 4-44 4-45 4-46 4-47 4-48 4-49 4-50 4-51 4-52 4-53 4-54	<p>that he was trying to elicit vocal sounds, yet something was preventing him from doing so. I moved on to sing “If you happy and you know it” with my guitar, using different actions, including “clap your hands, move your head, laugh, stick out your tongue, and make a sound”. Judith and Francois participated in more of the physical movements, whereas Tumi continued to open and close his mouth, with a smile on his face. There was no response from Zandile, which I found difficult to address/acknowledge at times, in terms of finding suitably appropriate ways to make her still feel part of the group.</p> <p>I moved on to a freer vocal improvisation, using the “Mother I Hear You” song as a basis. I included vocal sounds such as “ah ya, oo ya and ee ya” – sounds which I have heard some of the individuals make before. I invited members to participate by vocalising to each of them, varying my sounds to resemble the sounds that they were able to make. When vocalising to Judith, I recognised a significant interactive moment between her and Francois. He leant across from his chair to stretch his hand out to Judith, while I continued to vocalise and acknowledge her in the song. It was clear to me that Judith had recognised that Francois had stretched out his hand to her – she smiled, laughed, and leant her hand across to him. I found this moment special to watch, as they appeared to try and let their hands touch, giggling and smiling at each other. At one point, Francois elicited a high-pitched vocal sound, which resulted in more giggles from Judith. I had not seen this kind of interaction between these two individuals, and even though it was a brief moment, I felt that it was meaningful, genuine and intentional on both their parts. Zandile, who was sitting next to Judith, remained quiet in her chair, looking to the opposite side. I modulated to the tonic minor key, in order to reflect how Zandile was presenting, and played in a slower tempo. I used Zandile’s own sound “eh”, while vocalising to her. Judith turned her head towards Zandile during this moment, and leant her arm across to her. I sensed Judith was offering her friendly support, which further indicated the subtle interactions which were present in today’s session amongst the individuals. Tumi smiled when I invited him to participate in the improvisation by singing his name and vocalising on “ah ya”. He also moved his mouth up and down, as I used “ah ya” sounds when vocalising to him.</p>	<p>Guitar supports song</p> <p>MT invites actions in song</p> <p>MT sings: J&amp;F action-related movement</p> <p>MT action song: T opens/closes mouth</p> <p>MT sings; Z no response</p> <p>Freer vocal improv</p> <p>MT utilises members’ own vocal sounds</p> <p>MT adapts sounds to each individual</p> <p>MT vocalises to J; F touches J; J responds excitedly</p> <p>Warm interaction between J &amp; F</p> <p>MT heartened by J &amp; F intimate moment</p> <p>Inter-member affection J&amp;F</p> <p>F squeaks; J amused response</p> <p>MT surprised at J &amp; F warm interaction</p> <p>J &amp; F interaction; Z disengaged</p> <p>MT matches Z’s energy; J looks at, touches Z</p> <p>Inter-member support</p> <p>MT invites T; T smiles + opens/closes mouth</p> <p>MT sounds T’s mouth shape</p>

Line Number	Session Notes	Descriptive Codes
4-55 4-56 4-57 4-58 4-59 4-60 4-61 4-62 4-63 4-64 4-65 4-66 4-67 4-68	<p>Approaching the end of the session, I softly sang “Thula Thula” to the group, whilst walking around the circle to each member, inviting the members to participate. When singing to Tumi, I heard someone cry, and realised that it was Zandile. I did not expect this, as she had presented with minimal expression throughout the entire session. Judith, who was sitting next to her, leant her arm across towards Zandile, seemingly to offer support and comfort. This happened while I was still singing to Tumi, although I could still clearly see what was happening between the two girls. Judith looked at Zandile with a soft and friendly expression, as she persisted in trying to reach her arm out to comfort Zandile. I looked at Zandile as she turned her head towards me and maintained eye contact while I sang to her. At this point, I felt a connection developing between Zandile and I, as she looked at me in a way I had not seen before. I softly hummed the tune of “Thula Thula” to her, and realised that she was no longer crying. The energy in the room at this point in the session had slowed down, and the individuals appeared relaxed and peaceful. Zandile had fallen asleep. I felt that this was an appropriate moment to end the session.</p>	<p>MT invites participation by walking around group            MT sings to T; Z cries            MT surprised at Z's cry            Z cries; J touches Z            Inter-member support              J looks at Z caringly            J sustained physical contact with Z            MT &amp; Z eye contact: sense connection            MT sings softly to Z; Z stops crying            MT sings softly; group relaxed            MT sings softly; Z falls asleep</p>

## Session Number 5

Line Number	Session Notes	Descriptive Codes
5-1 5-2 5-3	While setting up the music space, one of the carers informed me that Lucas was away for the day with his father, and he was thus unable to attend the session. This was the second time that Lucas could not join us, reducing the group to only four present members.	
5-4 5-5 5-6 5-7 5-8 5-9 5-10 5-11 5-12 5-13 5-14 5-15 5-16	Prior to starting the hello song, I noticed Zandile was looking away with her head to the side in her wheelchair, and she appeared to have a sad expression on her face. Over the weeks, I have observed that Zandile tends to present with a flat affect and often has a blank expression on her face, however, after a song or activity, she often expresses herself vocally. Francois and Judith enthusiastically participated in the hello song by demonstrating certain actions including kicking legs and waving hands, respectively. I found myself offering these individuals a fair amount of attention, perhaps due to my motivation in seeing them participate so enthusiastically. Tumi, who has had a chest cough for a couple of days, had his head tucked down close to his wheelchair tray, yet he carried a noticeable smile on his face when I acknowledged his name in the hello song. I recall finding it difficult to match the contrasting energies in the room: Tumi and Zandile who presented with low energy, minimal physical movement, and no vocalisations; and Francois and Judith who presented in an excited manner, with more animated physical movements, and evidence of vocal sounds.	<p>Necessity of space for vocalisation</p> <p>MT sings: F &amp; J action related movements</p> <p>Individual/group balance</p> <p>MT surprised at F&amp;J enthusiastic participation</p> <p>T closed posture: smiles when name is acknowledged</p> <p>MT challenge: matching contrasting individual energies</p>
5-17 5-18 5-19 5-20 5-21 5-22 5-23 5-24 5-25	As a form of visual stimulation, I brought pictures of various jungle animals to show the group members. Using these pictures, I walked around the group and asked them what sounds the animals make. The individuals were not able to make the sounds with me, yet I noticed that Francois and Judith participated by demonstrating animal movements. For example, the elephant trumpeting – Judith lifted her one arm up and down, imitating an elephant. The sounds of the lion excited Francois who laughed and elicited a high-pitched shriek when I engaged with him in making the sounds. I struggled to connect with Zandile, who kept her head facing the opposite direction, staring with a blank expression at the wall. I showed her the pictures of the lions, but felt slightly awkward when trying to engage with her, as it did not	<p>MT: pictures as visual aid (theme)</p> <p>MT invites participation through visual aid</p> <p>Group unable to imitate sounds; J&amp;F related movement</p> <p>MT vocalises with F: F responds excitedly</p> <p>MT makes sounds: Z no response</p>

Line Number	Session Notes	Descriptive Codes
5-26 5-27 5-28 5-29 5-30 5-31 5-32 5-33 5-34 5-35 5-36 5-37 5-38  5-39 5-40 5-41 5-42 5-43 5-44 5-45 5-46 5-47 5-48 5-49 5-50 5-51 5-52 5-53	<p>feel appropriate in terms of how she was presenting. Having engaged with each of the members, demonstrating various animal sounds and actions, I moved on to sing the well-known “In the Jungle” song with my guitar, incorporating some of the animal sounds and movements. There was minimal participation from the individuals during this activity, and it appeared that I was over-attuning, in terms of how I was presenting in comparison to the rest of the members. Combining the pictures, animal movements with the familiar song was a new approach, and perhaps the individuals were unfamiliar with my actions, resulting in their possible feelings of uncertainty. Additionally, I may not have facilitated the activity in such a way which really “tuned in” to how they were presenting. I ended the song with “the lion sleeps tonight”, reduced the tempo and dynamics, and pretended to sleep on my guitar, making snoring sounds – at this point, the group livened up, and some of them began to laugh at my snoring! I did not see this coming, and was quite surprised by their reactions, as they had seemingly appeared somewhat bored and disengaged when I initially sang the song to them.</p> <p>In keeping with the ‘animal’ theme, I noticed a poster on the wall with pictures of various animals and insects on it. I pointed to an image of spiders, which immediately elicited nervous giggles amongst the members. Taking their reactions as a cue, I began to sing “Incy Wincy Spider”, using my hands to demonstrate the actions of the song. Judith’s eyes lit up, as she lifted her arms to participate in the actions. Prior to starting the song, I wondered if the choice was too infantile for the group, but was astonished to see how much the members enjoyed it! Francois kicked his legs, smiled and laughed. Tumi, who had been relatively quiet throughout the session, lifted his head towards me, and smiled while I sang to the group. During this song, there was no reaction from Zandile, who kept her head to the side of her chair, presenting with minimal expression. On reflection, I recognised that sometimes, using simple and familiar nursery rhymes (even though one may think the song to be too infantile) may enable one to relax, or feel comfortable to safely express oneself, perhaps due to the familiarity, repetition, and simple structure of the songs. At the end of the activity, Zandile began to vocalise on “eh”, the same sound which she has been primarily making throughout our process thus far. As mentioned before, this always seems to happen at the end of activities, once I have finished</p>	<p>MT: sings familiar song            Guitar supports song            MT query: over-attuned inviting            Over-attuned inviting; minimal participation            MT introduces variation to familiar song: Mbrs uncertain</p> <p>MT humorous vocalisations; group laughter</p> <p>Humour enlivens</p> <p>MT: pictures as visual aid (theme)            Response to visual cue            MT awareness group reactions: extends into familiar song            J song familiarity, movement            MT query: developmentally appropriate song choice</p> <p>Familiar song: F movement, laughter            Familiar song: T opens posture + smiles            MT familiar song: Z disengaged</p> <p>Z vocalises after MT stops</p>

Line Number	Session Notes	Descriptive Codes
5-54 5-55 5-56	singing. It appears that when I acknowledge Zandile in the group, there is no response, yet on the contrary, when I show less engagement with her, she noticeably makes vocal sounds, with a strong tone.	
5-57 5-58 5-59 5-60 5-61 5-62 5-63 5-64 5-65 5-66 5-67 5-68 5-69 5-70 5-81 5-72 5-73 5-74 5-75 5-76 5-77 5-78 5-79 5-80 5-81	Having primarily focused on structured activities during the first half of the session, I introduced a freer improvisation, working towards inviting members to participate through acknowledging their <i>own</i> sounds. Moments into starting the improvisation, Francois elicited a loud cry on “ah”, which seemed as if he wanted to participate vocally with me. I sang his name, and began to sing on “ah” with Francois, moving my mouth accordingly to his shape, and offering him the space to vocalise. He vocalised very softly, hardly opening his mouth, although I sensed that he was aware that this was his chance to offer a ‘solo’ in the group. Sitting next to Francois was Tumi, who had a slouched posture, although he maintained eye contact with me. Throughout the process thus far, I have recognised that Tumi tends to make “ah ya” movements with his mouth, although rarely produces vocal sounds. I proceeded to vocalise on “ah ya” in the improvisation, and watched as Tumi kept his eyes focused on me. During this moment, I noticed Francois lean towards Tumi, and reach his hand out to him, showing companionship. Francois proceeded to move his one foot and rest it on Tumi’s. Francois’s foot stayed there throughout the duration of Tumi’s song. I was quite moved by this moment, as Francois genuinely appeared to be interacting with Tumi and offering friendly support – something which I had not seen between these two individuals. My singing was soft, and in the style of a lullaby, which I felt matched the somewhat ‘intimate’ moment between the individuals. Francois did not kick his legs, or make any sounds during this moment, which I also found contrary to his typical behaviour. During Judith’s turn, she moved her arms up and to the side in a confident manner and with a smile on her face, as I recognised her actions, and sang to her about “lifting up our arms”. The dynamics of my singing and playing during this moment became louder, in order to match the quality of Judith’s movements and the confident manner in which she was participating. I included lyrics such as “let’s smile together”, as it was clear to me that Judith was enjoying the moment and felt included in the moment. Finally, during Zandile’s turn, I moved away from the primary major chords to include more maj7 and minor	<p>MT invites participation through freer vocal improvisation</p> <p>Vocal improv: F vocal exclamation</p> <p>MT mirrors F’s vocalisations</p> <p>F: awareness of vocal invitation</p> <p>F vocalises when given space</p> <p>T closed posture yet maintains eye contact with MT</p> <p>MT sounds T’s mouth shape; T eye contact MT</p> <p>MT attunes to T; T looks at MT; F touches T</p> <p>MT heartened by supportive moment</p> <p>Inter-member support: F&amp;T</p> <p>MT matches F&amp;T supportive moment with voice</p> <p>F offers support, body atypically still</p> <p>J’s turn: offers movement</p> <p>MT cross-modal matching</p> <p>J: confident movement participation</p> <p>MT introduces change; Z disengaged during turn; J touches Z</p>

Line Number	Session Notes	Descriptive Codes
5-82 5-83 5-84 5-85 5-86 5-87 5-88 5-89 5-90 5-91	<p>chords. There was hardly any reaction from Zandile, although I noticed that Judith (in a similar manner to Francois) leaned her hand out towards Zandile, also appearing to offer support and companionship. On reflection of this session, I was astounded by the subtle interactions amongst the individuals in the group, as well as the caring and supportive approach in the individuals' interactions. When thinking about the relationships amongst the individuals, I am aware that they are not all from the same ward, and perhaps are not really familiar with one another. Having said this, I feel that the individuals are feeling comfortable in each other's presence, offering support to each other in subtle ways, and are beginning to <i>trust</i> one another. On this note, it was important for me to reflect on the fact that Lucas was not present today, and that this may have additionally played a role, in terms of how the group presented today.</p>	<p>Inter-member support: J &amp; Z            MT surprised at members supportive interaction              Growing comfort and trust (5)              MT reflection: group interaction with absent member</p>

## Session Number 6

Line Number	Session Notes	Descriptive Codes
6-1 6-2 6-3 6-4 6-5 6-6 6-7 6-8 6-9 6-10 6-11	<p>I was glad to hear that Lucas was able to join in the group session today. I felt slightly anxious when wheeling him into the room, hoping that he would not scream and cry as he did in session 4. Fortunately, he did not present in such a way, and appeared relaxed and content. Whilst setting up the music space, I could hear Zandile making sounds that resembled crying. She had no tears, but did seem slightly upset about something. The moment I picked up my guitar to begin the hello song, she stopped and moved her head to the side in her wheelchair, showing no eye contact. I additionally noticed that Francois seemed slightly upset by something, as he occasionally made 'whining' sounds while kicking his legs up and down, and looked as if he wanted to cry at times. This was contrasting behaviour to previous sessions where Francois has primarily appeared enthusiastic. I struggled to identify what was upsetting the individuals, and acknowledged that it was still early in the morning, cold in the room, which may have left the individuals feeling slightly restless.</p>	<p>Z crying sound; MT starts greeting song; Z stops but disengaged</p> <p>Members upset at session outset, expressive vocalisations</p>
6-12 6-13 6-14 6-15 6-16 6-17 6-18 6-19 6-20 6-21 6-22 6-23 6-24 6-25 6-26	<p>During the hello song, Tumi, Judith and Francois showed awareness of the song. Tumi (who appeared to still have a nasty chest cough) slowly lifted up his arm, smiled and made soft vocal sounds when I acknowledged his name in the song. Judith lifted both her arms when it was her turn to be acknowledged, as if to wave her hands hello, and also smiled a great deal at myself and the others in the group. I found it interesting that Zandile (who still had her head to the side in her wheelchair, looking away) began to make vocal sounds while I was singing to Judith. Yet, when I acknowledged Zandile's name in the song, she stopped, and had a blank expression on her face. Lucas kept his head positioned downwards, wrapped up in his blanket and engaged in minimal participation throughout the song. I ended by singing to Francois who was vocalising in a manner which I had never heard before. I could not help feel that something was bothering him, from the look in his eyes and his facial expression. He was vocalising in a high-pitched tone, which resembled sounds of a child crying. I slowed down my tempo, and began to pick the strings of my guitar while singing a lullaby. I found this astonishing as Francois typically kicks his legs up and down with excitement, laughs, and makes animated hand gestures and vocal sounds. However, Francois's behaviour today was different.</p>	<p>MT sings hello; T,J,F awareness</p> <p>MT sings T name; T movement + vocal sounds</p> <p>MT sings J name; J related movement, smiles</p> <p>MT sings to J; Z vocalisation</p> <p>MT sings Z's name; Z stops vocalisation</p> <p>L: closed body posture</p> <p>MT sings to F; F unusual crying vocal response</p> <p>Guitar supports vocal improv</p> <p>MT matches F's vocalisation</p>

Line Number	Session Notes	Descriptive Codes
6-27 6-28 6-29 6-30 6-31 6-32 6-33 6-34 6-35 6-36 6-37 6-38 6-39 6-40 6-41 6-42 6-43 6-44 6-45 6-46 6-47 6-48 6-49 6-50 6-51 6-52 6-53 6-54	<p>I remembered how entertained the members had been by my “peek-a-boo” game in session 4 that I decided to try it again, using only a drum and my voice. Moments into the game, the institution morning prayers began, which led me to keep the activity on hold. To my amazement, the members began to make plenty sounds during the prayers, especially Zandile who brought her head to the centre of her chair and produced deep and long sounds on “eh”. Judith, Tumi and Francois giggled with each other, and during this moment, I was intrigued to sit back and watch how the members were interacting with each other. Lucas also lifted his head up from his blanket and began to smile at me and the others in the group. Once the prayers were finished, I did not feel that it was appropriate to start the “peek-a-boo” activity again, so instead, I introduced the “Mother I Hear You” song on the guitar, strumming loudly on the guitar. The members jumped with surprise at the unexpected introduction, and were clearly amused by this. Throughout the song, I included vowel sounds as well as other sounds which I had heard the members make in previous sessions. Tumi, who often opens and closes his mouth when being acknowledged, smiled at me when I used “ah ya” sounds. I sensed that Judith was aware that I was acknowledging Tumi’s mouth movement, as she looked at him throughout his turn, and smiled at the both of us. At one point, Francois seemed to “take over” from my singing, and expressed himself in a manner which I was not familiar with. His voice sounded like a soft cry, and he had a somewhat sad expression on his face. I played in the minor key on the guitar, to match the sad quality in Francois’s cry. He began to kick his legs up and down, which I acknowledged in the song. Judith found this amusing, which seemed to bring a smile to Francois’s face. I tried to grab Zandile’s attention by using “eh” sounds in the song – sounds which I have heard her make before – yet there appeared to be no movement or vocal sounds from her. However, the moment I ended the song, she turned her head towards me and began to make vocal sounds on “eh” – regular occurrence with Zandile.</p> <p>I moved on to sing “If you happy and you know it”, while walking around the members with my guitar, with the aim of stimulating movement and eye contact amongst myself and the members. Their eyes followed me, and they seemed intrigued by the guitar. I modelled various emotions and actions in the song, as well sang as each member’s name. Lucas’s head was buried, yet again, into his blanket, and he showed minimal expression throughout the song. I matched this energy in my playing, and</p>	<p>Drum supports game</p> <p>Unexpected song introduction; members amused</p> <p>MT utilises members’ own vocal sounds</p> <p>MT sounds T’s mouth shape: T smiles</p> <p>MT acknowledges T: T looks</p> <p>F initiates soft cry</p> <p>MT attunes to F’s vocalisations</p> <p>F extends expression (mvt) when MT attunes</p> <p>MT matches F; J amused</p> <p>F smiles at J’s amusement</p> <p>MT vocalises Z’s own sound; Z no mvt/vocalisation</p> <p>Z vocalises after MT stops</p> <p>Guitar supports song</p> <p>MT walks around group while singing</p> <p>Members intrigued by guitar</p> <p>MT sings; L closed posture + disengaged</p>

Line Number	Session Notes	Descriptive Codes
6-55	modulated to the minor key, playing softer. At this point, Zandile began to grind her teeth loudly,	MT matches L's flat energy; Z grinds teeth; L smiles
6-56	which was the first time I had seen and heard her do this. On hearing this, Lucas suddenly lifted his	
6-57	head to look at Zandile and smiled! I found this reaction of Lucas quite bizarre, as he had been so	
6-58	quiet throughout the session, yet suddenly reacted when Zandile began to grind her teeth. I	MT humorous vocalisations; shared laughter
6-59	gradually decreased the tempo, and brought the song to an end, pretending to sleep on my guitar. I	
6-60	made some snoring sounds, which definitely brought laughter to the group! Lucas, Francois, Judith	
6-61	and Tumi found the sounds very amusing, and laughed with each other during this moment. I began	MT walks around group while singing
6-62	to sing "Thula Thula" on the guitar, and decided to move around the room with my guitar, again, with	
6-63	the intention to stimulate movement and eye contact amongst myself and the members. Their eyes	MT singing & moving; group awareness
6-64	followed me as I moved around, and at one significant moment, Lucas lifted his right arm and began	MT sings & moves: L body percussion
6-65	to tap his other arm, presenting with a look of confidence in his eyes. This was the second time that I	MT attuned to L's participation
6-66	had seen Lucas do this, and during this moment, immediately adapted my tempo to what he was	
6-67	offering me. He smiled at me when I began to sing and strum the guitar in <i>his</i> tempo. Lucas then	
6-68	began to move his arm up and down in the air, which resembled the actions of my guitar strokes. I	
6-69	wondered if perhaps Lucas had some connection or association with this particular song, which	MT query: response due to familiarity
6-70	encouraged him to express himself in such a way? Perhaps a song which his mother/carer used to	
6-71	sing to him when he was younger?	
6-72	From "Thula Thula", I moved into a freer improvisation, allowing for various sounds, actions and	
6-73	expressions to emerge. Lucas let out a big yawn (in an exaggerated, and somewhat playful	Vocal improv: L playful vocalisation
6-74	manner), with big eyes and stretching arm movements, then proceeded to tuck his head back into his	L closed posture
6-75	blanket, resuming a blank expression. During the improvisation, I felt that I did not have as much	
6-76	presence, and that the members were perhaps becoming tired too. On this note, Judith appeared to	MT less present; less group participation
6-77	be the only one participating, as she occasionally lifted both her arms in the air. Feeling as if my	Differing group participation levels
6-78	guitar was acting as a barrier between myself and the members, I decided to put my instrument	Guitar as barrier
6-79	down, and walk to each member with the rain stick, while freely vocalising. Lucas, once again,	Rainstick compliments vocal activity
6-80	began to tap his right arm on his other arm, as well as on his wheelchair tray. I acknowledged what	MT introduces variation to vocal improv
6-81	he was offering by tapping my leg with my hand, and adjusting the quality of my voice to match the	MT vocalises; L body percussion
6-82	short and <i>staccato</i> quality of his tapping. Feeling as if I needed to extend the improvisation, I used a	MT creates anticipation with drum in vocal improv

Line Number	Session Notes	Descriptive Codes
6-83 6-84 6-85 6-86 6-87 6-88 6-89	<p>drum to create suspense, and amused the members by surprising them with drum rolls and call and responses. Francois suddenly became very excited, kicked his legs up and down, and elicited a high-pitched squeal! Zandile was the only member who did not show any reaction, and kept her head to the side in her wheelchair, oblivious to what was happening in the group. By the time we sang the goodbye song, I sensed that the members were quite tired. On reflection, I feel that the individuals are feeling comfortable in each other's presence and feel that they trust the music space and feel safe enough to authentically express themselves.</p>	<p>Musical anticipation; members amused            Musical anticipation; F enthusiastic vocalisation            Musical anticipation; Z disengaged            Growing comfort and trust (6); self-expression</p>

## Session Number 7

Line Number	Session Notes	Descriptive Codes
7-1 7-2 7-3 7-4	As today was my second last session with the group, prior to starting with the music, I verbally explained to the individuals that our time together was nearly finished, and that we only had two sessions left. I was unsure as to whether they actually understood what I had said, but nonetheless still felt it necessary to express it to them.	
7-5 7-6 7-7 7-8 7-9 7-10 7-11 7-12 7-13 7-14 7-15 7-16 7-17 7-18 7-19	During the greeting song, Judith smiled at me and looked around the room at the other individuals. Zandile who primarily kept her head to the side in her wheelchair, vocalised on “eh”, with a strong nasal tone, at the point that I noticeably changed the rhythm of the song. Perhaps she recognised this change, and this was her way of expressing herself? I noticed that Francois was quieter than usual this morning, and remained fairly still in his chair – I think I was becoming used to Francois moving his legs the moment I started to play the guitar! Francois was the first person I greeted in the song, and I made sure to include actions pertaining to moving his legs up and down, which I think was unconsciously related to my concern around Francois not participating as much as usual. He smiled at me when I sang his name, and briefly moved his legs in recognition of my greeting. At one point in the song, I encouraged everyone to “look at each other”, and to my amusement, Francois pulled his blanket over his head, to cover his face! This made Judith giggle, which I found rather comical, as it was clear that Francois was adding humour to the song! When singing hello to Zandile, I offered her the space to “make a sound”, which led to her produce vocal sounds on “eh” – the same sound which she has made throughout the process thus far. I do feel that she recognised that I was offering her the chance to be acknowledged in the song, as she may have felt less physically able to use actions, like some of the other individuals.	MT sings; J awareness of group MT varies rhythm in song; Z vocalises  MT sings; F unusually still  MT invites actions in song  MT sings F's name; F smiles + movement MT encourages grp awareness in song:F responds humorously F humour; J giggles  MT offers space in song; Z vocalises  Z more physically limited; vocal expression
7-20 7-21 7-22 7-23 7-24	I moved on to a “peek-a-boo” activity, which I facilitated without a guitar, and only a piece of material. Lucas appeared to really enjoy this activity, as he lifted his head in an upright position, and laughed every time someone was surprised in the group. I used a simple ‘peek-a-boo’ song, placed the piece of material over my head, and surprised each member in the group as I walked around the room. All of their eyes followed me, which I attributed to them feeling engaged and amused by the activity. Almost immediately	MT playfulness; L laughs L: open body posture in relation to game MT uses anticipation; group engaged

Line Number	Session Notes	Descriptive Codes
7-25 7-26 7-27 7-28 7-29 7-30 7-31 7-32 7-33 7-34 7-35 7-36 7-37 7-38 7-39 7-40 7-41 7-42	<p>after this activity, I tried a new song “Hokey Pokey”, using the individuals’ names and singing about the specific actions/movements they were able to do. Tumi already had his arm resting on his wheelchair tray, so I thought it appropriate to incorporate his name in the song, and see if he could slowly move his arms while I sang to him. He looked at me, and there appeared to be slight movement in his arm, which I sensed was his effort in participating. When singing the song, I sensed a drop in energy within the group, and the individuals’ appeared to present with a flat affect. Due to the fact that this was the first time I sang this song, I wondered if the individuals were perhaps not familiar with it. At this point, I decided to stand up with my guitar, and walk around the group members, still singing the same song and addressing their names in the song. I believe that this was likely due to my need to maintain the initial higher energy which the members presented at the start of the session. The moment I sang Judith’s name in the song, she giggled, and Lucas noticeably lifted up his head (which had been slouched to the side) and also laughed! He opened his mouth, and then began to tap his arm against his wheelchair tray, in time with the music. I had seen Lucas do this before in previous sessions but struggled to determine what aspect of the music, or my role in facilitating the song, triggered this moment. The quality in his arm tapping was short and <i>staccato</i>, which I matched with my voice and in my guitar playing. I noticed that Lucas additionally increased and decreased the speed at which he tapped his arm, which I acknowledged and followed his tempos in my playing. During this moment, there were moments of interaction between Lucas and Judith (who were sitting next to each other), as they sometimes looked at each other, laughed together, and showed enjoyment in the moment.</p>	<p>MT acknowledges abilities in new song</p> <p>MT sings T’s name: T slight movement</p> <p>MT sings new song; drop in group energy</p> <p>Group disengaged; J acknowledged; giggles</p> <p>J acknowledged, giggles; L engaged</p> <p>L body percussion in relation to song</p> <p>MT matches L</p> <p>MT matches L: interaction L &amp; J</p>
7-43 7-44 7-45 7-46 7-47 7-48 7-49 7-50 7-51 7-52	<p>To add variation to the session, I brought along sticks with attached ribbons on them, which I thought the individuals could hold while singing “If you happy and you know it”. It soon became evident that holding the sticks was too difficult for some of the individuals, and in fact, only three of them were able to grasp them. I felt slightly awkward when singing the song and using actions, as the two individuals who could not hold the sticks, evidently could not participate. This activity did not last long, as I started to feel that that I was “losing” the individuals, and needed to move on to something else. As a visual aid, I additionally brought some bubbles to blow, while singing “Twinkle Twinkle”. The individuals’ eyes lit up, and both Judith and Lucas slowly reached out their hands to try and pop the bubbles. Zandile did not move in her chair, although I did hear her briefly vocalise when I started to sing, which I attributed to her recognition of the song.</p>	<p>MT: props with singing</p> <p>Differing abilities</p> <p>MT: inappropriate activity limits participation</p> <p>MT: visual aid with song theme; J&amp;L engaged</p> <p>MT sings familiar song: Z briefly vocalise + no movement</p>

Line Number	Session Notes	Descriptive Codes
7-53 7-54 7-55 7-56 7-57 7-58 7-59 7-60 7-61 7-62 7-63 7-64	<p>A song which I have been using throughout the process, “Mother I Hear You”, appeared to elicit vocal and physical expressions from Lucas, who made vocal sounds on “ah”, while I was acknowledging Tumi’s sounds in the song. In addition, Lucas moved his arm up and down in time to the music, and also began to move his head in time to the music – it looked as if he was dancing to the music in his chair! I acknowledged Lucas’s participation, by addressing his name in the song, and used <i>his</i> sounds in the song. Judith presented with awareness of the music, and of Lucas who was sitting next to her, as she smiled at him and slowly moved her hands towards him. Throughout the song, I attempted to use each of the individuals’ <i>own</i> sounds, in order to validate and acknowledge each of their sounds in the space. Lucas, once again, began to tap his arm on the tray of his wheelchair, in time to the music, with a smile on his face. I felt that this was the first time Lucas participated so much in one session, and found his behaviour contradictory to his previous behavioural patterns prior to some of the sessions – his piercing screams and cries.</p>	<p>Familiar song; L vocalises + movement</p> <p>MT extends L’s participation vocally</p> <p>J awareness of music and L: J touches L</p> <p>MT adapts sounds to each individual</p> <p>Vocal improv: L body percussion</p> <p>L increased participation</p>
7-65 7-66 7-67 7-68 7-69 7-70 7-71 7-72 7-73 7-74	<p>Prior to starting the goodbye song, I verbalised to the group that it was time to say goodbye, and at this point, Judith stretched out her arm and slowly waved goodbye. I walked around the group whilst singing goodbye to them, and noticed that Zandile began to elicit sounds, which resembled crying. I softly sang goodbye to her, yet when I acknowledged her name, she stopped vocalising, and looked at me with a blank expression. On reflection after this session, it was clear to me that both Lucas and Judith showed a great deal of awareness of each other and of the music. There was a sense of interaction amongst each other – whether it was eye contact, a smile, a laugh, or reaching their hands out to each other. This was the longest session throughout our process thus far, and I feel that the members have really grown to enjoy being in each other’s company, and being part of the music-making process – something which adds stimulation and vibrancy to their institutional routines.</p>	<p>Goodbye song announced; J waves</p> <p>Goodbye song; Z vocalises</p> <p>MT sings goodbye to Z: Z stops vocalising</p> <p>Interaction between J&amp;L</p> <p>Inter-member support</p> <p>Shared enjoyment within group</p>

## Session Number 8

Line Number	Session Notes	Descriptive Codes
8-1 8-2 8-3 8-4 8-5 8-6 8-7 8-8 8-9 8-10 8-11 8-12	<p>Lucas was unable to attend the final session today, as his grandparents visited unexpectedly, and he thus went home for the week. Judith, Francois, Zandile and Tumi were thus the only members present. Prior to starting the session, I reminded the individuals that today was the last session, and told them that they would not be seeing me for group music therapy after today's session. During the hello song, Zandile began to make a crying sound after the first verse, although it was brief and only lasted a few moments. The pitch of her sound was much higher than her usual "eh" sound, and this was the first time that I heard this high-pitched cry from Zandile. I proceeded to greet the rest of the members in the group, and once the song ended, Zandile briefly made the same vocal sound again. I wondered if she was upset? The carers informed that Zandile tends to only make sounds when she wants something, such as food or water. Although, I have not experienced Zandile's sounds as relating to such desires. I do think it's more than that, and that the communication impairments she presents with inhibits her from vocalising in ways to participate in the music.</p>	<p>MT sings ; Z higher vocalisation</p> <p>MT ends song: Z higher vocalisation</p> <p>Impairments inhibits communications</p>
8-13 8-14 8-15 8-16 8-17 8-18 8-19 8-20 8-21 8-22 8-23 8-24 8-25 8-26	<p>I moved on to a vocal call-and-response, using a small drum to accompany myself. Instead of expecting a vocal response back from the individuals (as I felt that this would only enhance their <i>disabilities</i>), I acknowledged each member in the group, and vocally called their <i>own</i> sound. I started with Tumi, who could make "ah ya" movements with his mouth, although not produce sound. I vocalised using "ah ya" and his name, and saw him slowly open and close his mouth, with a gentle expression on his face, and a small smile. I truly sensed that he appreciated being acknowledged, and even though he was only moving his mouth up and down, this was for him, a noticeable attainment. There appeared to be the most movement from Francois, who made high-pitched sounds and kicked his legs up and down. I did notice that Judith presented with less vibrancy and enthusiasm today. She smiled when I sang to her, although her facial expression appeared somewhat more distant. I wondered if she was possibly feeling tired, or had in fact understood that today was our final session. Taking all the members into consideration, I do feel that Judith presents with the greatest level of understanding. In order to match the calmer and more tranquil energy in the room, I sang "Thula Thula" with my guitar, while walking around the room, between the individuals. Their eyes followed me, as they appeared somewhat lulled</p>	<p>Drum supports vocalisations</p> <p>MT uses individuals' own sounds in call&amp; response</p> <p>MT sounds T's mouth shape; T smiles</p> <p>Differing abilities</p> <p>Call&amp;response; F vocalises &amp; movement</p> <p>Differing cognitive abilities</p> <p>MT matches group energy in song; awareness</p>

Line Number	Session Notes	Descriptive Codes
8-27 8-28 8-29 8-30 8-31 8-32 8-33	<p>by the soothing music. I handed out sticks with ribbons on them, and heard Francois shriek with excitement. All three of the individuals, Judith, Francois and Zandile, were able to hold the sticks, apart from Tumi. I began to sing the goodbye song, without my guitar, waving my hands goodbye. Judith and Francois participated in the song by waving the ribbons in the air, and looking at each other amusingly. Zandile was able to hold the stick, although she presented with minimal reactions, and looked at me with a blank expression. When singing goodbye to Zandile and Tumi, I slowed down the tempo at which I played, and gradually brought the song to an end.</p>	<p>MT visual aid: F responds enthusiastically            Differing abilities            MT sings; J&amp;F movement+eye contact            MT sings; Z minimal response</p>
8-34 8-35 8-36 8-37 8-38 8-39 8-40 8-41 8-42	<p>On reflection after this session, the energy did seem less “busy” than usual, and the absence of Lucas was certainly evident. Even though the individuals presented with less energy, I sensed presence from each of them, and felt a connection when I acknowledged each of them during the vocal improvisation. I tried to incorporate their <i>own</i> sounds and actions when singing to each member, to enhance a feeling of achievement within them and allow them to feel that their <i>abilities</i> were acknowledged. It was as if the individuals recognised that they were being acknowledged in the space, as they often smiled and looked around at the other individuals when being validated in the group. Throughout the process, evidence of social interaction amongst the individuals was certainly apparent, even though at times very subtle, there were nonetheless significant moments worth noting.</p>	<p>Impact of absent member            Individual/group/sub-group balance            MT attunes to individuals’ own sounds/actions            MT validates members; group awareness            Subtle but significant group interaction</p>

## APPENDIX D

 THICK DESCRIPTIONS<sup>2</sup>

## Descriptive Coding

Excerpt Number 1 Time 19:04 – 22:12 (Session 1)

Line Number	Thick description	Descriptive Codes
1-TD-1	The group members are seated in a semi-circular position, with the MT seated in front of the	
1-TD-2	individuals. The group seating is as follows: T, F, Z, L and J. It is just past half way through the	
1-TD-3	session, and the MT has finished facilitating a vocal improvisation based on the individuals' sounds.	
1-TD-4	Now, the MT plays in D major on the guitar and strums a syncopated pattern in a <i>mf</i> dynamic. The MT	
1-TD-5	is singing an 'action song' to the group members, using the words "let's move our heads ... from side	MT invites action in song
1-TD-6	to side". The MT sings in an upbeat tempo, and the dynamic of her voice is louder than her strumming	MT sings action song: loud + upbeat
1-TD-7	on the guitar. While singing the words "let's move our heads", the MT gently sways her head from	MT invites movement during action song
1-TD-8	side to side, in tempo of the song, while looking at each of the individuals. T and L are seated with a	T & L closed posture
1-TD-9	slouched posture in their wheelchairs, with their heads resting on their left curled up arm, and their	
1-TD-10	noses are buried into their arms. F and J are seated in a relaxed upright posture, while Z maintains a	F & J relaxed posture; Z stiff posture
1-TD-11	more stiff upright posture, with her blanket covering her mouth. All of the individuals have their eyes	MT sings action song; members eye contact
1-TD-12	focused on the MT, and there is no visible movement from any of the individuals when the MT sings	MT invites movement: client still
1-TD-13	"let's move our heads". J who is sitting still, briefly looks at F (who is sitting to the left of her and	MT sings; J looks at F
1-TD-14	looking at the MT), then turns her eyes back to look at the MT. The MT stops playing the guitar, and	
1-TD-15	introduces a chorus section and sings on "ba dee dum ... let's move our head", in a <i>f</i> dynamic, and	MT invites action into chorus section with no
1-TD-16	gently sways her head from side to side. When the MT sings the final "let's move our head" in the	guitar
1-TD-17	chorus, Z who is looking at the MT and sitting upright with a stiff posture, softly vocalises on a nasal	MT approaches end of song; Z vocalises
1-TD-18	"eh" sound, during the word "head". J smiles and looks at Z when Z vocalises, and F lightly moves his	Z vocalises; J smiles at Z; F movement
1-TD-19	legs up and down, twice, and slowly brings his head down towards his chest. The MT continues with	
1-TD-20	the verse. F, who has just moved his legs up and down, slowly brings his head back to an upright	
1-TD-21	position, and looks at the MT. The MT looks at F, and uses the words "let's nod our heads" in the	MT extends F's movements vocally
1-TD-22	verse of the song, and resumes her upbeat playing on the guitar, using the same syncopated rhythm.	
1-TD-23	The MT's voice has a bright quality, and is <i>f</i> in dynamic. While the MT sings, she steadily nods her	
1-TD-24	head up and down, in tempo of the song. All of the members have been watching the MT	MT extends F's movements vocally; group watch MT

<sup>2</sup> All names have been changed for purposes of confidentiality

Line Number	Thick Description	Descriptive Codes
1-TD-25 1-TD-26 1-TD-27 1-TD-28 1-TD-29 1-TD-30	<p>throughout the song thus far. The MT introduces a final chorus section, singing on “ba dee dum ... let’s nod our heads” still playing on the guitar, and gently nodding her head up and down in time to the music. After singing the chorus section twice, the MT stops nodding her head, gradually decreases the tempo of her singing and playing on the guitar. Z begins to vocalise on a nasal “eh” sound in a <i>mp</i> dynamic, which lasts for 3 seconds, as soon as the MT sings the word “head”, while slowly and softly playing the final A<sup>7</sup> chord followed by a D major chord to bring the song to an end.</p>	<p>MT invites movement in song            MT decreases tempo and plays final dom 7th; Z vocalises</p>
1-TD-31 1-TD-32 1-TD-33 1-TD-34 1-TD-35 1-TD-36 1-TD-37 1-TD-38 1-TD-39 1-TD-40 1-TD-41 1-TD-42 1-TD-43 1-TD-44 1-TD-45 1-TD-46 1-TD-47 1-TD-48 1-TD-49 1-TD-50 1-TD-51	<p>The MT has ended the song, and is still holding her guitar whilst looking at Z. J smiles, turns her head to the left, looks at F and giggles in a playful manner. Immediately after J has looked at F, Z vocalises again on a nasal “eh” sound, with a deeper tone, and <i>mf</i> in dynamic. J turns her head back to look at the MT. At this point, the MT is not playing, or singing, and is looking at Z who is still vocalising. The MT has a small smile on her face and is nodding her head up and down with slow and small movements. A second after Z begins to vocalise, L quickly lifts up his head from his closed posture, smiles at J, and then laughs whilst Z is still vocalising. When L smiles at J, J is still looking at the MT, smiling. The MT begins to vocalise on a nasal “eh” sound with Z, at a lower pitch, and louder than Z. The MT <i>crescendos</i> when vocalising the “eh” sound, and says Z’s name before each “eh” sound. Z increases the dynamic level of her “eh” sound, still on the same pitch and same nasal quality. L quickly turns his head towards Z, and laughs while the MT and Z vocalise together on “eh”. F also briskly turns his head towards Z, and energetically kicks his legs up and down. T remains still, and smiles at the MT. The MT turns her head to look at F, says his name, then strongly vocalises on an “eh” sound to him, in a <i>f</i> dynamic with a <i>crescendo</i>. Z stops vocalising at the point when the MT says F’s name. F smiles at the MT when she vocalises to him on “eh”. The MT adds movement to her vocalising, by steadily moving her right arm horizontally across her body and shooting it upwards – resembling an airplane. The MT proceeds to verbally ask the group members what her movements resemble. The individuals respond in the following way, all at the same time: F kicks his legs up and down, and elicits a high-pitched squeal whilst looking at the MT; J laughs at looks at the MT; L lifts his head up from his curled up arm, smiles, and looks at the wall opposite him; T remains still but has a smile on his face; and Z does not move or vocalise, and looks at the MT blankly.</p>	<p>MT ends song; J looks at F, giggles            J looks at F; Z vocalises            MT watches Z vocalise and initiates small mvmts            Z vocalises; L opens posture+ looks at J+ laughs            MT adapts sounds to Z’s vocalisation (lower pitch, louder)            MT vocalises with Z; Z increases dynamics of her vocalisation            MT vocalises with Z; L looks at Z + laughs            MT vocalises with Z; F movement            MT vocalises with Z; T still +smiles            MT extends Z’s sound to F; Z stops vocalising            F: awareness of vocal invitation            MT invites participation through movement (theme)            MT verbal question to group: F,J,L, T awareness            MT verbal question; Z disengaged</p>

Line Number	Thick Description	Descriptive Codes
1-TD-52	The MT begins to use different sounds while horizontally moving her arm across her body, and varies	MT invites participation cross-modally
1-TD-53	the dynamics, quality and range of her voice. Some of these sounds include “ah”, “rr-ah”, “oh”, and	MT introduces theme-related sounds
1-TD-54	engine-like sounds whilst making the airplane movements with her arm. The MT then looks at L, says	
1-TD-55	his name, and vocalises on “rr-ah”, in a <i>f</i> dynamic, whilst making the airplane movements with her	MT models themed vocalisation cross-modally;L
1-TD-56	arm. L does not look at the MT, and turns his head to look at the right side of the wall. The speed at	disengaged
1-TD-57	which the MT moves her arm increases when she shoots her arm upwards, and decreases when she	
1-TD-58	brings it back down. The MT’s voice has a strong and deep tone, and increases in pitch when she	
1-TD-59	moves her arm up, and decreases in pitch when she brings her arm down. At the point when the MT is	
1-TD-60	at the highest pitch with her voice on “ah” while vocalising to L, and her arm (resembling the airplane	MT musical climax ; Z vocalises, soothing
1-TD-61	movement) has reached the highest point, Z softly vocalises on “eh”, in a more soothing manner, and	
1-TD-62	less deep tone. The MT looks at Z, deeply says Z’s name, and vocalises on “doo koo - doo koo – eh”	MT says Z’s name and directs vocalisation/
1-TD-63	by increasing the pitch of her voice, in a <i>f</i> dynamic, and shooting her arm upwards towards Z, and	movement to Z; Z stops vocalising
1-TD-64	sustaining the “eh” sound for two seconds, with her arm pointing to Z. Z stops vocalising directing after	
1-TD-65	the MT’s says Z’s name, and looks at the MT. The members do not look at Z when the MT vocalises	MT vocalises to Z; group eye contact on MT
1-TD-66	to her, but keep their eyes on the MT, smiling. The MT vocalises to the next person in the group, F	
1-TD-67	(who is seated next to Z), deeply says his name, and vocalises on “doo koo – doo koo - ay”, increasing	MT vocalises themed movement to F; F smiles
1-TD-68	in pitch while shooting her arm upwards, and decreasing in pitch when bringing her arm back down,	+ enthusiastic movement
1-TD-69	and decreasing the volume of her voice. At the point when the MT is at the highest pitch with her voice	
1-TD-70	while vocalising to F on “ay”, and her arm (resembling the airplane movement) has reached the	
1-TD-71	highest point, F smiles at the MT, and energetically flaps his arms back and forth, only once. L	L amused by F’s movements
1-TD-72	responds to F’s movement by laughing out loud, whilst looking at the right side of the wall. J looks at F	
1-TD-73	and smiles when the MT vocalises to F, and T keeps his eyes focused on the MT, and smiles. Z does	
1-TD-74	not move or vocalise, and looks at the MT when she vocalises to F. The MT looks at the next person	
1-TD-75	in the group, T, loudly says his name, and vocalises to him on “koh koh – koh koh - ay”, while shooting	MT vocalises themed movement to F; T
1-TD-76	her arm towards T. T keeps his upper body still, but looks at the MT when she vocalises to him, and	opens/closes mouth
1-TD-77	he slowly opens and closes his mouth after she says his name. J looks at T during this moment and	MT musical climax when vocalising to T; F
1-TD-78	smiles, and F brings his arms out to the side and energetically flaps his arms outwards when the MT	responds enthusiastically
1-TD-79	reaches the highest pitch on “ay” when vocalising to T. The MT looks at J, says her name in a deep	
1-TD-80	tone and low pitch, and vocalises to her on “koh koh – koh koh – ay” while shooting her arm towards J,	

Line Number	Thick Description	Descriptive Codes
1-TD-81 1-TD-82 1-TD-83 1-TD-84 1-TD-85	<p>and increasing the pitch and dynamics of her voice. When vocalising on “ay”, at the highest pitch, J quickly brings her arms into her chest, laughs out loud with a cheeky expression on her face. Immediately after J has laughed, F who has been looking at the MT, brings his arms up and enthusiastically flaps his arms sideways, and briskly kicks his legs up and down, whilst vocalising a high-pitched squeal, which lasts two seconds.</p>	<p>MT musical climax when vocalising to J; J &amp; F animated response</p>
1-TD-86 1-TD-87 1-TD-88 1-TD-89 1-TD-90 1-TD-91 1-TD-92 1-TD-93 1-TD-94 1-TD-95 1-TD-96 1-TD-97 1-TD-98 1-TD-99 1-TD-100	<p>Directly after F has vocalised, the MT looks at the group with big eyes, stretches both arms out wide (resembling the wings of an airplane) and whispers to the group: “What are we like? Let’s fly like an airplane”, while gently swaying her body from side to side, keeping her arms stretched out wide. The moment the MT whispers the word “let’s”, Z vocalises on a deep and nasal “eh” sound while looking at the MT. The MT continues to look at all of the members individually, while gently swaying her body. Z stops vocalising after the MT has whispered the word “airplane”. Immediately after Z has vocalised, L quickly turns his head to the right to look at J, and smiles. When L looks at J, J’s eyes are focussed on the MT, and she is smiling. T also has a smile on his face, and continues to look at the MT. L turns his head back to look at the MT, and after this, the MT begins to vocalise on “oo” with an airy quality, in a <i>mp</i> dynamic, while gently swaying her body from side to side with both arms stretched out wide. The MT’s voice increases in pitch and dynamics with each sway of her body from left to right. When the MT reaches the highest pitch while vocalising on “oo”, F jerks his chest outwards, and makes small hand movements up and down, keeping his elbows tucked into his chest. J smiles and look at F when he moves his hands, and the rest of the members look at the MT with a smile on their face, apart from Z who maintains a blank expression on her face while looking at the MT.</p>	<p>MT invites participation through movement            MT whispers question to group            MT whispers first word: Z vocalises, deep            MT whispers last word: Z stops vocalising            MT verbalises: L, J, T awareness            MT extends movement vocally (theme)            MT musical climax when vocalising; F movement            J awareness of F’s movements, smiles</p>

Line Number	Thick description	Descriptive Codes
2-TD-1	The group members are seated in a semi-circular position, with the MT seated in front of the	
2-TD-2	individuals. The group seating is as follows: T, F, Z, L and J. It is three quarters of the way into the	
2-TD-3	session, and the MT has finished singing an 'action song' to the group. The MT is playing on the	
2-TD-4	guitar and singing "In the Jungle" in D major. The MT is playing in a moderate tempo using a dotted	MT: sings familiar song
2-TD-5	quaver-semi quaver rhythmic pattern and a <i>mp</i> dynamic, and is 'strumming and slapping' the guitar	MT percussive guitar accompaniment
2-TD-6	strings. The MT's singing is airy, and <i>mp</i> in dynamic. T and L are seated with a slouched posture in	T & L: closed posture
2-TD-7	their wheelchairs, with their heads resting on their left curled up arm, and their noses are buried into	
2-TD-8	their arms. F and J are seated in a relaxed upright posture, while Z maintains a stiffer posture, and	F&J: upright posture; Z stiff posture
2-TD-9	her head is leaning to the left side in her chair. The MT is singing the song to the group, looking at	MT sings; group awareness of MT
2-TD-10	each of the individuals one at a time. The individuals are all looking at the MT. When the MT sings	
2-TD-11	"the lion <i>sleeps</i> tonight", J briefly turns her head to look at F during the word "sleeps", then	MT sings action word in song: J looks at F
2-TD-12	immediately turns her head back to look at the MT. F does not look at J, but keep his eyes focused on	
2-TD-13	the MT. The second time the MT sings the line "the lion <i>sleeps</i> tonight", the MT gradually decreases	MT reduces tempo and dynamics nearing end of
2-TD-14	the tempo of her playing on the guitar, and J briefly turns her head to look at F when the MT sings the	song
2-TD-15	word "sleeps", and immediately turns her head back to look at the MT. The MT's singing has reduced	MT sings action word in song: J looks at F
2-TD-16	to a <i>p</i> dynamic, and she looks at each individual one at a time while slowly bringing the song to an	
2-TD-17	end. As the MT sings the final line of "the lion sleeps tonight", she plays an A <sup>7</sup> chord on the guitar on	MT sustains ending with dom 7 <sup>th</sup> chord; T opens
2-TD-18	the word <i>tonight</i> , and holds this chord for four seconds with her voice, while subtly lowering her head	posture + movement
2-TD-19	and looking at J. As the MT sustains the last chord, T tentatively lifts his head from his curled up arm,	
2-TD-20	gently stretches his head and right arm forward, and slowly moves his tongue around in his mouth. T	MT sustains ending with dom 7 <sup>th</sup> chord; Z
2-TD-21	moves both of his legs in a restless manner at the same time. During this moment, Z makes a soft	vocalises + looks at F
2-TD-22	vocal sound (at a higher pitch than her usual deep tone), and subtly moves her head to look at F. At	Z looks at F; Z stops vocalising
2-TD-23	this point, F has stiffly stretched out all of his fingers and is looking at the MT. Z stops vocalising once	
2-TD-24	she has looked at F, and turns her head back to look at the MT.	
2-TD-25	The MT stops playing on the guitar and softly whispers "the lion has gone to sleep" to the group, while	MT engages members through whisper
2-TD-26	leaning her head to the left side of her body. The MT closes her hands together, and rests her head	
2-TD-28	on her hands, and quietly repeats in a whisper "the lion has gone to sleep" while leaning on her	MT humorous modelling of song lyrics; J,F, L movement

Line Number	Thick Description	Descriptive Codes
2-TD-29 2-TD-30 2-TD-31 2-TD-32 2-TD-33 2-TD-34 2-TD-35 2-TD-36 2-TD-37 2-TD-38 2-TD-40 2-TD-41 2-TD-42 2-TD-43 2-TD-44 2-TD-45 2-TD-46 2-TD-47 2-TD-48 2-TD-49 2-TD-50 2-TD-51	<p>hands. Immediately after this, there is movement from F, J and L at the same time: F closes his stretched out fingers, smiles and gently lifts both of his arms and rests his head on his right hand, while his left hand remains in a curled position; J smiles and lightly lifts up her right arm for a brief moment while edging her head forward, then slowly brings her arm down to rest on her legs; L distinctly lifts up his head from his closed posture, opens his eyes wide and smiles at the MT. Directly after F, J and L have moved, the MT begins to make loud and animated snoring sounds, while still resting her head on her closed hands, tilted to the left. The MT's snoring sounds contain energy and have a bursting quality. The MT's eyes are closed, and she includes a drawn-out whistle after each snoring sound, which starts <i>forte</i> at a high pitch and decreases in a scale-like pattern, with a <i>diminuendo</i> as the pitch decreases. After the MT's first drawn-out whistle after the snoring sound, Z begins to vocalise continuously on a deep and nasal "eh" sound, which increases in intensity when the MT snores louder. J immediately looks at Z when she starts to vocalise, and laughs while looking at Z. F responds to Z's vocalization by glancing at J, and tilting his head to the right side of his body with his hands tucked together and resting on his legs, as he turns to look at the MT. The MT alternates her resting position by tilting her head to right side of her body, in an exaggerated manner, while continuing to make animated snoring sounds. At the point where the MT starts to move her head to the right side, L (who has his arms tucked underneath his blanket) smiles, looks at J next to him, and begins to steadily rub his hands against each other under the blanket. J slowly turns her head to look at L when he rubs his hands and looks at him. After one second, J slowly turns her head back to look at the MT, and L's eyes direct to the wall opposite him. Z is still vocalising on an "eh" sound, which increases in dynamic each time the MT whistles. T has remained still, and smiles with his mouth open while looking at the MT throughout her snoring and whistling sounds.</p>	<p>MT energetic humorous sounds</p> <p>Z continuous vocalisation after MT's humorous sound</p> <p>J &amp; F awareness of Z's vocalisation</p> <p>MT extends humorous sounds with movement</p> <p>L responds to MT's movements by rubbing hands</p> <p>MT whistling sound; Z increases dynamic of vocalisation</p>
2-TD-52 2-TD-53 2-TD-54 2-TD-55 2-TD-56 2-TD-57	<p>The MT whispers to the group "it's time to go to sleep ... let's all go to sleep" and positions her upper body over her guitar, head tucked down, with her arms dangling in front of her. All of the individuals are watching the MT, and Z is still vocalising on "eh", with a deep tone and <i>f</i> dynamic. The MT tentatively lifts her head, and softly asks F in a high-pitched tone (who still has his head tilted to the right side of his body): "are you going to sleep?" Directly after this question, F smiles at the MT, and slowly brings his head in a more upright position whilst lifting his tucked arms closer to his face. J</p>	<p>MT engages members through whispered instruction</p> <p>MT models whispered instruction; group awareness</p> <p>MT whispers to F: F smiles + movement</p>

Line Number	Thick Description	Descriptive Codes
2-TD-58 2-TD-59 2-TD-60 2-TD-61 2-TD-62 2-TD-63 2-TD-64 2-TD-65 2-TD-66 2-TD-67 2-TD-68 2-TD-69	<p>looks at F as soon as he starts to slowly move his head, giggles, then turns her head to look at the MT. The MT, whose upper body is still positioned over her guitar, loudly snores one last time with a bursting quality, with a drawn out whistle afterwards, and gently lifts her upper body away from her guitar. F's arms are tucked close to his face, and all of the members are watching the MT. The energy in the room is calm and still. The MT slowly picks up her guitar and whispers to the group "it's sleepy time". The members remain still and watch the MT. The MT starts to play a four bar introduction to "Thula Thula" in D major, delicately picking the strings of the guitar, in a moderate tempo. After the introduction, the MT softly starts to sing the words of "Thula Thula" in a lyrical and soothing manner, while looking at each of the individuals one at a time. After the first line of the song, L subtly lifts his upper body and quietly sighs during the words "u mama", whilst slowly bringing his head down to rest on his arm and still looking at the MT. F's head is still tilted to the right side of his body, and there is no visible movement from him, T, J and Z.</p>	<p>J awareness of F's movement, giggles</p> <p>MT extends humorous sounds into a lullaby song</p> <p>MT sings lullaby; L sighs + closes posture</p> <p>MT sings lullaby; T,J,Z no movement</p>

## Excerpt Number 3 Time 14:18 - 17:02 (Session 4)

Line Number	Thick description	Descriptive Codes
3-TD-1 3-TD-2 3-TD-3 3-TD-4 3-TD-5 3-TD-6 3-TD-7 3-TD-8 3-TD-9 3-TD-10 3-TD-11 3-TD-12 3-TD-13 3-TD-14 3-TD-15 3-TD-16 3-TD-17 3-TD-18 3-TD-19 3-TD-20 3-TD-21 3-TD-22 3-TD-23 3-TD-24 3-TD-25 3-TD-26	<p>The group members are seated in their wheelchairs in a semi-circular position, with the MT seated in front of the individuals. The group seating is as follows: F, J, Z and T (L absent). It is nearly halfway through the session, and the MT has facilitated the hello song, a peek-a-boo activity, and an action song. The MT is now facilitating a vocal improvisation, based on the individual's own sounds. The MT plays on the guitar in E major, strumming in a moderate tempo and relaxed manner. The MT looks at F, softly says his name and begins to gently sing to F on "ah". The MT sings in a moderate tempo, in a <i>mp</i> dynamic, and sings a rising and falling melody. T remains seated with a closed posture, keeps his eyes focused on MT, and erratically moves his tongue around in his mouth as soon as the MT says F's name. Z is seated with a stiff posture, does not look at MT, keeps her head to the side in her chair, and looks at the wall. F sits in his wheelchair with his hands tucked together close to his neck, and his eyes are focused on the MT. His mouth is opened in an "ah" shape, and his head is tilted to the right side of his body. Directly after the MT starts to sing to F on "ah", F subtly moves his mouth up and down with small movements, keeping an "ah" shape with his mouth. The MT steadily moves her upper body and head in the tempo of the music, while looking and singing to F and he begins to softly kick his legs up and down the moment the MT moves her upper body and head. F's leg movements are not in time to MT's playing or movements, and are moved at random. J (who is seated next to F), looks at F when he moves his legs, and she slowly moves both of her arms up, and brings her right arm outwards to the side of her body, and looks at the MT. The MT continues to sing to F on "ah", and J gently drops her arms to rest on her lap, while slowly opening and closing her mouth.</p> <p>The MT looks at the next person in the group, J, brightly says her name and sings to her on an "oh" sound. J immediately smiles once the MT says her name, giggles and stops opening and closing her mouth. J maintains a glowing expression on her face. The MT's playing and singing increases in dynamic to <i>mf</i>, and her upper body and head move in time to the music, with small movements. There is more strength and energy in the MT's voice, and she sings the same rising and falling melody with small accents at the start of each "oh" sound. During the second "oh" sound vocalised by the MT on an A major chord, F begins to turn his head to look at J and slowly stretches his arm out to her, while</p>	<p>MT sings names            MT sings F's name; T responds by moving tongue around mouth            MT sings F's name; Z disengaged            MT sounds F's mouth shape; F subtle mouth movements            MT gentle movements while singing to F; F soft movements            F soft movements; J looks at F + movement            MT sings to F: J own controlled arm/mouth movements            MT sings names            MT sings J's name; J laughs + stops mouth movements            MT introduces small movements when vocalising to J            MT vocal accents at start of each vocal sound            MT vocalises to J; F looks at J + stretches arm out to J</p>

Line Number	Thick description	Descriptive Codes
3-TD-27	slowly sticking out his upper body. J immediately looks at F after he has stretched his arm out to her	F stretches arm out to J; J playful response
3-TD-28	and she smiles, giggles in a cheeky manner with her tongue sticking out, and maintains eye contact	J hesitant arm movement; F squeals
3-TD-29	with F. J responds by gently stretching her arm towards F, then quickly bringing it closer to her body. F,	
3-TD-30	who is still intently looking at J with his arm stretched out to her, elicits a high-pitched <i>crescendo</i> squeal	F eye contact with J during interaction
3-TD-31	the moment J quickly brings her arms closer to her body. F smiles after his vocal squeal, and continues	
3-TD-32	to look at J with his arm stretched out to her. J, who is still smiling, gently stretches out her arm towards	J stretches arm to F; J&F hands touch
3-TD-33	F, and both their hands touch for two seconds. After their hands have touched, J giggles, and once	J&F hands touch; J amused and closes posture:
3-TD-34	again quickly brings her arm closer to her body. F proceeds to slowly bring his arm back towards his	F closes posture
3-TD-35	body, curls both arms into his chest, and turns his head to look at the MT. J looks at F while he moves	J aware that interactive moment has ended, sighs
3-TD-36	his arms closer to his body with a smile on her face, softly sighs, then turns her head to look at the MT	J&F interaction; Z disengaged; T
3-TD-37	and no longer smiles. Throughout this interaction between J and F, Z has not vocalised and has	opens/closes mouth
3-TD-38	maintained a stiff posture with both arms next to her side, looking at the wall; and T has continued to	
3-TD-39	erratically move his tongue around in his mouth whilst looking at the MT. When the MT vocalises the	MT nears end of vocalisation to J; F
3-TD-40	final “oh” sound to J, F begins to energetically kick his legs up and down seven times, whilst keeping his	energetic movement
3-TD-41	head positioned downwards looking at his legs. The MT’s singing and playing increases in dynamics	MT matches F’s energy
3-TD-42	the moment F starts to kick his legs. The MT sings J’s name one last time, and proceeds to sing on an	
3-TD-43	“eh” sound, sustaining her voice for longer, slowing down her playing on the guitar, as well as the	J’s recognition of MT’s matching
3-TD-43	dynamics of her singing. The moment the MT begins to <i>decrescendo</i> , J spreads open her hands,	
3-TD-44	slowly lifts both arms up in the air briefly, looks at the MT with a smile on her face, and slowly drops her	
3-TD-45	arms down at the point that the MT modulates to the tonic minor key (e minor).	
3-TD-46	The music therapist is now playing in the tonic minor key (e minor), and acknowledges the next person	MT sings names
3-TD-47	in the group, Z, by singing her name with the same rising and falling vocal line (in the minor key). Z is	Z stiff posture, disengaged
3-TD-48	sitting with a stiff posture, not moving, and is looking at the wall to the side. The MT’s singing is	MT matches Z’s energy; Z sighs + grinds
3-TD-49	directed towards Z and the quality of her voice is gentle and soothing, in a <i>pp</i> dynamic. The MT’s	teeth
3-TD-50	strumming on the guitar reduces to a <i>larghetto</i> tempo. After the MT sings Z’s name three times, Z softly	
3-TD-51	sighs and begins to slowly and quietly grind her teeth, while blankly looking at the wall to the side. There	
3-TD-52	is no movement in Z’s stiff body, nor any vocal sounds elicited. The MT vocalises to Z first using “ah ya”	MT varies mouth sounds when vocalising to Z
3-TD-53	sounds for two bars, then directly changing to a nasal “eh” sound, in a <i>mp</i> dynamic, while looking at Z.	MT vocalises to Z; J looks at Z + movement

3-TD-54 3-TD-54 3-TD-55 3-TD-56 3-TD-57 3-TD-58	As soon as the MT begins to vocalise on “eh”, J (who is sitting next to Z), gradually turns her head to look at Z, slowly stretches out her arm, and briefly touches the side of Z’s wheelchair. Z does not look at J and continues to softly grind her teeth while looking at the wall. J slowly turns her head towards F, smiles at him, and turns her head back to look at the MT, bringing her arm back to the centre of her body. F does not look at J, but randomly moves his hands (which are curled into his body) in small circular movements, while maintaining eye contact with the MT.	J looks at Z; Z grinds teeth, disengaged
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## Excerpt Number 4 Time 24:10-27:00 (Session 6)

Line Number	Thick description	Descriptive Codes
4-TD-1	The group members are seated in a semi-circular position, with the following seating order: F,T, Z, J	
4-TD-2	and L . It is three quarters of the way into the session, and the MT has finished singing a lullaby,	
4-TD-3	“Thula Thula”, on the guitar. The MT has moved from her chair and is now standing in front of Z,	MT stands in front of group members
4-TD-4	holding a rain stick instrument. Z's head is turned towards the right side of her chair, and she is	
4-TD-5	looking at the wall with a blank expression. L (who is seated next to Z) has his head buried into his	L & T: closed posture
4-TD-6	folded arms. Both J and F are seated in an upright position, and T is seated with a slouched posture	J& F: upright posture
4-TD-7	to the left in his wheelchair, with his left arm stretched out and leaning on his wheelchair tray. The MT	MT acknowledges member through singing
4-TD-8	is improvising vocally, and softly sings Z's name while gently turning the rain stick around in front of Z.	name; rain stick supports vocal improv
4-TD-9	The MT's singing is at a high-pitch, soothing in quality, and the improvised melody consists of a rising	
4-TD-10	and falling line. Z does not look at the MT or the rain stick, and looks at the wall with a blank	MT sings to Z; Z no vocal sounds/mvt
4-TD-11	expression. While the MT is vocalising to Z, J is looking at Z and smiling at her. Z continues to stare	MT sings to Z; J smiles at Z
4-TD-12	with a blank expression at the wall, and does not make any vocal sounds or show any visible	
4-TD-13	movement when MT sings Z's name to her. The MT walks across to the next member in the group, L,	
4-TD-14	while still slowly turning the rain stick around, and sings L's name. The moment the MT stands directly	Rain stick compliments vocal improv
4-TD-15	in front L's chair, he enthusiastically lifts up his head from his closed posture, and smiles at the MT. L	MT stands in front of L; L opens posture; L body
4-TD-16	immediately lifts his right hand and starts to tap the centre of his left arm. His tapping consists of	percussion, steady
4-TD-17	regular crotchet beats, in a steady tempo. L's tapping contains energy, and is short and <i>staccato</i> . His	
4-TD-18	mouth is open while he looks at the MT with a vibrant facial expression. Directly after L begins to tap	
4-TD-19	his arm for the first time, the MT immediately vocalises to L on “yeh – heh - heh” with strength and	L body percussion; MT matches L's tapping
4-TD-20	energy in her voice, while still turning the rain stick around in front of L and looking at him. The MT	vocally
4-TD-21	accentuates the start of each vocal sound, follows the steady tempo of L's tapping, and vocalises “yeh	MT matches L's tapping with accented vocal
4-TD-22	- heh – heh” in a <i>f</i> dynamic. T and J both smile and look at L while he distinctly taps his arm with his	sounds
4-TD-23	hand. L does not look at T & J, but keep his eyes focused on the MT, with a big smile on his face.	L body percussion; T & J awareness, smiles
4-TD-24	After tapping for the duration of 7 bars, L proceeds to move his tapping from his arm to his wheelchair	L focussed on MT during body percussion
4-TD-25	tray which he taps in a dynamic and energetic manner. The moment L begins to energetically tap the	L extends body percussion to chair tray
4-TD-26	tray, the MT takes a small back from L's chair, and strongly taps her thigh with her left hand, in the	
4-TD-27	same tempo of L's tapping, and continues to vocalise to L on “yeh – heh - heh”, while he taps his tray.	MT attunes L's tapping + taps own leg

Line Number	Thick description	Descriptive Codes
4-TD-28	The MT's singing is <i>f</i> in dynamic, and the MT moves her head up and down, in tempo of L's tapping.	MT extends L's tapping through movement
4-TD-29	While L taps his tray, there are no vocal sounds or movements from the other members. Z does not	L body percussion; group members still/no
4-TD-30	turn her head and continues to stare at the wall. The MT takes a step closer towards F's wheelchair,	vocalisations
4-TD-31	and at this point, L stops tapping on the wheelchair, while still smiling at the MT. The MT continues to	MT moves towards F; L stops body percussion
4-TD-32	energetically tap her thigh while vocalising on "yeh – heh- heh" and looking at L. The MT turns her	
4-TD-33	head to look at F, and turns the rainstick around in front of him, whilst still vocalising. F responds by	Rain stick compliments activity; F movement
4-TD-34	briskly kicking his legs up and down, only twice. After F has kicked his legs up and down, L resumes	F movement; L body percussion
4-TD-35	to vibrantly tap his wheelchair tray. The MT is still tapping her thigh in time to L's tapping when	MT matches L's tapping when vocalising to F
4-TD-36	vocalising to F, although the quality of her tapping is lighter, and her singing has decreased to a <i>mp</i>	
4-TD-37	dynamic with fewer accents. The MT proceeds to walk back to her chair, which is positioned in front of	
4-TD-38	the members. L stops tapping as soon as the MT starts to walk to her chair, and he takes hold of the	L stops body percussion; L stretches out arm
4-TD-39	napkin around his neck which he stretches out with his arm, and keeps positioned above his	
4-TD-40	wheelchair tray in the air, while looking at the MT with big eyes. The MT sits down, continues to	
4-TD-41	vocally improvise on "yeh – heh - heh" in a <i>mp</i> dynamic and she picks up the drum.	
4-TD-42	All of the members' eyes (apart from Z) are focused on the MT, and L's arm is still stretched out in	
4-TD-43	front of him, holding his napkin above his tray. The MT starts to beat the drum in the same tempo as	Drum supports MT's matching
4-TD-44	L's initial tapping. J's eyes quickly glance at L, then back to the MT. The MT stops vocalising,	
4-TD-45	gradually decreases the tempo of her beating and there is a <i>decrescendo</i> in her beating. The MT	MT stops vocalising + decreases tempo of drum playing
4-TD-46	softly beats seven bars consisting of four steady crotchets, and at the start of the seventh bar, Z	MT repetitive beating on drum: Z movement;
4-TD-47	slowly turns her head to the opposite side of her wheelchair, and gently stretches out her right arm	L movement
4-TD-48	outwards to the side of her body, and slowly brings it back. L slowly moves his napkin to cover his	
4-TD-49	mouth during the seventh bar of beating on the drum. The MT starts to beat light and fast quavers on	MT extends repetitive drum beating into drum
4-TD-50	the drum, with a <i>crescendo</i> . This develops into a loud and very fast drum roll with the MT strongly	roll while vocalising
4-TD-51	vocalising an increasing scale on "oh" with a <i>crescendo</i> as the scale increases. At the point that the	
4-TD-52	MT starts to loudly vocalise on a deep "oh" sound, L erupts with laughter and quickly brings both of his	MT drum roll ; L laughter + movement
4-TD-53	hands in front of his mouth, with a bright expression on his face. When the MT start to vocalise,	MT drum roll + voice: J movement + laughs;
4-TD-54	Judith clenches her chest with her arms, excitingly laughs at looks at L. At the same time, F jerks out	F movement; T smiles
4-TD-55	his chest in front of him while briskly kicking his legs up and down, and looks at J. T does not move,	

Line Number	Thick Description	Descriptive Codes
4-TD-56 4-TD-57 4-TD-58 4-TD-59 4-TD-60 4-TD-61 4-TD-62 4-TD-63 4-TD-64 4-TD-65 4-TD-66 4-TD-67 4-TD-68	<p>but laughs out loud during the drum roll. The MT reduces the tempo of the drum roll, and vocalises a descending scale on “oh”, with a <i>diminuendo</i>. L still has both of his hands in front of his mouth, and looks the MT as she reduces the tempo of the drum roll. J is still smiling, and looks at the MT. Just before the MT reintroduces the drum loud drum roll, F squeals and kicks his legs up once. The MT repeats the drum roll and beats light and fast quavers on the drum, with a <i>crescendo</i>. Again, the MT vocalises an increasing scale using her voice strongly and <i>crescendos</i> as the vocal scale increases. The MT moves her body forward and backwards while she vocalises, using big and exaggerated movements. L bursts with laughter the moment the MT begins to vocalise on “oh”, and he moves his upper body with jerky movements while laughing. At the same moment that the MT begins to vocalise on “oh” while playing a drum roll, F elicits a high-pitched squeal, quickly kicks his legs up and down and moves his arms up and down. Once the MT has reached the highest <i>f</i> pitch on “oh”, and is playing fast and energetic quavers on the drum, J turns her head to look at L at smiles at him. L keeps his eyes focused on the MT and laughs softly.</p>	<p>MT reduces tempo of drum roll; L &amp; J look at MT</p> <p>MT creates anticipation with drum; F squeals</p> <p>MT creates musical anticipation with voice in drum roll</p> <p>MT extends anticipation through movement</p> <p>Musical anticipation; L &amp; F laughter + movement</p> <p>MT musical climax with voice + drum playing; J looks at L.</p>
4-TD-69 4-TD-70 4-TD-71 4-TD-72 4-TD-73 4-TD-74 4-TD-75 4-TD-76 4-TD-77	<p>The MT reduces the tempo of the drum roll, and vocalises a descending scale with a <i>diminuendo</i>. She introduces new vocal material, by calling out “eh” to the individuals, and varying the drum accompaniment to a more syncopated rhythm. J no longer smiles, and there is less eye contact amongst the members. L has moved his arms away from his mouth and looks at the MT. Z shows no visible movements, and is still seated with a stiff posture, staring at the wall. The MT begins to add strong accents on the first beat, and at this point, L looks at MT and jerks his head back and forth, with small movements, in time to the accented beat of the MT. The MT extends her playing into another increasingly loud drum roll, and J, F and L all look at each other at the same time, laugh in a excited manner, while T smiles and maintains eye contact with the MT.</p>	<p>MT: new vocal material; drop in group energy</p> <p>MT accented beating; L awareness of the music</p> <p>MT extends beating into drum roll; members amused</p>

## **APPENDIX E**

**Complete list & table summaries: descriptive codes,  
analytic codes and categories**

# APPENDIX E

## Codes, Analytic Codes, Categories, Themes

### Session One

Descriptive Codes	Analytic Codes	Categories	Themes
MT assesses mobility and vocalisation		Assessment	Affirmation
MT sings names		Acknowledgement	Affirmation
MT sings invitation to move		Invitation to movement	Invitation
MT assesses cognitive abilities		Assessment	Affirmation
MT sings; clients silent		Providing and Holding	Affirmation
MT invites movement; clients still	Invitation declined	Invitation to movement	Invitation
MT invites; clients uncertain; Group inactive	Invitation declined	Invitation to vocalise	Invitation
Assesses vocalisation		Assessment	Affirmation
Guitar supports vocal improv	Instrumental support	Providing and Holding	Affirmation
MT sings: no group vocalisation	Invitation declined	Invitation to vocalise	Invitation
MT sings: J lifts arm up	Invitation accepted: <b>movement</b>	Invitation to vocalise	Invitation
MT sings names		Acknowledgement	Affirmation
MT sings T's name; T opens/closes mouth	Acknowledgement response: <b>Vocal</b>	Acknowledgement	Affirmation
MT matches breathing	<b>attempt</b>	Attunement	Affirmation
MT awareness of need to attune		Attunement	Affirmation
MT sounds F's mouth shape	Oral/motor vocal extension	Vocal extension	Extension
F's recognition of MT sounding mouth shape; movement	Vocal extension: <b>movement</b>	Vocal extension	Extension
MT extends F's movements vocally	Motor vocal extension	Vocal extension	Extension
MT affirming abilities through vocal attunement		Attunement	Affirmation
Matching individual client, others less engaged	Individual/Group balance	Assessment	Affirmation
MT cross modal matching(facial expressions/min key)	Cross-modal matching	Attunement	Affirmation

## Session One

Descriptive Codes	Analytic Codes	Categories	Themes
MT attunes to grp members; J awareness of others	Attunement response: <b>mutual awareness</b>	Attunement	Affirmation
J looks at grp members when acknowledged by name	Acknowledgement: <b>awareness</b>	Acknowledgement	Affirmation
Z vocalises after MT stops		Vocalisation in space	Space
Group vocalisations follow Z vocalisation		Group vocalisation	Beginnings of relating to others
Group vocal improv: L lifts head, soft laugh.	Mutuality response: <b>movement</b>	Mutual awareness	Beginnings of relating to others
MT matches vocally		Attunement	Affirmation
Guitar accompanies vocal improv	Instrumental support	Providing and Holding	Affirmation
MT joins group vocalisations; Group stops singing		Misattunement/Overatt	Space
MT query: necessity of space for vocalisation		Vocalisation in space	Space
Laughter at MT vocalisations; Member eye contact	Humorous interaction response: <b>laughter, eye contact</b>	Humorous interaction	Beginnings of relating to others
Group amused by MT vocalisations		Humorous interaction	Beginnings of relating to others
Laughter at MT vocalisations; Member eye contact	Humorous interaction response: <b>laughter</b>	Humorous interaction	Beginnings of relating to others
Members vocalise when group is laughing	Humorous interaction response: <b>Vocalisation (group)</b>	Humorous interaction	Beginnings of relating to others
Vocalisations elicited through humour	Humorous interaction response: <b>Vocalisation (group)</b>	Humorous interaction	Beginnings of relating to others
MT: sings familiar song	Familiarity	Providing and Holding	Affirmation
MT: matches group cues	Group cues	Attunement	Affirmation
MT sings: J & F movement	Providing and Holding response: <b>movement</b>	Providing and Holding	Affirmation

Descriptive Codes	Analytic Codes	Categories	Themes
<p>Laughter in group at MT's sounds Z vocalisation when group laughs</p> <p>MT sings names Member awareness/understanding in goodbye song</p> <p>MT sings; J farewell movement</p> <p>MT: recognising members' contributions Group awareness of others</p> <p>Caution: over-attunement</p> <p>Caution: insufficient musical space</p>	<p>Humorous invitation response: laughter Individual response: vocalisation</p> <p>Acknowledgement response: awareness</p> <p>Providing and Holding response: movement MT: Awareness</p>	<p>Humorous invitation Individual response Acknowledgement Acknowledgement Providing and Holding Mutual awareness Mutual awareness Misattunement/Over-attunement Misattunement/Over-attunement</p>	<p>Invitation Beginnings of relating to others Affirmation Affirmation Affirmation Beginnings of relating to others Beginnings of relating to others Space Space</p>

## Session Two

Descriptive Codes	Analytic Codes	Categories	Themes
Members: closed body posture	Body posture	Disengaged	Beginnings of relating to others
MT sings hello song: group watch MT	Providing and Holding response	Providing and Holding	Affirmation
MT sings members' names; F movement	Awareness	Acknowledgement	Affirmation
MT query: over – attunement	Acknowledgement response: movement	Misattunement/Over-attunement	Space
MT introduces pictures: J opens posture	Visual aid/Stimulation/Props	Invitation to varied experience	Invitation
J arm movement during songs	Invitation response: movement	Providing and Holding	Affirmation
MT models sound picture vocalisation	Providing and Holding response: movement	Modelling	Extension
Amused response to MT's music	Visual aid extended vocally	Humorous interaction	Beginnings of relating to others
MT increases dynamics: L laughs	Musical elements (laughter)	Invitation to varied experience	Invitation
MT increases dynamics: F movement	Musical elements (movement)	Invitation to varied experience	Invitation
Members engaged/vocalise; Z no movement/silent	Individual response: disengaged	Individual response	Beginnings of relating to others
MT invites participation through material	Visual aid/stimulation/props	Invitation to varied experience	Invitation
MT invites vocal/movement participation with prop	Cross modal invitation	Invitation to varied experience	Invitation
MT invites participation with prop;Z tentative vocalisation	Invitation accepted :vocalisation	Invitation to varied experience	Invitation



Descriptive Codes	Analytic Codes	Categories	Themes
<p>L initiates contrasting idea            MT attunes L's initiative            L matched by MT: L looks at others</p> <p>Validation through imitation            L smiles when matched            J offers movement during song</p> <p>F offers movement during song</p> <p>MT attunes L's initiative            L initiates confidently            MT query: Individual/group balance            Beginning of group interaction, J, L &amp; F (2)</p>	<p>Providing and Holding response:  <i>initiation</i></p> <p>Attunement response: <i>mutual awareness</i></p> <p>Validation            Attunement response: <i>smiles</i></p> <p>Providing and Holding response:  <i>movement</i></p> <p>Providing and Holding response:  <i>movement</i></p> <p>Providing and Holding response:  <i>initiation</i></p>	<p>Providing and Holding            Attunement            Attunement</p> <p>Acknowledgement            Attunement</p> <p>Providing and Holding            Providing and Holding</p> <p>Providing and Holding</p> <p>Attunement            Providing and Holding            Assessment            Mutual awareness</p>	<p>Affirmation            Affirmation            Affirmation</p> <p>Affirmation            Affirmation            Affirmation</p> <p>Affirmation</p> <p>Affirmation            Affirmation            Affirmation            Beginnings of relating to others</p>

### Session Three

Descriptive Codes	Analytic Codes	Categories	Themes
L crying prior to session; Members anxious		Anxiety/Distress	Beginnings of relating to others
L crying prior to session: L stops during greeting (3) MT query: vocalisation as attention-seeking MT song: F moves energetically +vocal sound	Providing and Holding response: <b>silent</b> Attention verses participation Providing and Holding response: <b>movement + vocalisation</b>	Providing and Holding Assessment Providing and Holding	Affirmation Affirmation Affirmation
Group participation; J eye contact, smiles	Individual response: <b>eye contact + smiles</b>	Individual response	Beginnings of relating to others
MT heartened by member awareness Group participation; Z subdued	MT: Awareness Individual response: <b>Disengaged</b>	Individual response Individual response	Beginnings of relating to others Beginnings of relating to others
T awareness of music; J awareness of music; F awareness of music	Providing response: Awareness of music	Providing and Holding	Affirmation
Song; members make eye contact; members content Group animated participation; L closed body posture	Providing and Holding response: <b>eye contact</b> Individual response: <b>closed body posture</b>	Providing and Holding Individual Response	Affirmation Beginnings of relating to others
MT challenge: Matching variety of individuals MT sings names Group looks at each acknowledged member	Mutuality response: <b>eye contact</b>	Attunement Acknowledgment Mutual awareness	Affirmation Affirmation Beginnings of relating to others
J responds to acknowledgement through movement	Acknowledgement response: <b>movement</b>	Acknowledgement	Affirmation
MT attunes J's initiative Group vocalises after song stops Z vocalisations after songs		Attunement Vocalisation in space Vocalisation in space	Affirmation Space Space

Descriptive Codes	Analytic Codes	Categories	Themes
Z limited vocalisation during activities Z vocalises after MT stops MT extends spontaneous vocalisations into structured activity Humorous response to MT activity Humorous activity: L quietness →laughter Interaction during humorous activity Humour due to anticipation Humour through MT's vocal playfulness MT models vocal range Drum supports vocal improv MT introduces vocal 'call and response' Members unable to vocally imitate MT attunes to individuals' own sounds in call-and-resp. Group vocalisation: F synchronised movement Group vocalisation; T, J & L eye contact, smiles Group vocalisation; T opens/closes mouth MT sounds T's mouth movement	Spontaneity/Structure extension Humorous interaction response: laughter Anticipation Vocal play Instrumental support Ability versus disability Individual own sounds Individual response: movement Mutuality response: eye contact +smiles Individual response: vocal attempt Oral/motor vocal extension	Vocalisation in space Vocalisation in space Vocal extension Humorous interaction Humorous interaction Humorous interaction Humorous invitation Humorous interaction Modelling Providing and Holding Modelling Assessment Attunement Individual response Mutual awareness Individual response Vocal extension	Space Space Extension Beginnings of relating to others Beginnings of relating to others Beginnings of relating to others Invitation Beginnings of relating to others Extension Affirmation Extension Affirmation Affirmation Beginnings of relating to others Beginnings of relating to others Beginnings of relating to others Extension

Descriptive Codes	Analytic Codes	Categories	Themes
Group vocal improv; Z movement + MT eye contact	Mutuality response : awareness	Mutual awareness	Beginnings of relating to others
MT affirms & extends Z's engagement; group look at her	Group awareness at extension	Acknowledgement + Vocal extension + Mutual awareness	Affirmation + Extension + Beginning of relating to others
Z invited to drum; vocalises	Invitation accepted:vocalisation	Invitation to varied experience	Invitation
MT attunes to individuals	Mutuality response :drumming	Attunement	Affirmation
F excited drumming; group focussed on him	Mutuality response: eye contact	Mutual awareness	Beginnings of relating to others
Group focused on F during turn-taking activity	Mutuality response: eye contact	Mutual awareness	Beginnings of relating to others
Members shared pleasure in turn-taking activity	New material/unfamiliarity	Shared pleasure/comfort	relating to others Beginnings of relating to others Invitation
MT: sings new and unfamiliar song	Individual own sounds	Invitation to new material	Affirmation
MT utilises members' own vocal sounds	Providing and Holding response: movement	Acknowledgement	Affirmation
Predominant group sounds= vowels	Providing and Holding response: movement	Assessment	Extension
Attention focused through MT's vocal variation	Mutuality response: movement	Vocal extension	Affirmation
MT sings 'lively' song; F 'dances'	Ability versus disability	Providing and Holding	Beginnings of relating to others
F 'dances'; then J&T move arms	Vocal extension: group participation	Mutual awareness	relating to others
MT surprised at abilities		Assessment	Affirmation
MT extends song; group participation		Vocal extension	Extension

Descriptive Codes	Analytic Codes	Categories	Themes
Z: aware presence but not active participation L: aware presence but not active participation Individual/group/sub-group balance Z vocalises after MT stops MT query: too much attention to participative members	Acknowledgement response: awareness Acknowledgement response: awareness	Acknowledgement Acknowledgement Assessment Vocalisation in space Assessment	Affirmation Affirmation Affirmation Space Affirmation
Growing familiarity with goodbye song MT sings to L: J touches/looks at L.	Familiarity Providing and Holding response: touch + eye contact	Acknowledgement Providing and Holding	Affirmation Affirmation
Inter-member support J&L Differing abilities Individual/group balance	Ability versus disability	Support Assessment Assessment	Beginnings of relating to others Affirmation Affirmation
Variety of expressions Subtle group interactions	Mutuality response: variety of expressions	Mutual awareness Mutual awareness	Beginnings of relating to others Beginnings of relating to others
Growing sense of comfort		Shared pleasure/comfort	Beginnings of relating to others

## Session Four

Descriptive Codes	Analytic Code	Categories	Themes
L crying prior to session: L continues during greeting (4) L screams: group distressed L crying prior to session: L continues during greeting (4) L crying: removed from session Individual/group needs J,F,T unperturbed by L removal Z disinterested in L removal	Invitation declined  Invitation declined Absenteeism  Mutuality response: unperturbed Individual response: disinterested	Invitation to participate Anxiety/Distress Invitation to participate Assessment Assessment Mutual awareness Individual response	Invitation Beginnings of relating to others Invitation Affirmation Affirmation Beginning of relating to others Beginning of relating to others Affirmation
MT sings hello; T opens/closes mouth Guitar supports song MT invites actions in song MT sings: J&F action-related movement MT action song: T opens/closes mouth MT sings; Z no response Freer vocal improv MT utilises members' own vocal sounds MT adapts sounds to each individual MT vocalises to J; F touches J; J responds excitedly	Vocal attempt to vocal invitation Instrumental support  Invitation accepted :movement Vocal attempt at vocal invitation Invitation declined  Individual own sounds Individual own sounds Support response: touch	Acknowledgement Acknowledgement Invitation to movement Invitation to movement Invitation to movement Invitation to vocalise Vocal extension Acknowledgement Acknowledgement Support	Affirmation Affirmation Invitation Invitation Invitation Invitation Extension Affirmation Affirmation Beginnings of relating to others
Warm interaction between J & F		Support	Beginnings of relating to others
MT heartened by J & F intimate moment		Support	Beginnings of relating to others

Descriptive Codes	Analytic Code	Categories	Themes
<p>Inter-member Support J&amp;F</p> <p>F squeaks; J amused response</p> <p>MT surprised at J &amp; F warm interaction</p> <p>J &amp; F interaction; Z disengaged</p> <p>MT matches Z's energy; J looks at, touches Z</p> <p>Inter-member support</p> <p>MT invites T; T smiles + opens/closes mouth</p> <p>MT sounds T's mouth shape</p> <p>MT invites participation by walking around group</p> <p>MT sings to T; Z cries</p> <p>MT surprised at Z's cry</p> <p>Z cries; J touches Z</p> <p>Inter-member support</p> <p>J looks at Z caringly</p> <p>J sustained physical contact with Z</p> <p>MT &amp; Z eye contact: sense connection</p>	<p>Individual response: <b>disengaged</b></p> <p>Invitation accepted: <b>vocal attempt</b></p> <p>Oral/motor vocal extension</p> <p>Walking around members</p> <p>Evoked response: <b>cry</b></p> <p>Support response: <b>touch</b></p> <p>Providing and Holding response: <b>eye contact</b></p>	<p>Support</p> <p>Humorous interaction</p> <p>Support</p> <p>Individual response</p> <p>Attunement</p> <p>Support</p> <p>Invitation to participate</p> <p>Vocal extension</p> <p>Invitation to participate</p> <p>Providing and Holding</p> <p>Providing and Holding</p> <p>Support</p> <p>Support</p> <p>Support</p> <p>Support</p> <p>Providing and Holding</p>	<p>Beginnings of relating to others</p> <p>Affirmation</p> <p>Beginnings of relating to others</p> <p>Invitation</p> <p>Extension</p> <p>Invitation</p> <p>Affirmation</p> <p>Affirmation</p> <p>Beginnings of relating to others</p> <p>Affirmation</p>

Descriptive Code	Analytic Codes	Categories	Themes
MT sings softly to Z; Z stops crying	Providing and Holding response: stops crying	Providing and Holding	Affirmation
MT sings softly; group relaxed	Providing and Holding response: relaxation (group)	Providing and Holding	Affirmation
MT sings softly; Z falls asleep	Providing and Holding response: sleeps	Providing and Holding	Affirmation

## Session Five

Descriptive Codes	Analytic Codes	Categories	Themes
<p>Necessity of space for vocalisation            MT sings: F &amp; J action related movements            Individual/group/sub-group balance</p> <p>MT surprised at F&amp;J enthusiastic participation</p> <p>T closed posture: smiles when name is acknowledged            MT challenge: Matching contrasting individual energies            MT: pictures as visual aid (theme)            MT invites participation through visual aid</p> <p>Group unable to imitate sounds; J&amp;F related movement            MT vocalises with F: F responds excitedly            MT makes sounds: Z no response            MT: sings familiar song            Guitar supports song            MT query: over-attuned inviting            Over-attuned inviting; minimal participation</p> <p>MT introduces variation to familiar song: Mbrs uncertain</p> <p>MT humorous vocalisations; group laughter</p>	<p>Providing and Holding response:  <i>movement</i></p> <p>Acknowledgement response: <i>smiles</i></p> <p>Individual/group energy balance            Visual aid/stimulation/props            Visual aid/stimulation/props</p> <p>Ability versus disability            Invitation accepted            Invitation declined            Familiarity            Instrumental support</p> <p>Over-attunement response: <i>less participation</i></p> <p>Familiar material extended            Humorous interaction response:  <i>laughter</i></p>	<p>Vocalisation in space            Providing and Holding            Assessment</p> <p>Mutual Awareness</p> <p>Acknowledgement            Attunement</p> <p>Invitation to varied experience            Assessment            Invitation to vocalise            Humorous invitation            Providing and Holding            Providing and Holding            Misatt/Over-attunement            Missatt/Over-attunement</p> <p>Humorous interaction</p>	<p>Space            Affirmation            Affirmation</p> <p>Beginnings of relating to others            Affirmation            Affirmation            Extension            Invitation</p> <p>Affirmation            Invitation            Invitation            Affirmation            Affirmation            Space            Space</p> <p>Extension</p> <p>Beginnings of relating to others</p>

Descriptive Codes	Analytic Codes	Categories	Themes
Humour enlivens  MT: pictures as visual aid (theme) Response to visual cue MT awareness group reactions: extends into familiar song  J song familiarity, movement  MT query: developmentally appropriate song choice Familiar song: F movement, laughter  Familiar song: T opens posture + smiles  MT familiar song: Z disengaged  Z vocalises after MT stops  MT invites participation through freer vocal improvisation Vocal improv: F vocal exclamation MT mirrors F's vocalisations F: awareness of vocal invitation F vocalises when given space T closed posture yet maintains eye contact with MT  MT sounds T's mouth shape; T eye contact MT	Visual aid/stimulation/props Visual aid/stimulation/props Extension of reactions into familiar material Providing and Holding response: <b>movement</b>  Providing and Holding response: <b>movement +laughter</b> Providing and Holding response: <b>open posture + smiles</b> Providing and Holding response: <b>disengaged</b>  Invitation accepted: <b>exclamation</b>  Invitation accepted: <b>awareness</b>  Providing and Holding response: <b>eye contact</b>  Oral/motor vocal extension	Humorous interaction   Vocal extension  Providing and Holding  Assessment Providing and Holding Providing and Holding Providing and Holding  Vocalisation in space  Invitation to vocalise Invitation to vocalise Acknowledgement Invitation to vocalise Vocalisation in space Providing and Holding  Vocal extension	Beginnings of relating to others Extension Extension Extension  Affirmation  Affirmation Affirmation Affirmation  Affirmation  Space  Invitation Invitation Affirmation Invitation Space Affirmation  Extension

Descriptive Code	Analytic Codes	Categories	Themes
<p>MT attunes to T; T looks at MT; F touches T</p> <p>MT heartened by supportive moment</p> <p>Inter-member support: F&amp;T</p> <p>MT matches F&amp;T supportive moment with voice F offers support, body atypically still</p> <p>J's turn: offers movement</p> <p>MT cross-modal matching</p> <p>J: confident movement participation</p> <p>MT introduces change; Z disengaged during turn; J touches Z</p> <p>Inter-member support: J &amp; Z</p> <p>MT surprised at members supportive interaction</p> <p>Growing comfort and trust (5)</p> <p>MT reflection: group interaction with absent member</p>	<p>Support response: touch</p> <p>Invitation accepted: movement</p> <p>Cross modal matching</p> <p>Invitation accepted: movement</p> <p>Variation</p> <p>Absenteeism</p>	<p>Attunement + Support</p> <p>Support</p> <p>Support</p> <p>Attunement Support</p> <p>Invitation to vocalise</p> <p>Attunement</p> <p>Invitation to vocalise</p> <p>Acknowledgement</p> <p>Support</p> <p>Support</p> <p>Shared pleasure/comfort/trust</p> <p>Assessment</p>	<p>Affirmation + Beginning of relating to others</p> <p>Beginning of relating to others</p> <p>Beginning of relating to others</p> <p>Affirmation Beginning of relating to others</p> <p>Invitation</p> <p>Affirmation</p> <p>Invitation</p> <p>Affirmation</p> <p>Beginning of relating to others</p> <p>Beginning of relating to others</p> <p>Beginning of relating to others</p> <p>Affirmation</p>

## Session Six

Descriptive Codes	Analytic Codes	Categories	Themes
<p>Z crying sound; MT starts greeting song; Z stops but disengaged</p> <p>Members upset at session outset, expressive vocalisations</p> <p>MT sings hello; T,J,F awareness</p> <p>MT sings T name; T movement + vocal sounds</p> <p>MT sings J name; J related movement, smiles</p> <p>MT sings to J; Z vocalisation</p> <p>MT sings Z's name; Z stops vocalisation</p> <p>L: closed body posture</p> <p>MT sings to F; F unusual crying vocal response</p> <p>Guitar supports vocal improv</p> <p>MT matches F's vocalisation</p> <p>Drum supports game</p> <p>Familiar external sound: giggling interaction (J,T&amp;F)</p>	<p>Invitation declined</p> <p>Providing and Holding response: awareness</p> <p>Acknowledgement response: movement + vocalisation</p> <p>Acknowledgement response: movement + smiles</p> <p>Evoked response :vocalisation</p> <p>Acknowledgement response: stops vocalisation</p> <p>Providing and Holding response: closed body posture</p> <p>Providing and Holding response: unusual vocal cry</p> <p>Instrumental support</p> <p>Instrumental support</p> <p>Humorous interaction: laughter</p>	<p>Invitation to participate</p> <p>Anxiety/Distress</p> <p>Providing and Holding</p> <p>Acknowledgement</p> <p>Acknowledgement</p> <p>Invitation to vocalise</p> <p>Acknowledgement</p> <p>Providing and Holding</p> <p>Providing and Holding</p> <p>Providing and Holding</p> <p>Attunement</p> <p>Providing and Holding</p> <p>Humorous interaction</p>	<p>Invitation</p> <p>Beginnings of relating to others</p> <p>Affirmation</p> <p>Affirmation</p> <p>Affirmation</p> <p>Invitation</p> <p>Affirmation</p> <p>Affirmation</p> <p>Affirmation</p> <p>Affirmation</p> <p>Affirmation</p> <p>Beginnings of relating to others</p>

Descriptive Codes	Analytic Codes	Categories	Themes
Unexpected song introduction; members amused	Unexpected introduction	Humorous interaction	Beginnings of relating to others
MT utilises members' own vocal sounds	Individual own sounds	Acknowledgement	Affirmation
MT sounds T's mouth shape: T smiles	Oral/motor vocal extension	Vocal extension	Extension
MT acknowledges T: T looks	Acknowledgement response: <b>eye contact</b>	Acknowledgement	Affirmation
F initiates soft cry	Providing and Holding response:	Providing and Holding	Affirmation
MT attunes to F's vocalisations	<b>vocalisation</b>	Attunement	Affirmation
F extends expression (mvt) when MT attunes	Attunement response: <b>movement</b>	Attunement	Affirmation
MT matches F; J amused	Attunement evoked response: <b>amused</b>	Attunement	Affirmation
F smiles at J's amusement	Mutuality response: <b>smiles</b>	Mutual awareness	Beginning of relating to others
MT vocalises Z's own sound; Z no mvt/vocalisation	Acknowledgement response: <b>disengaged</b>	Acknowledgement	Affirmation
Z vocalises after MT stops	Acknowledgement response: <b>disengaged</b>	Vocalisation in space	Space
Guitar supports song	Instrumental support	Providing and Holding	Affirmation
MT walks around group while singing	Instrumental support	Invitation to participate	Invitation
Members intrigued by guitar	Walking around members	Providing and Holding	Affirmation
MT sings; L closed posture + disengaged	Instrumental support	Providing and Holding	Affirmation
MT matches L's flat energy; Z grinds teeth; L smiles	Providing and Holding response: <b>closed body posture</b>	Providing and Holding	Affirmation
MT humorous vocalisations; shared laughter	Attunement response: <b>smiles</b>	Attunement	Affirmation
MT humorous vocalisations; shared laughter	Humorous interaction response: <b>laughter</b>	Humorous interaction	Beginnings of relating to others
MT walks around group while singing	Walking around members	Invitation to participate	Invitation
MT singing & moving; group awareness	Cross modal invitation	Invitation to participate	Invitation

Descriptive Codes	Analytic Codes	Categories	Themes
MT sings & moves: L body percussion	Cross-modal invitation accepted: <b>body percussion</b>	Invitation to participate	Invitation
MT attuned to L's participation		Attunement	Affirmation
MT query: response due to familiarity	Familiarity	Providing and Holding	Affirmation
Vocal improv: L playful vocalisation	Vocal extension response: <b>humorous vocalisation</b>	Vocal extension	Extension
L closed posture	Providing and Holding response: <b>closed body posture</b>	Providing and Holding	Affirmation
MT less present; less group participation	MT less presence	Disengaged	Beginnings of relating to others
Differing group participation levels		Assessment	Affirmation
Guitar as barrier	Instrumental barrier	Acknowledgement	Affirmation
Rainstick compliments vocal activity	Instrumental support	Acknowledgement	Affirmation
MT introduces variation to vocal improv		Invitation to varied experience	Invitation
MT vocalises; L body percussion	Invitation accepted: <b>body percussion</b>	Invitation to varied experience	Invitation
MT creates anticipation with drum in vocal improv	Musical anticipation (instrument)	Invitation to varied experience	Invitation
Musical anticipation; members amused	Humorous interaction: <b>amusement</b>	Humorous interaction	Beginnings of relating to others
Musical anticipation; F enthusiastic vocalisation	Individual response: <b>vocalisation</b>	Individual response	Beginnings of relating to others
Musical anticipation; Z disengaged	Individual response: <b>disengaged</b>	Individual response	Beginnings of relating to others
Growing comfort and trust (6); self-expression		Shared comfort/pleasure/trust	- ditto -

## Session Seven

Descriptive Codes	Analytic Codes	Categories	Themes
MT sings; J awareness of group MT varies rhythm in song; Z vocalises	Providing/Holding response: <b>awareness</b> Musical elements: <b>vocalisation</b>	Providing and Holding Invitation to varied experience	Affirmation Invitation
MT sings; F unusually still MT invites actions in song MT sings F's name; F smiles + movement	Providing and Holding response: <b>still</b> Acknowledgement response: <b>smiles +</b> Invitation accepted: <b>movement</b>	Providing and Holding Invitation to movement Acknowledgement + Invitation to movement	Affirmation Invitation Affirmation Invitation
MT encourages grp awareness in song: F responds humorously F humour; J giggles	Humorous interaction: <b>laughter</b>	Individual response Humorous interaction	Beginnings of relating to others Beginnings of relating to others
MT offers space in song; Z vocalises Z more physically limited; vocal expression MT playfulness; L laughs L: open body posture in relation to game	Ability versus disability Humorous invitation response: <b>laughter</b> Humorous invitation response: <b>open body posture</b>	Vocalisation in space Assessment Humorous invitation Humorous invitation	Space Affirmation Invitation Invitation
MT uses anticipation; group engaged MT acknowledges abilities in new song MT sings T's name: T slight movement MT sings new song; drop in group energy	Musical anticipation : <b>engaged</b> Acknowledgement response: <b>movement</b>	Invitation to varied experience Acknowledgement Acknowledgement Invitation to new material	Invitation Affirmation Affirmation Invitation Invitation
Group disengaged; J acknowledged; giggles J acknowledged, giggles; L engaged	Acknowledgement response: <b>laughter</b> Acknowledgement response: <b>laughter</b>	Acknowledgement Acknowledgement	Affirmation Affirmation

Descriptive Codes	Analytic Codes	Categories	Themes
L body percussion in relation to song MT matches L MT matches L: interaction L & J  MT: props with singing Differing abilities MT: inappropriate activity limits participation MT: visual aid with song theme; J&L engaged	Invitation accepted: <b>body percussion</b>  Visual aid/stimulation/props Ability versus disability Inappropriate activity: <b>less participation</b> Visual aid/stimulation/props: <b>engaged</b>	Invitation to participate Attunement Attunement + mutual awareness  Invitation to varied exp Assessment Assessment Invitation to varied experience	Invitation Affirmation Affirmation + Beginnings of relating to others Invitation Affirmation Affirmation Invitation
MT sings familiar song: Z briefly vocalise + no movement	Familiarity ( <b>vocalise + no movement</b> )	Providing and Holding	Affirmation
Familiar song; L vocalises + movement MT extends L's participation vocally J awareness of music and L: J touches L	Familiarity ( <b>vocalise + movement</b> ) CI participation extended Mutuality response: <b>touch</b>	Providing and Holding Vocal extension Mutual awareness	Affirmation Extension Beginnings of relating to others
MT adapts sounds to each individual Vocal improv: L body percussion	Individual own sounds Individual response: <b>body percussion</b>	Acknowledgement Individual response	Affirmation Beginnings of relating to others
L increased participation	Acknowledging response: <b>increased participation</b>	Acknowledgement	Affirmation
Goodbye song announced; J waves	Providing and Holding response: <b>movement</b>	Providing and Holding	Affirmation
Goodbye song; Z vocalises	Providing and Holding response: <b>vocalisation</b>	Providing and Holding Acknowledgement	Affirmation Affirmation
MT sings goodbye to Z: Z stops vocalising	Acknowledgement response: <b>stops vocal</b>		

Descriptive Codes	Analytic Codes	Categories	Themes
Interaction between J&L  Inter-member support  Shared enjoyment within group		Mutual awareness  Support  Shared pleasure/comfort	Beginnings of relating to others  Beginnings of relating to others  Beginnings of relating to others

## Session Eight

Descriptive Codes	Analytic Codes	Categories	Themes
MT sings ; Z higher vocalisation	Providing and Holding response: <b>Vocalisation</b>	Providing and Holding	Affirmation
MT ends song: Z higher vocalisation		Vocalisation in space	Space
Impairments inhibits communications	Ability versus disability	Assessment	Affirmation
Drum supports vocalisations	Instrumental support	Providing and Holding	Affirmation
MT uses individuals' own sounds in call& response	Individual own sounds	Acknowledgement	Affirmation
MT sounds T's mouth shape; T smiles	Oral/motor vocal extension	Vocal extension	Extension
Differing abilities	Ability versus disability	Assessment	Affirmation
Call&response; F vocalises & movement	Invitation accepted: <b>vocalisation + movement</b>	Invitation to vocalise	Invitation
Differing cognitive abilities		Assessment	Affirmation
MT matches group energy in song; awareness	Attunement response: <b>awareness</b>	Attunement	Affirmation
MT visual aid: F responds enthusiastically	Visual aid/stimulation/props	Invitation to varied experience	Invitation
Differing abilities	Ability versus disability	Assessment	Affirmation
MT sings; J&F movement+eye contact	Providing and Holding response: <b>movement + eye contact</b>	Providing and Holding	Affirmation
MT sings; Z minimal response		Providing and Holding	Affirmation
Impact of absent member	Absenteeism	Assessment	Affirmation
Individual/group/sub-group balance		Assessment	Affirmation
MT attunes to individuals' own sounds/actions	Individual own sounds	Attunement	Affirmation
MT validates members; group awareness		Acknowledgement	Affirmation
Subtle but significant group interaction		Mutual awareness	Beginnings of relating to others

## APPENDIX E Thick Description Excerpt 1

Descriptive Codes	Analytic Codes	Categories	Themes
MT invites action in song MT sings action song: loud + upbeat MT invites movement during action song T & L closed body posture	MT musical elements  Invitation declined: <b>closed body posture</b>	Invitation to movement Invitation to movement Invitation to movement Invitation to movement	Invitation Invitation Invitation Invitation
F & J relaxed body posture; Z stiff body posture MT sings action song; members eye contact; MT invites movement: client still MT sings; J looks at F	Body posture Invitation declined Invitation declined Providing and Holding response: <b>eye contact</b>	Invitation to movement Invitation to movement Invitation to movement Providing and Holding	Invitation Invitation Invitation Affirmation
MT invites action into chorus section with no guitar MT approaches end of song; Z vocalises Z vocalises; J smiles at Z; F movement	Approaching end of music Mutuality response: <b>vocalisation + eye contact + movement</b>	Invitation to movement Vocalisation in space Mutual awareness	Invitation Space Beginnings of relating to others
MT extends F's movements vocally MT extends F's movements vocally; group watch MT	Motor vocal extension Motor vocal extension: <b>eye contact MT</b>	Vocal extension Vocal extension	Extension Extension
MT invites movement in song MT decreases tempo and plays final dom 7th; Z vocalises MT ends song; J looks at F, giggles	Approaching end of music Humorous response: <b>laughter</b>	Invitation to movement Vocalisation in space Vocalisation in space	Invitation Space Space
J looks at F; Z vocalises	Mutuality response: <b>eye contact + vocalisation</b>	Mutual awareness	Beginnings of relating to others

Descriptive Codes	Analytic Codes	Categories	Themes
<p>MT watches Z vocalise and initiates small mvts Z vocalises; L opens posture+ looks at J+ laughs</p> <p>MT adapts sounds to Z's vocalisation (lower pitch, louder)</p> <p>MT vocalises with Z; Z increases dynamics of her vocalisation</p> <p>MT vocalises with Z; L looks at Z + laughs</p>	<p>Vocal motor extension</p> <p>Individual response: <b>open posture + laughter</b></p> <p>Individual own sounds</p> <p>Acknowledgement response: <b>louder vocalisation</b></p> <p>Mutuality response: <b>eye contact +</b> Humorous response: <b>laughter</b></p>	<p>Motor extension</p> <p>Individual response</p> <p>Acknowledgement</p> <p>Acknowledgement</p> <p>Mutual awareness + humorous interaction</p>	<p>Extension</p> <p>Beginnings of relating to others</p> <p>Affirmation</p> <p>Affirmation</p> <p>Beginnings of relating to others</p>
<p>MT vocalises with Z; F movement</p> <p>MT vocalises with Z; T still +smiles</p> <p>MT extends Z's sound to F; Z stops vocalising</p>	<p>Evoked response: <b>movement</b></p> <p>Evoked response: <b>smiles</b></p> <p>Individual's sounds extended to another individual</p>	<p>Acknowledgement</p> <p>Acknowledgement</p> <p>Vocal extension</p>	<p>Affirmation</p> <p>Affirmation</p> <p>Extension</p>
<p>F: awareness of vocal invitation</p> <p>MT invites participation through movement (theme)</p> <p>MT verbal question to group: F,J,L, T awareness</p>	<p>Invitation accepted: <b>awareness</b></p> <p>MT verbal engagement: <b>awareness</b></p>	<p>Invitation to vocalise</p> <p>Invitation to movement</p> <p>Invitation to varied experience</p>	<p>Invitation</p> <p>Invitation</p> <p>Invitation</p>
<p>MT verbal question; Z disengaged</p> <p>MT invites participation cross-modally</p> <p>MT introduces theme-related sounds</p> <p>MT models themed vocalisation cross-modally; L disengaged</p>	<p>MT verbal engagement: <b>individual disengaged</b></p> <p>Cross modal invitation</p> <p>Cross modal modelling :<b>disengaged</b></p>	<p>Invitation to varied experience</p> <p>Invitation to participate</p> <p>Modelling</p>	<p>Invitation</p> <p>Invitation</p> <p>Extension</p>
<p>MT musical climax ; Z vocalises, soothing</p>	<p>Musical climax :<b>vocalisation</b></p>	<p>Invitation to varied experience</p>	<p>Invitation</p>

Descriptive Codes	Analytic Codes	Categories	Themes
MT says Z's name and directs vocalisation/ movement to Z; Z stops vocalising	Acknowledgement response: <b>stops vocalisation</b>	Acknowledgement	Affirmation
MT vocalises to Z; group eye contact on MT	Mutuality response: <b>eye contact</b>	Mutual awareness	Beginnings of relating to others
MT vocalises themed movement to F; F smiles + enthusiastic movement	Invitation accepted: <b>movement</b>	Invitation to movement	Invitation
L amused by F's movements		Humorous interaction	Beginnings of relating to others
MT vocalises themed movement to F; T opens/closes mouth	Evoked response: <b>movement</b>	Invitation to movement	Invitation
MT musical climax when vocalising to T; F responds enthusiastically	Musical climax: <b>movement</b>	Invitation to varied experience	Invitation
MT musical climax when vocalising to J; J & F animated response	Musical climax	Humorous interaction	Beginnings of relating to others
MT invites participation through movement		Invitation to movement	Invitation
MT whispers question to group	MT verbal engagement	Invitation to varied experience	Invitation
MT whispers first word: Z vocalises, deep	MT starts verbal engagement : <b>vocalisation</b>	Invitation to varied experience	Invitation
MT whispers last word: Z stops vocalising	MT ends verbal/whisper engagement : <b>stops vocalising</b>	Invitation to varied experience	Invitation
MT verbalises: L, J, T awareness	MT verbal/whisper engagement <b>awareness</b>	Invitation to varied experience	Invitation
MT extends movement vocally (theme)	Motor vocal extension	Vocal extension	Extension

<p>MT musical climax when vocalising; F movement</p> <p>J awareness of F's movements, smiles</p>	<p>Musical climax: <b>movement</b></p> <p>Individual response: <b>awareness + smiles</b></p>	<p>Invitation to varied experience</p> <p>Individual response</p>	<p>Invitation</p> <p>Beginnings of relating to others</p>
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## Thick Description Excerpt 2

Descriptive Codes	Analytic Codes	Categories	Themes
MT: sings familiar song	Familiarity	Providing and Holding	Affirmation
MT percussive guitar accompaniment	Instrumental support (percussive)	Providing and Holding	Affirmation
T & L: closed posture	Providing and Holding response: closed body posture	Providing and Holding	Affirmation
F&J: upright posture; Z stiff posture	Providing and Holding response: upright posture + stiff posture	Providing and Holding	Affirmation
MT sings; group awareness of MT	Awareness	Mutual awareness	Beginnings of relating to others
MT sings action word in song: J looks at F	Approaching end of music	Invitation to movement	Invitation
MT reduces tempo and dynamics nearing end of song	Approaching end of music	Invitation to movement	Invitation
MT sings action word in song: J looks at F	Approaching end of music (open body posture + movement)	Invitation to movement	Invitation
MT sustains ending with dom 7 <sup>th</sup> chord; T opens posture + movement	Approaching end of music (vocalisation + eye contact)	Individual response	Beginnings of relating to others
MT sustains ending with dom 7 <sup>th</sup> chord; Z vocalises + looks at F	Individual response: stops vocalisation	Individual response	Beginnings of relating to others
Z looks at F; Z stops vocalising	MT verbal/whisper engagement	Modelling	Extension
MT engages members through whisper	Modelling response: movement	Humorous invitation	Invitation
MT humorous modelling of song lyrics; J,F, L movement	Humorous sounds	Vocalisation in space	Space
MT energetic humorous sounds	Awareness	Mutual awareness	Beginnings of relating to others
Z continuous vocalisation after MT's humorous sound			
J & F awareness of Z's vocalisation			

Descriptive Codes	Analytic Codes	Categories	Themes
<p>MT extends humorous sounds with movement L responds to MT's movements by rubbing hands</p> <p>MT whistling sound; Z increases dynamic of vocalisation</p> <p>MT engages members through whispered instruction MT models whispered instruction; group awareness MT whispers to F: F smiles + movement</p> <p>J awareness of F's movement, giggles</p> <p>MT extends humorous sounds into a lullaby song MT sings lullaby; L sighs + closes posture</p> <p>MT sings lullaby; T,J,Z no movement</p>	<p>Motor extension response : <b> rubs hands</b></p> <p>Unusual sounds: <b> increased vocalisation)</b></p> <p>MT verbal/whisper engagement Modelling response: awareness MT verbal/whisper engagement: <b> smiles + movement</b></p> <p>Individual response: <b> laughter</b></p> <p>Humorous sounds Providing and Holding response :ind <b> sigh + closed body posture</b></p> <p>Providing and Holding response: <b> no movement</b></p>	<p>Motor extension Motor extension</p> <p>Invitation to varied experience</p> <p>Modelling</p> <p>Individual response</p> <p>Vocal extension Providing and Holding</p>	<p>Extension Extension</p> <p>Invitation</p> <p>Extension</p> <p>Beginnings of relating to others</p> <p>Extension Affirmation</p>

### Thick Description Excerpt 3

Thick Description	Analytic Codes	Categories	Themes
MT sings names		Acknowledgement	Affirmation
MT sings F's name; T responds by moving tongue around mouth	Evoked response: <b>moves tongue</b>	Acknowledgement	Affirmation
MT sings F's name; Z disengaged	Acknowledgement response: <b>disengaged</b>	Acknowledgement	Affirmation
MT sounds F's mouth shape; F subtle mouth movements	Oral/ motor vocal extension	Vocal extension	Extension
MT gentle movements while singing to F; F soft movements	Providing and Holding response: <b>:movement</b>	Providing and Holding	Affirmation
F soft movements; J looks at F + movement	Mutuality response: <b>eye contact + movement</b>	Mutual awareness	Beginnings of relating to others
MT sings to F: J own controlled arm/mouth movements	Acknowledgement response: <b>mouth /body movement</b>	Acknowledgement	Affirmation
MT sings names		Acknowledgement	Affirmation
MT sings J's name; J laughs + stops mouth movements	Acknowledgement response: <b>laughter + stops mouth movement</b>	Acknowledgement	Affirmation
MT introduces small movements when vocalising to J		Motor extension	Extension
MT vocal accents at start of each vocal sound	MT musical elements		
MT vocalises to J; F looks at J + stretches arm out to J		Acknowledgement + Support	Affirmation + Beginnings of relating to others
F stretches arm out to J; J playful response		Humorous interaction	Beginnings of relating to others
J hesitant arm movement; F squeals		Humorous interaction	Beginnings of relating to others

Descriptive Codes	Analytic Codes	Categories	Themes
<p>F maintains eye contact with J during interaction</p> <p>J stretches arm to F; J&amp;F hands touch</p> <p>J&amp;F hands touch; J amused and closes posture: F closes posture</p> <p>J aware that interactive moment has ended,sighs</p> <p>J&amp;F interaction; Z disengaged; T opens/closes mouth</p> <p>MT nears end of vocalisation to J; F energetic movement</p> <p>MT matches F's energy</p> <p>J's recognition of MT's attunement</p> <p>MT sings names</p> <p>Z stiff posture, disengaged</p> <p>MT matches Z's energy; Z sighs + grinds teeth</p> <p>MT varies mouth sounds when vocalising to Z</p> <p>MT vocalises to Z; J looks at Z + movement</p> <p>J looks at Z; Z grinds teeth, disengaged</p>	<p>Individual response: mouth movement</p> <p>Approaching end of music :movement</p> <p>Acknowledgement response: stiff body posture</p> <p>Attunement response: grinds teeth</p> <p>Oral/motor vocal extension</p> <p>Individual response: eye contact + movement</p> <p>Individual response: disengaged</p>	<p>Mutual awareness</p> <p>Support</p> <p>Humorous interaction</p> <p>Mutual awareness</p> <p>Individual response</p> <p>Attunement</p> <p>Attunement</p> <p>Acknowledgement</p> <p>Acknowledgement</p> <p>Attunement</p> <p>Vocal extension</p> <p>Individual response</p> <p>Individual response</p>	<p>Beginnings of relating to others</p> <p>Space</p> <p>Affirmation</p> <p>Affirmation</p> <p>Affirmation</p> <p>Affirmation</p> <p>Affirmation</p> <p>Extension</p> <p>Beginnings of relating to others</p> <p>Beginnings of relating to others</p>

## Thick Description Excerpt 4

Descriptive Codes	Analytic Codes	Categories	Themes
MT stands in front of group members		Invitation to participate	Invitation
L & T: closed posture; J& F: upright posture	Invitation declined	Invitation to participate	Invitation
MT sings names		Acknowledgement	Affirmation
Rain stick supports vocal improv	Instrumental Support	Providing and Holding	Affirmation
MT sings to Z; Z no vocal sounds/mvt	Providing and Holding response:	Providing and Holding	Affirmation
	disengaged		
MT sings to Z; J smiles at Z	Mutuality response: smiles	Mutual awareness	Beginnings of relating
			to others
Rain stick compliments vocal improv	Instrumental support	Providing and Holding	Affirmation
MT stands in front of L; L opens posture; L body percussion, steady	Invitation accepted: body percussion	Invitation to participate	Invitation
L body percussion; MT matches L's tapping vocally		Attunement	Affirmation
MT matches L's tapping with accented vocal sounds		Attunement	Affirmation
L body percussion; T & J awareness, smiles	Mutuality response: smiles	Mutual awareness	Beginnings of relating
			to others
L focussed on MT during body percussion		Acknowledgement	Affirmation
L extends body percussion to chair tray	Invitation accepted :body percussion	Invitation to participate	Invitation
MT attunes L's tapping + taps own leg		Attunement	Affirmation
MT extends L's tapping through movement		Motor extension	Extension
L body percussion; group members still/no vocalisations		Group disengagement	Beginnings of relating
			to others
MT moves towards F;L stops body percussion	Evoked response: stops body percussion	Invitation to participate	Invitation
Rain stick compliments activity; F movement	Instrumental support	Providing and Holding	Affirmation
F movement; L body percussion	Mutuality response: body percussion	Mutual awareness	Beginnings of relating
			to others

Descriptive Codes	Analytic Codes	Categories	Themes
<p>MT matches L's tapping when vocalising to F</p> <p>Drum supports MT's matching</p> <p>MT stops vocalising + decreases tempo of drum playing</p> <p>MT repetitive beating on drum: Z movement; L movement</p> <p>MT extends repetitive drum beating into drum roll while vocalising</p> <p>MT drum roll ; L laughter + movement</p> <p>MT drum roll + voice: J movement + laughs; F movement; T smiles</p> <p>MT reduces tempo of drum roll; L &amp; J look at MT</p> <p>MT creates anticipation with drum; F squeals</p> <p>MT creates musical anticipation with voice in drum roll</p> <p>MT extends anticipation through movement</p> <p>Musical anticipation; L &amp; F laughter + movement</p> <p>MT musical climax with voice + drum playing; J looks at L</p> <p>MT: new vocal material; drop in group energy</p> <p>MT accented beating; L awareness of the music</p> <p>MT extends beating into drum roll; members amused</p>	<p>Instrumental support</p> <p>MT musical elements</p> <p>MT musical elements: <b>movement</b></p> <p>Musical anticipation: <b>laughter + movement</b></p> <p>Humorous interaction: <b>laughter + movement + smiles</b></p> <p>MT musical elements: <b>awareness</b></p> <p>Musical anticipation :<b>vocalisation</b></p> <p>Musical anticipation (vocal)</p> <p>Humorous interaction: <b>laughter + movement</b></p> <p>Mutuality response: <b>eye contact</b></p> <p>MT musical elements: <b>awareness</b></p> <p>MT musical elements: <b>amused</b></p>	<p>Attunement</p> <p>Attunement</p> <p>Instrumental extension</p> <p>Humorous invitation</p> <p>Humorous interaction</p> <p>Humorous invitation</p> <p>Humorous invitation</p> <p>Humorous invitation</p> <p>Humorous interaction</p> <p>Mutual awareness</p> <p>Invitation to new material</p> <p>Humorous invitation</p> <p>Instrumental extension</p>	<p>Affirmation</p> <p>Affirmation</p> <p>Extension</p> <p>Invitation</p> <p>Beginnings of relating to others</p> <p>Space Invitation</p> <p>Extension</p> <p>Beginnings of relating to others</p> <p>Beginnings of relating to others</p> <p>Invitation</p> <p>Invitation</p> <p>Extension</p>

Themes	Categories	Analytic Codes	Descriptive Codes	
Affirmation	Acknowledgement	Vocal attempt to vocal invitation	MT sings names	
		Acknowledgement response: awareness	MT sings T's name; T opens/closes mouth	
		Acknowledgement: awareness	MT sings names	
		Individual/Group balance	Member awareness/understanding in goodbye song	
	Assessment		MT sings names	J looks at grp members when acknowledged by name
			Attunement individual client, others less engaged	Assesses vocalisation
				MT assesses cognitive abilities
				MT assesses mobility and vocalisation
	Attunement			MT awareness of need to attune
				MT affirming abilities through vocal attunement
		Cross-modal attunement	MT cross modal attunement(facial expressions/min key)	
		Attunement response: mutual awareness	MT attunes to grp members; J awareness of others	
			MT matches vocally	
		Group cues	MT: matches group cues	
	Providing/Holding		Familiarity	MT: sings familiar song
			Instrumental support	Guitar supporting vocal improv
		Providing/Holding response: expressive response (movement)	MT sings: J & F movement	
		Providing/Holding response: expressive response (movement)	MT sings; J farewell movement	
		Invitation declined	MT sings; clients silent	
		Instrumental support	Guitar accompanies vocal improv	
Extension	Vocal extension	Motor vocal extension	MT extends F's movements vocally	
		Oral/motor vocal extension	MT sounds F's mouth shape	
		Vocal extension: expressive response (movement)	F's recognition of MT sounding mouth shape	
Invitation	Humorous invitation	Humorous invitation response: laughter	Laughter in group at MT's sounds	
	Invitation to vocalise	Invitation declined	MT invites; clients uncertain; Group inactive	
		Invitation accepted (movement)	MT sings: J lifts arm up	
	invitation to movement	Invitation declined	MT sings: no group vocalisation	
			MT sings invitation to move	
Space	Misattunement/Over-attunement		MT joins group vocalisations; Group stops singing	
			Caution: over-attunement	
	Vocalisation in space		Caution: insufficient musical space	
			Z vocalises after MT stops	
		MT query: necessity of space for vocalisation		
Beginnings of relating to others	Humorous interaction	Humorous interaction response: Vocalisation (group)	Group vocalisations follow Z vocalisation	
		Humorous interaction response: laughter, eye contact	Vocalisations elicited through humour	
			Laughter at MT vocalisations; Member eye contact	
			Group amused by MT vocalisations	
	Individual response	Humorous interaction response: laughter	Laughter at MT vocalisations; Member eye contact	
		Humorous interaction response: Vocalisation (group)	Members vocalise when group is laughing	
	Mutual awareness	Individual response: vocalisation	Z vocalisation when group laughs	
		Mutuality response: movement	Group vocal improv: L lifts head, soft laugh.	
	MT: Awareness	MT: recognising members' contributions		
	Awareness	Group awareness of others		

Themes	Categories	Analytic Codes	Descriptive Codes
Affirmation	Acknowledgement	Acknowledgement response: expressive response (movement)	MT sings members' names; F movement
		Individual own sounds	MT adapts sounds to each individual
		Validation	Validation through imitation
	Assessment	Ability versus disability	MT: surprised at L's ability
		Attention verses participation	MT query: vocalisation as attention-seeking
		Attention verses participation	Attention versus participation
	Attunement		MT query: Individual/group balance
			MT matches L's tapping vocally
			L's tempo foundation for improv
			L eye contact when matched
			MT matches L's tempo change
			MT attunes L's initiative
		Attunement response: mutual awareness	L matched by MT: L looks at others
		Attunement response: smiles	L smiles when matched
	Providing/Holding	Providing/Holding response: initiation	MT attunes L's initiative
		Providing/Holding response Awareness	MT sings hello song: group watch MT
		Providing/Holding response: expressive response (movement)	J arm movement during songs
		Theme	MT: thematic song
		Providing/Holding response: body posture	L: positions body in relation to song theme
		Providing/Holding response: expressive response (body percussion)	L: body percussion in relation to song theme
Providing/Holding response: expressive response (movement)		F moves to familiar song	
Providing/Holding response: vocalisation		F vocalises during familiar song	
Providing/Holding response: initiation		L initiates contrasting idea	
Providing/Holding response: expressive response (movement)		J offers movement during song	
Extension	Modelling/Vocal extension	Providing/Holding response: expressive response (movement)	F offers movement during song
	Vocal extension		L initiates confidently
		Instrumental support	Drum supports vocal improv
Invitation	Invitation to varied experience	Visual aid extended vocally	MT models sound picture vocalisation
		Familiarity	MT: improvises on familiar melody
		Visual aid/stimulation/props	MT: visual aid with song theme
		Visual aid/Stimulation/Props Invitation to varied experience response: movement	MT introduces pictures: J opens posture
		Musical elements (laughter)	MT increases dynamics: L laughs
Misattunement/Over-attunement		Visual aid/stimulation/props	MT invites participation through material
		Cross modal invitation to varied experience	MT invites vocal/movement participation with prop
		Invitation accepted (vocalisation)	MT invites participation with prop; Z tentative vocalisation
			MT introduces variation to vocal activity
		MT query: over – attunement	

Themes	Categories	Analytic Codes	Descriptive Codes
Space	Vocalisation in space		Z vocalises after MT stops
			Z: no vocalisations during songs
			MT query: necessity of space for vocalisation
Beginnings of relating to others	Disengaged	Body posture	Members: closed body posture
	Humorous interaction		Amused response to MT's music
	Individual response	Individual response: <b>disengaged</b>	Members engaged/vocalise; Z no movement/silent
		Individual response: <b>vocalisation</b>	F squeaking sounds when others acknowledged
Mutual awareness		Beginning of group interaction, J, L & F (2)	

Themes	Categories	Analytic Codes	Descriptive Codes
Affirmation	Acknowledgement	Group awareness at extension	MT affirms & extends Z's engagement; group look at her
		Individual own sounds	MT utilises members' own vocal sounds
		Acknowledgement response: <b>awareness</b>	Z: aware presence but not active participation
		Acknowledgement response: <b>awareness</b>	L: aware presence but not active participation
		Familiarity	Growing familiarity with goodbye song
			MT sings names
		Acknowledgement response: expressive response ( <b>movement</b> )	J responds to acknowledgement through movement
	Assessment	Attention verses participation	MT query: vocalisation as attention-seeking
		Ability versus disability	Members unable to vocally imitate
			Predominant group sounds= vowels
		Ability versus disability	MT surprised at abilities
			Individual/group/sub-group balance
		Ability versus disability	MT query: too much attention to participative members
	Attunement		Differing abilities
			Individual/group balance
			MT challenge: Attunement variety of individuals
		Individual own sounds	MT attunes J's initiative
	Providing/Holding		MT attunes to individuals' own sounds in call-and-resp
			MT attunes to individuals
		Providing/Holding response: <b>silent</b>	L crying prior to session: L stops during greeting (3)
Providing/Holding response: <b>movement + vocalisation</b>		MT song: F moves energetically +vocal sound	
Providing response: Awareness of music		T awareness of music; J awareness of music; F awareness of music	
Providing/Holding response: <b>eye contact</b>		Song; members make eye contact; members content	
	Providing/Holding response: expressive response ( <b>movement</b> )	MT sings 'lively' song; F 'dances	
	Providing/Holding response: <b>touch + eye contact</b>	MT sings to L: J touches/looks at L.	
	Instrumental support	Drum supports vocal improv	
Extension	Modelling		MT models vocal range
			MT introduces vocal 'call and response
	Vocal extension	Spontaneity/Structure extension	MT extends spontaneous vocalisations into structured activity
		Vocal extension: group participation	MT extends song; group participation
		Oral/motor vocal extension	MT sounds T's mouth movement
Group awareness at extension		MT affirms & extends Z's engagement; group look at her	
		Attention focused through MT's vocal variation	
Invitation	Humorous invitation	Anticipation	Humour due to anticipation
	Invitation to instrument	Invitation accepted ( <b>vocalisation</b> ) New material/unfamiliarity	Z invited to drum; vocalises MT: sings new and unfamiliar song
Space	Vocalisation in space		Group vocalises after song stops
			Z vocalisations after songs
			Z limited vocalisation during activities
			Z vocalises after MT stops
			Z vocalises after MT stops
	Mutual awareness	Group awareness at extension	MT affirms & extends Z's engagement; group look at her
	Anxiety/Distress		L crying prior to session; Members anxious
	Humorous interaction		Humorous response to MT activity
		Humorous interaction response: <b>laughter</b>	Humorous activity: L quietness laughter
			Interaction during humorous activity
		Vocal play	Humour through MT's vocal playfulness
	Individual response	Individual response: <b>eye contact + smiles</b>	Group participation; J eye contact, smiles
		MT: Awareness	MT heartened by member awareness
	Individual response: <b>Disengaged</b>	Group participation; Z subdued	

Themes	Categories	Analytic Codes	Descriptive Codes
Beginning of relating to others	Individual response	Individual response: <b>closed body posture</b>	Group animated participation; L closed body posture
		Individual response: <b>movement</b>	Group vocalisation: F synchronised movement
		Individual response: <b>vocal attempt</b>	Group vocalisation; T opens/closes mouth
	Mutual awareness	Mutuality response: <b>eye contact</b>	Group looks at each acknowledged member
		Mutuality response: <b>eye contact +smiles</b>	Group vocalisation; T, J & L eye contact, smiles
		Mutuality response : <b>awareness</b>	Group vocal improv; Z movement + MT eye contact
		Mutuality response : <b>drumming</b>	F excited drumming; group focussed on him
		Mutuality response: <b>eye contact</b>	Group focused on F during turn-taking activity
		Mutuality response: <b>movement</b>	F 'dances'; then J&T move arms
		Mutuality response: <b>variety of expressions</b>	Variety of expressions
			Subtle group interactions
		Growing sense of comfort	
	Shared pleasure/comfort		Members shared pleasure in turn-taking activity
	Support		Inter-member support J&L

Themes	Categories	Analytic Codes	Descriptive Codes	
Affirmation	Acknowledgement	Vocal attempt to vocal invitation	MT sings hello; T opens/closes mouth	
		Instrumental support	Guitar supports song	
		Individual own sounds	MT utilises members' own vocal sounds	
		Individual own sounds	MT adapts sounds to each individual	
	Assessment	Absenteeism	L crying: removed from session	
	Attunement		Individual/group needs	
	Providing/Holding		Evoked response (cry)	MT matches Z's energy; J looks at, touches Z
				MT sings to T; Z cries
				MT surprised at Z's cry
			Providing/Holding response: eye contact	MT & Z eye contact: sense connection
Providing/Holding response: stops crying			MT sings softly to Z; Z stops crying	
Providing/holding response: relaxation (group)			MT sings softly; group relaxed	
	Providing/Holding response: sleeps	MT sings softly; Z falls asleep		
Extension	Vocal extension		Freer vocal improv	
		Oral/motor vocal extension	MT sounds T's mouth shape	
Invitation	Invitation to movement		MT invites actions in song	
		Invitation accepted (movement)	MT sings: J&F action-related movement	
		Vocal attempt at vocal invitation	MT action song: T opens/closes mouth	
	Invitation to participate	Invitation declined	L crying prior to session: L continues during greeting (4)	
		Invitation declined	L crying prior to session: L continues during greeting (4)	
		Invitation accepted	MT invites T; T smiles + opens/closes mouth	
	Invitation to vocalise	Walking around members	MT invites participation by walking around group	
Invitation declined		MT sings; Z no response		
Beginnings of relating to others	Support		Inter-member affection J&F	
			MT surprised at J & F warm interaction	
			J looks at Z caringly	
			J sustained physical contact with Z	
	Anxiety/Distress		L screams: group distressed	
	Humorous interaction		F squeaks; J amused response	
	Individual response	Individual response: disinterested	Z disinterested in L removal	
		Individual response: disengaged	J & F interaction; Z disengaged	
	Mutual awareness	Mutuality response: unperturbed	J,F,T unperturbed by L removal	
		Support response: touch	MT vocalises to J; F touches J; J responds excitedly	
Support		Warm interaction between J & F		
		MT heartened by J & F intimate moment		
		Inter-member support		
	Support response: touch	Z cries; J touches Z		
		Inter-member support		

Themes	Categories	Analytic Codes	Descriptive Codes
Affirmation	Acknowledgement	Acknowledgement response: <b>smiles</b>	T closed posture: smiles when name is acknowledged
		Variation	MT mirrors F's vocalisations MT introduces change; Z disengaged during turn; J touches Z
	Assessment	Ability versus disability	Individual/group/sub-group balance Group unable to imitate sounds; J&F related movement
		Absenteeism	MT query: developmentally appropriate song choice MT reflection: group interaction with absent member
		Individual/group energy balance	MT challenge: Attunement contrasting individual energies
	Attunement	Support response: <b>touch</b>	MT attunes to T; T looks at MT; F touches T MT matches F&T supportive moment with voice
		Cross modal Attunement	MT cross-modal Attunement
		Providing/Holding response: <b>movement</b>	MT sings: F & J action related movements
	Providing/Holding	Familiarity	MT: sings familiar song
		Instrumental support	Guitar supports song
		Providing/Holding response: <b>movement</b>	J song familiarity, movement
		Providing/Holding response: <b>movement +laughter</b>	Familiar song: F movement, laughter
		Providing/Holding response: <b>open posture + smiles</b>	Familiar song: T opens posture + smiles
		Providing/Holding response: <b>disengaged</b>	MT familiar song: Z disengaged
		Providing/Holding response: <b>eye contact</b>	T closed posture yet maintains eye contact with MT
	Extension	Vocal extension	Extension of reactions into familiar material
Oral/motor vocal extension			MT sounds T's mouth shape; T eye contact MT
Visual aid/stimulation/props		MT: pictures as visual aid (theme)	
Familiar material extended		MT introduces variation to familiar song: Mbrs uncertain	
Visual aid/stimulation/props		MT: pictures as visual aid (theme) Response to visual cue	
Invitation	Humorous invitation	Invitation declined	MT makes sounds: Z no response
	Invitation to varied experience	Visual aid/stimulation/props	MT invites participation through visual aid
		Invitation accepted	MT vocalises with F: F responds excitedly MT invites participation through freer vocal improvisation
	Invitation to vocalise	Invitation accepted: <b>exclamation</b>	Vocal improv: F vocal exclamation
		Invitation accepted: <b>awareness</b>	F: awareness of vocal invitation
		Invitation accepted ( <b>movement</b> )	J's turn: offers movement
	Invitation accepted ( <b>movement</b> )	J: confident movement participation	
Space	Misattunement/Over-attunement	MT query: over-attuned inviting	
		Over-attunement response: <b>less participation</b>	Over-attuned inviting; minimal participation
	Vocalisation in space	Necessity of space for vocalisation	
		Z vocalises after MT stops F vocalises when given space	
Beginning of relating to others	Shared pleasure/comfort	Growing comfort and trust (5)	
	Support	Support response: <b>touch</b>	MT attunes to T; T looks at MT; F touches T MT heartened by supportive moment
		Inter-member support: F&T	
		F offers support, body atypically still	
		Inter-member support: J & Z	

Themes	Categories	Analytic Codes	Descriptive Codes
			MT surprised at members supportive interaction
	Humorous interaction	Humorous interaction response: <b>laughter</b>	MT humorous vocalisations; group laughter
			Humour enlivens
	Mutual Awareness		MT surprised at F&J enthusiastic participation

Themes	Categories	Analytic Codes	Descriptive Codes	
Affirmation	Acknowledgement	Acknowledgement response: <b>movement + vocalisation</b>	MT sings T name; T movement + vocal sounds	
		Acknowledgement response: <b>movement + smiles</b>	MT sings J name; J related movement, smiles	
		Acknowledgement response: <b>stops vocalisation</b>	MT sings Z's name; Z stops vocalisation	
		Individual own sounds	MT utilises members' own vocal sounds	
		Acknowledgement response: <b>eye contact</b>	MT acknowledges T: T looks	
		Acknowledgement response: <b>disengaged</b>	MT vocalises Z's own sound; Z no mvt/vocalisation	
		Instrumental barrier	Guitar as barrier	
	Assessment		Instrumental support	Rainstick compliments vocal activity
				Differing group participation levels
	Attunement			MT matches F's vocalisation
				MT attunes to F's vocalisations
		Attunement response: expressive movement ( <b>movement</b> )	F extends expression (mvt) when MT attunes	
		Attunement evoked response: <b>amused</b>	MT matches F; J amused	
		Attunement response: <b>smiles</b>	MT matches L's flat energy; Z grinds teeth; L smiles	
				MT attuned to L's participation
	Providing/Holding		Walking around members	MT walks around group while singing
			Providing/Holding response: <b>closed body posture</b>	L: closed body posture
			Providing/Holding response: <b>unusual vocal cry</b>	MT sings to F; F unusual crying vocal response
			Instrumental support	Guitar supports vocal improv
			Instrumental support	Drum supports game
			Providing/Holding response: <b>vocal isation</b>	F initiates soft cry
			Instrumental support	Guitar supports song
			Instrumental support	Members intrigued by guitar
		Providing/Holding response: <b>closed body posture</b>	MT sings; L closed posture + disengaged	
		Familiarity	MT query: response due to familiarity	
		Providing/Holding response: <b>closed body posture</b>	L closed posture	
		Providing/Holding response: <b>awareness</b>	MT sings hello; T,J,F awareness	
Extension		Vocal extension	Oral-motor vocal extension	MT sounds T's mouth shape: T smiles
	Vocal extension response: <b>humorous vocalisation</b>		Vocal improv: L playful vocalisation	
Invitation	Invitation to participate	Invitation declined	Z crying sound; MT starts greeting song; Z stops but disengaged	
		Walking around members	MT walks around group while singing	
	Invitation to varied experience			MT introduces variation to vocal improv
		Invitation accepted ( <b>body percussion</b> )	MT vocalises; L body percussion	
		Musical anticipation (instrument)	MT creates anticipation with drum in vocal improv	
	Invitation to vocalise	Evoked response ( <b>vocalisation</b> )	MT sings to J; Z vocalisation	
	Invitation to movement	Cross modal invitation	MT singing & moving; group awareness	
Cross-modal invitation accepted: <b>body percussion</b>		MT sings & moves: L body percussion		
Space	Vocalisation in space		Z vocalises after MT stops	
Beginnings of relating to others	Anxiety/Distress		Members upset at session outset, expressive vocalisations	
	Disengaged	MT less presence	MT less present; less group participation	
			Familiar external sound: Group vocalisations elicited	
	Humorous interaction	Humorous interaction: <b>laughter</b>	Familiar external sound: giggling interaction (J,T&F)	
		Unexpected introduction	Unexpected song introduction; members amused	
		Humorous interaction response: <b>laughter</b>	MT humorous vocalisations; shared laughter	
		Humorous interaction: <b>amusement</b>	Musical anticipation; members amused	
	Individual response	Individual response: <b>vocalisation</b>	Musical anticipation; F enthusiastic vocalisation	
		Individual response: <b>disengaged</b>	Musical anticipation; Z disengaged	
	Mutual awareness	Mutuality response: <b>smiles</b>	F smiles at J's amusement	
	Shared comfort/pleasure		Growing comfort and trust (6); self-expression	

Themes	Categories	Analytic Codes	Descriptive Codes
Affirmation	Acknowledgement	Acknowledgement response: <b>smiles</b>	MT sings F's name; F smiles + movement
		Acknowledgement response: <b>movement</b>	MT acknowledges abilities in new song
		Acknowledgement response: <b>laughter</b>	MT sings T's name; T slight movement
		Acknowledgement response: <b>laughter</b>	Group disengaged; J acknowledged; giggles
		Individual own sounds	J acknowledged, giggles; L engaged
		Acknowledging response: <b>increased participation</b>	MT adapts sounds to each individual
		Acknowledgement response: <b>stops vocalising</b>	L increased participation
	Assessment	Ability versus disability	MT sings goodbye to Z; Z stops vocalising
		Ability versus disability	Z more physically limited; vocal expression
		Inappropriate activity ( <b>less participation</b> )	Differing abilities
	Attunement		MT: inappropriate activity limits participation
			MT matches L
	Providing/Holding		MT matches L: interaction L & J
		Proving/Holding response: <b>awareness</b>	MT sings; J awareness of group
		Providing/Holding response: <b>still</b>	MT sings; F unusually still
Providing/Holding response: expressive response ( <b>movement</b> )		Goodbye song announced; J waves	
Providing/Holding response: <b>vocalisation</b>		Goodbye song; Z vocalises	
Familiarity ( <b>vocalise + no movement</b> )		MT sings familiar song; Z briefly vocalise + no movement	
	Familiarity ( <b>vocalise + movement</b> )	Familiar song; L vocalises + movement	
Extension	Vocal extension	CI participation extended	MT extends L's participation vocally
Invitation	Humorous invitation	Humorous invitation response: <b>laughter</b>	MT playfulness; L laughs
		Humorous invitation response: <b>open body posture</b>	L: open body posture in relation to game
	Invitation to movement	Invitation to movement	MT invites actions in song
		Invitation accepted ( <b>movement</b> )	MT sings F's name; F smiles + movement
	Invitation to new material		MT sings new song; drop in group energy
	Invitation to participate	Invitation accepted ( <b>body percussion</b> )	L body percussion in relation to song
		Visual aid/stimulation/props	MT: props with singing
		Musical elements: Invitation accepted ( <b>vocalisation</b> )	MT varies rhythm in song; Z vocalises
Musical anticipation ( <b>engaged</b> )		MT uses anticipation; group engaged	
	Visual aid/stimulation/props ( <b>engaged</b> )	MT: visual aid with song theme; J&L engaged	
Space	Vocalisation in space		MT offers space in song; Z vocalises
Beginnings of relating to others	Humorous interaction	Humorous interaction: <b>laughter</b>	F humour; J giggles
	Individual response		MT encourages grp awareness in song; F responds humorously
		Individual response: <b>body percussion</b>	Vocal improv: L body percussion
	Mutual awareness		MT matches L: interaction L & J
		Mutual awareness response: <b>touch</b>	J awareness of music and L: J touches L
	Shared pleasure/comfort		Interaction between J&L
	Support		Shared enjoyment within group
			Inter-member support

Themes	Categories	Analytic Codes	Descriptive Codes
Affirmation	Acknowledgement	Individual own sounds	MT uses individuals' own sounds in call& response
			MT validates members; group awareness
	Assessment	Ability versus disability	Impairments inhibits communications
		Ability versus disability	Differing abilities
			Differing cognitive abilities
		Ability versus disability	Differing abilities
		Absenteeism	Impact of absent member
			Individual/group/sub-group balance
	Attunement	Attunement response: awareness	MT matches group energy in song; awareness
		Individual own sounds	MT attunes to individuals' own sounds/actions
	Providing/Holding	Providing/Holding response: Vocalisation	MT sings ; Z higher vocalisation
		Instrumental support	Drum supports vocalisations
Providing/Holding response: movement + eye contact		MT sings; J&F movement+eye contact	
		MT sings; Z minimal response	
Extension	Vocal extension	Motor/oral vocal extension	MT sounds T's mouth shape; T smiles
Invitation	Invitation to varied experience	Visual aid/stimulation/props	MT visual aid: F responds enthusiastically
	Invitation to vocalise	Invitation accepted (vocalisation + movement)	Call&response; F vocalises & movement
Space	Vocalisation in space		MT ends song; Z higher vocalisation
Beginnings of relating to others	Mutual awareness		Subtle but significant group interaction

Themes	Categories	Analytic Codes	Descriptive Codes
Affirmation	Acknowledgement	Individual own sounds	MT adapts sounds to Z's vocalisation (lower pitch, louder)
		Acknowledgement response: <b>louder vocalisation</b>	MT vocalises with Z; Z increases dynamics of her vocalisation
		Evoked response: <b>movement</b>	MT vocalises with Z; F movement
		Evoked response: <b>smiles</b>	MT vocalises with Z; T still +smiles
	Providing/Holding	Acknowledgement response: <b>stops vocalisation</b>	MT says Z's name and directs vocalisation/ movement to Z; Z stops vocalising
		Providing/Holding response: <b>eye contact</b>	MT sings; J looks at F
Extension	Humorous invitation Modelling	Cross modal modelling : <b>disengaged</b>	MT models themed vocalisation cross-modally; L disengaged
	Motor extension	Vocal motor extension	MT watches Z vocalise and initiates small mvts
	Vocal extension	Individual's sounds extended to another individual	MT extends Z's sound to F; Z stops vocalising
		Motor vocal extension	MT extends movement vocally (theme)
		Motor vocal extension	MT extends F's movements vocally
		Motor vocal extension: <b>eye contact MT</b>	MT extends F's movements vocally; group watch MT
Invitation	Invitation to movement		MT invites action in song
		MT musical elements	MT sings action song: loud + upbeat
			MT invites movement during action song
		Invitation declined ( <b>closed body posture</b> )	T & L closed body posture
		Body posture	F & J relaxed body posture; Z stiff body posture
		Invitation declined	MT sings action song; members eye contact;
		Invitation declined	MT invites movement: client still
			MT invites action into chorus section with no guitar
			MT invites movement in song
			MT invites participation through movement (theme)
	Invitation accepted ( <b>movement</b> )	MT vocalises themed movement to F; F smiles + enthusiastic movement	
	Evoked response ( <b>movement</b> )	MT vocalises themed movement to F; T opens/closes mouth	
		MT invites participation through movement	
	Invitation to participate	MT introduces theme-related sounds	
	Invitation to varied experience	MT verbal engagement ( <b>awareness</b> )	MT verbal question to group: F,J,L, T awareness
		MT verbal engagement ( <b>ind disengaged</b> )	MT verbal question; Z disengaged
		Musical climax ( <b>vocalisation</b> )	MT musical climax ; Z vocalises, soothing
		MT verbal engagement	MT whispers question to group
		MT starts verbal engagement ( <b>vocalisation</b> )	MT whispers first word: Z vocalises, deep
		MT ends verbal/whisper engagement ( <b>stops vocalising</b> )	MT whispers last word: Z stops vocalising
		MT verbal/whisper engagement ( <b>awareness</b> )	MT verbalises: L, J, T awareness
		Musical climax ( <b>movement</b> )	MT musical climax when vocalising; F movement
Musical climax ( <b>movement</b> )	MT musical climax when vocalising to T; F responds enthusiastically		
Invitation to vocalise	Invitation accepted ( <b>awareness</b> )	F: awareness of vocal invitation	
	Cross modal invitation	MT invites participation cross-modally	
Space	Vocalisation in space	Humorous response: <b>laughter</b>	MT ends song; J looks at F, giggles
		Approaching end of music	MT approaches end of song; Z vocalises
		Approaching end of music	MT decreases tempo and plays final dom 7th; Z vocalises
Beginnings of relating to others	Humorous interaction	Humorous response: <b>laughter</b>	MT vocalises with Z; L looks at Z + laughs
		Musical climax	L amused by F's movements
	Individual response	MT musical climax when vocalising to J; J & F animated response	
		Individual response: <b>open posture + laughter</b>	Z vocalises; L opens posture+ looks at J+ laughs
	Mutual awareness	Individual response: <b>awareness + smiles</b>	J awareness of F's movements, smiles
		Mutuality response: <b>vocalisation + eye contact + movement</b>	Z vocalises; J smiles at Z; F movement
		Mutuality response: <b>eye contact + vocalisation</b>	J looks at F; Z vocalises
Mutuality response: <b>eye contact</b>	MT vocalises with Z; L looks at Z + laughs		
Mutuality response: <b>eye contact</b>	MT vocalises to Z; group eye contact on MT		

Themes	Categories	Analytic Codes	Descriptive Codes
Affirmation	Providing/Holding	Familiarity	MT: sings familiar song
		Instrumental support (percussive)	MT percussive guitar accompaniment
		Providing/Holding response: <b>closed body posture</b>	T & L: closed posture
		Providing/Holding response: <b>upright posture + stiff posture</b>	F&J: upright posture; Z stiff posture
		Providing/Holding response: <b>ind sigh + closed body posture</b>	MT sings lullaby; L sighs + closes posture
		Providing/Holding response: <b>no movement</b>	MT sings lullaby; T,J,Z no movement
Extension	Modelling	Modelling response: <b>movement</b>	MT humorous modelling of song lyrics; J,F, L movement
		Modelling response: awareness	MT models whispered instruction; group awareness
	Motor extension	Motor extension response : <b> rubs hands</b>	MT extends humorous sounds with movement
	Vocal extension	Humorous sounds	L responds to MT's movements by rubbing hands
			MT extends humorous sounds into a lullaby song
Invitation	Humorous invitation		MT energetic humorous sounds
	Invitation to varied experience	MT verbal/whisper engagement	MT engages members through whisper
		Unusual sounds ( <b>increased vocalisation</b> )	MT whistling sound; Z increases dynamic of vocalisation
		MT verbal/whisper engagement	MT engages members through whispered instruction
		MT verbal/whisper engagement: <b>smiles + movement</b>	MT whispers to F: F smiles + movement
		MT sings action word in song: J looks at F	
			MT sings action word in song: J looks at F
Space	Vocalisation in space		Z continuous vocalisation after MT's humorous sound
		Approaching end of music	MT reduces tempo and dynamics nearing end of song
		Approaching end of music ( <b>open body posture + movement</b> )	MT sustains ending with dom 7 <sup>th</sup> chord; T opens posture + movement
Beginnings of relating to others	Individual response	Individual response: <b>stops vocalisation</b>	Z looks at F; Z stops vocalising
		Individual response: <b>laughter</b>	J awareness of F's movement, giggles
	Mutual awareness	<b>Awareness</b>	MT sings; group awareness of MT
		Approaching end of music ( <b>vocalisation + eye contact</b> )	MT sustains ending with dom 7 <sup>th</sup> chord; Z vocalises + looks at F
		<b>Awareness</b>	J & F awareness of Z's vocalisation

Themes	Categories	Analytic Codes	Thick Description	
Affirmation	Acknowledgement	Evoked response ( <i>moves tongue</i> )	MT sings names	
		Acknowledgement response: <i>disengaged</i>	MT sings F's name; T responds by moving tongue around mouth	
		Acknowledgement response: <i>mouth/body movement</i>	MT sings F's name; Z disengaged	
			MT sings to F; J own controlled arm/mouth movements	
			MT sings names	
		Acknowledgement response: <i>laughter + stops mouth movement</i>	MT sings J's name; J laughs + stops mouth movements	
			MT vocalises to J; F looks at J + stretches arm out to J	
	Attunement		MT sings names	
			Z stiff posture, disengaged	
			MT matches F's energy	
Providing/Holding		J's recognition of MT's attunement		
		Attunement response: <i>grinds teeth</i>		
Extension	Motor extension	Providing/Holding response: <i>movement</i>	MT matches Z's energy; Z sighs + grinds teeth	
	Vocal extension		MT gentle movements while singing to F; F soft movements	
Invitation	Invitation to varied experience	Oral-motor vocal extension	MT introduces small movements when vocalising to J	
Space		Oral-motor vocal extension	MT varies mouth sounds when vocalising to Z	
			MT sounds F's mouth shape; F subtle mouth movements	
Beginnings of relating to others	Humorous interaction	MT musical elements	MT vocal accents at start of each vocal sound	
			Approaching end of music ( <i>movement</i> )	
			MT nears end of vocalisation to J; F energetic movement	
	Individual response			F stretches arm out to J; J playful response
			Individual response: <i>mouth movement</i>	J hesitant arm movement; F squeals
			Individual response: <i>eye contact + movement</i>	J&F hands touch; J amused and closes posture; F closes posture
	Mutual awareness		Individual response: <i>disengaged</i>	J&F interaction; Z disengaged; T opens/closes mouth
			Mutuality response: <i>eye contact + movement</i>	MT vocalises to Z; J looks at Z + movement
				J looks at Z; Z grinds teeth, disengaged
				F soft movements; J looks at F + movement
Support			F maintains eye contact with J during interaction	
			J aware that interactive moment has ended, sighs	
			MT vocalises to J; F looks at J + stretches arm out to J	
			J stretches arm to F; J&F hands touch	

Themes	Categories	Analytic Codes	Descriptive Codes	
Affirmation	Acknowledgement		MT sings names	
			L focussed on MT during body percussion	
	Attunement			L body percussion; MT matches L's tapping vocally
				MT matches L's tapping with accented vocal sounds
				MT attunes L's tapping + taps own leg
				MT matches L's tapping when vocalising to F
			Instrumental support	Drum supports MT's matching
	Providing/Holding		Instrumental Support	Rain stick supports vocal improv
			Providing/Holding response: <b>disengaged</b>	MT sings to Z; Z no vocal sounds/mvt
			Instrumental support	Rain stick compliments vocal improv
		Instrumental support	Rain stick compliments activity; F movement	
Extension	Instrumental extension		MT extends repetitive drum beating into drum roll while vocalising	
	Motor extension		MT extends beating into drum roll; members amused	
				MT extends L's tapping through movement
Invitation	Humorous invitation	Invitation response: <b>movement</b>	MT repetitive beating on drum: Z movement; L movement	
		Musical anticipation: <b>laughter + movement</b>	MT drum roll ; L laughter + movement	
		Musical anticipation ( <b>vocalisation</b> )	MT creates anticipation with drum; F squeals	
		Musical anticipation (vocal)	MT creates musical anticipation with voice in drum roll	
	Invitation to new material		MT musical element ( <b>awareness</b> )	MT accented beating; L awareness of the music
				MT: new vocal material; drop in group energy
	Invitation to participate			MT stands in front of group members
			Invitation declined	L & T: closed posture; J& F: upright posture
			Invitation accepted ( <b>body percussion</b> )	MT stands in front of L; L opens posture; L body percussion, steady
				L extends body percussion to chair tray
Space		Evoked response: <b>stops body percussion</b>	MT moves towards F;L stops body percussion	
		MT musical elements	MT stops vocalising + decreases tempo of drum playing	
		MT musical elements ( <b>awareness</b> )	MT reduces tempo of drum roll; L & J look at MT	
Beginnings of relating to others	Disengaged		L body percussion; group members still/no vocalisations	
	Humorous interaction	Humorous interaction: <b>laughter + movement + smiles</b>	MT drum roll + voice: J movement + laughs; F movement; T smiles	
		Humorous interaction: <b>laughter + movement</b>	Musical anticipation; L & F laughter + movement	
	Mutual awareness	Mutuality response: <b>smiles</b>	MT sings to Z; J smiles at Z	
		Mutuality response: <b>smiles</b>	L body percussion; T & J awareness, smiles	
		Mutuality response: <b>body percussion</b>	F movement; L body percussion	
	Mutuality response: <b>eye contact</b>	MT musical climax with voice + drum playing; J looks at L		

## **APPENDIX F**

**Complete themes with corresponding codes and  
categories**

APPENDIX F

THEME 1: AFFIRMATION

Categories	Analytic Codes	Responses	Descriptive Codes
Acknowledgement	Acknowledgement response	laughter	Group disengaged; J acknowledged; giggles
		laughter	J acknowledged, giggles; L engaged
		awareness	J looks at group members when acknowledged by name
		movement	J responds to acknowledgement through movement
		increased participation	L increased participation
		awareness	L: aware presence but not active participation
		awareness	Member awareness/understanding in goodbye song
		eye contact	MT acknowledges T: T looks
		stops vocalisation	MT says Z's name and directs vocalisation/ movement to Z; Z stops vocalising
		smiles	MT sings F's name; F smiles + movement
		disengaged	MT sings F's name; Z disengaged
		stops vocalising	MT sings goodbye to Z: Z stops vocalising
		vocal attempt	MT sings hello; T opens/closes mouth
		movement + smiles	MT sings J name; J related movement, smiles
		laughter + stops mouth movement	MT sings J's name; J laughs + stops mouth movements
		movement	MT sings members' names; F movement
		movement + vocalisation	MT sings T name; T movement + vocal sounds
		movement	MT sings T's name; T slight movement
		vocal attempt	MT sings T's name; T opens/closes mouth
		mouth/body movement	MT sings to F: J own controlled arm/mouth movements
	stops vocalisation	MT sings Z's name; Z stops vocalisation	
	louder vocalisation	MT vocalises with Z; Z increases dynamics of her vocalisation	
	disengaged	MT vocalises Z's own sound; Z no movement/vocalisation	
	smiles	T closed posture: smiles when name is acknowledged	
	stiff body posture	Z stiff posture, disengaged	
	awareness	Z: aware presence but not active participation	
	Evoked response	movement	MT vocalises with Z; F movement
		moves tongue	MT sings F's name; T responds by moving tongue around mouth
smiles		MT vocalises with Z; T still +smiles	
Familiarity		Growing familiarity with goodbye song	
Group awareness at extension		MT affirms & extends Z's engagement; group look at her	
Individual own sounds		MT adapts sounds to each individual (3)	
		MT adapts sounds to Z's vocalisation (lower pitch, louder)	
		MT uses individuals' own sounds in call& response	
		MT utilises members' own vocal sounds (3)	
Instrumental barrier		Guitar as barrier	
Instrumental support		Guitar supports song	
		Rainstick compliments vocal activity	
Validation		Validation through imitation	
		MT introduces change; Z disengaged during turn; J touches Z	
Acknowledgement		L focussed on MT during body percussion	
		MT acknowledges abilities in new song	
		MT mirrors F's vocalisations	
		MT sings names (8)	
		MT validates members; group awareness	
		MT vocalises to J; F looks at J + stretches arm out to J	
		Differing abilities (4)	
		Group unable to imitate sounds; J&F related movement	

Categories	Analytic Codes	Responses	Descriptive Codes
Assessment	Ability versus disability		Impairments inhibits communications
			Members unable to vocally imitate
			MT surprised at abilities
			MT: surprised at L's ability
	Absenteeism		Z more physically limited; vocal expression
			L crying: removed from session
			MT reflection: group interaction with absent member
	Attention verses participation		Impact of absent member
			Attention versus participation
	Inappropriate activity	less participation	MT query: vocalisation as attention-seeking (2)
	Individual/Group balance		MT: inappropriate activity limits participation
			Attunement individual client, others less engaged
			Assesses vocalisation
			Differing cognitive abilities
			Differing group participation levels
			Individual/group balance
		Individual/group needs	
		Individual/group/sub-group balance (3)	
		MT assesses cognitive abilities	
		MT assesses mobility and vocalisation	
		MT query: developmentally appropriate song choice	
		MT query: Individual/group balance	
		MT query: too much attention to participative members	
		Predominant group sounds= vowels	
Attunement	Attunement evoked response	amused	MT matches F; J amused
	Attunement response	awareness	MT matches group energy in song; awareness
		movement	F extends expression (movement) when MT attunes
		grinds teeth	MT matches Z's energy; Z sighs + grinds teeth
		mutual awareness	MT attunes to group members; J awareness of others
		mutual awareness	L matched by MT: L looks at others
		smiles	L smiles when matched
	Cross modal Attunement	smiles	MT matches L's flat energy; Z grinds teeth;L smiles
			MT cross-modal Attunement
	Group cues		MT cross modal attunement (facial expressions/min key)
	Individual own sounds		MT: matches group cues
	Individual/group energy balance		MT attunes to individuals' own sounds/actions
	Instrumental support		MT attunes to individuals' own sounds in call-and-response
Support response		MT challenge: Attunement contrasting individual energies	
	touch	Drum supports MT's matching	
		MT attunes to T; T looks at MT; F touches T	
		J's recognition of MT's attunement	
	initiation	MT attunes L's initiative	
		L body percussion; MT matches L's tapping vocally	
		L eye contact when matched	
		L's tempo foundation for improvisation	
Attunement		MT affirming abilities through vocal attunement	
		MT attuned to L's participation	
		MT attunes J's initiative	

## APPENDIX F

## THEME 1: AFFIRMATION

Categories	Analytic Codes	Responses	Descriptive Codes
			MT attunes L's initiative
			MT attunes L's tapping + taps own leg
			MT attunes to F's vocalisations
			MT attunes to individuals
			MT awareness of need to attune
			MT challenge: Attunement variety of individuals
			MT matches breathing
			MT matches F&T supportive moment with voice
			MT matches F's energy
			MT matches F's vocalisation
			MT matches L
			MT matches L: interaction L & J
			MT matches L's tapping vocally
			MT matches L's tapping when vocalising to F
			MT matches L's tapping with accented vocal sounds
			MT matches L's tempo change
			MT matches vocally
			MT matches Z's energy; J looks at, touches Z
Providing and Holding	Evoked response	cry	MT sings to T; Z cries
	Familiarity	vocalise + no movement	Familiar song; L vocalises + movement
			MT query: response due to familiarity
		vocalise + no movement	MT sings familiar song; Z briefly vocalise + no movement
			MT: sings familiar song (3)
	Instrumental support	percussive	MT percussive guitar accompaniment
			Guitar supports vocal improvisation
			Guitar supports song
			Guitar supports vocal improvisation
			Drum supports game
			Guitar supports song
			Members intrigued by guitar
			Drum supports vocalisations
	Instrumental support		Rain stick supports vocal improvisation
			Rain stick compliments vocal improvisation
		Rain stick compliments activity; F movement	
		Drum supports vocal improvisation (2)	
		Guitar accompanies vocal improvisation	
Invitation declined		MT sings; clients silent	
Providing and Holding	Awareness	MT sings hello song: group watch MT	
	awareness	MT sings hello; T,J,F awareness	
	awareness	MT sings; J awareness of group	
	body percussion	L: body percussion in relation to song theme	
	body posture	L: positions body in relation to song theme	
	closed body posture	L: closed body posture	
	closed body posture	MT sings; L closed posture + disengaged	
	closed body posture	L: closed body posture	
	closed body posture	T & L: closed posture	
	disengaged	MT familiar song: Z disengaged	
disengaged	MT sings to Z; Z no vocal sounds/movement		

## APPENDIX F

## THEME 1: AFFIRMATION

Categories	Analytic Codes	Responses	Descriptive Codes
Providing and Holding	Providing and Holding response	eye contact	Song; members make eye contact; members content
		eye contact	MT & Z eye contact: sense connection
		eye contact	T closed posture yet maintains eye contact with MT
		eye contact	MT sings; J looks at F
		individual sigh + closed body posture	MT sings lullaby; L sighs + closes posture
		initiation	L initiates contrasting idea
		movement	MT gentle movements while singing to F; F soft movements
		movement	MT sings: J & F movement
		movement	MT sings; J farewell movement
		movement	J arm movement during songs
		movement	F moves to familiar song
		movement	J offers movement during song
		movement	F offers movement during song
		movement	MT sings 'lively' song; F 'dances
		movement	Goodbye song announced; J waves
		movement	MT sings: F & J action related movements
		movement	J song familiarity, movement
		movement + eye contact	MT sings; J&F movement + eye contact
		movement + vocalisation	MT song: F moves energetically +vocal sound
		movement +laughter	Familiar song: F movement, laughter
		no movement	MT sings lullaby; T,J,Z no movement
		open posture + smiles	Familiar song: T opens posture + smiles
		relaxation (group)	MT sings softly; group relaxed
		silent	L crying prior to session: L stops during greeting (3)
		sleeps	MT sings softly; Z falls asleep
		still	MT sings; F unusually still
		stops crying	MT sings softly to Z; Z stops crying
	touch + eye contact	MT sings to L: J touches/looks at L.	
	unusual vocal cry	MT sings to F; F unusual crying vocal response	
	upright posture + stiff posture	F&J: upright posture; Z stiff posture	
	vocalisation	MT sings ; Z higher vocalisation	
	vocalisation	F vocalises during familiar song	
	vocalisation	F initiates soft cry	
vocalisation	Goodbye song; Z vocalises		
Theme		MT: thematic song	
		L initiates confidently	
		MT surprised at Z's cry	
		MT sings; Z minimal response	

## APPENDIX F

## THEME 2 : EXTENSION

Categories	Analytic Codes	Responses	Descriptive Codes	
Instrumental extension			MT extends repetitive drum beating into drum roll while vocalising	
			MT extends beating into drum roll; members amused	
Modelling	Cross modal modelling	disengaged	MT models themed vocalisation cross-modally; L disengaged	
	Modelling response	movement	MT humorous modelling of song lyrics; J,F, L movement	
	Visual aid extended vocally	awareness	MT models whispered instruction; group awareness	
			MT models sound picture vocalisation	
Motor extension			MT models vocal range	
	Motor extension response	rubs hands	MT introduces vocal 'call and response	
	Vocal motor extension		L responds to MT's movements by rubbing hands	
			MT watches Z vocalise and initiates small movements	
			MT extends humorous sounds with movement	
			MT introduces small movements when vocalising to J	
Vocal extension	Client participation extended		MT extends L's participation vocally	
	Extension of reactions into familiar material		MT awareness group reactions: extends into familiar song	
	Familiarity		MT: improvises on familiar melody	
	Group awareness at extension		MT affirms & extends Z's engagement; group look at her	
	Humorous sounds		MT extends humorous sounds into a lullaby song	
	Individual's sounds extended to another individual		MT extends Z's sound to F; Z stops vocalising	
	Motor vocal extension			MT extends F's movements vocally
				MT extends movement vocally (theme)
				MT extends F's movements vocally
			eye contact MT	MT extends F's movements vocally; group watch MT
	Oral-motor vocal extension		smiles	MT sounds T's mouth shape; T smiles
				MT sounds F's mouth shape; F subtle mouth movements
			eye contact MT	MT sounds T's mouth shape; T eye contact MT
			smiles	MT sounds T's mouth shape: T smiles
				MT sounds T's mouth movement
				MT sounds T's mouth shape
				MT varies mouth sounds when vocalising to Z
				MT sounds F's mouth shape
	Spontaneity/Structure extension		MT extends spontaneous vocalisations into structured activity	
	Vocal extension response		humorous vocalisation	Vocal improvisation: L playful vocalisation
		movement	F's recognition of MT sounding mouth shape	
		group participation	MT extends song; group participation	
			Freer vocal improvisation	
			Attention focused through MT's vocal variation	
Visual aid/stimulation/props			MT: visual aid with song theme	
			MT: pictures as visual aid (theme)	
		uncertainty	MT introduces variation to familiar song: Members uncertain	
Familiar material extended			MT: pictures as visual aid (theme)	
			Response to visual cue	

Categories	Analytic Codes	Responses	Descriptive Codes
Humorous invitation	Anticipation		Humour due to anticipation
	Humorous invitation response	laughter	Laughter in group at MT's sounds
		laughter	MT playfulness; L laughs
		movement	MT repetitive beating on drum: Z movement; L movement
		open body posture	L: open body posture in relation to game
	Invitation declined		MT makes sounds: Z no response
	MT musical element	awareness	MT accented beating; L awareness of the music
	Musical anticipation	vocalisation	MT creates anticipation with drum; F squeals
		vocal	MT creates musical anticipation with voice in drum roll
		laughter + movement	MT drum roll ; L laughter + movement
Humorous sounds		MT energetic humorous sounds	
Invitation to movement	Body posture		F & J relaxed body posture; Z stiff body posture
	Evoked response	movement	MT vocalises themed movement to F; T opens/closes mouth
	Invitation accepted	movement	MT sings: J&F action-related movement
		movement	MT sings F's name; F smiles + movement
		movement	MT vocalises themed movement to F; F smiles + enthusiastic movement
	Invitation declined	closed body posture	T & L closed body posture
		still	MT sings action song; members eye contact; MT invites movement: client still
	Invitation to movement		MT invites action in song
	MT musical elements		MT sings action song: loud + upbeat
		vocal attempt	MT action song: T opens/closes mouth
			MT invites action in song (2)
			MT invites action into chorus section with no guitar
			MT invites movement during action song
			MT invites movement in song
			MT invites participation through movement (2)
			MT sings action word in song: J looks at F (2)
			MT sings invitation to move
Invitation to participate	Cross modal invitation		MT singing & moving; group awareness
		body percussion	MT sings & moves: L body percussion
	Evoked response		MT invites participation cross-modally
		stops body percussion	MT moves towards F; L stops body percussion
	Invitation accepted		MT invites T; T smiles + opens/closes mouth
		body percussion	MT stands in front of L; L opens posture; L body percussion, steady
		body percussion	L extends body percussion to chair tray
	Invitation declined	body percussion	L body percussion in relation to song
		L crying prior to session: L continues during greeting (2)	
Invitation declined		Z crying sound; MT starts greeting song; Z stops but disengaged	
		L & T: closed posture; J& F: upright posture	
Invitation to participate	Walking around members		MT invites participation by walking around group
			MT walks around group while singing (2)
			MT introduces theme-related sounds
		MT stands in front of group members	
Cross modal invitation			MT invites vocal/movement participation with prop
		vocalisation	Z invited to drum; vocalises
Invitation accepted		body percussion	MT vocalises; L body percussion

## APPENDIX F

## THEME 3 : INVITATION

Categories	Analytic Codes	Responses	Descriptive Codes	
Invitation to varied experience		vocalisation	MT invites participation with prop; Z tentative vocalisation	
	New material/unfamiliarity		MT: sings new and unfamiliar song	
			MT sings new song; drop in group energy	
			MT: new vocal material; drop in group energy	
	MT verbal/whisper engagement	stops vocalising		MT whispers last word: Z stops vocalising
		vocalisation		MT whispers first word: Z vocalises, deep
		individual disengaged		MT verbal question; Z disengaged
		awareness		MT verbal question to group: F, J, L, T awareness
				MT whispers question to group
				MT engages members through whisper
			MT engages members through whispered instruction	
		smiles + movement		MT whispers to F: F smiles + movement
		awareness		MT verbalises: L, J, T awareness
	Musical anticipation	instrument		MT creates anticipation with drum in vocal improvisation
		engaged		MT uses anticipation; group engaged
	Musical climax	vocalisation		MT musical climax ; Z vocalises, soothing
		movement		MT musical climax when vocalising; F movement
		movement		MT musical climax when vocalising to T; F responds enthusiastically
	Musical elements	laughter		MT increases dynamics: L laughs
				MT vocal accents at start of each vocal sound
Unusual sounds	vocalisation		MT varies rhythm in song; Z vocalises	
	increased vocalisation		MT whistling sound; Z increases dynamic of vocalisation	
Visual aid/stimulation/props			MT: props with singing	
			MT invites participation through material	
			MT invites participation through visual aid	
			MT visual aid: F responds enthusiastically	
		engaged		MT: visual aid with song theme; J&L engaged
		movement		MT introduces pictures: J opens posture
				MT introduces variation to vocal activity
			MT introduces variation to vocal improvisation	
Invitation to vocalise	Evoked response	vocalisation	MT sings to J; Z vocalisation	
	Invitation accepted		MT vocalises with F: F responds excitedly	
		exclamation		Vocal improvisation: F vocal exclamation
awareness			F: awareness of vocal invitation (2)	
Invitation accepted	movement		MT sings: J lifts arm up	
	movement		J's turn: offers movement	
	movement		J: confident movement participation	
	vocalisation + movement		Call & response; F vocalises & movement	
Invitation declined			MT invites; clients uncertain; Group inactive	
			MT sings; Z no response	
			MT sings: no group vocalisation	
			MT invites participation through freer vocal improvisation	

## APPENDIX F

## THEME 4 : SPACE

Categories	Analytic Codes	Responses	Descriptive Codes
Misattunement / Over-attunement	Over-attunement response	less participation	Over-attuned inviting; minimal participation
		stop singing	MT query: over-attuned inviting
			MT joins group vocalisations; Group stops singing
			Caution: over-attunement
			Caution: insufficient musical space
Vocalisation in space	Approaching end of music		MT approaches end of song; Z vocalises
	Humorous response	laughter	MT decreases tempo and plays final dominant 7th; Z vocalises
			MT ends song; J looks at F, giggles
			F vocalises when given space
			Group vocalises after song stops
			MT ends song; Z higher vocalisation
			MT offers space in song; Z vocalises
			MT query: necessity of space for vocalisation (2)
			Necessity of space for vocalisation
			Z continuous vocalisation after MT's humorous sound
			Z limited vocalisation during activities
			Z vocalisations after songs
			Z vocalises after MT stops (6)
			Z: no vocalisations during songs
	Approaching end of music	open body posture + movement	MT reduces tempo and dynamics nearing end of song
		movement	MT sustains ending with dominant 7th chord; T opens posture + movement
	MT musical elements		MT nears end of vocalisation to J; F energetic movement
		awareness	MT stops vocalising + decreases tempo of drum playing
			MT reduces tempo of drum roll; L & J look at MT

## APPENDIX F

## THEME 5 : BEGININGS OF RELATING TO OTHERS

Categories	Analytic Codes	Responses	Descriptive Codes
Anxiety/Distress			L crying prior to session; Members anxious
			L screams: group distressed
			Members upset at session outset, expressive vocalisations
Disengaged	Body posture		Members: closed body posture
	MT less presence		MT less present; less group participation
			L body percussion; group members still/no vocalisations
Humorous interaction	Humorous interaction response	laughter	F humour; J giggles
		laughter	Familiar external sound: giggling interaction (J,T&F)
		laughter	Humorous activity: L quietness + laughter
		laughter, eye contact	Laughter at MT vocalisations; Member eye contact (2)
		Vocalisation group	Members vocalise when group is laughing
		laughter + movement + smiles	MT drum roll + voice: J movement + laughs; F movement; T smiles
		laughter	MT humorous vocalisations; group laughter
		laughter	MT humorous vocalisations; shared laughter
		laughter	MT vocalises with Z; L looks at Z + laughs
		laughter + movement	Musical anticipation; L & F laughter + movement
	amusement	Musical anticipation; members amused	
	vocalisation group	Vocalisations elicited through humour	
	Musical climax		MT musical climax when vocalising to J; J & F animated response
	Unexpected introduction		Unexpected song introduction; members amused
	Vocal play		Humour through MT's vocal playfulness
			Amused response to MT's music
			F squeaks; J amused response
			F stretches arm out to J; J playful response
			Group amused by MT vocalisations
			Humorous response to MT activity
		Humour enlivens	
		Interaction during humorous activity	
		J hesitant arm movement; F squeals	
		J&F hands touch; J amused and closes posture: F closes posture	
		L amused by F's movements	
Individual response	Individual response	vocalisation	F squeaking sounds when others acknowledged
		closed body posture	Group animated participation; L closed body posture
		eye contact + smiles	Group participation; J eye contact, smiles
		disengaged	Group participation; Z subdued
		movement	Group vocalisation: F synchronised movement
		vocal attempt	Group vocalisation; T opens/closes mouth
		disengaged	J & F interaction; Z disengaged
		laughter	J awareness of F's movement, giggles
		awareness + smiles	J awareness of F's movements, smiles
		disengaged	J looks at Z; Z grinds teeth, disengaged
		mouth movement	J&F interaction; Z disengaged; T opens/closes mouth
		disengaged	Members engaged/vocalise; Z no movement/silent
Individual response	Individual response	eye contact + movement	MT vocalises to Z; J looks at Z + movement
		vocalisation	Musical anticipation; F enthusiastic vocalisation
		disengaged	Musical anticipation; Z disengaged
		body percussion	Vocal improvisation: L body percussion
		disinterested	Z disinterested in L removal

## APPENDIX F

## THEME 5 : BEGININGS OF RELATING TO OTHERS

Categories	Analytic Codes	Responses	Descriptive Codes	
		stops vocalisation	Z looks at F; Z stops vocalising	
		vocalisation	Z vocalisation when group laughs	
		open posture + laughter	Z vocalises; L opens posture+ looks at J+ laughs	
Mutual awareness	Approaching end of music	vocalisation + eye contact	MT sustains ending with dominant 7th chord; Z vocalises + looks at F	
	Group awareness at extension		MT affirms & extends Z's engagement; group looks at her	
	MT Awareness			MT heartened by member awareness
				MT encourages group awareness in song: F responds humorously
				MT: recognising members' contributions
			movement	F 'dances'; then J&T move arms
			drumming	F excited drumming; group focussed on him
			body percussion	F movement; L body percussion
			smiles	F smiles at J's amusement
			eye contact + movement	F soft movements; J looks at F + movement
			eye contact	Group focused on F during turn-taking activity
			eye contact	Group looks at each acknowledged member
			movement	Group vocal improvisation: L lifts head, soft laugh.
			awareness	Group vocal improvisation; Z movement + MT eye contact
			eye contact +smiles	Group vocalisation; T, J & L eye contact, smiles
				Group vocalisations follow Z vocalisation
	Mutuality response		touch	J awareness of music and L: J touches L
			eye contact + vocalisation	J looks at F; Z vocalises
			unperturbed	J,F,T unperturbed by L removal
			smiles	L body percussion; T & J awareness, smiles
			eye contact	MT musical climax with voice + drum playing; J looks at L
			smiles	MT sings to Z; J smiles at Z
			eye contact	MT vocalises to Z; group eye contact on MT
			eye contact	MT vocalises with Z; L looks at Z + laughs
			variety of expressions	Variety of expressions
			vocalisation + eye contact + movement	Z vocalises; J smiles at Z; F movement
		Mutual awareness		
				F maintains eye contact with J during interaction
				Group awareness of others
			Interaction between J&L	
			J &F awareness of Z's vocalisation	
			J aware that interactive moment has ended, sighs	
			MT matches L: interaction L & J	
			MT sings; group awareness of MT	
			MT surprised at F&J enthusiastic participation	
			Subtle but significant group interaction	
			Subtle group interactions	
Shared pleasure/comfort				Growing comfort and trust (5)
				Growing comfort and trust (6); self-expression
			Growing sense of comfort	
			Members shared pleasure in turn-taking activity	
			Shared enjoyment within group	
Support response		touch	MT vocalises to J; F touches J; J responds excitedly	
		touch	MT attunes to T; T looks at MT; F touches T	
			F offers support, body atypically still	

## APPENDIX F

## THEME 5 : BEGININGS OF RELATING TO OTHERS

Categories	Analytic Codes	Responses	Descriptive Codes
<b>Support</b>			Inter-member affection J&F
			Inter-member support (3)
			Inter-member support J&L
			Inter-member support: F&T
			Inter-member support: J & Z
			J looks at Z caringly
			J stretches arm to F; J&F hands touch
			J sustained physical contact with Z
			MT heartened by J & F intimate moment

## **APPENDIX G**

### **Mind map demonstrating coding process**

