

# **Participatory consciousness in group music therapy**

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## CHAPTER 1

### BACKGROUND AND CONTEXT

#### 1.1 INTRODUCTION

During my clinical training in the MMus (Music Therapy) course at the University of Pretoria, I facilitated an open music therapy group on a weekly basis in the Paediatric Oncology Ward of Kalafong Academic Hospital. In my work with this open music therapy group, I noticed that during the course of a single session the members moved from making music individually *in* a group without much contact with or awareness of other members, to making music *as* a group, with members acknowledging each others' contributions and developing the music together. The group seemed to develop both musically and socially through a single session and thus developed what I would call a "participatory consciousness".

#### 1.2 PARTICIPATORY CONSCIOUSNESS

Under "participatory consciousness" I understand the spontaneous participation of individuals in a larger whole with focused attention, an open and receptive attitude and a collective awareness of merging into the whole with temporary abandonment of pre-occupation with self (without necessarily relinquishing the capacity for autonomy). This interpretation of the term "participatory consciousness" is a combination of ideas from Heshusius (1994), Earley (1997) and Farmelo (1997).

Through my work with the above-mentioned open music therapy group at Kalafong Academic Hospital, I became interested in discovering how the development of participatory consciousness can be detected in a music therapy group and if there is an existing model that might help in analysing and understanding its development.

#### 1.3 COLLABORATIVE MUSICING

Mercédès Pavlicevic and Gary Ansdell (Pavlicevic & Ansdell, in press) recently developed the theoretical model of "collaborative musicing". This model may be a useful tool for exploring the development of participatory consciousness. Collaborative musicing is a heuristic tool for understanding the coupling of musical and social development in Community Music Therapy and addresses not only the musical development within the group, but also the social development, and how these two are linked (Pavlicevic & Ansdell,

in press). The model of collaborative musicing is based on the concept of communicative musicality as introduced by Trevarthen and Malloch (2000) originally describing dyadic interactions, and extends this to interactions in music therapy groups.

In this research project an in-depth micro-analysis will be made of four pre-selected video excerpts from a single 30-minute session with an open music therapy group with mothers and their babies in the Kangaroo Mother Care Ward of Kalafong Academic Hospital. These video excerpts are of the work of another music therapy intern who worked in the KMC ward as part of her training in 2001. The decision to use these video excerpts will be explained later in this dissertation.

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

#### **1.4 AIMS**

This research project has a dual aim. The two aims are:

- To ascertain whether participatory consciousness developed in the open group music therapy session in the KMC Ward and, if so, to identify events or behaviours in the group music therapy session that can be seen as indicative of this development.
- To use the theoretical model of collaborative musicing in order to establish its applicability for analysing and understanding the development of participatory consciousness in group music therapy.

#### **1.5 RESEARCH QUESTIONS:**

- How can the development of participatory consciousness be detected in a group music therapy session?
- How useful is the concept of collaborative musicing for analysing and understanding the development of participatory consciousness in group music therapy?

## CHAPTER 2

### LITERATURE SURVEY

#### 2.1 INTRODUCTION

This literature survey firstly deals with the concept of participatory consciousness, attempting to find a working definition of the concept for the purpose of this research project. Secondly, similarities between participatory consciousness and certain other existing notions in current music therapy theory are explored. Thirdly, a way of exploring the development of participatory consciousness within a music therapy group will be sought by surveying existing theoretical models or concepts that attempt to explain what happens in the music therapy relationship – be it individual or group music therapy. These existing models or concepts will then be evaluated to ascertain whether any of them may be useful in directing our exploration of the development of participatory consciousness.

#### 2.2 WHAT IS “PARTICIPATORY CONSCIOUSNESS”?

Pavlicevic and Ansdell quote the ethnomusicologist Charles Keil as saying that “Music is our last and best source of participatory consciousness” (Pavlicevic & Ansdell, in press: 24). But what is this “participatory consciousness” and what does it mean in the context of group music therapy?

Let us first look at the two words ‘participatory’ and ‘consciousness’ separately. The *Merriam-Webster Online Dictionary* defines the word ‘participatory’ as “characterized by or involving participation; *especially* providing the opportunity for individual participation” and defines the word ‘participation’ as “the state of being related to a larger whole”. The *Compact Oxford English Dictionary of Current English* defines ‘consciousness’ as “(1) the state of being conscious or (2) one’s awareness or perception of something”.

The term “participatory consciousness” is employed in various academic discourses, most notably those of humanistic psychology, education and ethnomusicology.

The humanistic psychologist, psychotherapist and author Jay Earley (who refers to himself as a transformational psychologist) often refers to the term “participatory consciousness” in his writings. According to Earley (2002) participatory consciousness is known as a *ground*

quality because it has been present from the beginnings of human social evolution. Earley (2002) describes participatory consciousness as being characterised by a sense of belonging to the world and says that in this mode, people relate to the world primarily through instinct, emotion, the body, and the immediate present. In participatory consciousness, activity tends to be spontaneous and flowing, stemming from instinct, feeling, and impulse (Earley, 2002).

The educational researcher Lous Heshusius states that “a participatory mode of consciousness results from the ability to temporarily let go of all preoccupation with self and move into a state of complete attention” (Heshusius 1994:17). According to her, “participatory consciousness” refers to a mode of consciousness that is concerned with both “the totality of the act of interest” and with the “participation of the total person” (Heshusius 1994:16).

To clarify the meaning of “participatory consciousness” I borrow from the above definitions as well as from further explanations given by Heshusius (1994), Earley (1997) and Farmelo (1997). For the purpose of this research project I interpret “participatory consciousness” as the spontaneous and flowing participation of individuals in a larger whole with focused attention, an open and receptive attitude and a collective awareness of merging into the whole with temporary abandonment of pre-occupation with self (without necessarily relinquishing the capacity for autonomy).

To further explore the development of participatory consciousness in group music therapy, it is in my opinion advisable to first look at certain links or similarities between my proposed interpretation of participatory consciousness and other existing notions in current music therapy theory.

In my view participatory consciousness links with the concept of *musical communitas* put forward by various music therapy theorists. This concept will be discussed next.

## 2.3 MUSICAL COMMUNITAS

Various music therapy theorists refer to the concept of *musical communitas* (Ruud 1998; Stige 2002; Ansdell 2004; Ansdell & Pavlicevic, in press; Pavlicevic & Ansdell, in press).

Ansdell and Pavlicevic (in press) state that several music therapists (Ruud 1998; Aigen 2002) have used the concept of *communitas* to model those experiences in music therapy where the ritual quality of joint improvisation in a particular context allows an experience of *communitas*, with its sense of mutual presence, dialogue, levelling of social roles and flow of musical communication.

In linking with this ritual quality, Stige (2002) refers to the work by anthropologists Victor Turner on interpreting rituals in various cultures. Three core concepts in Turner's writing are *humanitas*, *societas*, and *communitas*. Stige quotes Turner (1969) who describes *humanitas* as a shared "pre-social" human identity, and *societas* as the social conventions and cultural regulations that separate humans into classes, cultures etc. He refers to *communitas* as a concept used to describe situations where the contradictions between *humanitas* and *societas* are nullified (Berkaak, 1993 in Stige (2002)).

According to Stige (200), Ruud transposes this anthropological notion of *communitas* to the realm of music therapy and sees it as a concept for the understanding of the interpersonal encounter that by many is considered vital in music therapy (Stige 2002).

As a practical example of how *musical communitas* develops in a music therapy group, Ansdell and Pavlicevic (in press) describe their work with a music therapy group in a psychiatric hospital, which was considered an 'achieved community'. They describe how the group started off as seven individuals with differences of mood, energy, attention and need, but how musical communication was gradually activated leading to a sense of musical, physical and emotional congruence. This established what they refer to as *musical communitas*: a common shared world of time, space, gesture and energy, which nevertheless allows diversity and unity.

Ansdell (2004) states that community has become less a real place and more a process and an achieved experience (as *communitas*) and that identity has become less a core entity, and more a socially constructed mode within culture. He further states that the hope is to find a balance between belonging and autonomy, between being-yourself, being-part-of and being-together. This notion by Ansdell links well with my proposed definition of participatory consciousness with the emphasis on the individual merging into the whole.

From the above views on *musical communitas*, it is in my opinion clear that the concept of *musical communitas* has close ties to the establishment of community through making music together, or *musicking* (a term coined by Small, 1998). This establishment of community through musicking links closely with the recent move toward Community Music Therapy.

Ansdell (2004) considers the possibility of *musical communitas* being a focal concept for Community Music Therapy. By *musical communitas* Ansdell means to suggest the particular possibilities and qualities of social and cultural experience motivated and sustained through music and musicking.

So far we've seen that the notion of participatory consciousness can be linked to the notion of *musical communitas* and that *musical communitas* in turn links closely to the recent move toward Community Music Therapy. The next question we need to answer is how to go about exploring the way in which participatory consciousness develops within a music therapy group. In order to do this it may be useful to first look at a few existing theoretical models or concepts that attempt to explain what happens in the music therapy relationship – be it individual or group music therapy – and to ascertain whether any of these models may be useful in directing our exploration of the development of participatory consciousness.

A logical starting point may be what I consider as the theoretical basis of all music therapy relationships – the concept of *communicative musicality*.

## 2.4 COMMUNICATIVE MUSICALITY

Colwyn Trevarthen and Stephen Malloch (2000) introduced the concept of communicative musicality. This theory emerged from Trevarthen's studies of the early interaction between infants and caretakers. Communicative musicality emphasises the connections between core human musicality, social companionship and cultural learning and largely focuses on dyadic forms of relatedness within music therapy (Trevarthen and Malloch 2000; Trevarthen 20002; Ansdell & Pavlicevic, in press).

According to Ansdell and Pavlicevic (in press) the theory of communicative musicality sees all human communication as foundationally musical. When parent and infant are communicating in a way satisfying to both, they are sustaining a co-ordinated relationship through time. In a similar way, Trevarthen and Malloch believe, when a music therapist and client are communicating with sounds in a way satisfying to both, they too are creating a co-ordinated relationship through time (Trevarthen & Malloch 2000).

Cross-cultural studies in early mother-infant interaction show that communicative musicality is innate: it is present from birth, grounded in neurological functioning, and helps secure the infant's survival. Ansdell and Pavlicevic (in press) quote Dissanayake (2000) saying that from an evolutionary and biological perspective, musicality can be understood as a sequence of behaviours (vocal, gestural, and kinesic) that signal our existence, our agency, and our capacity for co-acting with others.

Communicative musicality is defined by three dimensions (Malloch 1999; Trevarthen & Malloch 2000; Ansdell & Pavlicevic, in press). These dimensions are pulse, dynamic quality and narrative. Pulse concerns the timing of movements or gestures and the coherence of such timing. Dynamic quality concerns the force, direction, texture, 'intensity shape', modulation and harmonic coherence of movements or gestures. Narrative concerns the shaping of movements or gestures over longer stretches of time, their groupings and coherence (Trevarthen & Malloch 2000; Ansdell & Pavlicevic, in press).

In reading through the above definitions and discussions around communicative musicality one can ask how this could possibly link to participatory consciousness. Trevarthen and Malloch (2000) believe that underlying acquired musical motor skills and perception of cultivated musical forms is an intrinsic 'musicality', and this is an aspect of motivation and emotion that has power to communicate. Thus through this intrinsic 'musicality' (or communicative musicality) the infant (or music therapy client) can be motivated to communicate or make contact with others, i.e. to *participate* in interaction.

Regarding to the 'consciousness' part of this participation, some statements by Trevarthen and Malloch (2000) are of importance. They state that infants' movements possess a spontaneous vitality and that infants enter into sympathetic engagement with the movements of others. This engagement occurs through a preferential awareness of human signals in their natural dynamic form. Trevarthen and Malloch (2000) furthermore state that this sympathetic engagement shows that the early stages of human psychological growth is powerfully motivated by needs in the human brain that anticipate sympathetic human company. We see here that the infant is preferentially aware (or conscious) of the communicative powers of human signals and has a need for sympathetic human company (of 'participating' with another).

This closes the discussion on communicative musicality for now. Later a critique will follow discussing the relevance of the concept of communicative musicality for exploring what happens in group music therapy.

We continue by looking at two more concepts or theories that attempt to explain what happens within a music therapy group. These both lie within the realm of psychodynamic music therapy.

## **2.5 DIFFERENT CONCEPTS WITHIN PSYCHODYNAMIC MUSIC THERAPY**

David Stewart (1996) describes the central underlying theoretical basis for psychodynamic music therapy as a combined study of clinical musical/aesthetical processes and their correlative psychological processes in mother-infant interaction. We see here a link to the previously mentioned theory of communicative musicality with its emphasis on the interactions between infants and mothers (or caretakers).

In psychodynamic music therapy, music is seen primarily as a medium of relationships and as an expression of intersubjective reality. Furthermore, the specific medium of co-improvised music is thought the most effective context for the developing therapeutic relationship. The foundational model for understanding psychodynamic music therapy events (as with communicative musicality) is mother-infant interaction. (Heal-Hughes 1995)

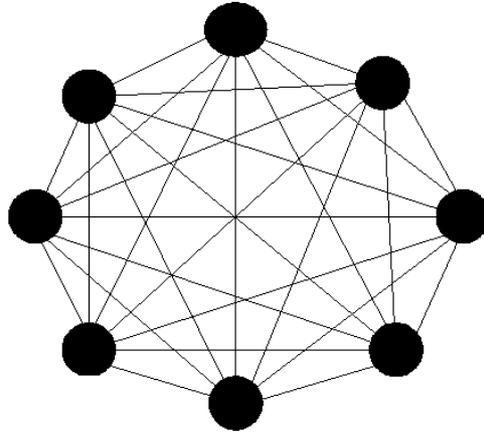
According to Stewart (1996) and Heal-Hughes (1995) the dyadic model of mother-infant interaction also holds true for group music therapy, although the opportunity for multiple and simultaneous exchange and relationships brings a difference in complexity and perspective. The music and other modes of communication perform a basic organising (or disorganising) function for the affective flow of the group.

Two concepts or models that have developed out of psychodynamic music therapy and have been applied to music therapy groups are the concepts of 'the matrix' and 'the fugue'. These concepts will be discussed next.

### **2.5.1 The concept of the matrix**

S.H. Foulkes, the founder of group analysis in psychology, describes the group as a communications network, a matrix of evolving relationships (Stewart 1996). The group associates, responds and reacts as a whole. The group, as it were, avails itself now of one speaker, now of another, but it is always a transpersonal network which is sensitised and gives utterance or responds. In this sense we can postulate the existence of a group mind in the same way we postulate the existence of an individual mind (Towse 1997). Figure 2.1 is a schematic representation that illustrates the group matrix with individuals being seen as

interlinked nodal points that associate, respond and react as a whole with the group affecting the individual and the individual affecting the group (borrowed from 'Woods' Matrix' in Ansdell 2005)



**Figure 2.1: The matrix**

(figure borrowed from 'Woods' Matrix' in Ansdell 2005)

Stewart (1996) deems this view of the group as a matrix of evolving relationships to be very helpful. Each member is seen as a nodal point in the matrix, able to alter the overall shape and pattern of it by his or her many forms of communication and interaction, both verbal and non-verbal. As well as the individual's ability to affect the group matrix, there is, conversely, the ability of the group matrix to affect the individual in many ways. Stewart (1996) states that this ongoing projection/interjection or dialogue between the group and its members is foundational in understanding how the music medium can embody the intersubjective exchanges of the group.

As an illustration of the functioning of the matrix, Stewart (1996) describes his work with a psychodynamic music therapy group from a Therapeutic Community, which provides support for adults with chronic mental illness. He describes one session with this group in detail and states how it is interesting to think of the overarching process of the entire session as a gradual movement from what Wilfred Bion termed an experience of 'minus K' – dissolving significance and means of shared experience – to one of 'K' – involvement in creative reciprocity.

The following concept of the fugue uses elements of the matrix idea, but puts it in a slightly different frame of reference.

## 2.5.2 The concept of the fugue

Esme Towse (1997), who works as analytic group therapist and as music therapist with both the acutely and the chronically mentally ill postulates that by using Foulkes' idea of a matrix, we can also look at group music therapy by considering it as a fugue. The fugue has a number of 'voices', none of which is more or less important than any other, although at any given moment, one voice may predominate. The voices enter in turn with the 'subject' and 'answer' and, as they do so, the last voice will continue its melody in a way that complements the new voice (the 'countersubject'). When all the voices have entered they wander off to the discussion of something else, or (more likely) of some motif or motifs already heard (the 'episode'). Next the episode follows, effecting a modulation to a related key. The fugue continues until it eventually ends in the original key.

Towse (1997) says that the image of the fugue gives her a way of conceptualising the matrix and helps her, in her practice, to listen out for themes in their various guises and manifestations, as well as to think about group members as both individuals and as parts of a dynamic ever-flowing whole.

With the concepts of communicative musicality, the matrix and the fugue having been discussed, we now move on in an attempt to ascertain the usefulness of these concepts for exploring what happens in group music therapy.

## 2.6 A CRITIQUE ON THE CONCEPTS OF *COMMUNICATIVE MUSICALITY, THE MATRIX AND THE FUGUE*

Pavlicevic and Ansdell (in press) state that both communicative musicality and psychodynamic music therapy have emerged from developmental psychology, which is highly attuned to dyadic relationships. In other words, each of the above disciplines, as stated, is rather a *dyadic psychology* i.e. concerning two persons – upon which, it is argued, broader social and cultural communication is facilitated (Pavlicevic & Ansdell, in press). They go on to ask whether we move beyond communicative musicality when working with groups.

I agree with Pavlicevic and Ansdell (in press) in their view that the theories or concepts of communicative musicality and psychodynamic music therapy are too narrow in perspective in their dyadic focus. This is especially true since music therapy theory is starting to move into an even broader social arena with the recent arrival of Community Music Therapy, which

draws on a more socio-cultural perspective on music and health. Pavlicevic and Ansdell (in press) therefore argue that communicative musicality (and in effect psychodynamic music therapy) has to be reframed for Community Music Therapy and they attempted reframe it through the development of their concept of “collaborative musicing” which will be discussed next.

## 2.7 THE CONCEPT OF COLLABORATIVE MUSICING

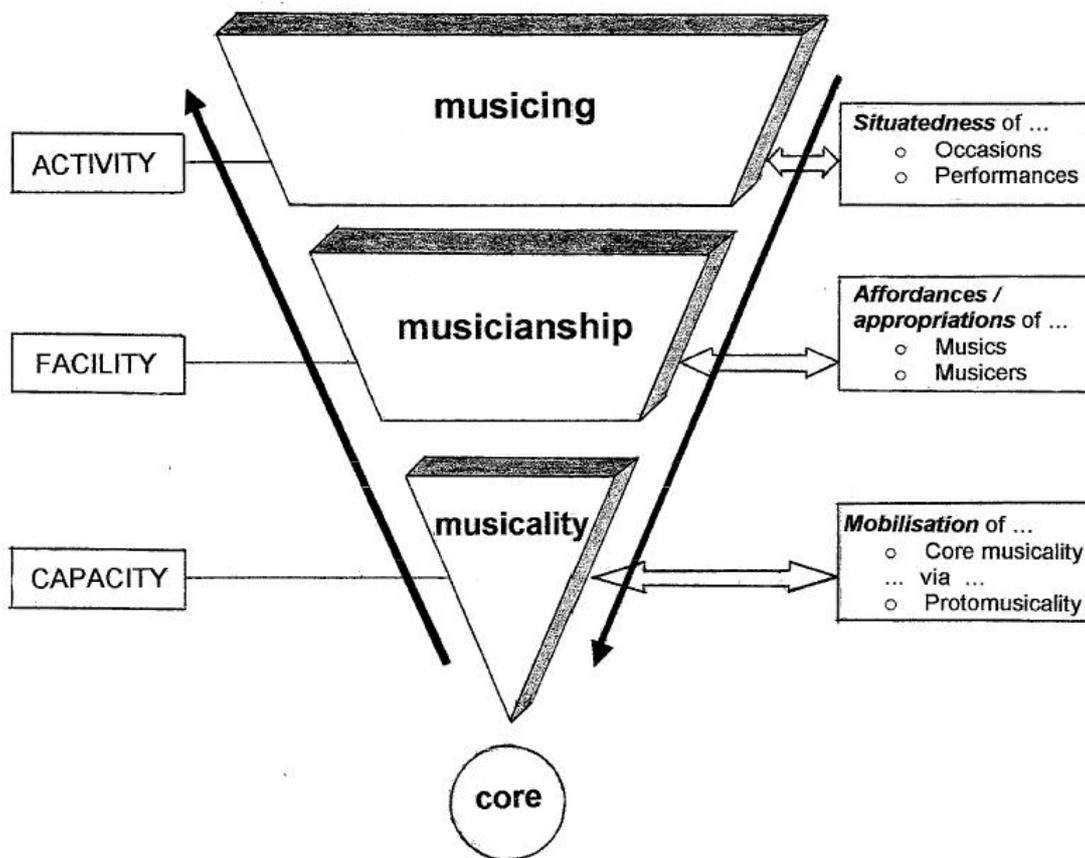
### 2.7.1 Defining collaborative musicing

“Collaborative musicing builds community through making music together” (Pavlicevic & Ansdell, in press:10).

Collaborative musicing is a model developed by Mercédès Pavlicevic and Gary Ansdell and is a heuristic tool for coupling musical and social development in Community Music Therapy. It is taken to be an extension of the concept of communicative musicality as introduced by Trevarthen and Malloch (2000). Collaborative musicing addresses not only the musical development within the group, but also the social development and how these two are linked (Pavlicevic and Ansdell, in press). Pavlicevic and Ansdell suggest that this relationship between social development and basic musical development activates two ‘functions’: music in the service of *communication*, and music in the service of human *collaboration*.

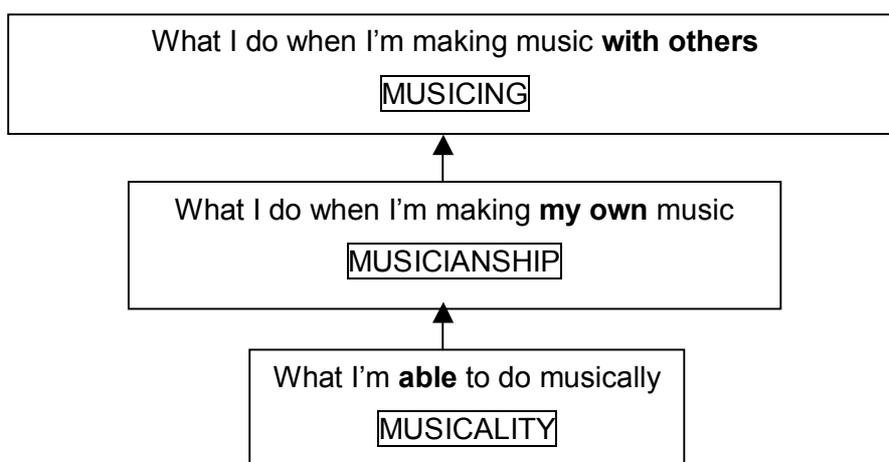
### 2.7.2 How is collaborative musicing achieved?

Pavlicevic and Ansdell (in press) provide the following schema (see Figure 2.2) to explain how *collaborative musicing* is achieved. The ‘inverted pyramid’ illustrates a progressive development from a basic psychobiological capacity (*musicality*) through to a facility developed in cultural learning (*musicianship*), which in turn facilitates the social activity of *musicing* with and for others. In their discussion Pavlicevic and Ansdell (in press) state that the model implies a developmental direction, with each level being needed for the level above it. They state that this traffic is however also two-way and that musicing can stretch musicianship which in turn can stimulate musicality.



**Figure 2.2: The 'inverted pyramid' of musical development**  
(Pavlicevic & Ansdell, in press:7)

To aid in better understanding Figure 2.2 and the concept of *collaborative musicing* I will attempt to explain the different levels by first providing a simplified version of the pyramid:



**Figure 2.3: Simplified version of the 'inverted pyramid' of musical development**

The previous simplified figure illustrates on the bottom level that each person has an innate ability to communicate with others in a musical way through communicative musicality. This innate ability is activated in the next level by making music that is our own, music that is rooted in our own traditions and cultures. This making of our own music can then in turn activate a social component in the top level, when we start making music with others.

Through a combination of the original ‘inverted pyramid’ of musical development (Figure 2.1) and my own simplified version thereof (Figure 2.2), we can propose the following explanation of how collaborative music is achieved:

- At the bottom level we have what Pavlicevic and Ansdell (in press) refer to as **musicality**: a core human capacity (as suggested by the theory of *communicative musicality*), which represents ‘the art of human companionable communication’ (Malloch, 1999). Put simply, musicality embodies our innate ability to communicate in a musical way.
- At the second level we find what Pavlicevic and Ansdell (in press) refer to as **musicianship**: a cultivated facility of musicality-in-action within sociocultural contexts. Musicianship embodies the personal characteristics of making music and is closely linked to culture and tradition. Put simply, musicianship is a way for us to show others who we as individuals are through the music we make. In elaborating on this level of musicianship, Pavlicevic and Ansdell (in press:10) state that “in a situation where two people are of differing levels of social or musical development, one can ‘lend’ musicianship to the other, such that musicing is possible on a level higher than would otherwise be possible (but on the basis of shared musicality, and mobilised communicative musicality)”.
- At the top level we find what Pavlicevic and Ansdell (in press) refer to as **music**: taking part in a joint musical activity and relating to others through music. According to Pavlicevic and Ansdell (in press) music always relates to a context of some kind and draws motivation and meaning from specific and culturally related needs, functions and occasions. Put simply, music is a way for us to show others who we are when we are making music with them, to show them who we are socially.

It still remains to be explained how exactly the link between social and musical development can be explained through the concept of collaborative music.

### 2.7.3 The link between social development and musical development

In attempting to illustrate the link between social development and musical development, Pavlicevic and Ansdell (in press) provide a figure (see Figure 2.4 below) that maps this link:

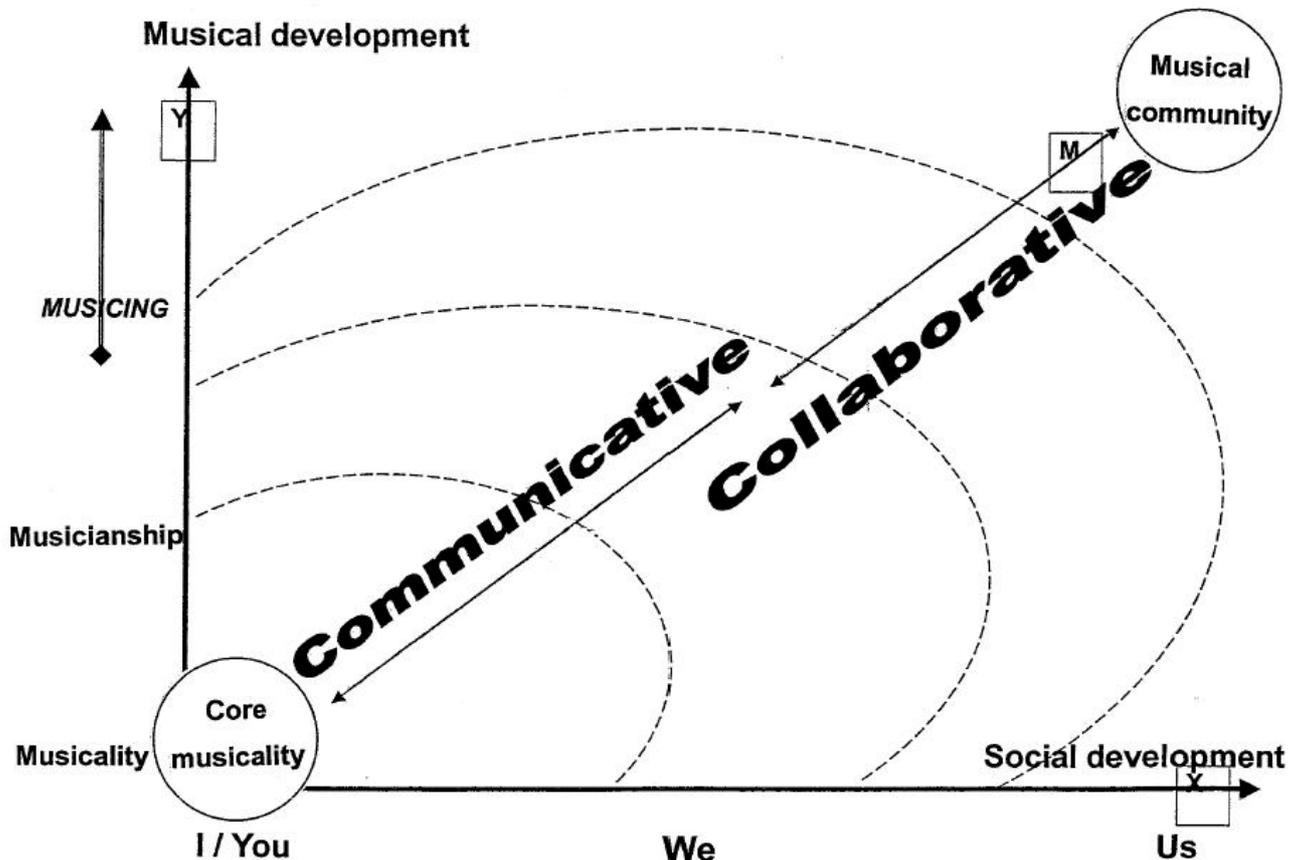


Figure 2.4: Linking social development with musical development

By this schema, Pavlicevic and Ansdell suggest that, in a music therapy group, core musicality naturally becomes communicative; that ‘musical companionship’ facilitates the development of musicianship; and that increasingly elaborate forms of musicing become naturally *collaborative*. To put it another way, the mutual relationship between musical and social development generates, and is generated by *musical communication* and *musical collaboration* (Pavlicevic & Ansdell, in press).

Pavlicevic and Ansdell (in press) state that this speculative model of collaborative musicing suggests a way of placing communicative musicality within a broader context which links to the move toward Community Music Therapy. They express the hope that this model may help people think about the kinds of situations a community music therapist (amongst others)

might find herself in: working along a continuum between cultivating intimate musical companionship with an isolated individual – but also working with groups and communal musical events in specific socio-cultural contexts, creating or sustaining musical community.

The model of collaborative musicing is, as has been mentioned, very new and has yet to be applied to practice. A practical application of the model may be helpful in ascertaining its usefulness for exploring group music therapy.

## 2.8 CONCLUSION

In the first chapter I stated my own interest into the way in which participatory consciousness develops within a music therapy group. In this second chapter I subsequently looked at links between participatory consciousness and the concept of *musical communitas*. I also investigated different concepts or ways of looking at group music therapy in order to ascertain whether there is an existing concept that might prove useful in explaining the development of participatory consciousness.

In examining the concept of communicative musicality and the concepts of the matrix and the fugue from psychodynamic music therapy I have found that (in agreement with Pavlicevic and Ansdell, in press) these concepts have too narrow a focus and are too focused on the dyadic principle to be useful in looking at group music therapy, especially if we keep in mind the broader focus involved in the recent movement towards Community Music Therapy.

The model of collaborative musicing uses communicative musicality but gives it a broader frame of reference, which may make it more applicable to exploring the development of participatory consciousness in group music therapy within the Community Music Therapy context.

I have thus concluded that the concept of collaborative musicing may be the most useful to me in exploring the development of participatory consciousness in group music therapy. I will thus use this newly developed model and ascertain its usefulness to this purpose in my mini-dissertation. Since this model or concept has not been applied to practice before, it is hoped that this study might also contribute to a development and adaptation of this concept.

## CHAPTER 3

### RESEARCH METHODOLOGY

#### 3.1 INTRODUCTION

This research project aims to identify events or behaviours in a single open group music therapy session that might be seen as indicative of the development of participatory consciousness. It furthermore aims to apply the model of collaborative musicing as a tool for analysing and understanding the development of participatory consciousness in group music therapy and to ascertain its applicability in this respect. Since this has not been done before, it is hoped that this study might also contribute to a development and adaptation of the model of collaborative musicing.

In this chapter I briefly examine my chosen research paradigm, refer to my data source, discuss ethical considerations involved in the research project and discuss how my data will be analysed.

#### 3.2 RESEARCH PARADIGM

This study will be conducted within a qualitative research paradigm rather than a quantitative paradigm, as the aim is to determine *how* participatory consciousness developed (Maxwell in Grainger 1999). As one of the aims of my project is to identify events or behaviours indicative of the development of participatory consciousness, a qualitative research paradigm is applicable as it is process-centred and more interested in the process than the outcome. My aim is not to produce predictive generalisations, but rather a more concentrated and in-depth application of the findings (Forinash and Lee, 1998).

A qualitative approach is suitable as the research involves describing, understanding and interpreting the music and relationships in the video excerpts, rather than attempting to arrive at a standardized “truth”. The research is naturalistic because it expresses an interest in real musical phenomena (the open group music therapy session) within their ecological context (the hospital ward) as they unfold within the actual therapy situation and also because the context is considered in understanding the music (Bruscia 2001).

### **3.3 DATA SOURCE**

#### **3.3.1 Pre-selected video excerpts**

The data source for this research project consists of four pre-selected chronological video excerpts from a single 30-minute open group music therapy session with mothers and their babies in the Kangaroo Mother Care Ward of Kalafong Academic Hospital in 2001. The video excerpts are not of my own work, but of the work of a music therapy intern who worked in the KMC ward as part of her training in the M.Mus. (Music Therapy) programme at the University of Pretoria during 2000 and 2001. The video recordings were originally made by the therapist's supervisor and intended for supervision and clinical presentation purposes. The specific video excerpts were pre-selected because of the richness of the material.

Data from a single 30-minute session is used on the basis that the population of the KMC ward changes from week to week and that the membership of the open music therapy group may differ from session to session. An analysis of these four video excerpts was made on the micro-level with one session generating a rich source of meaning. It is therefore not the quantity of data that is important, but the extent to which an in-depth analysis of the data is undertaken.

#### **3.3.2 Use of video tape recordings in qualitative research**

Bottorff in Morse (1994) discusses the advantages of using video tape recordings in qualitative research and identifies the two primary advantages as density and permanence. Video recordings have greater density of data than any other kind of recording and also make it possible for the researcher to review events as often as necessary in a variety of ways e.g. real time, slow motion, frame by frame etc.

### **3.4 DATA ANALYSIS**

A phenomenological focus was employed in the analysis of the data. The process of analysing the data moved through the phases of describing, indexing, coding, categorising and identifying emerging themes. This process of analysis was of a cyclical nature and was repeated several times to ensure a systematic and rigorous approach (Schurink et al 1998; Aigen 1995).

### **3.4.1 Description and indexing**

In describing the data, we put into words or other symbols what we've observed an identified in another modality (Ansdell & Pavlicevic, 2001). The point of this part of the process is to allow the researcher to see the material from a different angle and in more detail. The data will first be described verbally and by means of diagrams. Consequently it will be indexed with the aim of getting the material into a form where closer analysis is possible. All the video excerpts will be indexed providing a real-time, moment-by-moment analysis of both the musical and non-musical (social) events, actions and interactions of the group members as they occur in time (Bruscia 2001).

### **3.4.2 Coding**

After the indexing has been completed, codes will be attached to the various pieces of data. According to Robson (1993:385) "a code is a symbol applied to a group of words to classify or categorize them". These codes are retrieval and organising devices that allows one to find and then collect together all instances of a particular kind. This collecting together of codes leads to the next level in the data analysis process, which is categorising.

### **3.4.3 Categorising**

Ansdell and Pavlicevic (2001) describe a category as "a mutually exclusive 'meaning box'". The process of categorising involves the grouping together of various codes into categories that are built by looking at the coded data and determining the general topic (Aigen, 1995). This process of categorising allows detailed definition and logical comparison of the data. The categories used in this research project are all related to the interactions between group members and the development of participatory consciousness.

### **3.4.4 Emerging themes**

Ely et al. (1997) state that "a theme can be defined as a statement of meaning that (1) runs through all or most of the pertinent data, or (2) one in the minority that carries heavy emotional or factual impact." They also describe what they refer to as "overarching themes" or emerging themes. Searching for emerging themes involves the process of sorting through the fabric of the whole to find an understanding of the threads or patterns that run throughout and lifting them out to make a general statement about them.

## **3.5 ETHICAL CONSIDERATIONS**

### **3.5.1 Subjectivity and bias**

During my clinical training in the MMus (Music Therapy) course at the University of Pretoria, I facilitated an open music therapy group on a weekly basis in the Paediatric Oncology Ward of Kalafong Academic Hospital. Therefore, the possibility of bias as clinician exists regarding my own previous clinical experience with an open music therapy group similar to the group in the data that I am using as source for my research. Whilst my bias is seen as a resource rather than a hindrance, in keeping with qualitative methodology and in order to eliminate bias, an ongoing peer review process will be adhered to (Aigen 1995). This peer review process will involve weekly research discussions with peers (the music therapy student-cohort) and my research supervisor.

### **3.5.2 Informed consent**

According to standard clinical practice of the Music Therapy Unit at the University of Pretoria, written informed consent was obtained from the group members to record sessions on video and for the excerpts to be used as part of the music therapy students' training, for supervision purposes, for examinations, and for research. (See Appendix I for sample consent letter).

Written informed consent has also been obtained from Prof. Pavlicevic (Head of the Music Therapy Programme) and Dr. Soma (Superintendent of Kalafong Academic Hospital) for the use of previously recorded clinical material of group music therapy sessions at Kalafong Academic Hospital. This informed consent states that the video excerpts may be used for data-analysis in a UP MMus (Music Therapy) mini-dissertation for research and educational purposes, which include the possible publication of research findings. (See Appendix I for sample consent letters).

## **3.6 CONCLUSION**

This chapter has outlined the methodology, methods and ethical considerations involved in conducting this research project. It has also briefly introduced the data source and ways in which the data was analysed. In the next chapter the data will be presented and the process of data analysis will be described.

## CHAPTER 4

### DATA PRESENTATION AND ANALYSIS

#### 4.1 INTRODUCTION

This chapter presents the process of data analysis of my data source (Video excerpts 1, 2, 3 and 4). To start with, a brief summary is provided of each video excerpt using verbal description and diagrams. This description is followed by the video indexing, coding of the data source and organisation of the codes into categories.

The video material was recorded in 2001 as part of clinical training for reflection, record writing and analysis purposes. As stated in the previous chapter, these video excerpts are not of my own work, but of the work of a music therapy intern who worked in the Kangaroo Mother Care ward in Kalafong Academic Hospital as part of her training in the M.Mus. (Music Therapy) programme at the University of Pretoria during 2000 and 2001. These video excerpts were pre-selected on the basis that they contain very rich material for the study of what happens within an open music therapy group.

#### 4.2 BRIEF DESCRIPTION OF VIDEO EXCERPTS

##### 4.2.1 General information regarding video excerpts

As already mentioned, all four video excerpts are from the same open group music therapy session in the Kangaroo Mother Care Ward of Kalafong Academic Hospital. The excerpts follow each other chronologically in the sense that Excerpt 1 was the first to take place and Excerpt 4 the last. Between Excerpt 1 and Excerpt 2 there is however a time lapse of 16 minutes indicating that another activity took place between these two excerpts.

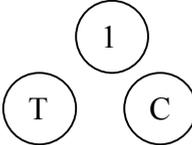
In all four clips the members, therapist and co-therapist are positioned in a semi-circle. Some of the members have babies with them, tied with blankets against their mothers' chests, so that the mother is free to move around while the baby is with her. The number of members in each excerpt differs as members leave the group and join the group as the session progresses. For purposes of continuity in the description and indexing of all four excerpts, a specific number, valid for all four excerpts, was assigned to each member, i.e. the member designated by (1) retains that number through all four video excerpts. In Excerpt 1, where there are two subgroups present, each member has the letter of the

subgroup they belong to attached to their number, i.e. A(1) means that member (1) is part of sub-group A.

The brief description of each video excerpt starts off with a diagrammatical representation of the positioning of the group in the specific excerpt. Further information is also given in each diagram regarding which member(s) took the lead in the excerpt and which member(s) moved around during the excerpt.

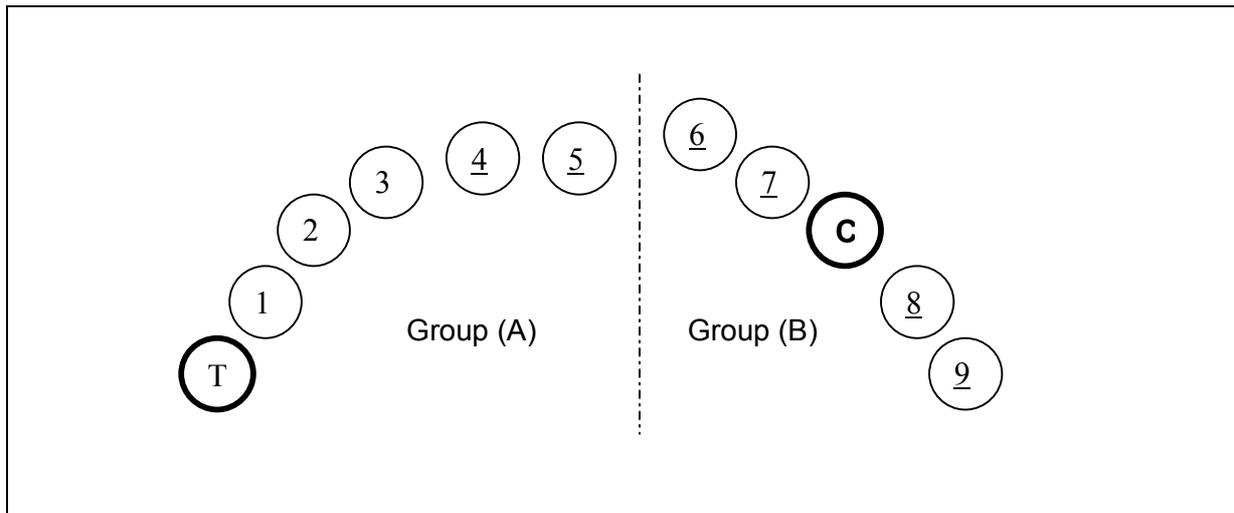
To aid in the understanding of the diagrammatical representations of each video excerpt, I provide a table explaining the symbols used in the diagrams:

**Table 4.1: Explanation of symbols used in diagrams**

Symbol	Example	Meaning
circle		Indicates a specific group member, with numbers indicating group members, T indicating therapist and C indicating Co-therapist.
underlined number		Indicates that the specific group member has a baby with her.
bold outline		Indicates that the specific group member takes the lead in the excerpt.
dotted outline		Indicates that the specific group member does not remain in the same spot for the whole excerpt, but moves around.
superscript numbers		Indicates the sequence of a member's positions when they move around.
arrow		Indicates the direction in which a specific group member is moving.
shaded small circle		Indicates an open chair.
dotted vertical line		Indicates the line around which the group is divided into Group (A) and Group (B).

I now move on to a brief description of each video excerpt. The description of the excerpts will follow in the same order as they happened in the session.

#### 4.2.2 Excerpt 1: The counting song



**Figure 4.1: Diagrammatical representation of Excerpt 1**

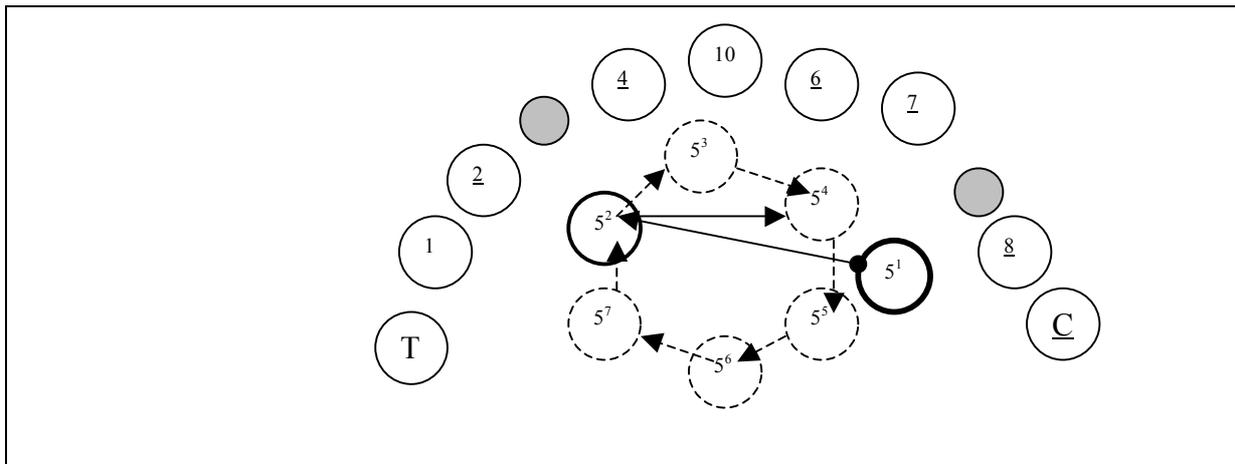
In this excerpt the group is divided into two sub-groups, Group (A) and Group (B). The activity is a “counting song” lead by the therapist on the guitar. The song is in A major, in 4/4 meter in a moderate tempo. The song follows a call-and-answer pattern with one sub-group singing the “call” and the other sub-group singing the “answer”. The song is repeated twice. The first time the song is sung Group (A) takes the “call” part and Group (B) the “answer” part, and the second time the order changes around with Group (B) taking the “call” part and Group (A) the “answer” part. (See Appendix ii for transcription of the “Counting song”).

The therapist and co-therapist lead the two sub-groups with the therapist leading Group (A) and the co-therapist leading Group (B). The activity is largely driven by the therapist and Co-therapist. The therapist accompanies on the guitar and sings loudly when it’s Group (A)’s turn and the co-therapist shows movements and sings loudly when it’s Group (B)’s turn.

At the beginning of the excerpt the members are mostly passive but after a while some start participating in a tentative manner, singing along softly and copying the co-therapist’s movements with similar but smaller movements of their own. The sub-grouping is not very clear among the group members as members of each group often sing or participate by making movements when it is the other sub-group’s turn.



#### 4.2.4 Excerpt 3: Teaching (dance)



**Figure 4.3: Diagrammatical representation of Excerpt 3**

This video excerpt starts off with (5) still dancing in the same pattern as in Excerpt 2 while some members are playing the following rhythmic pattern on their instruments.

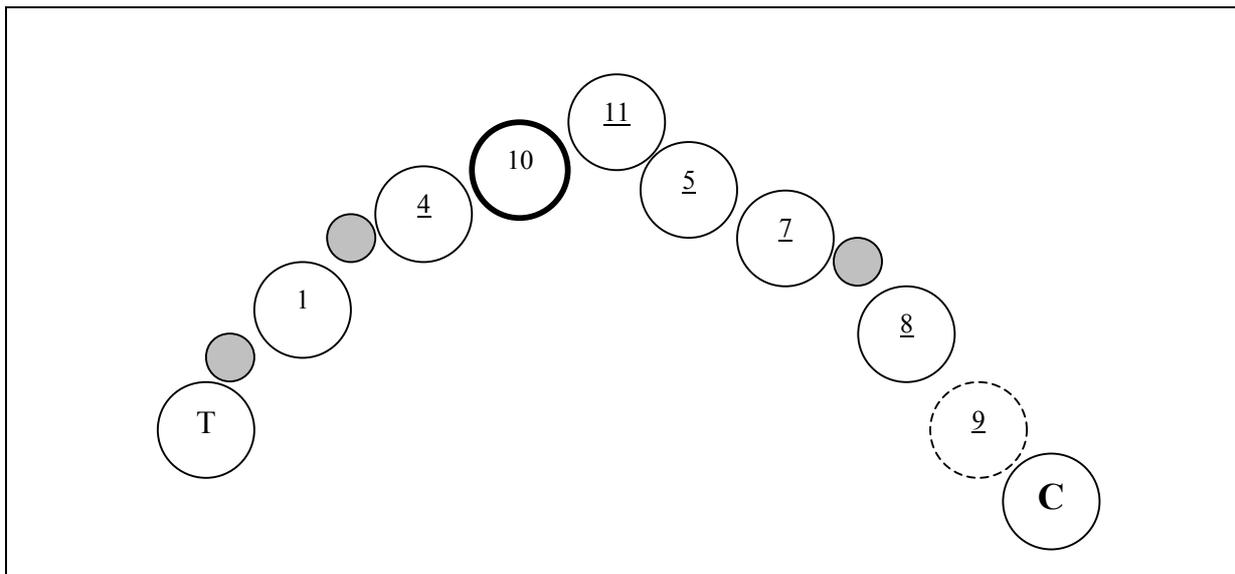


After a few seconds, (5) stops her dance, stands still and tells the therapist and Co-therapist that something's not right. The co-therapist enquires from (5) how the rhythm must go and (5) starts demonstrating the rhythm by showing it physically and vocalising it. Her attempts at demonstrating are very unclear. While (5) is communicating with the co-therapist the rest of the members talk softly to each other, while some of them start playing tentatively on their instruments. The co-therapist then instructs the therapist to vocalise the rhythm so that (5) can hear it. There is a moment of confusion with (5) and the therapist laughing, (1) attempting to initiate a song and (10) attempting to initiate a song. (10) tries to draw (5)'s attention but (5) walks away, picks up a handdrum / tambourine and starts to play a rhythm on it. Some members are playing with her but she quietens all of them by saying, "Wait! Wait!" When all the members are silent and watching her, she starts to play a rhythmic pattern on the handdrum / tambourine in a very focused manner. This rhythmic pattern is much clearer than the previous pattern she played in Excerpt 2 and goes as follows:



The therapist and several members start copying (5)'s rhythm on their instruments, and after a while (5) says "Ja!" and starts dancing again in the same way as she danced in Excerpt 2. This time around her movements match the rhythms that the group members are playing perfectly and her dancing is more energetic.

#### 4.2.5 Excerpt 4: African song



**Figure 4.4: Diagrammatic representation of Excerpt 4**

This excerpt starts off with the members sitting while quietly laughing and talking to each other. Everyone quietens down and (10) starts singing a song, while playing on the handdrum. The song is a Xhosa religious song in call-answer form (see Appendix ii for a transcription of the beginning of the song and the text). The song has an A and B section with different melodies for the call-phrase but the same melody for the answer-phrase. The A and B sections are repeated as follows: **A A B B A A B B A A B B A A B**, with the structure within these sections being as follows:

**Table 4.2: Basic structure of African song in Excerpt 4**

A		A	B		B
(10) sings call-phrase	Group sings answer-phrase	Repeat	(10) sings call-phrase	Group sings answer-phrase	Repeat
	(10) sings counter-melody			(10) sings counter-melody	

In the first A section, (1) gets up while playing on her instrument and starts dancing with a side-to-side movement. The rest of the members are still sitting down, playing on their instruments and singing. In the second B section (10) also gets up and starts dancing, and soon the rest of the members in the group join (10) and (1) and are all standing, dancing and singing. In the third A section, (9) joins the group and also sings and dances. Most members are playing on instruments while singing and dancing. The song continues like this with volume and energy building until in the last two A sections the volume becomes slightly softer. At the end of the final B section, (10) ends the song by stopping her singing, dancing

and playing and bringing her hand drum down to her side. Soon after her the rest of the members also stop singing, dancing and playing.

With the brief description of the four video excerpts completed, I now move on to the next step in my data analysis, which is the indexing or transcription of the video excerpts.

### 4.3 VIDEO INDEXING

According to Bruscia indexing provides a real-time, moment-by-moment analysis of both the musical and non-musical (social) events, actions and interactions of the group members as they occur in time (Bruscia 2001). The four video excerpts were each indexed separately to provide such a moment-by-moment analysis. The time codes in the *Counter* column are real-time codes as indicated on the video excerpts themselves. Time divisions for indexing purposes were made on the grounds of meaningful units within the excerpt. An example of indexing is provided with an explanation and motivation as to the manner in which the indexing was done (see Appendix iii for full indexing of all four excerpts).

#### 4.3.1 Example of indexing

Table 4.3: Example of indexing

EXCERPT 3 – TEACHING (DANCE) p 3.2						
Counter	Line	General group behaviour (GGB)	Counter	Line	Music (M)	
12:56:21 - 12:56:33	21	(1) speaks to (5) before playing on djembe	12:56:21 - 12:56:33	21	(1) starts playing rhythm on djembe, sits forward, loud, strong playing:	
	22	While (1) is speaking to her, (5) stands still, looks		22		
	23	at (1) and at djembe that (1) is playing.		23		etc.
	24	Other mbrs in group also speaking to each other		24		
	25	quietly, not clear who is speaking to whom.		25		
	26	T sitting quietly watching group mbrs intently		26		(10) sings softly while she's dancing.
	27	Co sitting quietly, adjusting position of baby she's		27		(5) starts playing rhythmic pattern while
	28	holding, looks at baby.		28		(10) is dancing:
	29	(6) gives bells to (7), stands up and leaves group.		29		Rhythm: 
	30	(5) picks up handdrum lying on chair next to (1).		30		
	31	(10) touches (5)'s arm, grabs (5)'s elbow.		31		
	32	(10) stands up, looks at and speaks to (5)		32		Rhythm of (5)'s playing not related at all
	33	While looking at (5)+(10) T says loudly "Why don't		33		to rhythm of (10)'s dancing or (1)'s playing.
	34	we sing a song?" and then claps her hands once.		34		(1) starts singing soft melody while playing
	35	(10) starts dancing on one spot.		35		Rhythm of (1)'s playing not related to
	36	When (10) starts dancing, (1) stops playing.		36		rhythm of (5)'s playing or (10)'s dancing.
	37	(2),(7),(8) sit quietly, watching others.		37		T plays softly on handdrum, unclear rhythm
	38	While (10) is dancing, (5) looks at (10) with very		38		
	39	serious expression on her face.		39		
	40	(5) looks away from (10) says loudly "No" in		40		
	41	Sotho.		41		
	41	(10) stops dancing immediately, sits down.		41		
42	(10) still looking at (5) when she sits down.	42				

### 4.3.2 Explanation for manner of indexing

The video excerpts were indexed in a manner that makes it possible to investigate the non-musical events (general group behaviour) and musical events (music) separately as well as alongside each other. To accomplish this, the index sheet is separated into two parts, i.e. *General Group Behaviour* and *Music*. Indexing was done in this way as my second research question asks whether the concept of collaborative musicing is useful for analysing and understanding the development of participatory consciousness in group music therapy. The concept of collaborative musicing looks at the social and musical development of the group and at how these two are linked. Therefore, in order to answer this second research question effectively, it might be more useful to index *General Group Behaviour* and *Music* separately, but alongside each other, to ascertain to what degree they developed together or separately. The definitions of *General Group Behaviour* and *Music* are as follows:

#### **GENERAL GROUP BEHAVIOUR (GGB)**

The *General group behaviour* column of the indexing refers to the non-musical elements in the relationship between the group members, therapist and co-therapist, such as the members' physical actions, the roles they take, the communication between them, their demeanour and social behaviour. Whilst events in this column may occur in the context of music making, they are non-musical by definition.

#### **MUSIC (M)**

The *Music* column of the indexing refers to the musical aspects and musical interactions within the excerpts.

The time-codes for each division of the indexing is the same for both GGB and M, but it should be made clear that corresponding lines on the index sheet in the GGB and M columns do not imply that events in the same line took place at exactly the same moment. Rather, each time code gives a moment-by-moment analysis of what happened in the *General group behaviour* and *Music*, in the same time period. The time-code used is the real-time code as indicated on the video excerpts themselves. It was decided to use the real-time code in order to be able to ascertain how much time elapsed between excerpts and to emphasise the fact that the excerpts follow each other chronologically.

### 4.4 CODING THE DATA

After indexing each excerpt as mentioned above, labels or codes were assigned to each event. I provide an example, showing the same section of the index sheet that I used as an example for indexing.

EXCERPT 3 – TEACHING (DANCE) p 3.2							
Counter	Line	General group behaviour (GGB)	Code	Counter	Line	Music (M)	Code
12:56:21 -	21	(1) speaks to (5) before playing on djembe	(1) speaks to (5), (5) listens	12:56:21 -	21	(1) starts playing rhythm on djembe, sits forward, loud, strong playing:	musical initiative, rhythm (1)
12:56:33	22	While (1) is speaking to her, (5) stands still, looks at (1) and at djembe that (1) is playing.	(5) waits for (1) to finish speaking	12:56:33	22		
	23				23		
	24	Other mbrs in group also speaking to each other quietly, not clear who is speaking to whom.	mbrs speaking to each other		24	etc.	
	25				25		
	26	T sitting quietly watching group mbrs intently	T focused on grp		26	(10) sings softly while she's dancing.	musical initiative, sing (10)
	27	Co sitting quietly, adjusting position of baby she's holding, looks at baby.	Co distracted		27	(5) starts playing rhythmic pattern while (10) is dancing:	musical initiative, rhythm (5)
	28				28		
	29	(6) gives bells to (7), stands up and leaves group.	(6) leaves group		29		
	30	(5) picks up handdrum lying on chair next to (1).	(5) increase in energy		30	Rhythm: 	
	31	(10) touches (5)'s arm, grabs (5)'s elbow.	(10) seeks (5)'s attention		31		
	32	(10) stands up, looks at and speaks to (5)	(10) verbal instruction to (5)		32	Rhythm of (5)'s playing not related at all to rhythm of (10)'s dancing or (1)'s playing.	unrelated rhythms, (5),(10),(1)
	33	While looking at (5)+(10) T says loudly "Why don't we sing a song?" and then claps her hands once.	T attempts to take lead		33		
	34				34	(1) starts singing soft melody while playing	musical initiative, sing (1)
	35	(10) starts dancing on one spot.	(10) initiates dance		35	Rhythm of (1)'s playing not related to rhythm of (5)'s playing or (10)'s dancing.	unrelated rhythms, (5),(10),(1)
	36	When (10) starts dancing, (1) stops playing.	(1) aware of (10)'s initiative		36		
	37	(2),(7),(8) sit quietly, watching others.	members watching		37	T plays softly on handdrum, unclear rhythm	T playing soft, unclear
	38	While (10) is dancing, (5) looks at (10) with very serious expression on her face.	(5) disapproves of (10)'s initiative facial expression, serious (5)		38		
	39				39		
	40	(5) looks away from (10) says loudly "No" in Sotho.	strong attempt to take lead, (5)		40		
	41	(10) stops dancing immediately, sits down.	(10)'s phys initiative quelled		41		
	42	(10) still looking at (5) when she sits down.	(10) aware of (5)'s lead		42		

Table 4.4: Example of coding

## 4.5 ORGANISING CODES INTO CATEGORIES

The next step in analysing the data is to organise the codes into categories. Each code is placed into a corresponding category and it is necessary to ensure that these categories are mutually exclusive. (See Appendix \_\_\_ for full document: codes, sub-categories and categories). In some categories it was deemed necessary to insert sub-categories to make the data more manageable and accessible.

As already mentioned in the indexing section, the four video excerpts were indexed in a manner that makes it possible to investigate the *General group behaviour* and *Music* separately as well as seeing how they develop alongside each other. *General group behaviour* and *Music* were also coded separately and the codes organised into categories separately. The categories arrived at for both *General group behaviour* and *Music* are presented below in table form together with a brief description of each category.

**Table 4.5: Categories for *General group behaviour* and *Music***

<b>GENERAL GROUP BEHAVIOUR categories</b>	<b>Description of category</b>	<b>MUSIC categories</b>	<b>Description of category</b>
<b>Action roles</b>	The roles members take in the activities.	<b>Musical roles</b>	The roles members take in the music.
<b>Physical participation</b>	The level and manner of physical participation.	<b>Musical participation</b>	The level and manner of musical participation.
<b>Non-verbal communication</b>	The manner and extent to which members are communicating non-verbally.	<b>Musical elements</b>	Aspects regarding elements of the music e.g. tempo, dynamics, rhythm, melody, phrase structure, pitch, harmony.
<b>Verbal communication</b>	The manner and extent to which members are communicating verbally	<b>Musical variability</b>	The variability of the music, e.g. does it change or stay the same.
<b>Activity variability</b>	The variability of activity, e.g. does it change or stay the same		
<b>Demeanour</b>	The way members behave individually in the group e.g. distracted, involved, frustrated, relaxed.		
<b>Social behaviour</b>	The way members behave socially in the group.		

The categories for *General group behaviour* are presented next in table form. Brief descriptions for each sub-category are included in the table, as well as one reference from the indexing and one example of a code. Graphical representations of codes in these categories are also provided in order to make the data more accessible.

## 4.5.1 Categories for General group behaviour

### 4.5.1.1 ACTION ROLES

**Table 4.6(a): General group behaviour category – ACTION ROLES**

Sub-category (level 1)	Description	Sub-category (level 2)	Indexing reference	Code
<b>follow</b>	Refers to member(s) (as designated in level 2) who follow or copy another member's actions.	<b>members follow T</b>	<b>1.1 lines 11-12:</b> Members of both Grps slowly turn heads and look at Co as T indicated.	mbrs follow T's indication
		<b>members follow Co</b>	<b>1.1 lines 28-29:</b> B(6)+B(7) "knock" three times in front of faces, in same way as Co has demonstrated.	2 mbrs follow Co movements
		<b>T/Co follow members</b>	<b>1.3 line 18:</b> T lifts up R foot, moves foot in same way as mbrs.	T follows mbrs movements
		<b>members follow member</b>	<b>4.2 lines 13-14:</b> After (10) gets up, Co, T + 5mbrs also get up one by one while singing, playing	mbrs following (10)
<b>lead</b>	Refers to instances where a member (as designated in level 2) takes the lead in actions, where members lead together or where it is unclear precisely who is leading.	<b>T leads</b>	<b>3.2 lines 33-34:</b> While looking at (5)+(10) T says loudly "Why don't we sing a song?" and then claps her hands once.	T attempts to take lead
		<b>Co leads</b>	<b>1.1 line 27:</b> Co "knock" three times in air with R hand.	Co leads
		<b>member leads</b>	<b>4.2 line 1-2:</b> (10) points with R hand in air while singing "call"-phrase of B part.	(10) leading
		<b>unclear lead</b>	<b>3.3 line 22:</b> Some mbrs shift gaze betw Co+(5)	unclear lead
		<b>lead together</b>	<b>3.4 line 7:</b> T + Co look at each other and at (5)	T+Co+(5) lead together
<b>focus</b>	Refers to instances where most members are looking at or attending to a specific member or members (as designated in level 2).	<b>focus on T</b>	<b>1.2 line 22:</b> Everyone looks at T.	focus on T
		<b>focus on Co</b>	<b>1.2 line 24:</b> Everyone, except A(5) looks at Co	focus on Co
		<b>focus on member</b>	<b>2.2 line 4:</b> Everyone looks at (5) and their gazes follow her	focus on (5)
		<b>focus on group</b>	<b>3.2 line 26:</b> T sitting quietly watching group mbrs intently	T focused on grp
		<b>focus shifts</b>	<b>2.1 lines 21-22:</b> When (1) starts to play, some members shift their gaze to look at (1) + T.	shift focus
		<b>divided focus</b>	<b>1.3 line 14:</b> Some members look at T, some at Co	divided focus betw Co+T

GRAPHICAL REPRESENTATION OF DATA

Figure 4.5(a): Distribution of leading in ACTION ROLES throughout excerpts

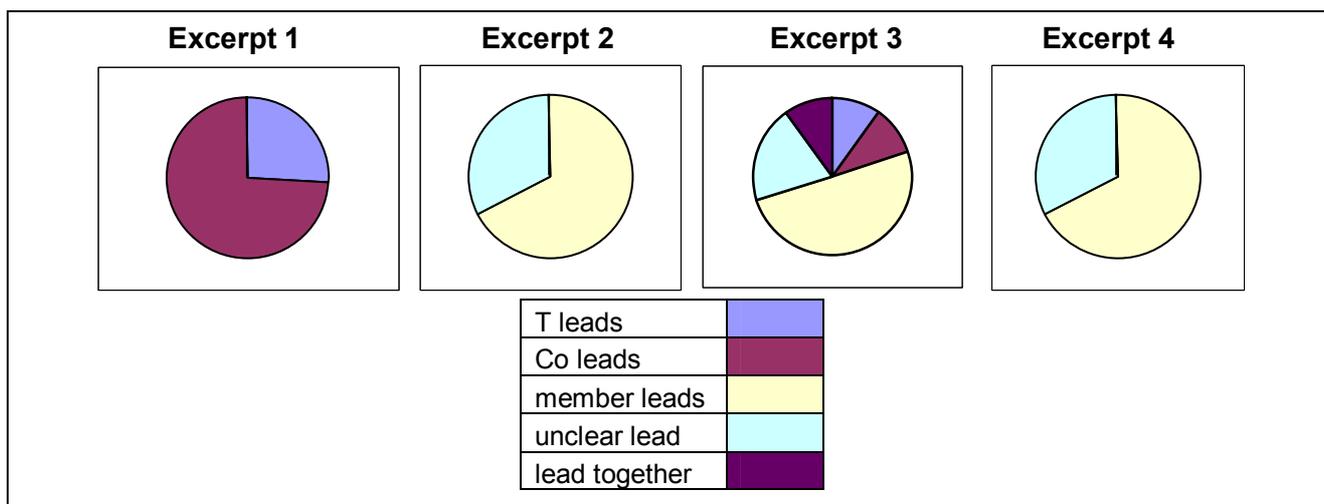


Figure 4.5(b): Distribution of following in ACTION ROLES throughout excerpts

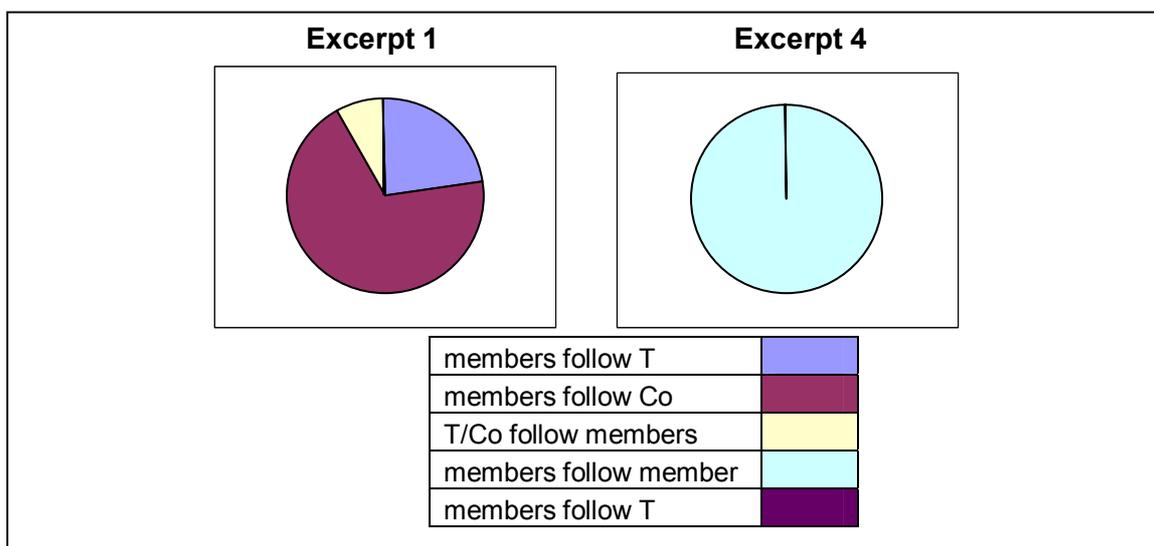
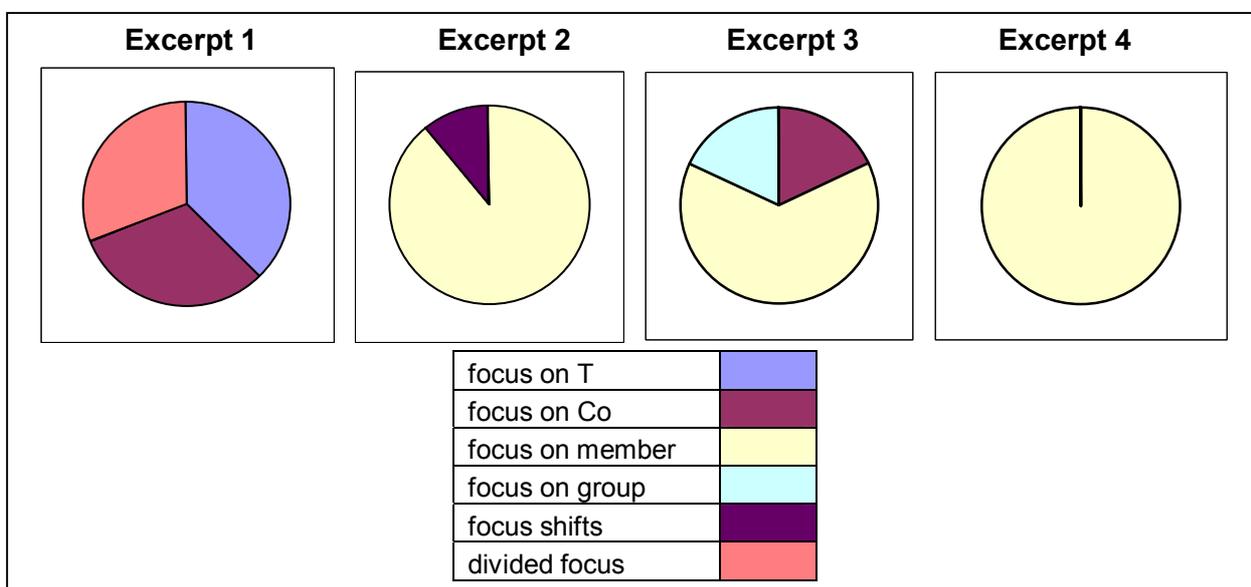


Figure 4.5(c): Distribution of focus in ACTION ROLES throughout excerpts



## 4.5.1.2 PHYSICAL PARTICIPATION

Table 4.6(b): General group behaviour category – PHYSICAL PARTICIPATION

Sub-category (level 1)	Description	Sub-category (level 2)	Indexing reference	Code
<b>tentative physical participation</b>	Refers to physical participation that is unsure and tentative in nature.	-	<b>1.3 line 7:</b> B(9) makes small hand mvmnts in lap	B(9) partic small mvmnts
<b>conventional physical participation</b>	Refers to member(s) joining in with an activity and participating in a customary way.	-	<b>4.3 line 1:</b> All mbrs now standing and dancing on the spot.	all mbrs partic together
<b>passive physical participation</b>	Refers to member(s) who are physically present but not participating.	-	<b>2.1 lines 11-12:</b> Members holding instruments on laps, sitting back in chairs with hands folded.	most members passive
<b>individualised physical participation</b>	Refers to member(s) whose way of participating differs from that of the rest of the group.	-	<b>4.1 line 28:</b> (1) is still only member who's standing and dancing	(1) only mbr standing, dancing
<b>physical non-participation</b>	Refers to a member(s) who is not physically present, e.g. leaves the group.	-	<b>3.2 line 29:</b> (6) gives bells to (7), stands up and leaves group.	(6) leaves group
<b>physical initiative</b>	Refers to instances where a member takes physical initiative by initiating or offering a new activity or movement.	<b>physical initiative taken</b>	<b>2.2 line 27:</b> (5) starts dancing in centre of semi-circle	(5) initiates dance
	Refers to instances where a movement or activity initiated by a member is dismissed by another member or by the group.	<b>physical initiative quelled</b>	<b>3.2 line 41:</b> (10) stops dancing immediately, sits down.	(10)'s phys initiative quelled
<b>sub-group physical participation</b>	Refers to instances where sub-groups (A) and (B) are unclear with members participating when it is the other group's turn.	<b>unclear subgroups</b>	<b>1.1 lines 34-35:</b> Member from Grp(A) doing movements together with Grp(B) when it's Grp(B)'s turn.	mbr of (A) doing mvmnts with (B)
<b>participation energy level</b>	Refers to the level of energy with which a member or members are participating, whether the energy is increasing or decreasing and whether the energy levels of different members are the same (match) or different (mismatch).	<b>high energy</b>	<b>4.1 line 16:</b> (1) dances with defined, energetic movements	high energy, (1)
		<b>low energy</b>	<b>3.1 line 1:</b> Most mbrs sit back in chairs	members low energy
		<b>moderate energy</b>	<b>2.2 line 33:</b> (5)'s dance movements moderate in size.	moderate energy (5)
		<b>increase in energy</b>	<b>2.3 lines 22-23:</b> (5)'s new mvmnt pattern is more energetic than the previous one, with hand claps and a small jump	increase in energy (5)
		<b>decrease in energy</b>	<b>3.1 line 6:</b> (5) dances with lower energy than previously	decreased energy, (5)
		<b>energy match</b>	<b>4.4 line 20:</b> Size of members' movements are equal.	matching energy lvls, mbrs
		<b>energy mismatch</b>	<b>4.3 line 7:</b> Members' movements not all equal in size.	mismatch energy lvls, mbrs

At this point I would like to note that some of the titles of the sub-categories on level 1 of the Physical participation category have been borrowed from Brynjulf Stige (2005) as used in his presentation entitled '*Music, Participation and Health through Community Music Therapy*'. The terms I borrowed are '*non-participation*' and '*conventional participation*'. Stige's term '*eccentric participation*' also provided inspiration for my own title of '*individualised participation*'.

### GRAPHICAL REPRESENTATION OF DATA

Figure 4.6(a): Manner of PHYSICAL PARTICIPATION throughout excerpts

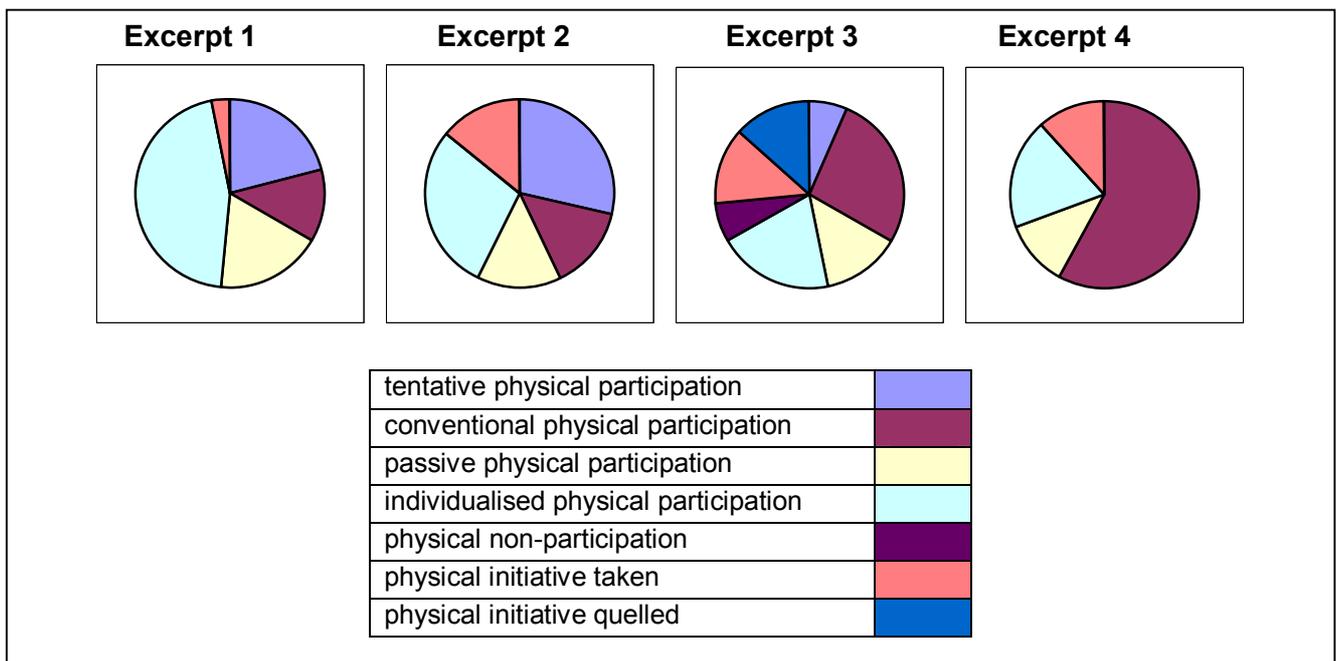
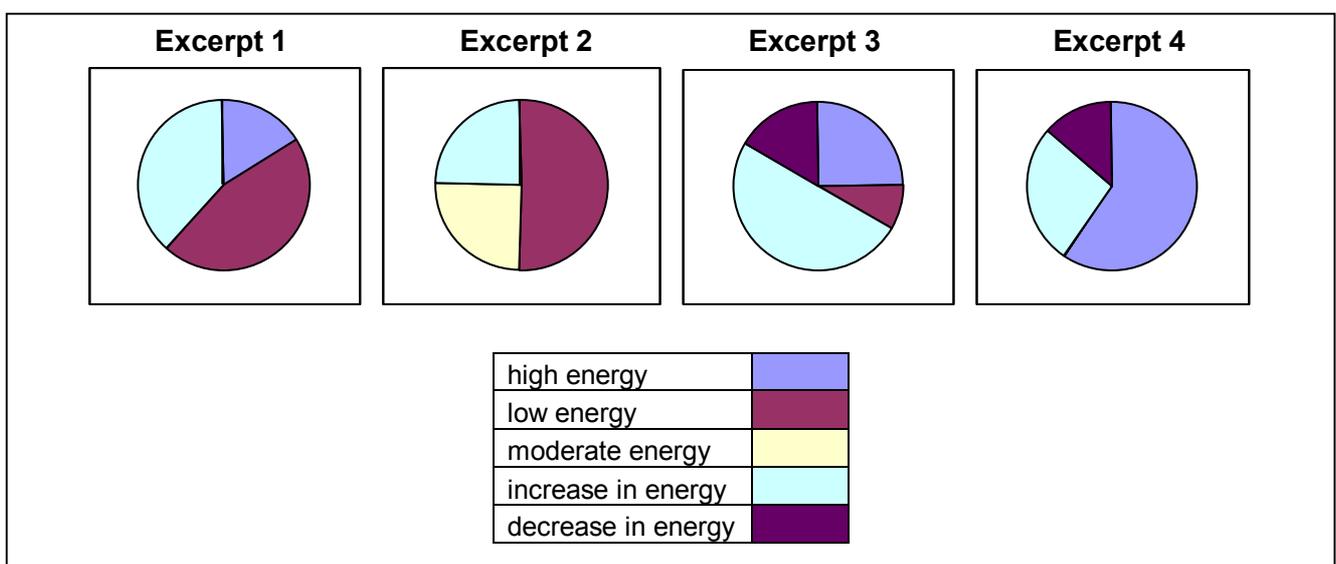
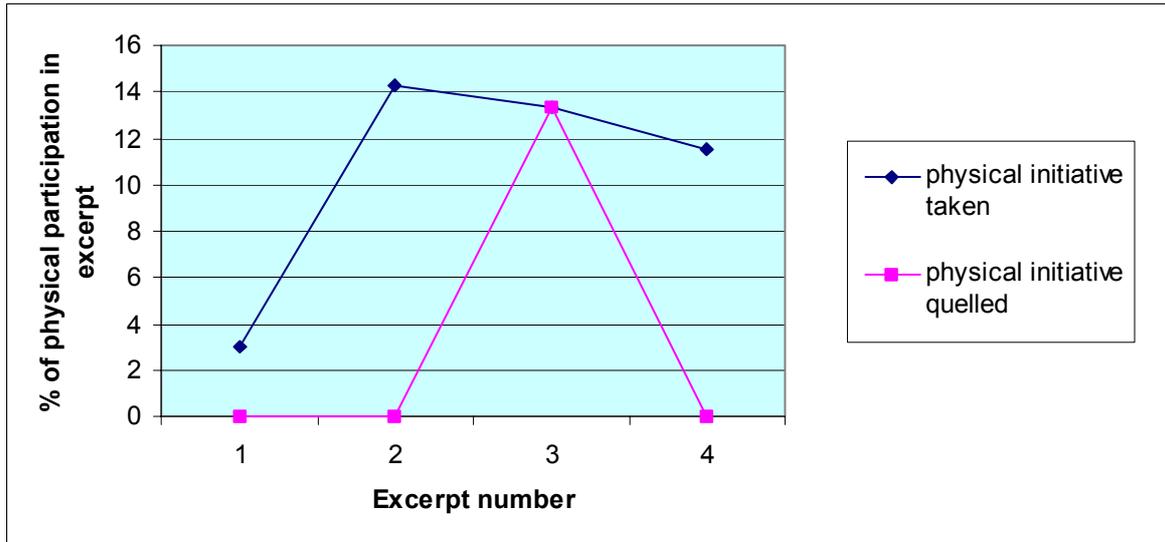


Figure 4.6(b): Distribution of Participation energy level throughout excerpts



**Figure 4.6(c): Distribution of physical initiative throughout excerpts**



#### 4.5.1.3 NON-VERBAL COMMUNICATION

**Table 4.6(c): General group behaviour category – NON-VERBAL COMMUNICATION**

Sub-category (level 1)	Description	Sub-category (level 2)	Indexing reference	Code
<b>body-language</b>	Refers to the way members communicate via the attitudes of their bodies.	-	<b>1.1 line 20:</b> A(2)+A(5) and B(6)+B(9) sit with arms crossed.	closed body-language, mbrs
<b>eye contact</b>	Refers to the presence or absence of eye contact between members, therapist and co-therapist.	<b>occurring</b>	<b>2.1 line 9:</b> T + (5) look at each other for quite a while	extended eye contact, T+(5)
		<b>not occurring</b>	<b>1.2 line 35:</b> Members not looking at each other	no eye contact between mbrs
<b>facial expression</b>	Refers to members' specific facial expressions (as designated in level 2)	<b>limited</b>	<b>1.1 line 8:</b> Members have blank facial expressions.	facial expression, limited
		<b>smile</b>	<b>4.1 lines 22:</b> (10),(11),Co and T are smiling	facial expres, smile, (10),(11),Co,T
		<b>serious</b>	<b>3.2 lines 38-39:</b> While (10) is dancing, (5) looks at (10) with very serious expression on her face.	facial expression, serious (5)
		<b>frown</b>	<b>3.1 line 10-11:</b> (5) frowns, looks at Co, waves hand from side to side and says "something's not right".	facial expression, frown (5)
<b>physical proximity</b>	Refers to how close members are to each other physically, and whether they move closer together or further apart.	-	<b>4.3 line 2:</b> Mbrs standing closer to each other than before.	mbrs phys closer to each other

### GRAPHICAL REPRESENTATION OF DATA

Figure 4.7(a): Distribution of EYE-CONTACT throughout excerpts

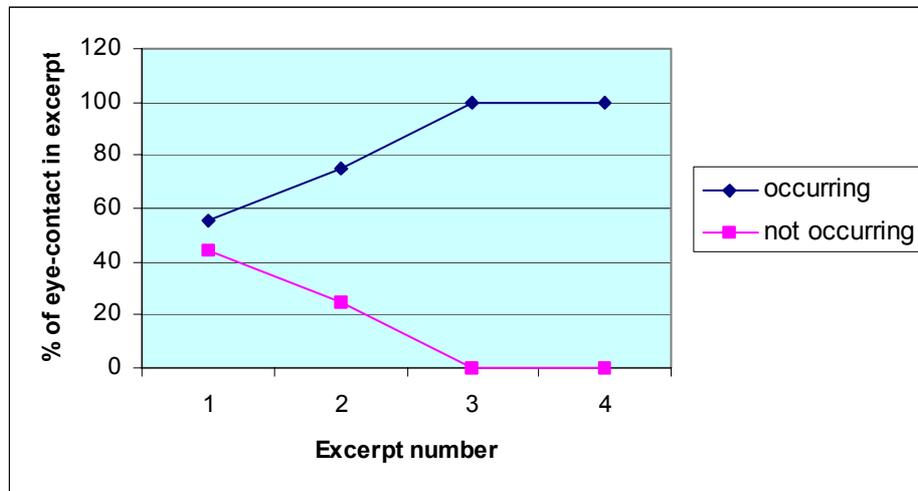
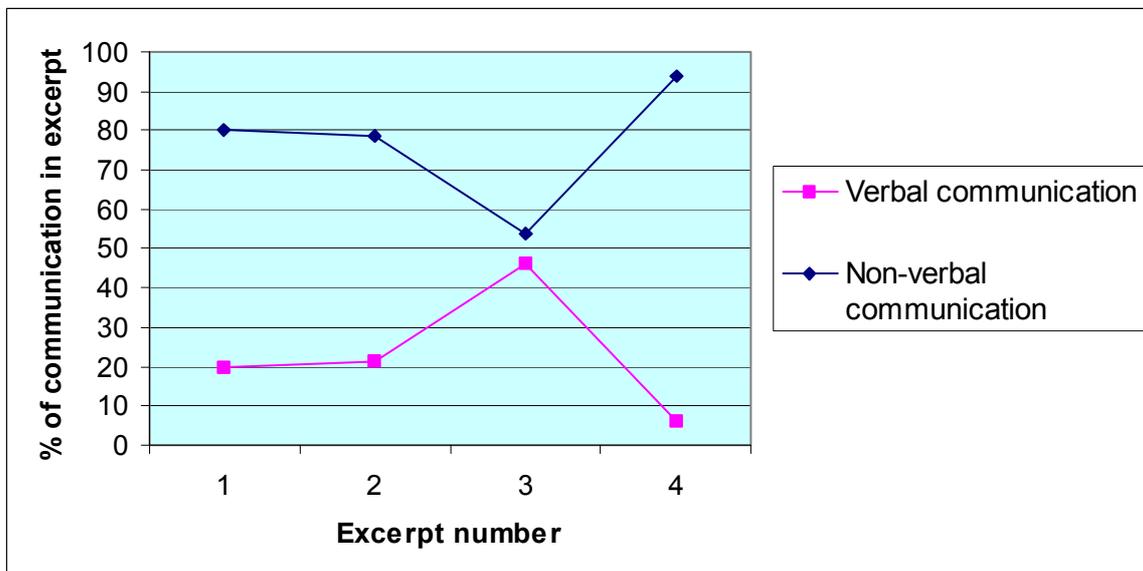


Figure 4.7(b): Distribution of NON-VERBAL and VERBAL COMMUNICATION throughout excerpts



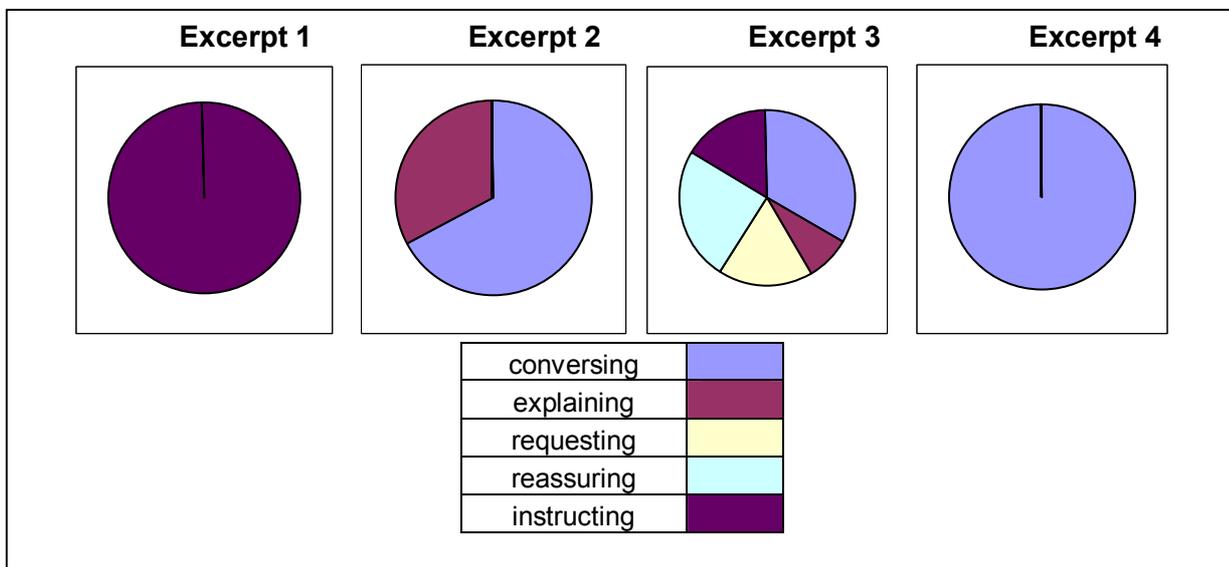
#### 4.5.1.4 VERBAL COMMUNICATION

**Table 4.6(d): General group behaviour category – VERBAL COMMUNICATION**

Sub-category (level 1)	Description	Indexing reference	Code
<b>conversing</b>	Refers to members talking to each other.	<b>2.3 line 31:</b> (3) turns towards (4) and says something to her.	(3) talks to (4)
<b>explaining</b>	Refers to one member explaining something to other member(s).	<b>3.2 lines 1-2:</b> (5) stops demonstrating , speaks to Co saying "1st time and 2nd time not the same".	verbal explanation from (5)
<b>requesting</b>	Refers to a member requesting something from another member e.g. clarification.	<b>3.1 line 25:</b> Co leans forw towards (5), asks "how must it go?"	Co seeks clarification from (5)
<b>reassuring</b>	Refers to a member giving verbal reassurance to another member.	<b>3.3 line 5:</b> T says loudly to (5) "OK, OK".	T gives reassurance to (5)
<b>instructing</b>	Refers to a member giving instructions to another member regarding what to do.	<b>3.2 line 9-10:</b> Co talks to T, says T must vocalise rhythm for (5) using "turu" so that (5) can hear the rhythm.	Co instructs T

#### GRAPHICAL REPRESENTATION OF DATA

**Figure 4.8: Distribution of VERBAL COMMUNICATION throughout excerpts**



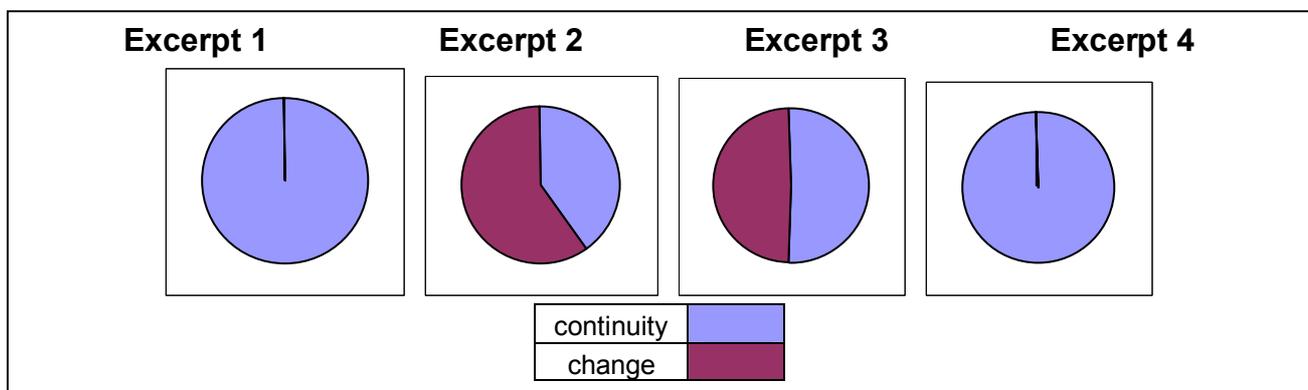
#### 4.5.1.5 ACTIVITY VARIABILITY

**Table 4.6(e): General group behaviour category – ACTIVITY VARIABILITY**

Sub-category (level 1)	Description	Indexing reference	Code
<b>continuity</b>	Refers to instances where the activity or movement continues in the same way as it has previously.	<b>2.2 line 30:</b> (5) dances with same mvmnts in all 3 "phrases"	movement continuity, (5)
<b>change</b>	Refers to instances where the activity or movement changes or is changed in some way.	<b>2.3 line 21:</b> (5) changes her mvmnt pattern.	(5) changes movement

#### GRAPHICAL REPRESENTATION OF DATA

**Figure 4.9: Distribution of ACTIVITY VARIABILITY throughout excerpts**



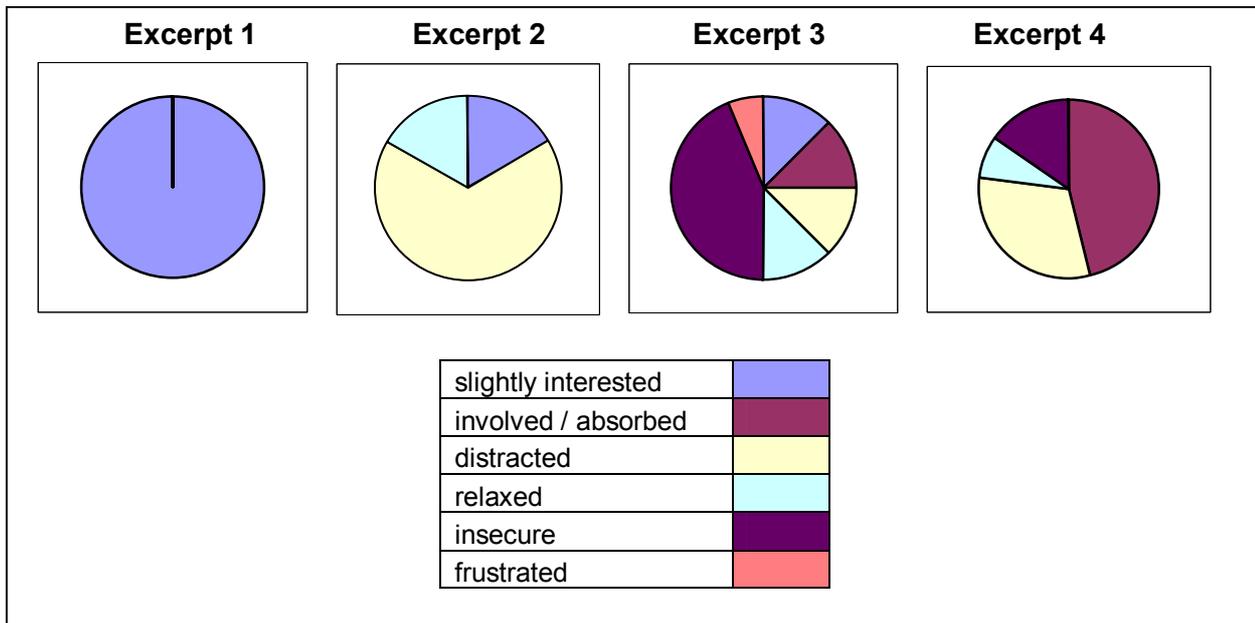
#### 4.5.1.6 Demeanour

**Table 4.6(f): General group behaviour category – Demeanour**

Sub-category (level 1)	Description	Indexing reference	Code
<b>slightly interested</b>	Refers to member(s) who show a slight interest in the activity.	<b>3.1 line 2:</b> (1) + (10) sit slightly forward.	interested members, (1)+(10)
<b>involved / absorbed</b>	Refers to member(s) who are involved or absorbed in the activity.	<b>4.3 line 26-29:</b> When singing "call"-phr of A part, (10) bends her head and upper body downwards, closes her eyes while singing, then at end of "call"-phrase, looks up again at group mbrs.	absorbed in activity, (10)
<b>distracted</b>	Refers to member(s) who are distracted and seemingly not interested in the activities.	<b>4.1 line 21:</b> (5) adjusting position of her baby	distracted member, (5)
<b>relaxed</b>	Refers to member(s) who are relaxed and enjoying the activities.	<b>4.1 line 4:</b> T + (10) are laughing out loud, (11) smiles widely.	T+mbrs smiling, laughing
<b>insecure</b>	Refers to member(s) who seem self-conscious, uncomfortable or unsure during the activities.	<b>3.1 line 8:</b> (5) starts dancing again, stops again, stands still	unsure (5)
<b>frustrated</b>	Refers to member(s) who show frustration in the group.	<b>3.2 lines 2-4:</b> (5) makes circular mvmnt in air with one hand, then waves it from side to side pointing with index finger and saying loudly "Wait! Wait!"	frustration, (5)

## GRAPHICAL REPRESENTATION OF DATA

Figure 4.10: Distribution of Demeanour throughout excerpts



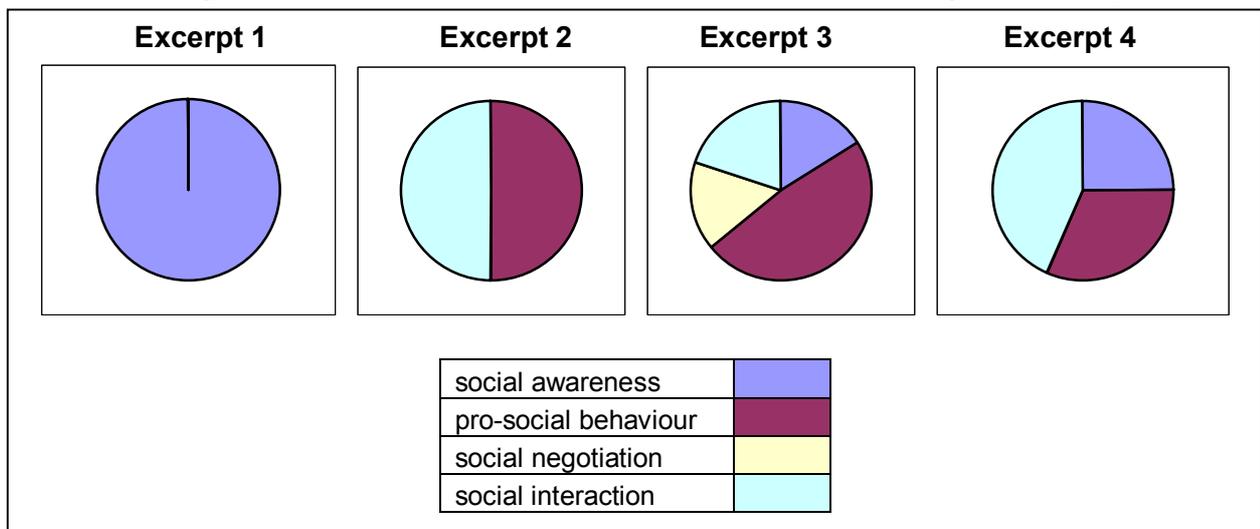
### 4.5.1.7 SOCIAL BEHAVIOUR

Table 4.6(g): General group behaviour category – SOCIAL BEHAVIOUR

Sub-category (level 1)	Description	Indexing reference	Code
<b>social awareness</b>	Refers to social behaviour that shows an awareness of other group members' activities and roles.	<b>3.2 line 36:</b> When (10) starts dancing, (1) stops playing.	(1) aware of (10)'s initiative
<b>pro-social behaviour</b>	Refers to social behaviour by members that is geared towards promoting social interaction.	<b>4.2 line 17:</b> (10),(4),(11) look at new mbr and give wide smiles	3 mbrs welcoming new mbr
<b>social negotiation</b>	Refers to social behaviour where members differ in their opinions or actions and negotiate around it in some way.	<b>3.1 lines 40-41:</b> (10) points w maraca to (5) while looking at (1), and says something to (1) with a serious face.	(10) shows (1) should listen to (5)
<b>social interaction</b>	Refers to social behaviour where members interact by speaking to each other or interacting in a way that is not clearly pro-social behaviour or social negotiation.	<b>4.1 line 6:</b> Members are talking to each other.	mbrs interacting with each other

## GRAPHICAL REPRESENTATION OF DATA

Figure 4.11: Distribution of SOCIAL BEHAVIOUR throughout excerpts



To continue the categories for *Music* are presented in table form with a brief description of each sub-category, one reference from the indexing for one example of a code.

### 4.5.2 Categories for Music

#### 4.5.2.1 MUSICAL ROLES

Table 4.7(a): Music category – MUSICAL ROLES

Sub-category (level 1)	Description	Sub-category (level 2)	Indexing reference	Code
<b>lead</b>	Refers to instances where one or more members (as designated in level 2), take the lead musically.	<b>T leads</b>	<b>1.1 lines 3-4:</b> T accompanies on guitar, single strums in A major, while singing loudly.	T leads
		<b>Co leads</b>	<b>3.4 line 4:</b> Accelerando is led by Co's vocalisation.	Co leads tempo increase
		<b>member leads</b>	<b>3.3 lines 8-9:</b> (5) waits until everyone is quiet, starts to play rhythmic pattern on handdrum/tamb	(5) leading
		<b>lead together</b>	<b>3.1 line 7:</b> Co and T are both leading musically.	Co, T lead together
<b>follow</b>	Refers to any member or members (as designated in level 2) who follow or copy another member's rhythm or vocalisations.	<b>members follow T</b>	<b>1.4 lines 33-34:</b> Grp(A)'s singing follows that of T, getting softer and slower at end of phrase	(A) follow T musically
		<b>T/Co follow members</b>	<b>2.2 line 32:</b> T's rhythm same as prev rhythm from (1)	T copies (1)'s rhythm
		<b>members follow member</b>	<b>3.3 lines 14-15:</b> At start of 2nd phrase, (10) starts playing on maraca, same rhythm as (5)	(10) copies (5)'s rhythm
<b>awareness</b>	Refers to member(s) showing awareness for who's leading and for certain elements of the music.	-	<b>2.2 lines 23-24:</b> When T starts playing louder, (1) stops playing, holds tambourine on lap.	awareness of leader (1)

GRAPHICAL REPRESENTATION OF DATA

Figure 4.12(a): Distribution of leading in MUSICAL ROLES throughout excerpts

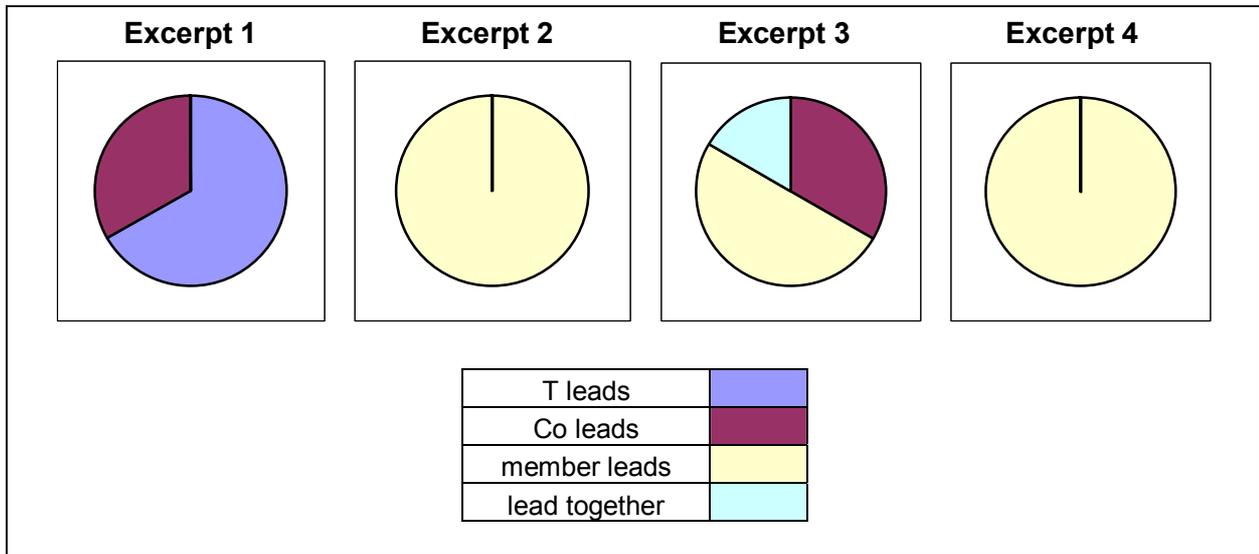
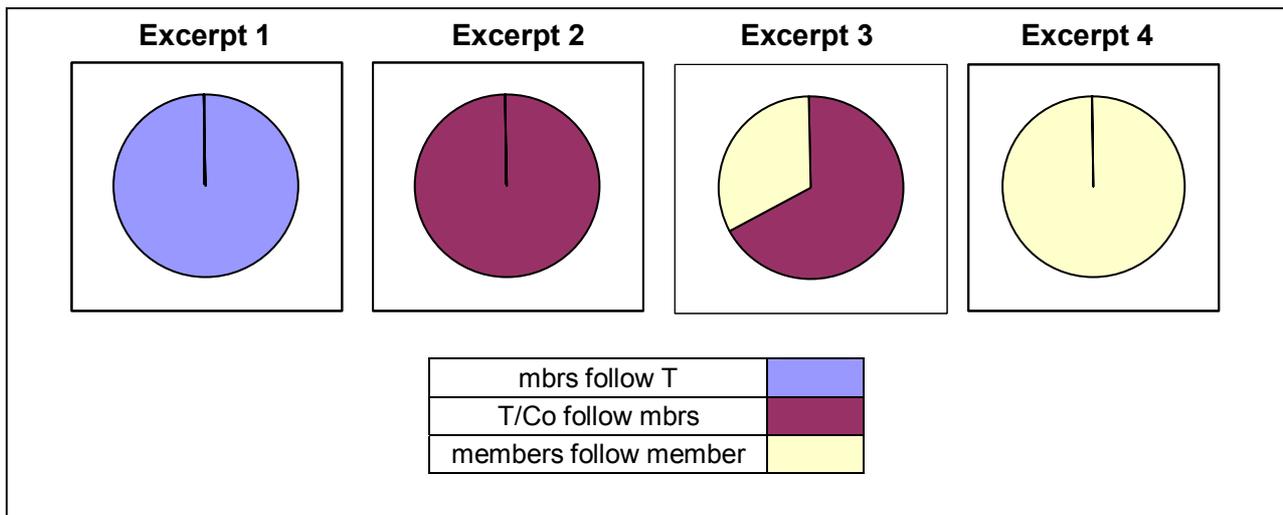


Figure 4.12(b): Distribution of following in MUSICAL ROLES throughout excerpts



#### 4.5.2.2 MUSICAL PARTICIPATION

**Table 4.7(b): Music category – MUSICAL PARTICIPATION**

Sub-category (level 1)	Description	Sub-category (level 2)	Indexing reference	Code
<b>silent musical participation</b>	Refers to member(s) who are present, but not playing or singing.	-	<b>1.2 lines 36:</b> B(9) remains silent	mus passive member B(9)
<b>conventional musical participation</b>	Refers to member(s) joining in musically and participating in a customary way.	-	<b>4.2 line 41:</b> All members singing.	mbrs mus partic together
<b>tentative musical participation</b>	Refers to musical participation that is unsure and tentative in nature.	-	<b>2.1 lines 36-37:</b> (5) starts playing on djembe again softly for two beats, then stops.	(5) starts playing softly then stops
<b>individualised musical participation</b>	Refers to member(s) who participate musically in a different way than the rest of the group.	-	<b>2.1 line 39:</b> (6)'s rhythm different from that of others	(6) rhythm diff than others
<b>subgroup musical participation</b>	Refers to instances where subgroups (A) and (B) are clear and members play or sing when it is their group's turn.	<b>clear subgroups</b>	<b>1.1 line 29:</b> No guitar playing from T while Co sings.	T silent while other subgrp sings
	Refers to instances where subgroups (A) and (B) are unclear, with members playing or singing when it is the other group's turn.	<b>unclear subgroups</b>	<b>1.2 line 22:</b> Member from Grp(B) singing with Grp(A)	mbr of (A) singing with (B)
<b>musical initiative</b>	Refers to a member(s) offering a new rhythmical pattern to the group.	<b>rhythmical initiative</b>	<b>3.2 lines 27-31:</b> (5) starts playing rhythmic pattern while (10) is dancing: 	musical initiative, rhythm (5)
	Refers to a member(s) offering a new melody to the group.	<b>vocal initiative</b>	<b>3.2 line 34:</b> (1) starts singing soft melody while playing	musical initiative, sing (1)

At this point I again have to note that some of the titles of the sub-categories on level one of the Musical participation category have been borrowed from Brynjulf Stige as used by him in the presentation I mentioned previously (see 4.5.1.3). The terms I borrowed are *silent participation* and, again, *conventional participation*.

GRAPHICAL REPRESENTATION OF DATA

Figure 4.13(a): Manner of MUSICAL PARTICIPATION throughout excerpts

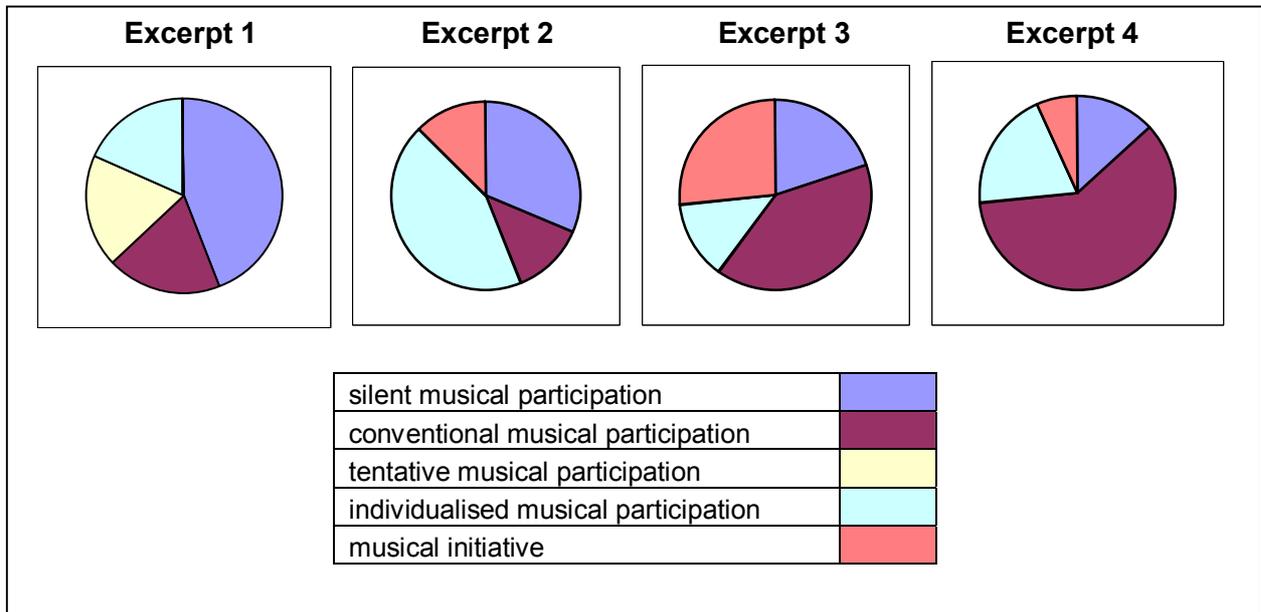
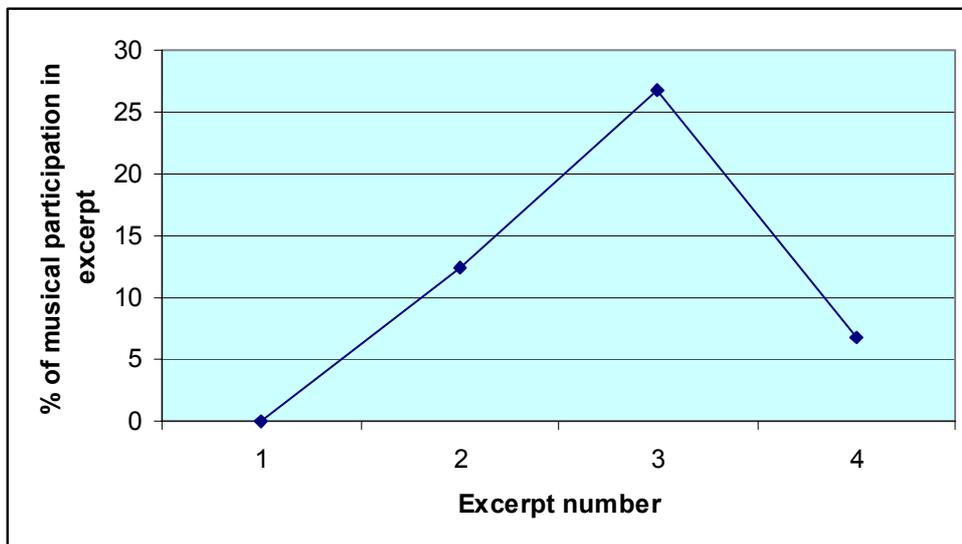


Figure 4.13(b): Distribution of musical initiative throughout excerpts



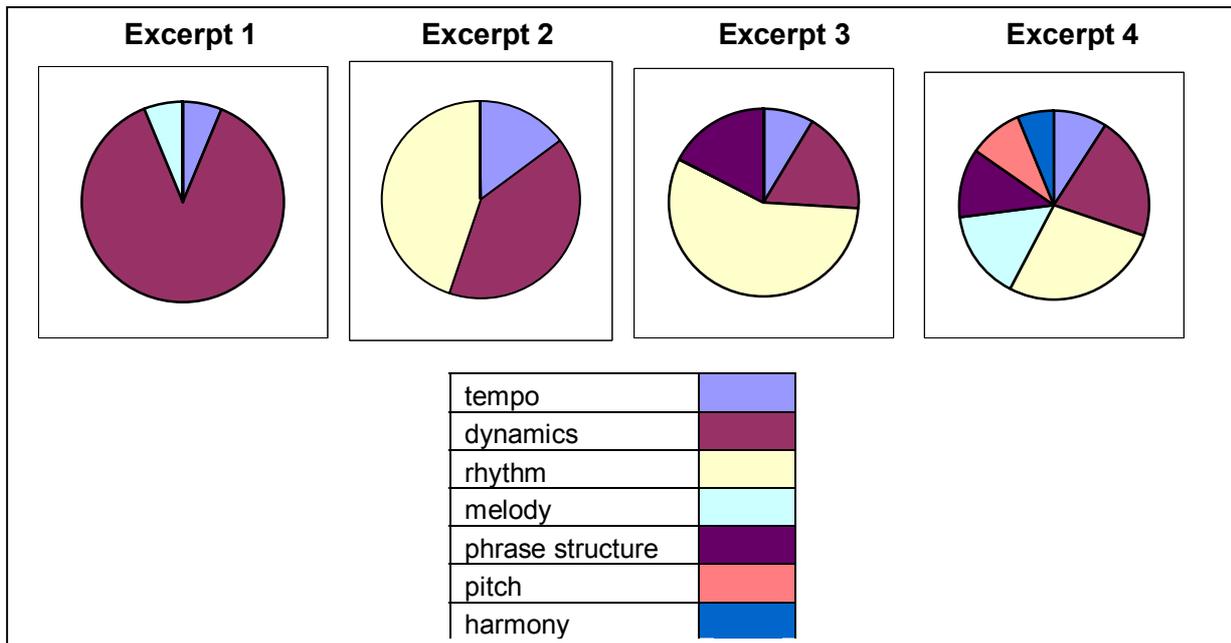
### 4.5.2.3 MUSICAL ELEMENTS

**Table 4.7(c): Music category – MUSICAL ELEMENTS**

Sub-category (level 1)	Description	Sub-category (level 2)	Indexing reference	Code
<b>tempo</b>	Refers to the music becoming faster.	<b>increase</b>	<b>3.2 line 3:</b> Music becomes faster very gradually.	gradual increase in tempo, grp
	Refers to the music becoming slower.	<b>decrease</b>	<b>4.4 line 35:</b> Slight decrease in tempo towards the end.	tempo decreases
	Refers to the music returning to the original tempo.	<b>original</b>	<b>1.2 lines 31-32:</b> T and Co sing forte, a tempo "and nine and ten, that's the counting song."	back to original tempo
<b>dynamics</b>	Refers to the volume level of the music (as designated in level 2) and whether some member's music is at a different volume level than that of others (mismatch).	<b>loud</b>	<b>2.1 lines 27-28:</b> When T starts beating, (1) also starts beating loudly on tambourine.	loud dynamics, (1)
		<b>soft</b>	<b>1.1 line 23:</b> All of Grp(A) sing along softly	soft dynamics (A)
		<b>moderate</b>	<b>2.1 line 9:</b> (5)'s playing is at mp level.	moderate dynamics, (5)
		<b>increase</b>	<b>3.3 line 36:</b> Mbrs playing louder than before.	louder dynamics, group
		<b>decrease</b>	<b>1.3 lines 2-3:</b> Co and T sing "One and two", loudly, but softer than end of previous phrase.	softer dynamics Co+T
		<b>mismatch</b>	<b>2.1 line 30:</b> (1) plays much louder than T + (5)	mismatch dynamic levels
<b>rhythm</b>	Refers to members playing rhythms that are related or share a basic beat.	<b>related / shared</b>	<b>2.2 lines 21-22:</b> T+(1)+(8) play rhythms that share material and has the same basic beat.	shared basic beat, T+2mbrs
	Refers to members playing different rhythms.	<b>different</b>	<b>3.2 lines 35-36:</b> Rhythm of (1)'s playing not related to rhythm of (5)'s playing or (10)'s dancing.	unrelated rhythms, (5),(10),(1)
	Refers to members playing clear or easily distinguishable rhythms	<b>clear</b>	<b>3.1 line 24:</b> (5)'s vocalisation of rhythm on "tu" clearer.	clearer rhythm, vocal (5)
	Refers to members playing rhythms in an unclear manner.	<b>unclear</b>	<b>2.1 lines 7-8:</b> Rhythmical phrase that (5) plays is not very clear.	unclear rhythm (5)
<b>melody</b>	Refers to aspects regarding melody.	-	<b>4.1 line 20:</b> All mbrs singing, but melody not clear.	unclear melody, mbrs
<b>phrase structure</b>	Refers to aspects regarding phrase structure.	-	<b>3.3 line 10:</b> (5)'s pattern consists of 4 phrases (2x2)	clear musical structure, (5)
<b>pitch</b>	Refers to aspects regarding pitch.	-	<b>4.2 line 37:</b> Pitch gets slightly higher.	pitch rises
<b>harmony</b>	Refers to aspects regarding harmony.	-	<b>4.4 lines 1-2:</b> From 1st B phrase onward, some mbrs harmonising when singing "answer"-phrases.	mbrs harmonising

## GRAPHICAL REPRESENTATION OF DATA

Figure 4.14: Distribution of MUSICAL ELEMENTS throughout excerpts



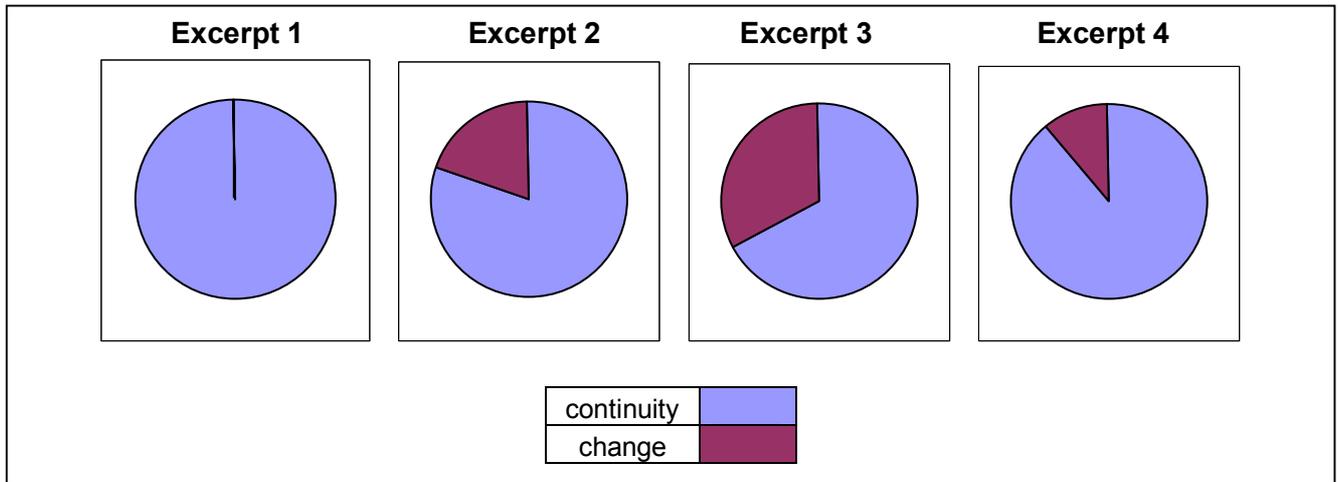
### 4.5.2.4 MUSICAL VARIABILITY

Table 4.7(d): Music category – MUSICAL VARIABILITY

Sub-category (level 1)	Description	Sub-category (level 2)	Indexing reference	Code
<b>continuity</b>	Refers to rhythms or rhythmical patterns continuing and staying the same for a certain amount of time.	<b>rhythmical continuity</b>	<b>2.3 lines 23-25:</b> T and 4 mbrs playing on instrs now, same rhythmic patterns that they played in previous phrase.	T+4mbrs same rhythm as before
	Refers to the phrase structure of the music continuing and staying the same for a certain amount of time.	<b>structural continuity</b>	<b>4.3 lines 28-31:</b> Same happens structurally as in previous time code, i.e. (10) sings "call"-phrases and mbrs + Co + T sing "answer"-phrases while (10) sings counter-melody.	structural continuity, mbrs
	Refers to the tempo and dynamics of the music continuing and staying the same for a certain amount of time.	<b>tempo + dynamical continuity</b>	<b>4.4 line 23:</b> Tempo and vol stay the same	continuity tempo+dyn, mbrs
	Refers to members of the group not losing or gaining in pitch when singing for a certain amount of time.	<b>pitch continuity</b>	<b>4.4 line 3:</b> Pitch stays unchanged.	continuity pitch, mbrs
<b>change</b>	Refers to changes occurring in the rhythmical patterns that member(s) are playing.	<b>rhythmical change</b>	<b>4.3 lines 3-4:</b> (11) changes rhythm in 2nd A phrase to play with rest of group on main beats only	(11) change rhythm to same as grp
	Refers to member(s) changing the instruments that they are playing.	<b>instrumental change</b>	<b>3.3 lines 40-41:</b> (1) stops playing djembe, takes handdrum/tamb and plays on it, same rhythm as T.	change instrument, (1)

## GRAPHICAL REPRESENTATION OF DATA

Figure 4.15: Distribution of MUSICAL VARIABILITY throughout excerpts



This chapter has presented the analysis of the four video excerpts of an open group music therapy session in the Kangaroo Mother Care Ward of Kalafong Academic Hospital. In the following chapter themes emerging from the data will be discussed. The research questions will also be addressed by using these emerging themes and by drawing from information provided in the literature survey.

## **CHAPTER 5**

### **DISCUSSION**

#### **5.1 INTRODUCTION**

In this chapter I discuss themes that emerged from my data analysis. These emerging themes together with the literature survey in Chapter 2 will be used as a basis for addressing my research questions.

As a reminder, I state the research questions again before continuing with the discussion:

#### **Research question 1**

How can the development of participatory consciousness be detected in a group music therapy session?

#### **Research question 2**

How useful is the concept of collaborative musicing for analysing and understanding the development of participatory consciousness in group music therapy?

Before continuing with the presentation and discussion of the emerging themes, I provide a general overview of the emerging themes and the categories in the data analysis that led to these emerging themes. Table 5.1 on the following page provides a synopsis of the emerging themes with the categories that formed part of the process that led to the emergence of the particular theme. In a third column I provide the numbers of figures that were relevant in establishing the themes.

**Table 5.1: Synopsis of emerging themes**

<b>THEMES</b>	<b>RELEVANT CATEGORIES</b>	<b>Relevant figures</b>
<b>Change in roles</b>	ACTION ROLES MUSICAL ROLES	Figures 4.5(a), 4.5(b), 4.5(c) Figures 4.12(a), 4.12(b)
<b>Increase in conventional participation</b>	PHYSICAL PARTICIPATION MUSICAL PARTICIPATION	Figures 4.6(a), 4.6(b), 4.6(c) Figures 4.13(a), 4.13(b)
<b>Behaviour becomes more conducive to social interaction</b>	SOCIAL BEHAVIOUR DEMEANOUR	Figure 4.11 Figure 4.10
<b>Communication becomes more socially orientated</b>	NON-VERBAL COMMUNICATION VERBAL COMMUNICATION	Figures 4.7(a), 4.7(b) Figure 4.8
<b>Music becomes more complex</b>	MUSICAL ELEMENTS	Figure 4.14
<b>Development from induced continuity to spontaneous continuity</b>	ACTIVITY VARIABILITY MUSICAL VARIABILITY	Figure 4.9 Figure 4.15

## **5.2 EMERGING THEMES**

The research questions stated on the previous page both refer to the *development* of participatory consciousness. According to *WordWeb Online* the word “development” can be defined as “a process in which something passes by degrees to a different stage (especially a more advanced or mature stage)”. In this research study all of the emerging themes seem to show such a “passing to a different stage” and thus all the emerging themes have development at their core.

### 5.2.1 Change in roles

Through analysing the data of the four video excerpts certain patterns emerged regarding changing roles of the members, therapist and co-therapist in the open group music therapy session. The three figures 4.5(a), 4.5(b) and 4.5(c) illustrate how the action roles changed over the course of the session from the therapist and co-therapist taking the lead with members following them and being focused on them, to a single member taking the lead with members following her and being focused on her. The two figures 4.12(a) and 4.12(b) show the same pattern emerging for the musical roles.

From these emerging patterns of change in roles through the course of the session we can see that the members become more invested in the activities as the session progresses, taking the lead in activities that involve their own music, rooted in their own cultures and traditions. This is reminiscent of the '*musicianship*' level of the 'inverted pyramid' of musical development as proposed by Pavlicevic and Ansdell (in press). In the first excerpt, members' musicality is activated and in the second and third excerpts, one specific member 'lends her own musicianship to the group' (Pavlicevic & Ansdell, in press:10) which it may be argued, leads to the level of musicing we find in Excerpt 4.

### 5.2.2 Increase in conventional participation

'Conventional participation' is a term borrowed from Brynjulf Stige (2005) who defines it as 'joining in'. When the majority of members in a group engage in conventional participation, the majority of members have "joined in" and are participating in roughly the same manner. Figure 4.6(a) illustrates the development of the manner of physical participation in the group over the course of the four excerpts. We can clearly see from this figure how the physical participation developed from mostly individualised participation, with members participating in a different way than other members, to mostly conventional participation, with all members participating in roughly the same way. If we look more closely at the pie charts in Figure 4.6(a) we notice that physical initiative is taken in all 4 excerpts but more so in Excerpts 2 and 3. We could postulate that it is this physical initiative that eventually leads to an activity in Excerpt 4 that the whole group could 'join in' with.

To turn to musical participation, Figure 4.13(a) clearly shows how the members' musical participation developed from mostly silent participation (again borrowed from Stige (2005) who defines it as 'being present but not participating') to mostly conventional participation (in other words, joining in). We see musical initiative increasing markedly in Excerpt 3, which

strengthens the possibility that individual initiative could lead to an increase in conventional participation.

The energy level of members' participation increases over the course of the four excerpts as can be seen from Figure 4.6(b). In Excerpt 1, the energy in the group is generally quite low, but as the session progresses the energy increases markedly until we find a predominantly high level of energy in Excerpt 4. Participating with such high energy links to what the educational researcher Heshusius (1994:16) refers to as "participation of the total person", which, according to her, is one of the characteristics of participatory consciousness.

### **5.2.3 Behaviour becomes more conducive to social interaction**

A theme that emerged from the data in the Social Behaviour and Demeanour categories of the data, is that the group's general behaviour became increasingly conducive to social interaction as the session progressed. If we look at Figure 4.11 we see that in the Social Behaviour category the group's behaviour developed from a mere social awareness to a state where social interaction and pro-social behaviour are most prevalent. A closer look at the pie charts for Excerpts 2 and 3 reveal that an increased level of pro-social behaviour and social negotiation, may have led to an overall increase in social interaction over the course of the session.

The group's general demeanour developed from being slightly interested to being involved/absorbed (see Figure 4.10). The group moved through a period of being distracted (Excerpt 2) and being insecure (Excerpt 3) to becoming involved or absorbed in the activity. This seems to suggest that the group members managed to overcome their own insecurities to take part in the activities with what seems to be a temporary abandonment of pre-occupation with self. This links to Heshusius' notion of participatory consciousness as being the result of "the ability to temporarily let go of all preoccupation with self and move into a state of complete attention" (Heshusius 1994:16).

The large portion of pro-social behaviour present in Excerpts 2 and 3 also seems to suggest awareness or consciousness in the group of how to behave towards others to increase social behaviour. Thus the group seems to develop what Heshusius refers to as a participatory mode of consciousness from Excerpt 1 through to Excerpt 4, by becoming less concerned with self and more concerned with the "totality of the act of interest" (Heshusius 1994:16).

#### 5.2.4 Communication becomes more socially orientated

Communication, be it verbal or non-verbal can potentially play a big part in establishing social interaction between people. Non-verbal gestures or expressions and verbal utterances are, however, not always socially orientated, e.g. when a person in a group displays closed body language and doesn't make eye contact or when one person instructs another person to do something, the scope for mutual social interaction is quite small. Such gestures, expressions and utterances that are not socially orientated may lead to isolation of individuals and is not conducive to social interaction.

In contrast, more socially orientated ways of communicating non-verbally are by making eye contact with other persons in the group and by moving physically closer to other persons in the group. Conversely more socially orientated ways of communicating verbally include when two people are talking and responding to each other, when they ask for clarification if they did not understand clearly or if they use their verbal utterances to reassure each other.

In the course of the four video excerpts we see both the non-verbal and verbal communication within the group developing to become more socially orientated. If we look at Figure 4.7(a) we see that eye contact occurred more frequently in the second two excerpts and that more members were thus making eye contact with each other than in the first two excerpts, which implies an increase in socially orientated non-verbal communication. By studying Figure 4.8, we can see that through the course of the four video excerpts the verbal communication in the group developed from predominantly instructing in Excerpt 1 to predominantly conversing in Excerpt 4. In the Excerpts 2 and 3 the group moved through various other forms of verbal communication, i.e. explaining, reassuring and requesting.

The group thus moved in its communication from individuals communicating in isolation, though being part of a group, to individuals communicating with others within the larger whole. It seems that the group developed in this way from what Towse (1997) postulates to be an *individual mind* to a *group mind*.

#### 5.2.5 Music becomes more complex

In coding the indexing of the music, it emerged that certain elements in the music were more prominent in certain excerpts than in others and also that as the session progressed more musical elements came to the fore, and arguably, the music became more complex. If we study Figure 4.14 we see that only three musical elements are present in the coding of

Excerpt 1, i.e. tempo, dynamics and melody. The number of musical elements present in the coding increases in Excerpts 3 and in Excerpt 4 we see that seven musical elements are present in the coding.

Closer inspection of the pie charts in Figure 4.14 also reveals that in Excerpts 2 and 3 rhythm played an extremely important role, as it predominates in the musical elements in these excerpts. If we refer back to the brief description of Excerpt 2 (see 4.2.3) and Excerpt 3 (see 4.2.4) we see that one member's attempts to demonstrate a rhythmic pattern to the group and to get them to copy this rhythmic pattern, plays the most important role in these excerpts. Through this insistence of a single member for perfecting the rhythmic pattern she wishes to dance to, the group's music develops and becomes more complex. We see this developing complexity not only through the development of the ability of the group to comprehend and copy (5)'s quite intricate rhythmic pattern, but also by individualised musical activity in playing subdivisions of the main beat and in the presence of a counter-melody and harmonising in Excerpt 4 (see 4.2.5).

Here we can again refer to Pavlicevic and Ansdell (in press) in postulating that the higher level of musicing reached in Excerpt 4 was a result of member (5) lending her musicianship to the rest of the group through her musical initiative and insistence on getting the rhythm right.

### **5.2.6 Development from evoked continuity to spontaneous continuity**

In Excerpt 1 we see the members taking part in an activity largely driven by the therapist and co-therapist, singing a counting song introduced and led by the therapist. If we look at the pie chart for Excerpt 1 in Figure 4.9 we see that continuity predominates in this excerpt and that the activity doesn't change over the course of the excerpt. If we look at the pie chart for Excerpt 4 in Figure 4.9 we also see such continuity in activity. So, was there really development with regards to the activity variability as the session progressed? The answer to this question can be found by looking at the brief descriptions of Excerpt 1 (see 4.2.2) and Excerpt 4 (see 4.2.5). As already mentioned, the activity in Excerpt 1 is largely driven by the therapist and the activity is one that she introduced and that she leads. In contrast to this, the activity in Excerpt 4 was spontaneously arrived at by the members and a group member leads the activity with all members participating actively and driving the activity together.

Thus we see that, though continuity predominates in both Excerpt 1 and 4, it is a different type of continuity. In Excerpt 1 we see what I refer to as an "evoked continuity" or continuity

brought about by the therapist and co-therapist driving the activity and constantly instructing members verbally as to what they should do. In contrast to this we see in Excerpt 4 what I refer to as “spontaneous continuity” or continuity that is arrived at spontaneously, almost instinctively.

With regards to musical variability we see a similar development as in activity variability. If we study Figure 4.15, we see musical continuity predominating in Excerpt 1. This continuity is again, however, largely “evoked” with members singing a song introduced and lead by the therapist. In contrast to this, continuity and change is present in Excerpt 4, but the change involves more of a musical development (i.e. subdivision of beats, change of instruments) than a break in continuity.

This idea of evoked vs. spontaneous continuity links with the humanistic psychologist Earley’s notion that in participatory consciousness, activity tends to be spontaneous and flowing, stemming from instinct, feeling and impulse (Earley, 2002).

With the above discussion of the emerging themes from the data analysis as a basis, I turn to my two research questions.

## **5.3 ADDRESSING THE RESEARCH QUESTIONS**

In addressing the two research questions I will refer to the emerging themes I have just discussed as well as to certain elements from the literature survey in Chapter 2.

### **5.3.1 Question 1:**

**How can the development of participatory consciousness be detected in a group music therapy session?**

To address this first research question about the detection of participatory consciousness in a group music therapy session, one first has to clarify what it means to ‘detect’ something. The *Merriam-Webster Online Dictionary* defines the word ‘detect’ as “to discover or determine the existence, presence, or fact of”. For participatory consciousness to be detected we have to know what it is in order to be able to detect or discover its existence or presence. As mentioned in Chapter 2, I borrowed from dictionary entries and definitions given by Heshusius (1994), Earley (1997) and Farmelo (1997) to arrive at the following

working interpretation of “participatory consciousness” for the purpose of this research project:

Participatory consciousness is the spontaneous and flowing participation of individuals in a larger whole with focused attention, an open and receptive attitude and a collective awareness of merging into the whole with temporary abandonment of pre-occupation with self (without necessarily relinquishing the capacity for autonomy).

If we break this working interpretation of participatory consciousness down to its constituent parts, we have the following list, which may present characteristics of participatory consciousness:

- spontaneous and flowing participation
- focused attention
- an open and receptive attitude
- a collective awareness of merging into the whole
- temporary abandonment of pre-occupation with self
- not necessarily relinquishing the capacity for autonomy

For us to be able to detect the development of participatory consciousness within a group music therapy session we will thus have to investigate whether the above characteristics (or criteria) were present or developed during the session.

In the four video excerpts from an open group music therapy session at Kalafong Academic Hospital, participatory consciousness definitely developed if measured against the criteria mentioned above:

- In the session, members spontaneously initiated activities and this led to a spontaneous and flowing participation in a larger whole and to continuity in the activities.
- The members participated with focused attention, especially in Excerpt 4 where they became very much involved and absorbed in the activity.
- Some of the members participated with an open and receptive attitude, accepting movements, vocalisations or rhythms initiated by other members and copying them. Other members, however, did not accept such initiative, and the initiative was subsequently quelled. (See Figure 4.6(c) for a graphical representation of physical initiative throughout the session). Therefore some, but not all of the members participated with an open and receptive attitude.
- Through the four excerpts we see a marked increase in conventional participation or “joining in”. This implies that members became more merged into the whole by

participating with others and developed a collective awareness by exhibiting behaviour that became increasingly conducive to social interaction as the session progressed.

- The group members managed to overcome their own insecurities to take part in the activities with what seems to be a temporary abandonment of pre-occupation with self as they moved through periods of distractedness (in Excerpt 2) and insecurity (in Excerpt 3) to become involved and absorbed in the activity (in Excerpt 4).
- Throughout the excerpts some members participate in an individualised manner which shows that although there has been a temporary abandonment of pre-occupation with self, members don't necessarily relinquish their capacity for autonomy, and still at times prefer to participate in their own autonomous way.

The first research question has been addressed by providing criteria on the previous page that can be used to detect whether participatory consciousness developed within a group music therapy session. The four video excerpts were also scrutinised with these criteria in mind and it emerged that according to the criteria participatory consciousness definitely developed in the open group music therapy session in the Kangaroo Mother Care Ward.

### **5.3.2 Question 2:**

**How useful is the concept of collaborative musicing for analysing and understanding the development of participatory consciousness in group music therapy?**

The model of collaborative musicing is, as has been mentioned, very new and has yet to be applied to practice. A practical application of the model may therefore be helpful in ascertaining its usefulness for exploring group music therapy.

In Chapter 2 an extensive explanation was given of the concept of collaborative musicing as proposed by Pavlicevic and Ansdell (in press) and of the way in which they propose that collaborative musicing develops. As a reminder a short summary will be given of the most important aspects regarding collaborative musicing.

#### **5.3.2.1 Short summary of aspects regarding collaborative musicing**

Collaborative musicing is a model developed by Mercédès Pavlicevic and Gary Ansdell and is a heuristic tool for coupling musical and social development in Community Music Therapy. It is taken to be an extension of the concept of communicative musicality as introduced by

Trevarthen and Malloch (2000). Collaborative musicing addresses not only the musical development within the group, but also the social development and how these two are linked (Pavlicevic and Ansdell, in press). Pavlicevic and Ansdell suggest that this relationship between social development and basic musical development activates two 'functions': music in the service of *communication*, and music in the service of human *collaboration*.

According to Pavlicevic and Ansdell (in press) collaborative musicing is a progressive development from a basic psychobiological capacity (*musicality*) through to a facility developed in cultural learning (*musicianship*), which in turn facilitates the social activity of *musicing* with and for others. To shorten this definition: collaborative musicing is a development from *musicality* through *musicianship* to *musicing* with each level becoming increasingly socially orientated.

In the next section I will discuss certain elements of the concept of collaborative musicing that I found useful in my research project.

### **5.3.2.2 Useful elements of the concept of collaborative musicing for analysing and understanding the development of participatory consciousness**

#### ***“Lending” of musicianship to others***

One aspect of the concept of collaborative musicing that I found extremely useful in analysing and understanding the development of participatory consciousness is the notion that in a situation where people are of differing levels of social or musical development, one person can 'lend' musicianship to the other(s), such that musicing is possible on a level higher than would otherwise be possible (Pavlicevic & Ansdell, in press). In my opinion, participatory consciousness developed through the course of the four excerpts studied in this research project, precisely for the reason just mentioned. In Excerpt 1, members are musicing but at quite a low level, with participation being limited. In Excerpts 2 and 3 we see an individual member taking spontaneous initiative and using her own musicianship, playing her music and rhythms as rooted in her own culture, to lend musicianship to the rest of the group. This in turn leads to the achievement (in Excerpt 4) of a higher level of musicing than was previously possible, with all members participating with high energy.

#### ***Musicing can stretch musicianship, which in turn can stimulate musicality***

In their discussion around the 'inverted pyramid' of musical development, Pavlicevic and Ansdell (in press) state that the model implies a developmental direction, with each level being needed for the level above it, in other words musicality is needed for musicianship to

develop and musicianship in turn is needed for musicing to take place. Pavlicevic and Ansdell (in press) state that this traffic is however also two-way and that musicing can stretch musicianship which in turn can stimulate musicality. This aspect of the concept of collaborative musicing was also useful to me in this research project. It is clear through the progress of the session that although the members started the session by musicing, individual musicianship that was showed to the group through physical, rhythmical and vocal initiative led to the stimulation of musicality whereby more members started to participate with higher energy.

From these two useful criteria it can be postulated that the concept of collaborative musicing may indeed be useful for analysing and understanding the development of participatory consciousness in group music therapy. As the scope of my research project seems too limited to reveal more useful aspects of collaborative musicing, further studies will be necessary to reveal more useful aspects of the concept as well as areas that may need adjustment in order to be more useful.

This concludes the discussion chapter. I now move to Chapter 6 where I will take leave of this study with some concluding remarks and recommendations.

## CHAPTER 6

### CONCLUSION

The purpose of this study was to investigate the development of participatory consciousness in group music therapy and to ascertain how useful the concept of collaborative musicing might be for analysing and understanding the development of participatory consciousness in group music therapy. The study was undertaken because of my own personal interest in the development of participatory consciousness after noticing its development in my own work with an open music therapy group.

To ascertain whether there is a way to detect the development of participatory consciousness in a group music therapy session, certain characteristics of participatory consciousness were identified in Chapter 5 based on literature and on the themes that emerged from the data analysis. These criteria, however, need to be elaborated upon extensively as they are still quite limited in scope. This elaboration can occur through continuing research into participatory consciousness and by investigating its development in other music therapy settings, especially settings related to the recent movement towards Community Music Therapy.

Certain elements of the concept of collaborative musicing were found to be useful for analysing and understanding the development of participatory consciousness in group music therapy. More studies should however be undertaken to ascertain the usefulness of other aspects of this new model, as this study was not able to cover all aspects.

My study was in a sense limited by the fact that the material I used as data was not of my own work and that I did not experience the session first-hand but had to rely on the four video excerpts as only data regarding the session. This however, enabled me to be more objective and to rely solely on the video excerpt data to see if I could detect the development of participatory consciousness.

Through this research project, I hope to awaken interest in the development of participatory consciousness in group music therapy and also to inspire other music therapists to apply the concept of collaborative musicing in other research projects.

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## **APPENDIX i**

**SAMPLE CONSENT LETTER**

FACULTY OF HUMANITIES  
MUSIC DEPARTMENT

**MUSIC THERAPY PROGRAMME**

**TEL (012) 420-5372 / 5374**

**FAX (012) 420-4517**

[www.up.ac.za/academic/music/music.html](http://www.up.ac.za/academic/music/music.html)



**UNIVERSITY OF PRETORIA  
UNIVERSITEIT VAN PRETORIA**

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

**MUSIC THERAPY RESEARCH: PERMISSION TO USE VIDEO RECORDINGS**

Dear \_\_\_\_\_.

I am enrolled in the Master of Music Therapy Degree Programme of the University of Pretoria (UP) and am writing to ask your permission to use the previously recorded clinical material of group music therapy sessions, recorded in 2001 at Kalafong Academic Hospital in the Kangaroo Mother Care Ward.

The recordings will be used for data-analysis in a UP MMus (Music Therapy) mini-dissertation, and the information will be used only in 2005 for research and educational purposes, which include the possible publication of research findings. The research project aims to develop the understanding of group work in music therapy, enabling further development of the profession. All efforts to protect privacy, anonymity and confidentiality will be adhered to, in line with standard ethical practice. After the conclusion of the research project, the data will be stored in a safe place at UP for 7 years, after which it will be destroyed.

\_\_\_\_\_  
MMus (Music Therapy) Student

\_\_\_\_\_  
Date

\_\_\_\_\_  
Academic Supervisor

\_\_\_\_\_  
Date

\_\_\_\_\_  
Prof. M. Pavlicevic (Head of Music Therapy Programme, UP)

\_\_\_\_\_  
Date

## SAMPLE CONSENT LETTER

FACULTY OF HUMANITIES  
MUSIC DEPARTMENT

### MUSIC THERAPY PROGRAMME

TEL (012) 420-2614

FAX (012) 420-4351

[www.up.ac.za/academic/music/music.html](http://www.up.ac.za/academic/music/music.html)

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



UNIVERSITY OF PRETORIA  
UNIVERSITEIT VAN PRETORIA

PRETORIA 0002 SOUTH AFRICA

### MUSIC THERAPY SESSIONS: PERMISSION FOR ATTENDANCE AND TO RECORD

I, \_\_\_\_\_ hereby give my permission for the music therapy sessions that I attend with students enrolled in the Master of Music Therapy Degree Program of the University of Pretoria (UP) to be recorded onto video and/or audio tape. I understand that this recording will be used only for clinical, research and educational purposes, as part of the music therapy students' training, for supervision purposes with their supervisors, for their examinations, and for research.

I understand that visual and audio recording during music therapy sessions is standard practice and is used to clinically analyse sessions and in turn to give direction to the ongoing therapy process. I also understand that all efforts to protect my privacy, anonymity and confidentiality will be adhered to, in line with standard clinical practice. I understand that , at the end of the students' training, tapes will form part of the archives and will become the property of the Music Therapy Unit, Music Department, University of Pretoria where they will be securely stored and not distributed or sold for gain. I can also withdraw from these sessions, and can request to listen to, or look at, the session recordings, should I so wish.

\_\_\_\_\_ Name

\_\_\_\_\_ MMUS (Music Therapy) Student

\_\_\_\_\_ Dr Elise van Rooyen, Kalafong Hospital

\_\_\_\_\_ Prof M Pavlicevic, Head, Music Therapy Programme

## **APPENDIX ii**

Transcription of “Counting song” in Excerpt 1



One and two, that's my shoe, three and four, knock on the door, five and six, we pick up sticks and  
se - ven and eight please o - pen the gate and nine and then that's the coun - ting song.

1<sup>st</sup> time

**Group (A) - call**

**Group (B) - answer**

One and two, *(reply with)*

that's my shoe

Three and four,

knock on the door

Five and six,

we pick up sticks

And seven and eight,

please open the gate (---- *ritardando*)

**Everyone:** *(a tempo)*

And nine and ten, that's the counting song.

2<sup>nd</sup> time

**Group (B) - call**

**Group (A) - answer**

One and two,

that's my shoe

Three and four,

knock on the door

Five and six,

we pick up sticks

And seven and eight,

please open the gate

**Everyone:**

And nine and ten, that's the counting song.

Transcription of start of “African song” from Excerpt 4

The musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The tempo is marked as quarter note = 85. The key signature is one sharp (F#). The melody is primarily in the upper register, while the accompaniment is in the lower register.

Words of song translated into English:

- (A) The doors to heaven are open
- (B) We are watching the cross  
We are saved  
We wash our sins with his blood

## **APPENDIX iii**

## **APPENDIX iv**

**CLIP 1 – General group behaviour**

<b>Categories</b>	<b>Sub-categories</b>		<b>Codes</b>	
Action roles	<b>follow</b>	<b>mbrs follow T</b>	(A) copies T's movements mbrs follow T's indication	
		<b>mbrs follow Co</b>	2 mbrs follow Co movements 3 mbrs (B) copy Co's movements 3 mbrs follow Co movements 3 mbrs of (B) copy Co's actions B(9) copies Co's actions most mbrs copy Co's mvmnts	
		<b>T/Co follow mbrs</b>	T follow mbrs movements	
	<b>lead</b>	<b>T leads</b>	T indicates that Co leads T leads	
		<b>Co leads</b>	Co anticipates movement Co indicates Grp(A)'s turn Co indicates that she leads Co inviting members Co leads	
	<b>focus</b>	<b>focus on T</b>	focus on T	
		<b>focus on Co</b>	focus on Co	
		<b>divided focus</b>	divided focus betw Co+T mbrs focus on subgrp leaders	
	Physical participation	<b>tentative physical participation</b>		(A) start participating phys B(8)+B(9) do mvmnts on laps B(9) partic very small mvmnts tentative participation, A(3)+A(4) tentative participation, B(9)
		<b>conventional physical participation (joining in)</b>		(A) mbrs doing mvmnts (A) physically partic together
<b>passive physical participation</b>		phys passive member B(6) phys passive member B(8) phys passive member B(9) phys passive members (B)		
<b>individualised physical participation</b>		A(4) partic diff than rest of (A) A(5) diff mvmnt than rest of mbrs B(7),B(8) mvmnts diff than rest of (B) B(7),B(9) mvmnts diff than rest of (B) B(8) partic diff than rest of (B) mbrs participate phys in diff ways		
<b>physical initiative</b>		<b>physical initiative taken</b>	mbrs (A) initiate mvmnt	
<b>subgroup physical participation</b>		<b>unclear subgroups</b>	2mbrs of (B) doing mvmnts with (A) mbr of (A) doing mvmnts with (B) mbr of (B) doing mvmnts with (A)	
<b>participation energy level</b>		<b>high energy</b>	Co+T high energy high energy, Co high energy, T	
		<b>low energy</b>	low energy (A) low energy (B) low energy B(9) low energy mbrs most mbrs low energy	
		<b>increase in energy</b>	increase in energy, (A) increase in energy, B(9) increase in energy, (B)	

		<b>energy mismatch</b>	A(3) mismatched energy with (A) mismatch energy lvls, (B)+Co mismatch energy lvls, Co+2mbrs mismatch energy lvls, Co,T+mbrs
		<b>energy match</b>	matching energy lvls, T+(A) matching energy+2mbrs(B) matching energy, B(6)+Co
Non-verbal communication	<b>body language</b>		closed body-language, mbrs
	<b>eye-contact</b>	<b>not occurring</b>	Co makes no eye-contact no eye-contact between mbrs
		<b>occurring</b>	Co altern eye-contact betw mbrs extended eye-contact T+A(4) eye-contact betw Co+2mbrs
	<b>facial expression</b>	<b>limited</b>	facial expression, limited
<b>smile</b>		facial expression, smile A(4)	
Verbal communication	<b>instructing</b>		verbal instruction from Co verbal instruction from T verbal instruction from Co+T
Activity variability	<b>continuity</b>		mvmnt size continuity (A)
Demeanour	<b>slightly interested</b>		interested member A(3) interested member A(5) willingness to participate A(3)
Social behaviour	<b>social awareness</b>		mbrs aware of who's leading Co aware of all mbrs in her grp

CLIP 2– General group behaviour

Categories	Sub-categories		Codes
Action roles	lead	member leads	(5) demonstrate rhythm (5) leads
		unclear lead	unclear who is leading
	focus	focus on member	focus on (5) Grp focused on (5) grp listening to (5) T chooses to focus on (5) T very focused on (5)
		focus shifts	shift focus
Physical participation	conventional physical participation		(1) partic physically T,Co,(8) phys participation
	tentative physical participation		(3) lifts up instr, doesn't play T+3mbrs partic tentatively T+Cop tap feet gently tentative partic, T+Co tentative partic, Co
	passive physical participation		most members passive phys passive mbrs, (4),(7)
	individualised physical participation		(5) only mbr showing rhythm (5) only mbr standing (5) only mbr dancing
	physical initiative	physical initiative taken	(5) initiates activity (5) initiates dance
	physical energy level	high energy	high energy, (5)
		low energy	low energy, mbrs
		moderate energy	moderate energy, (5)
increase in energy		increase in energy (5)	
Non-verbal communication	eye-contact	not occurring	no eye-contact from (5)
		occurring	extended eye-contact, T+(5) fleeting eye-contact, T,Co,(5) more eye-contact from (5)
	facial expression	smile	facial expres, smile, (4)+(7) facial expres, smile, (5) facial expres, smile, (5)+(8) facial expres, wide smile, (4) facial expres, wider smile, (5)
	physical proximity		T moves away from (1)
Verbal communication	conversing		(3) talks to (4) (8) talks to (5)
	explaining		verbal explanation from (5)
Activity variability	change		(5) changes activity (5) changes movement shorter dance "phrases" (5)
	continuity		organised dance movements (5) physical continuity, (5)
Demeanour	slightly interested		interested member (5)
	distracted		Co distracted disinterested member (4) distracted member, (4)
	relaxed		relaxed member (4)
Social behaviour	pro-social behaviour		(2) enjoying (5)'s dance (4) appreciative of (5)'s dance (5) waits turn before dancing T approves of (5)'s initiative

	<b>social interaction</b>	intimate moment betw 2mbrs intimate moment, T+1mbr (3) talks to (4) (8) talks to (5)
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**CLIP 3 - General group behaviour**

<b>Categories</b>	<b>Sub-categories</b>		<b>Codes</b>
Action roles	<b>lead</b>	<b>T leads</b>	T attempts to take lead
		<b>Co leads</b>	Co instructs T
		<b>lead together</b>	T+Co+(5) lead together
		<b>member leads</b>	taking lead, (5) (5) stops physical demonstr demonstrate physically (5) strong attempt to take lead, (5)
		<b>unclear lead</b>	unclear lead grp searching for leader
	<b>focus</b>	<b>focus on Co</b>	(5) focused on Co Co+(5) focused on each other
		<b>focus on member</b>	Co+T focused on (5) focus on (5) T intense focus on (5) Co+(5) focused on each other
		<b>focus on group</b>	T focused on grp T focus less intense, relaxed
	Physical participation	<b>physical non-participation</b>	
<b>tentative physical participation</b>		Co tentative partic	
<b>conventional physical participation</b>		phys partic, mbrs T,Co+5mbrs phys partic mbr resumes phys partic, (10) (5) resumes dance	
<b>passive physical participation</b>		members watching phys passive member(4)	
<b>individualised physical participation</b>		(5) only mbr who's dancing (5) preparing to resume dance	
<b>physical initiative</b>		<b>physical initiative taken</b>	(10) initiates movement (10) initiates dance
		<b>physical initiative quelled</b>	(10)'s phys initiative quelled
<b>participation energy level</b>		<b>high energy</b>	high energy (5) T+Co high energy
		<b>low energy</b>	members low energy
		<b>increase in energy</b>	Co increase in energy mvmnts become more defined, (5) (1) increase in energy (5) increase in energy
	<b>decrease in energy</b>	decreased energy (5) mbrs decr in energy	
Non-verbal communication	<b>eye-contact</b>	<b>occurring</b>	eye-contact betw (10)+(4) fleeting eye-contact (5)+Co+T fleeting eye-contact (5)+T little eye-contact betw mbrs
		<b>facial expression</b>	<b>smile</b>
	<b>limited</b>		facial expression, limited, mbrs

		<b>serious</b>	facial expression, serious (10) facial expression, serious (4) facial expression, serious (5)
		<b>frown</b>	facial expression, frown (5)
	<b>physical proximity</b>		(5) moves away from Co
Verbal communication	<b>conversing</b>		(4)+(10) talk to each other (1) speaks to (5), (5) listens mbrs speaking to each other
	<b>explaining</b>		verbal explanation from (5)
	<b>requesting</b>		Co seeks clarification from (5)
	<b>reassuring</b>		Co gives reassurance to (5) T gives reassurance to (5)
	<b>instructing</b>		(10) verbal instruction to (5) Co instructs T
Activity variability	<b>continuity</b>		physical continuity, (5)
	<b>change</b>		(5) changes activity
Demeanour	<b>slightly interested</b>		interested members (1)+(10) new mbr joins
	<b>involved / absorbed</b>		concentrating, (5)
	<b>distracted</b>		Co distracted distracted member (6)
	<b>relaxed</b>		enjoying moment, (4) laughing, (5)
	<b>insecure</b>		self-conscious, (5) self-conscious, T uncomfortable, T unsure (5) unsure members unsure, T
	<b>frustrated</b>		frustration (5)
Social behaviour	<b>social awareness</b>		(4)+(10) aware that (5)'s leading (1) aware of (10)'s initiative (5) aware of group watching her (10) aware of (5)'s lead
	<b>pro-social behaviour</b>		show apprec of (5)'s dance, 3mbrs vocal apprec of (5)'s dance, (11) shows approval, (5) T gives reassurance to (5) Co gives reassurance to (5) (5) waits for (1) to finish speaking (5) waits for reply from Co+T T+(1) give (5) chance to demonstr mbrs silent when Co speaks (10) seeks (5)'s attention Co seeks clarification from (5) seeks guidance, (5)
	<b>social negotiation</b>		(5) seeks to correct (10) shows (1) should listen to (5) (4) shows (10) should listen to (5) (5) disapproves of (10)'s initiative
	<b>social interaction</b>		intimate moment, T+Co (5) interacting with Co, T (4)+(10) talk to each other (1) speaks to (5), (5) listens mbrs speaking to each other

CLIP 4 - General group behaviour

Categories	Sub-categories		Codes	
Action roles	lead	member leads	(10) indicates ending (10) leading (10) preparing to end	
		unclear lead	members look for leader (10) looks to Co for sign	
	focus	focus on member	focus on (10) less focus on (10) mbrs start to focus on (10) T+Co focus on (10)	
	follow	mbrs follow member	(4) copies (10)'s movement mbrs follow (10)'s indication mbrs following (10)	
Physical participation	conventional physical participation		(10) joins (1) in dancing (5) finds way to participate (5) seeks way to participate all mbrs partic together mbrs phys partic together mbrs start dancing mbr rejoins, (6) most mbrs play instrs, dance most mbrs standing, dancing mbrs movements synchronised synchronised movements, mbrs	
	individualised physical participation		(1) only mbr standing, dancing (10) only mbr doing specific mvmnt (9) partic by standing, tapping baby	
	passive physical participation		(9) only one not dancing most mbrs physically passive	
	physical initiative	physical initiative taken	(1) initiates movement (10) initiates movement	
	participation energy level	high energy		high energy, (1) high energy, (10) high energy, Co high energy, mbrs
		increase in energy		incr in energy (10) higher energy, mbrs increase in energy (10) increase in energy, mbrs incr energy mbrs
		decrease in energy		decrease in energy, (10) decrease in energy, mbrs lower energy, mbrs
		energy mismatch		mismatch energy lvls, mbrs
		energy match		matching energy lvls, mbrs
	Non-verbal communication	eye-contact	occurring	eye-contact betw mbrs fleeting eye-contact betw mbrs less eye-contact betw mbrs more eye-contact betw mbrs
facial expression		smile	facial expres, smile Co+T facial expres, smile, 5mbrs facial expres, smile, leader facial expres, wide smile, 3mbrs facial expres, smile, (10),(11),Co,T facial expres, smile, (10)+(11)	

	<b>limited</b>	facial expres, limited, mbrs
	<b>physical proximity</b>	mbrs phys closer to each other mbr standing very close
Verbal communication	<b>conversing</b>	(1) + (10) talking to each other
Activity variability	<b>continuity</b>	continuity of activity, mbrs continuity of energy level
	<b>interruption</b>	interruption, nurse
Demeanour	<b>involved / absorbed</b>	absorbed in activity (10) involved in activity, mbrs mbrs involved in activity
	<b>distracted</b>	distracted member, (5) distracted members, (5)+(8)
	<b>relaxed</b>	T+mbrs smiling, laughing
	<b>insecure</b>	mbrs self-conscious T+Co unsure
Social behaviour	<b>social awareness</b>	awareness of being watched, 3mbrs awareness of new mbr, (10)+(11) awareness of new mbr, grp mbrs aware of (8)'s actions
	<b>pro-social behaviour</b>	(10) waiting to start 3 mbrs welcoming new mbr smiles at rejoining group, (6) (5) seeks way to participate (5) seeks way to incr partic
	<b>social interaction</b>	members interacting with each other (1) + (10) talking to each other

## CLIP 1 – Music

Categories	Sub-categories		Codes
Musical roles	<b>lead</b>	<b>T leads</b>	T leads T creates anticipation
		<b>Co leads</b>	Co leads Co indicates Grp(A)'s turn
	<b>follow</b>	<b>members follow T</b>	(A) follow T musically
	<b>awareness</b>		awareness of meter, B(9) awareness of meter, A(3)+A(4) awareness of meter, Co awareness of meter, grp (B) awareness of meter, 4mbrs(A)+(B) awareness of meter, 5mbrs(A)+(B)
Musical participation	<b>silent musical participation</b>		mus passive mbrs (B) mus passive member B(9) musically passive (B)
	<b>conventional musical participation</b>		all mbrs (A) singing louder most mbrs (A)+(B) singing loudly most mbrs singing loudly
	<b>tentative musical participation</b>		few mbrs sing very softly, (A) few mbrs sing very softly, (B) very soft singing, B(6)+B(7) very soft singing, B(6)+B(8)
	<b>individualised musical participation</b>		only A(4) from (A) singing only B(8) from (B) singing
	<b>subgroup musical participation</b>	<b>clear subgroups</b>	Co silent while other subgrp sings T silent while other subgrp sings
		<b>unclear subgroups</b>	mbr of (A) singing with (B)
Musical elements	<b>tempo</b>	<b>decrease</b>	Co tempo decreases
		<b>original</b>	back to original tempo
	<b>dynamics</b>	<b>loud</b>	loud dynamics (A) loud dynamics Co loud dynamics, T loud dynamics, T+Co
		<b>increase</b>	incr dynamics (B) louder dynamics (A) louder dynamics Co loudest dynamic level very loud dynamics T+Co
		<b>soft</b>	soft dynamics (A) soft dynamics (B)
		<b>decrease</b>	softer dynamics (A)+(B) softer dynamics Co+T
	Musical variability	<b>continuity</b>	<b>structural continuity</b>

CLIP 2 – Music

<b>Categories</b>	<b>Sub-categories</b>		<b>Codes</b>
Musical roles	<b>lead</b>	<b>member leads</b>	attempt to take lead, (5) attempt to demonstrate, (5) showing rhythm (5) vocalising rhythm (5)
	<b>follow</b>	<b>T/Co follow member</b>	T copies (10)'s rhythm T copies rhythm of louder mbr
	<b>awareness</b>		aware of beginning of phrase, (5) awareness of leader, (1)
Musical participation	<b>tentative musical participation</b>		(5) starts playing softly then stops (6)+(8) start playing softly (7) starts to play softly (5) plays rhythm softly T plays softly
	<b>conventional musical participation</b>		T playing rhythm resume musical partic, (1)
	<b>individualised musical participation</b>		(1) starts playing loudly showing rhythm (5) vocalising rhythm (5) (1) diff rhythm than T or (5) (6) rhythm diff than others T diff rhythm than (5) spontaneous playing (5)
	<b>musical initiative</b>	<b>rhythmical initiative</b>	T playing new rhythm musical initiative, rhythm (5)
Musical elements	<b>tempo</b>	<b>increase</b>	T incr in tempo T+(5) incr tempo together
	<b>dynamics</b>	<b>loud</b>	loud dynamics, (1)
		<b>increase</b>	louder dynamics, grp T louder dynamics
		<b>moderate</b>	moderate dynamics, (5)
		<b>decrease</b>	softer playing (1)
		<b>mismatch</b>	mismatch dynamic levels
	<b>rhythm</b>	<b>related / shared</b>	related rhythm T+(1) shared basic beat, T+5mbrs shared basic beat, T+4mbrs (5) mvmnts match rhythms
		<b>different</b>	(5) mvmnts mismatch rhythms (1) diff rhythm than T or (5) (6) diff rhythm than others T diff rhythm than (5)
		<b>unclear</b>	unclear rhythm (5)
		<b>lead</b>	vocalising rhythm (5) showing rhythm (5)
Musical variability	<b>continuity</b>	<b>rhythmical continuity</b>	(8) same rhythm she played before (6)+(8) same rhythm as before T+4mbrs same rhythm as before
	<b>change</b>	<b>rhythmical change</b>	T playing new rhythm

## CLIP 3 – Music

<b>Categories</b>	<b>Sub-categories</b>		<b>Codes</b>	
Musical roles	<b>lead</b>	<b>Co leads</b>	Co lead clearer Co leads tempo increase Co emphasises rhythm	
		<b>member leads</b>	(5) leading demonst phys+vocal (5) demonstrates again, (5)	
		<b>lead together</b>	Co+T lead together	
	<b>follow</b>	<b>T/Co follow member</b>	Co vocalising (5)'s rhythm T copies (5)'s rhythm	
		<b>members follow member</b>	(10) copies (5)'s rhythm	
	<b>awareness</b>		awareness of end of phrase, grp	
Musical participation	<b>tentative musical participation</b>		mbrs trying out instruments T playing soft, unclear T+4mbrs start play soft, unclear	
	<b>conventional musical participation</b>		T playing rhythm all mbrs play same rhythm mbrs play same rhythm mbrs same rhythm as (5) same rhythm, (5),(10),T same rhyhm, T+(8)	
	<b>individualised musical participation</b>		mbrs diff rhythm than (5) Co vocalising rhythm	
	<b>musical initiative</b>	<b>rhythmical initiative</b>	musical initiative, rhythm (1) musical initiative, rhythm (5)	
		<b>vocal initiative</b>	musical initiative, sing (1) musical initiative,sing (10)	
	Musical elements	<b>tempo</b>	<b>increase</b>	Co leads tempo increase gradual increase in tempo, grp
<b>dynamics</b>		<b>loud</b>	loud dynamics, group	
		<b>increase</b>	louder dynamics, Co louder dynamics, group louder dynamics, T	
<b>rhythm</b>		<b>clear</b>	clear rhythmic pattern (1) clear rhythmic pattern, Co+T clearer rhythm, vocal (5)	
		<b>unclear</b>	unclear rhythm, 4mbrs unclear rhythm, physical (5)	
		<b>related / shared</b>	mbrs play same rhythm mbrs same rhythm as (5) mbrs same rhythm as before same rhythm, (5),(10),T same rhythm, T+(8) shared basic beat, T+6mbrs	
		<b>different</b>	mbrs diff rhythm than (5) unrelated rhythms, (5),(10),(1)	
<b>phrase structure</b>		clear musical structure, (5) clear structure, four phrases grp diff phr structure than (5) grp same phr structure as (5)		
Musical variability		<b>continuity</b>	<b>rhythmical continuity</b>	mbrs same rhythm as before
			<b>structural continuity</b>	smooth transitions betw phrases
	<b>change</b>	<b>instrumental change</b>	change instrument, (1)	

## CLIP 4 – Music

Categories	Sub-categories		Codes
	<b>lead</b>	<b>member leads</b>	(10) ends song (10) gives main beat (10) leading (10) leads (10) pauses in lead
	<b>follow</b>	<b>members follow member</b>	group follow (10) mbrs follow (10)
	<b>awareness</b>		awareness of meter, (8),(9),Co awareness of meter, (9) awareness of meter, mbrs mbrs aware of phr structure
Musical participation	<b>tentative musical participation</b>		(10) starts playing softly (7) shakes bells softly, stops
	<b>conventional musical participation</b>		6 mbrs play same rhythm mbrs mus partic together mbrs singing together mbrs together main beats T+5mbrs play together (11) change rhythm to same as grp incr musical participation
	<b>individualised musical participation</b>		(1) sings with (10), then with group (8) taps baby on beats Co + (9) singing, not playing
	<b>musical initiative</b>	<b>vocal initiative</b>	musical initiative, sing (10)
Musical elements	<b>tempo</b>	<b>increase</b>	increase tempo
		<b>decrease</b>	softer dynamics, slower (10) tempo decreases
	<b>dynamics</b>	<b>increase</b>	grp louder than leader louder dynamics, (10) louder dynamics, (10)+grp louder dynamics, grp louder dynamics, mbrs, Co, T
		<b>decrease</b>	softer dynamics, slower (10)
	<b>rhythm</b>	<b>related / shared</b>	6 mbrs play same rhythm mbrs together main beats (11) plays subdiv of beats (11) rhythm subdiv of grp's rhythm 2mbrs play subdiv beats 3 mbrs play subdiv beats T rhythm related to group's
	<b>melody</b>		clear pitch and melody, grp counter-melody (10) unclear melody, mbrs
	<b>phrase structure</b>		clear phrase structure
	<b>pitch</b>		clear pitch and melody, grp pitch rises
	<b>harmony</b>		mbrs harmonising
Musical variability	<b>continuity</b>	<b>structural continuity</b>	structural continuity, mbrs
		<b>rhythmical continuity</b>	rhythmical continuity, mbrs
		<b>tempo+dynamical continuity</b>	continuity tempo+dyn, mbrs
		<b>pitch continuity</b>	continuity volume+pitch, mbrs
	<b>change</b>	<b>rhythmical change</b>	(11) change rhythm to same as grp

## **APPENDIX v**

**APPENDIX v**
**GENERAL GROUP BEHAVIOUR - number of codes in each category**

CATEGORY	SUB-CATEGORY		CLIPS				
			1	2	3	4	
<b>Action roles</b>	follow	mbrs follow T	3				
		mbrs follow Co	9				
		T/Co follow mbrs	1				
		mbrs follow member				4	
	lead	T leads	5		1		
		Co leads	14		1		
		member leads		2	5	4	
		unclear lead		1	2	2	
		lead together			1		
	focus	focus on T	6				
		focus on Co	5		2		
		focus on member		8	7	5	
		focus on group			2		
		focus shifts		1			
divided focus		5					
<b>Physical participation</b>	tentative physical participation		7	4	1		
	conventional physical participation		4	2	4	15	
	passive physical participation		6	2	2	3	
	individualised physical participation		15	4	3	5	
	physical non-participation				1		
	physical initiative	physical initiative taken	1	2	2	3	
		physical initiative quelled			2		
	subgroup physical participation		11				
	participation energy level	high energy		3		3	13
		low energy		8	2	1	
		moderate energy			1		
		increase in energy		7	1	6	6
decrease in energy				2	3		
energy match		3			2		
energy mismatch		5			1		
<b>Non-verbal communication</b>	body-language		1				
	eye-contact	occurring	5	3	4	6	
		not occurring	4	1			
	facial expression	limited	4		1	2	
		smile	2	6	3	6	
		serious			4		
		frown			1		
physical proximity			1	1	2		
<b>Verbal communication</b>	conversing			2	4	1	
	explaining			1	1		
	requesting				2		
	reassuring				3		
	instructing		4		2		
<b>Activity variability</b>	continuity		1	2	1	2	
	change			3	1		
<b>Demeanour</b>	slightly interested		6	1	2		
	involved / absorbed				2	6	
	distracted			4	2	4	
	relaxed			1	2	1	
	insecure				7	2	
	frustrated				1		
<b>Social behaviour</b>	social awareness				4	4	
	pro-social behaviour			4	12	5	
	social negotiation				4		
	social interaction			4	5	7	
			145	63	117	114	

## MUSIC - number of codes in each category

CATEGORY	SUB-CATEGORY		CLIPS			
			1	2	3	4
<b>Musical roles</b>	lead	T leads	4			
		Co leads	2		2	
		member leads		4	3	5
		lead together			1	
	follow	mbrs follow T	1			
		T/Co follow mbrs		2	2	
		members follow member			1	2
awareness		9		1	7	
<b>Musical participation</b>	silent musical participation		3			
	conventional musical participation		3	2	6	9
	tentative musical participation		7	5	3	2
	individualised musical participation		3	7	2	3
	subgroup musical participation	clear subgroups	5			
		unclear subgroups	3			
	musical initiative	rhythmical initiative		2	2	
		vocal initiative			2	1
<b>Musical elements</b>	tempo	increase		3	2	1
		decrease	1			2
		original	1			
	dynamics	loud	14	1	1	
		soft	5			
		moderate		2		
		increase	7	3	3	6
		decrease	2	1		1
		mismatch		1		
		rhythm	related / shared		4	5
		different		4	3	
		clear			3	
		unclear		1	2	
	melody		2			5
	phrase structure				4	4
	pitch					3
	harmony					2
<b>Musical variability</b>	continuity	rhythmical continuity		4	1	3
		structural continuity	1		1	3
		tempo+dynamical continuity				1
		pitch continuity				1
	change	rhythmical change		1		1
		instrumental change			1	
			69	47	51	71