

An investigation into the socio-musical identity of at risk
adolescents involved in Music Therapy

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ABSTRACT

The context of this study is the National Youth Development Outreach Project (YDO) situated in Eersterust, Pretoria. This study is conducted within a qualitative research paradigm. The data comprises of sentence completion exercises designed to elicit information regarding at risk adolescents' attitudes towards music. The data is coded, categorized and organized into themes. The themes highlight five different life aspects through which these at risk adolescents identify with music. The study revealed that music therapy is an effective and appropriate way to afford at risk adolescents access to these identified life aspects and is able to facilitate the addressing of various issues within these life aspects.

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The Big Beat – the pulse of all life.

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CHAPTER 1

BACKGROUND AND CONTEXT

1.1 INTRODUCTION

This study is based on data collected at the National Youth Development Outreach Project (YDO hereafter) situated in the coloured community of Eersterust, Pretoria. This community is characterized by a high level of unemployment, crime, violence, substance abuse and gangsterism. YDO is a community based organization which caters for adolescents who are considered to be ‘at risk’. As part of their program, YDO offers the Adolescent Development Program (ADP) which is based on the model of The Circle of Courage (Brendtro *et al.* 1990 in Lotter 2003). This model places primary importance on fostering a sense of self-esteem within the youth through belonging, mastery, independence and generosity (Lotter, 2003). YDO is a non-residential, community-based NGO¹ and is one of several Life Centers established in South Africa by the National Life Centre Forum (Lotter, 2003). A Life Center aims to work from within the restorative justice framework by promoting healing for both the individual and the community. This is encouraged by involving the individual, the family and the community in identifying problems and finding solutions (Lotter, 2003).

1.2 PERSONAL INTEREST

As a musician and teacher, who originally worked with both young children and adolescents in an inner-city south London school, I became aware of the various benefits that creating music had for both these populations. I also became aware of the impact that the surrounding social and cultural context of the inner-city had on those with whom I worked. Now, as a music therapy intern within a South African context, I am interested in how adolescents identify with music and particularly those who may be considered ‘at risk’.

¹ Non-Government Organization.

1.3 TARGET POPULATION

This study is concerned with adolescents who are 'at risk'. YDO is a center which provides at risk adolescents with an alternative to prison. At YDO they strive to rehabilitate individuals from within their social community. YDO primarily caters for those adolescents who are in conflict with the law and who have been referred by the courts. The center also caters for a broader spectrum of at risk adolescents who have been referred by social workers, community organizations and parents (Lotter, 2003). Thus, for the remainder of this study, I will consider the term 'at risk adolescents' to include not only those who may be in conflict with the law but also those adolescents who fall into the broader social category of 'at risk youth'.

1.4 MUSIC THERAPY

Music has always formed an integral part of the program run at YDO, yet music therapy is relatively new to the organization. It was first introduced to YDO in 2003 as a clinical training placement for the Masters Degree in Music Therapy at the University of Pretoria. Lotter (2003) notes that music therapy, as an intervention with this specific population in South Africa, is in its infancy. She also draws attention to the fact that the music therapy training at the University of Pretoria is within an Improvisational Music Therapy paradigm that has its origins in the United Kingdom and Europe. Due to this, music therapy at centers such as YDO may need to be adapted or adjusted. This study may inform the South African music therapy profession of adjustments needed within the practice both at YDO and at other similar community-based organizations. I am therefore interested in exploring how adolescents, who are 'at risk', identify with music.

1.5 CONCLUSION

I conclude this chapter by outlining the aim of this research study: To gain greater insight into how adolescents involved in an open music therapy group identify with music and what implications this may have for music therapy at YDO. This is to further inform music therapy practice both at YDO and at similar community-based organizations working with similar adolescent client groups. I now turn to my literature survey where I will review literature relating to this study.

CHAPTER 2

LITERATURE SURVEY

2.1 INTRODUCTION

As noted in the previous chapter (1.5), this research study is concerned with how adolescents who are 'at risk' identify with music and how this may inform the practice of music therapy at YDO and at similar community-based organizations working with similar adolescent client groups.

This literature survey will therefore firstly clarify the term 'identity'. Secondly, it will consider the links between music, social factors and identity by considering early identity formation through parent/infant interaction and the use of musical forms. It will further explore the importance of music and peer groups in the evolution of an adolescent's identity. Thirdly, the question of how social factors influence the identity of adolescents who are 'at risk' will be addressed? Here reasons why adolescents may turn to crime and/or become involved in gangs will be considered. Lastly, the question of how music therapy may provide a forum for identity formation within a community based organization will be explored.

2.2 IDENTITY

The Oxford Dictionary (1992) defines identity as a person's individuality, unique personality, their 'Self' or as 'being the same as' or 'associating with' others. Most literature regarding identity refers to both these parameters. Social psychologists refer to social identity, within which they include personal attributions and attributes that are shared with others (Baron and Byrne, 2004). Developmental psychologists define identity as "a sense of who one is, where one is going and how one fits into society" (Shaffer, 1996, p 482). One commonality among these definitions is the fact that 'identity' has both personal and social aspects.

Our social identity includes aspects such as our gender, age, vocation, political orientation, ethnicity and so on. Our individual identity relates to the inner, subjective aspects that are only known to the individual (Baron and Byrne, 2004; Shaffer, 1996). These may include aspects such as self-concept, self-esteem, ego ideal and a sense of 'my' individual person (Ruud, 1998).

Ruud (1998) draws attention to the term 'Self', noting that although understood differently by various disciplines, there is some common understanding that 'Self' refers to our own person. In other words, 'Self' refers to what and how I feel and think about myself. Self-concept is defined as the perceptions that individuals have of their unique attributes or traits aiding in the construction of an individual identity. Self-esteem is the evaluation, by the individual, of those attributes or traits (Shaffer, 1996; Ruud, 1998). Social psychologists argue that in order to have a self-concept and to build self-esteem, an individual needs to perceive and evaluate themselves in relation to the 'other'.

One could argue that how one perceives and evaluates one's 'Self' is not entirely private as one's private 'Self' is continually being formed and informed by one's public 'Self'. The reverse is also true, that one's public self is formed and informed by one's private self as one may choose to surround oneself with others that one can 'personally' identify with and with whom one may share commonalities. This raises a question not dissimilar from "Which came first, the chicken or the egg?" Are our identities initially formed as private or public or are they formed simultaneously as each continuously impacts on the other?

2.3 COMMUNICATIVE MUSICALITY

Trevarthen (2002, p 21) notes that infants display 'innate psychological foundations' of musical behaviour and awareness. These innate musical behaviours and the awareness of musical qualities such as rhythm, pulse, timing and timbre are unique to human beings and are referred to as 'musicality'. 'Musicality' can be witnessed in the way in which infants interact with those around them and in how they express themselves. 'Musicality' incorporates both bodily gestures and vocal expressions that contain the power to communicate. Trevarthen and Malloch (2000) refer to this as 'Communicative Musicality'.

Communicative Musicality is displayed by infants and parents who synchronize their responses to each other through the regulation of pulse, vocal quality and narrative form (Malloch, 1999 in Trevarthen, 2002). As the parent 'attunes' to the infants expressions they are able to communicate non-linguistically² by using the above-mentioned parameters (Stern *et al* 1985, in Trevarthen and Malloch, 2000).

These parameters are essentially musical features and form the basic structures of 'motherese' or 'baby talk' which are similar across all languages (Fernald, 1992 in Trevarthen, 2002). These musical features of 'motherese' facilitate the early interaction between mother and infant and afford them the opportunity of a shared experience of themselves and of one another (Trevarthen, 2002). This shared experience also allows the infant to experience him or herself in relationship to another (Pavlicevic, 1997).

Pavlicevic (1997, p 101) states "this intimate emotional relationship is critical for the infant in developing a sense of him or herself as a social being and part of a human community". We begin to identify with those around us, formulate our own identity within our immediate family group and communicate this through musical behaviour (Trevarthen, 2002; Hargreaves *et al.* 2002). We also begin to assimilate cultural conventions and meanings as these are communicated intuitively to us (Trevarthen 2002).

Thus, the formulation and expression of our identity begins at a very early age through Communicative Musicality (Malloch, 1999 in Trevarthen, 2002). Papaeliou and Trevarthen (1994, in Trevarthen, 2002, p 24) argue that infants are musical, in forms of song and dance, before they are verbal and that musical forms hold the "basic motives of human communication" and "intersubjectivity".

Humans have an intrinsic need for companionship as is evident in infants' early expressive habits (Trevarthen, 2002). Through this companionship we gain a sense of identity by sharing actions, feelings and experiences with those who are willing to 'partake' (Trevarthen, 2002). To quote Trevarthen (2002, p 34):

² I use the term 'Linguistically' as parent/infant communication is vocal but void of meaningful words.

“(E)ven in the first half year... an infant [exhibits] a powerful and growing sense of self, a self-consciousness that is intensely aware of the regard of others, and therefore a moral self, not an isolated, intending, object-conceiving and problem-solving ego”

What is evident is that our personal identity begins to form as a result of social interaction and this interaction forms our social identity, all of which occur within the parameters of music. Therefore I argue that music and identity are inextricably linked because from a very early age we begin to know the world and let the world know us through musical forms and without the use of words (Pavlicevic 1997).

Trevarthen (2002, p 32) compares the early formation of identity to the search for identity in adolescence. He notes that “psychological abilities for recognition... are enhanced at two periods of life, in toddlers and in early adolescence”. Konopka (2005, p 4) echo’s this stating that the period of adolescents could be viewed as a time of ‘rebirth’ as this period in life is as significant for the “development of the total personality as are the first years of childhood”.

2.4 ADOLESCENTS, IDENTITY AND MUSIC

In the following section I will consider what Erikson (1963, in Shaffer, 1996) termed ‘identity crisis’ experienced by adolescents. I will also take into account Social Identity Theory’ (Tajfel & Turner, 1986; Vanbeselaere, 1991 in Baron and Byrne, 2004) and the role music plays in both.

2.4.1 ‘Identity Crisis’

Schaffer (1996, p 471) defines Erikson’s (1963) notion of ‘identity crisis’ as “the uncertainty and discomfort that adolescents experience when they become confused about their present and future roles in life”. This is accompanied by exploring various possible identities and is resolved through a commitment to a particular identity (Tarrant *et al.* 2002).

This 'exploration' and 'commitment' was identified by Marcia (1966 in Tarrant *et al.* 2002, also see Schaffer, 1996, p 483) who noted that four identity 'states' characterize 'identity crisis'. These four 'states' are:

1. Diffusion, when the adolescent has not made any firm commitment to any particular identity or has not yet thought about identity issues.
2. Foreclosure, the adolescent has made a commitment to an identity without having experienced a 'crisis'.
3. Moratorium, the adolescent experiences 'identity crisis' and actively explores alternative identities in order to commit to a particular identity.
4. Achievement, the adolescent has experienced a 'crisis', has explored alternative identities and has made a commitment to one which is actively pursued.

In addition to this Louw (1993) identified a number of tasks that adolescents need to complete in order to function optimally as an adult. These included:

- Acceptance of changed physical appearance
- Development of sex-role identity
- Development of a strong emotional bond with another person
- Preparation for marriage and family responsibilities
- Development of intellectual skills and concepts so that the individual will in due course be able to fulfill adult responsibilities
- Selection of, and preparation for a career
- Achievement of financial independence
- Development of independence from parents and other adults
- Acceptance of the self as a person of worth and the development of an own identity
- Development of social responsible behaviour
- Development of moral values and concepts that can serve as standards for behaviour
- Development of a value system based on a realistic and scientific world view
- Development of a world-view of life

The appeal of music during adolescence lies in its ability to address developmental issues in helping adolescents 'fulfill emotional needs', 'relieve tension and stress' and

'express emotions', as was revealed in a study by North *et al.* (2000, in Tarrant *et al.* 2002, p 135). Music also provides adolescents with a forum in which they are able to *try out* various identities, present these to their peers and gauge their reactions (Ruud, 1998). This may be most prevalent during identity 'moratorium' and ultimately could lead to identity 'achievement'.

This *trying out*, presenting to and gauging of the adolescent's peers reactions, through the forum of music, highlights the importance of the social context in the formation of identity as peers become increasingly important in self-evaluation and self-esteem (Tarrant *et al.* 2002). Further results revealed in the study by North *et al.* (2000, in Tarrant *et al.* 2002, p 136) included: adolescents listening to music 'in order to create a particular self-image', 'listening to be trendy/cool' and 'listening in order to please others', namely, ones peer group.

2.4.2 Social Identity Theory

According to Social Identity Theory (SIT hereafter) an individual seeks to enhance self-esteem by identifying with specific social groups who have a positive image (Hargreaves *et al.* 2002, Tajfel & Turner, 1986; Vanbeselaere, 1991 in Baron and Byrne, 2004, Baron and Byrne, 2004). This will naturally exclude other groups which creates a dichotomy within which an individual is able to make both personal and social comparisons.

Tarrant *et al.* (2002, p 136) argue that Marcia's 'ego-psychological' approach to identity formation focuses primarily on the identity status of the individual and is "limited in its ability to explain the wider impact of the peer group". Tarrant *et al.* (2002) present SIT as an alternative approach to identity formation. As mentioned above, the *trying out* of various identities (identity 'moratorium') and ultimate commitment and pursuit of an identity (identity 'achievement') occurs within a social context. One could argue that identity 'foreclosure' also occurs within a social context as an adolescent may pursue an occupation purely because his or her parents are employed in a certain field or that they suggest a professional identity, such as "You will go to medical school and become a doctor" (Tarrant *et al.* 2002; Schaffer, 1996, p 483). The social context in this case would be ones family context.

The link between social factors and identity formation is evident and as a result I consider SIT not as an alternative approach, but rather as ‘the other half’ of Marcia’s identity states, specifically identity ‘moratorium’ and ‘achievement’.

2.4.3 SIT, Music and Identity Formation

Konopka (2005) states that adolescents’ peers are their ‘life-blood’. Aligning one’s self to a particular group (‘in group’) automatically excludes those individuals who may be aligned to another group (‘out group’). This categorization instills a sense of social identity that, in turn, instills a sense of ‘Self’ (Tarrant *et al.* 2002) because social identity and personal identity are inextricably linked (Hargreaves *et al.* 2002).

Persons involved in what they perceive as the “in group” view their group favorably and view the “out group” negatively (Baron and Byrne, 2004). Individuals maximize the differences between the two groups by attributing undesirable traits to those members of the “out group”. This improves the positive image of the “in group” and the self-esteem of the individual affiliated to the group (Hargreaves *et al.* 2002).

Tarrant *et al.* (2002, p 138) note that research suggests that “adolescents make group-based social comparisons in order to secure a positive evaluation of their peer groups, and hence maintain a positive self-concept”. Identifying with those who have a positive image allows one to maintain positive self-esteem (Hargreaves *et al.* 2002, Tarrant *et al.* 2002, Dibben, 2002). This identifying positively with others is especially prominent during adolescence (Ruud, 1998) when there is a constant “editing”, “modifying”, “enriching” and “extending” of themselves in relation to others (Josselson, 1994 in Ruud, 1998, p.39).

Research by Lyle and Hoffman (1972), Davis (1985), Larson *et al.* (1989) and Geter & Streisand (1995, in Tarrant *et al.* 2002) have found that the most preferred form of media that adolescents engage in is music. Music provides a means through which adolescents can identify with a certain peer group and discriminate themselves from other groups (Tarrant *et al.* 2002). Through identifying with a particular style of music, which may be favorably viewed by a peer group, an individual is able to distinguish him or herself from less favorable styles of music and can therefore maintain positive relationships with his

or her peer group. This is necessary for both social and personal identity formation (Hargreaves *et al.* 2002; Tarrant *et al.* 2002).

In maintaining peer relations, it is equally important to make know one's attitudes towards musical dislikes as well as likes. Through this process adolescents develop a musical identity that sociologists regard as a 'badge' for group membership (Tarrant *et al.* 2002). This 'badge' allows them to formulate and express a particular social identity (Dolfsma, 1999 in Tarrant *et al.* 2002). Hence, music is important in generating our social identity and a sense of 'belonging' to a particular social group (Pavlicevic, 2003). Lull (1987 in Schwartz and Fouts, 2003, p 206) states that "(Y)oung people use music to... assert their personalities, develop peer relationships and romantic entanglements."

Schwartz and Fouts (2003) conducted research which examined personality characteristics and developmental issues with regards to three groups of adolescent listeners. These three groups included those adolescents who preferred 'heavy' music, 'light' music and those who had an eclectic preference in music. Although this study was concerned with the different personality characteristics of each group I chose to list all their reasons for listening to music as they were all applicable to this research project. The reasons they highlighted for listening to music were as follows:

- By listening to music which has themes and sounds that match their identity issues and feelings, adolescents are able to share with other listeners and performers having similar characteristics. This may tell them that they are not alone in this developmental task and that their feelings are real.
- Music may provide adolescents with a refuge for validating their confusions about identity.
- Music may provide a safe context for beginning to explore and organize a sense of self.
- Music may enable adolescents to align themselves with particular peer groups who have similar difficulties and use music to reflect or distract them from these issues thus regulating their emotions to a certain degree.
- Music may serve to distract the adolescent/s from unwanted and uncomfortable moods and feelings.
- Music may be cathartic and/or calming, relieving a myriad of feelings.

Despite music's important role in the development of a social identity, individuals might also align themselves to an 'in group' based on distinctions such as race, religion, sex, fashion, colloquial language or football teams (Baron and Byrne, 2004) all of which allow the individual to wear a 'badge' expressing their identity.

Problems may arise if an adolescent never reaches identity 'achievement'. Erikson (1963 in Schaffer, 1996) believed that these individuals would lack self-confidence and 'drift aimlessly' locked in an identity 'diffusion' state or would adopt a *negative identity*. The adoption of this *negative identity* occurs because it is better to be a 'black sheep' or 'delinquent' than to have no identity at all (Schaffer, 1996).

2.5 AT RISK ADOLESCENTS

Tumblson (2001) defines 'at risk' adolescents as youths who are at risk of failing in some major task, as outlined by Louw (1993), that is necessary to insure a happy and productive life. Brendtro, Brokenleg and Van Bockem (1990, in Lotter, 2003) identify ecological hazards in the lives of at risk adolescents. These hazards include:

- Destructive relationships where parents or caretakers fail to provide for the child's basic needs. These relationships are unpredictable and unreliable resulting in the child reaching beyond the family in search of attachments with other adults or peers. These destructive relationships may also result in the child becoming relationship resistant.
- Learnt irresponsibility which may manifest itself as learnt helplessness, defiant rebellion against authority, lack of social responsibility and/or the affiliation to negative sub-cultures such as gangs.
- Loss of purpose by engaging in work that is void of meaning but is a means to function in the materialistic society and misery of unimportance as less and less attention is paid to children and adolescents due to adults 'not having the time'.
- Climates of futility such as pessimistic or negative environments result in negative expectations, punitiveness, boredom and irresponsibility within the community. This results in adolescents being blamed, labeled and criticized.

In her article "Inside Outside", Cathy Park (2003) explores reasons why adolescents commit crime. She notes that the most common answer of "I was suffering, I needed

money” although accurate, did not address the core reason for criminal behaviour. Instead it “was about inner emptiness and a hunger for love and affirmation from the world” (Park, 2003, p 20). This affirmation is mainly sought-after within peer groups as, in most cases, the offenders had left home due to a dispute with family members, had lost contact with their parents or had experienced the loss or absence of a strong family member (Dissel, 1999)³. Dissel (1999) notes that adolescents’ motivations for committing crime could be classified into 3 categories, namely:

1. Committing offences for personal material gain.
2. Committing offences in order to gain subsistence.
3. Other motivations such as relational crimes and sexual offences.

Most notable among these three categories is the fact that many offenders commit crimes because their ‘friends also do’. This was most prevalent regarding to the first category of personal material gain. For many, crime is a means to access fast cash in order to purchase nice clothes so as to fit in with their peers, few use this fast cash to help their parent/s or primary care givers with living expenses (Dissel 1999).

Other factors that contribute to youths’ propensity for violence and delinquency are identified by Mendel (1996), these include:

- The likelihood that they come from families where parents are abusive or neglectful, provide harsh or erratic punishment, or exhibit marital discord.
- A tendency to live in communities rife with drugs, crime, guns and poverty, where positive role models and safe, constructive recreational opportunities are scarce.
- The likelihood that they associate with peers who are delinquent or are involved in substance abuse.
- They are ‘tracked’ at school into classes dominated by low achieving and trouble-making students.

One could consider the last two factors to be in accordance with Erikson’s theory of adopting a *negative identity*. Dissel (1999, p 22) states: “research suggests that many of

³ A study by Dr Gwyneth Boswell (1995 in Dissel, 1999, p 21) revealed that the loss of a significant family member “constitutes a major source of childhood trauma, which depending on how it is handled, may later contribute to disordered behaviour”.

these children identify with... a 'deviant' sub culture where involvement in criminal activities, or the taking of drugs was the norm rather than the exception". Despite the 'deviant' behaviour of this sub culture it nevertheless affords those youths, who may be marginalized, with an opportunity to be in an "in group" and to be 'part of'.

2.5.1 The Gang as an "in group"

Nott *et al.* (1990) state that those who are involved in gangs may be looking for a 'way of life' that offers self-respect, something that is fundamental in order to be functional human beings. This self-respect may be partly found in gangs where there is acceptance and a sense of belonging.

Many marginalized youths find acceptance within the structure of gangs. These gangs offer them a sense of identity and belonging (Kinnes, 1996). The gang members can be identified, and gain an identity as a member of a specific gang, through their manner of dress, language and the gang tattoo or 'chappie' (Nott *et al.* 1990). These may also be seen as a 'badge' that an individual literally wears so as to make known his affiliation to a particular gang and hence gain a sense of social and personal identity.

Gangsterism is especially prevalent in the coloured communities. This is due, in part, to the fact that the coloured communities were alienated from the political struggle against apartheid. They did not identify with either the black or white populace in the country (Dissel, 1997) and thus aligned themselves to gangs rather than political parties.

2.6 YDO AND MUSIC THERAPY

Mendel (1996, p 6) notes that "(A) country... cannot solve crime solely through deterrence, or by 'shocking' trouble-prone youth or 'scaring them straight'". An alternative approach is needed in order to help children and youth develop into productive, constructive adults. This system needs to support, educate, encourage, care for and give opportunities to at risk adolescents. Mendel continues, stating that "they must have positive opportunities for recreation, exploration, and personal growth."

These sentiments are echoed by Dissel (1999) who highlights the prison system's inadequacy in assisting young offenders and notes that if these children and youth are to

be rehabilitated (in the sense of encouraging them to keep away from crime) their intellectual and technical skills need to be developed as well as issues of self-esteem and positive role modeling addressed.

One such organization offering social rehabilitation and addressing such issues is YDO. Research conducted by Lotter (2005), regarding music therapy at YDO, revealed that “music therapy and the Circle of Courage adhere to a similar value system. The Circle of Courage is a strengths based approach where individual attention, in the context of other relationships, is central to the social rehabilitation of these adolescents”. This is not dissimilar from the holistic, strengths based approach of music therapy which focuses on the innate potential for growth and creativity. Lotter’s research also revealed that in working with individuals at YDO “one could not escape the reality of the social context”. This is outlined by the ethos of YDO’s program which “clearly promotes working with the individual in the context of the community” (Lotter, 2003, p 58).

Music therapy’s focus on innate potential within an individual may be seen as a means to raise self-esteem as Callilleri’s (2002 in Lotter, 2003) program, involving drumming with ‘at risk’ youths in Manhattan, describes. If considering self-esteem as the evaluation of one’s self-concept (Shaffer, 1996; Ruud, 1998) then an improved self-esteem will have an impact on self-concept which has repercussions for one’s identity.

Music therapy may provide those adolescents who are ‘at risk’ with a safe space in which to ‘try out’ various identities (Ruud, 1998). Congruent attitudes towards music (Tarrant *et al.* 2002) within the music therapy group aid in the formation of the music therapy group as an “in group”. This group, one would hope, would be less judgmental, aggressive and frustrated than delinquent groups or gangs (Dissel, 1997) hence providing the adolescents with an experience other than what they have come to consider as the ‘norm’. In this sense the social experience within music therapy may provide them with an alternative ‘model’ for social interaction as well as provide them with a sense of belonging (Davidson, 2004, Pavlicevic, 2003). This ‘belonging’, in accordance with SIT, will impact on their personal identity.

Pavlicevic (2003, p 104) writes: “(T)he act of singing or playing together... can irresistibly impact on our sense of identity: here and now, in this moment, together with others”. It is

this experiencing of ourselves in relation to others (Pavlicevic, 1997), not dissimilar to the parent/infant interaction discussed earlier, that allows us to develop both a personal and social identity. This, one hopes, will not remain confined to the music therapy room or situation but will impact on the other relationships outside of the sessions (Pavlicevic, 2003).

2.7 CONCLUSION

I believe that music, be it in the form of innate musicality using the parameters of music, listening to a specific style or co-creating an improvised 'piece' with peers, allows adolescents the opportunity of letting themselves be known to others and to know themselves through others. Pavlicevic (2003) states that any group consists of a number of individual persons, each with a unique experience of themselves. This unique experience, coupled with the group experience combines their personal and social identities.

Group music therapy provides a space in which adolescents can be 'part of' and yet remain an individual. It provides a forum in which members can experience themselves in other ways which may develop into a distinctive musical, as well as social, identity (Palicevic, 2003). At risk adolescents may realign their personal identities with these new social-musical identities. Ongoing research is vital in this field.

I turn now to chapter 3 where I will discuss the research methodology employed in this study.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 INTRODUCTION

This study will be conducted within a qualitative research paradigm. In this chapter I will discuss and justify the use of a qualitative research methodology. I will also briefly examine my data source, selection, preparation and interpretation.

Firstly, I turn to my research questions:

Question 1:

How do adolescents, involved in a social rehabilitation project, identify with music?

Question 2:

What are the implications of this for music therapy at community-based organizations such as YDO?

3.2 QUALITATIVE RESEARCH

Ansdell and Pavlicevic cite Forinash and Lee's (1998) definition of qualitative research: "Qualitative research has an emergent focus or design, in which the research methodology evolves, rather than having a preset structure or method, thus allowing the process to determine the direction of the investigation" (Ansdell and Pavlicevic, 2001: 134-135).

Due to the evolutionary nature of qualitative methodology and the focus emerging through the creative process, many music therapists find that a qualitative research paradigm offers the most effective way to conduct research. Qualitative research does not aim to produce predictable generalizations but rather a more acute understanding of how things are within a specific context (Forinash and Lee, 1998 in Ansdell and Pavlicevic, 2001).

As mentioned in Chapter 1 (see Section 1.5), this study is concerned with how adolescents, involved in an open music therapy group at YDO, identify with music and what implications this may have for music therapy at YDO and at similar community-based organizations. Having been provided with the raw data collected at YDO (see Section 3.3 for further details) I was not part of the collection process nor did I have a predetermined hypothesis. Through the process of data analysis I intend to explore and interpret the data (which will be discussed in detail in Chapter 4) in order to discover the latent layers of meaning which may be present.

Due to the fact that I did not have a predetermined hypothesis I believe that the emergent focus of a qualitative study is most suitable for this study as it will allow the natural unfolding of the phenomenon (Bruscia, 1998; Wheeler, 1995). Bruscia (1995) notes that qualitative studies are concerned with the entire phenomenon which has not been reduced to any specific variables. The phenomenon with which this study is concerned is how these adolescents, who are 'at risk', identify with music. This forms a broad focus of the study which is in contrast to quantitative studies which formulate a specific hypothesis beforehand (Bruscia, 1995).

At this point, as researcher, I am unsure of how these adolescents identify with music despite having reviewed the literature pertaining to this 'phenomenon'. The literature has however afforded me insight into how adolescents, in general, identify with music and will inform my thinking and interpretation of the data despite it not being context specific to this particular population of adolescents at YDO. The adolescents who completed the sentence completion exercises may identify with music in a number of ways. Through the process of analyzing this data the phenomenon of how they identify with music will unfold and present itself.

In order to maintain a high level of sensitivity to the unfolding of the phenomenon I will employ descriptive and interpretative research methods when analyzing the data (Ansdell and Pavlicevic, 2001).

3.2.1 Descriptive and interpretive research methods

Through the process of coding and listing these codes I will analyze my data by means of inductive analysis. This involves the explication of whatever realities present themselves and identifying regularities within the data. This is in contrast to deductive analysis which is concerned with the search for specific facts or truths (Bruscia, 1995).

These regularities will be further clarified by means of grouping the codes. I will describe and expand on these groups so as to produce close descriptions that will lead to the emergence and clarification of categories (Ansdell and Pavlicevic, 2001). Bruscia (1995) notes that through the process of description, insight into the phenomenon is gained. This insight, although inductive and subjective, is informed by the explored data and subsequent description of the emergent categories and therefore forms a controlled basis from which interpretations will be drawn.

Ansdell and Pavlicevic (2001) describe interpreting as theory building and that through the process of interpretation higher-levels of meaning are made. Bruscia (1995) further describes interpretation as the “explication of deep or latent structures or layers of meaning embedded in a phenomenon” (Bruscia, 1995: 69).

Through the process of interpretation I will explore and distill “multiple truths” and layers of meaning evident in my data (Bruscia, 1995). This will result in the emergence of themes. These themes will be discussed with reference to my research questions.

Through ongoing supervision and peer research seminars the process of data analysis will be monitored. This will minimize researcher bias with regards to the data interpretation and will improve the trustworthiness of the data analysis procedure. Despite this rigor, I am aware that interpretation still contains a level of subjective inference (Ansdell and Pavlicevic, 2001).

3.2.2 Subjectivity and bias

As the researcher to whom the data was given, I was not part of the data collection process and thus was neither an active participant nor an observer. Therefore, there is minimal research bias with regards to the collection process.

There is however a potential researcher bias regarding the analysis of the data due to my previous experience with similar population groups as outlined in Chapter 1 (Aigen, 1995). As researcher I believe that this bias may provide insight into the data and hence may be a useful resource regarding the research study (Ansdell and Pavlicevic, 2001). On the other hand this bias may result in myself, as researcher, reaching incorrect conclusions. As a result regular supervision and continuous peer debriefing, in the form of weekly peer research seminars, will be undertaken. In addition I will maintain a self-reflexive and critical stance throughout this study. These measures will ensure that my bias will be controlled and continually monitored (Aigen, 1995; Ansdell and Pavlicevic, 2001; Lincoln and Guba, 1985).

3.2.3 Ethical considerations

Robson (1993) states that *ethical problems*⁴ are present from the very beginnings of any research study and continue throughout, permeating the whole study. Such *problems*, or rather, considerations include anonymity, confidentiality, informed consent and the protection of the participant's rights.

Due to the nature of the data, the fact that no names were included and that I was not part of the data collection process, the anonymity and confidentiality of those who participated is ensured. Written informed consent has been obtained from the respective music therapist who had previously obtained informed consent from the respective adolescents involved in the data collection process (see Appendix i). Those adolescents who completed the sentence completion exercises did so in the context of a music therapy open group where attendance was optional. They were under no obligation to partake in the exercise. As researcher I am aware of coercive factors, such as peer pressure, in influencing the participants to complete the exercise (Konopka, 2005).

3.3 DATA SOURCE

The data comprises of sentence completion exercises designed to elicit information regarding attitudes towards music (see Appendix ii). Donoghue (2000) notes that sentence completion techniques are an effective way to obtain accurate information

⁴ My italics.

about what people think and feel. This is due to the fact that “there are no right or wrong answers, [and] it is hoped that subjects will project their own unconscious feelings in their answers (Donoghue, 2000: 48). The sentence completion exercises were conducted by the part-time music therapist at YDO and were conducted on two separate occasions, both within a music therapy open group session with ‘at risk’ adolescents, ages 17 - 19. Many responses were written in Afrikaans.

The exercises were conducted five months apart with two different intakes of adolescents attending the YDO rehabilitation program.

- The first group had six members each having four sentence prompts. The sentence prompts were the same for each participant.
- The second group had seven different members. They had the same four sentence prompts as well as an additional fifth sentence.

On both occasions the group members were asked to provide four ideas for each sentence. The music therapist who administered the sentence completion exercises noted that many of the group members found it difficult to think of four different ideas for each sentence and hence much repetition occurred. In total 156 sentences were completed.

This study uses a relatively small corpus of data. Despite this, data saturation has been achieved as many of the answers began to reappear or were similar to other answers. This improves the trustworthiness of the study. Triangulation will be ensured by the use of two different data sources (Lincoln and Guba, 1985; Bruscia, 1995).

Although the data was not collected specifically for the use in this research study it, nevertheless, falls under the category of research-generated data (Ansdell and Pavlicevic, 2001).

3.4 DATA ANALYSIS

3.4.1 Data selection

All data that was provided, bar five answers that were nonsensical and one which was a picture of a smiling face, will be used in this study.

3.4.2 Data preparation

Initially, all the responses from the two different exercises were combined under the respective sentence prompts, for example, all the responses to the sentence prompt “Music...” were combined under that prompt regardless of which exercise the response originally came from. The Afrikaans responses were translated into English.

Each sentence prompt was given an alphabetical label, A to E respectively. Each response was given a numerical label as well as an alphabetical label according to which sentence prompt it was in response to. These labels became data reference codes.

3.4.3 Coding of data

Each response was then coded, resulting in 95 codes. The codes were compiled into a list and then clustered into groups so as to allow for further analytic procedures (Ansdell and Pavlicevic, 2001). Chapter 4 of this study discusses the above procedures at length.

3.4.4 Data interpretation

Each group was awarded several headings from which the name for the various categories emerged. These categories were subsequently grouped according to similarities from which five themes emerged. This process was repeated several times in order to explicate the layers of meaning that were present within the data (Bruscia, 1995). Chapter 5 of this study will draw together these themes and discuss them with reference to the research questions and chapter 6 will encapsulate the project, provide recommendations, implications and explore possible limitations of the study.

3.5 CONCLUSION

This chapter has discussed the methodology employed in this research study. It has also placed the study within the qualitative research paradigm and briefly examined the data analysis procedures. I now turn to chapter 4 in which I will discuss the data analysis in greater detail.

CHAPTER 4

DATA ANALYSIS

4.1 INTRODUCTION

The following chapter will provide detailed information about the data analysis process. I will discuss the process of data preparation, coding and categorizing. Examples will be provided so as to illustrate the descriptions of the analysis process. I will conclude the chapter by briefly outlining the themes which emerged from this analysis procedure.

4.2 DATA: SENTENCE COMPLETION EXERCISES

As mentioned in the previous chapter this study utilizes two sentence completion exercises conducted by the part-time music therapist at YDO (see section 3.3). Table 4.1 and 4.2 are examples of the sentence completion exercises which were conducted with the two groups of adolescents (For the full sentence completion exercises see Appendix ii).

Sentence Prompts	Responses
Music...	Is good Is everyone's hope Has a message
For me music...	Is the best Makes me relax Gives other words
When I do music...	I feel like dancing I listen to the instruments I feel happy
Music is...	Very special Enjoyable Making our feelings

Table 4.1

Sentence Prompts	Responses
Music...	Music is my life Music makes me dance Music is my life
For me music...	Is special Can cheer you up Brings people together
When I do music...	I feel like I'm on top of the world I start to dance My mind comes to rest
Music is...	My life What I want to live by Good
Without Music...	No life I'm very lost I don't have a heart

Table 4.2

4.3 DATA PREPERATION

4.3.1 Combining the two data sources

As part of my data preparation I combined all the responses relating to ‘Music...’, ‘For me music...’, ‘When I do music...’, ‘Music is...’ and ‘Without Music...’ from both group exercises respectively. This resulted in a single set of data. Due to both original sets of data being collected from the same population, the conditions of collection being similar (both exercises were conducted during a music therapy open group) and the sentence prompts being the same, bar the addition of a fifth sentence prompt in the second sentence completion exercise, combining the two sets of data would not jeopardize the integrity of the data.

4.3.2 Referencing of responses

The sentences prompts were alphabetically labeled, A to E respectively. Each response was numerically labeled and given an appropriate alphabetical label according to which sentence prompt it related to. These labels then became data reference codes. Table 4.3 provides an example of this process (for a complete list of alphabetical and numerical labels and the resulting data reference codes see Appendix iii).

Alphabetical Labels	Sentence Prompts	Responses	Numerical Labels	Data Reference Codes
A	Music...	Is good	01	A01
		Is everyone’s hope	02	A02
B	For me music...	Is the best	49	B49
		Give me some message to learn something	50	B50
C	When I do music...	I write with a piece of paper to get advice	91	C91
		I enjoy	92	C92
D	Music is...	Very special	119	D119
		The key of success	120	D120
E	Without music...	There’s no rhythm	145	E145
		Bored	146	E146

Table 4.3

4.4 CODING OF DATA

4.4.1 Initial coding

I initially explored various codes for each response, writing more than one possible code per response. Through supervision it was drawn to my attention that my initial codes could be considered as categories. In other words I was already interpreting the data and inferring my own conclusions about the raw data. This may have resulted in a loss of information and increased the researcher bias through subjective assumptions which ultimately could have jeopardized the validity of the study. Table 4.4 illustrates some examples of these initial codes.

Sentence Prompts	Responses	Label	Initial Codes
A. Music...	Is everyone's hope	A02	Optimism / positive motivator
	Is cool	A03	Hip / fashionable
	Have meanings	A05	Connotation / significance
	Has a message	A07	Communicate / statement
	You can relax with music	A11	Calm space / positive effect
	Makes me dance	A29	Express / active

Table 4.4

This process was only completed for the responses to sentence prompt A. I did not discard these initial codes as they were part of the data analysis procedure and proved useful later in the coding process. Following supervision I returned to the raw data and began to revise my codes.

4.4.2 Revised coding

On revising the codes I used a key word from the original response as the code or the entire response became the code. For example, if the completed sentence was 'Music is everyone's hope' the code became 'Hope for all'. This process culminated in 95 codes. Although some codes were very similar, such as 'Good', 'Good for me', 'Good inside' and 'Feel good', I decided to keep them separate rather than collapse them into a single code. This was done as the subtle differences in meaning may have yielded different information which could have proved vital to the qualitative emergent focus of the study.

Table 4.5 provides some examples of these codes (For the complete list of responses and corresponding codes see Appendix iv).

Sentence Prompts	Responses	Data Reference Codes	Codes
A. Music...	Is good	A01	Good
	Is everyone's hope	A02	Hope for all
B. For me music...	Is the best	B49	Best
	Give me some message to learn something	B50	Message to learn
C. When I do music...	I write with a piece of paper to get advice	C91	Get advice
	I enjoy	C92	Enjoy
D. Music is...	Very special	D119	Special
	The key of success	D120	Key of success
E. Without music...	There's no rhythm	E145	Without – no rhythm
	Bored	E146	Without – bored

Table 4.5

At this point it is important to note that due to sentence prompt E being 'without music', as opposed to 'music', I included the word 'without' in the code. This was done so as not to become confused as to what the data may mean. For example, if I did not include the code 'without' with the code 'bored' then I may have been lead to believe that music was considered to be boring rather than it is boring without music. This would have yielded invalid information during the categorizing process while working with the codes and thus may have jeopardized the validity of the study.

4.4.3 Listing of codes

The data reference codes that were initially given to each response (as per Table 4.3) became data reference codes for each code awarded to that response (as per Table 4.5 and Appendix iv). I compiled a list of all the codes and the corresponding data reference codes. This enabled me to tally the number of times each code occurred in the data. Table 4.6 is an example of this list (For the complete list see Appendix v).

Codes	Data Reference Codes	Total Number
Good	A01 / A21 / B52 / B65 / B71 / D125 / D143	7
Lovely	A04 / D128 / D131	3
Dance	A15 / A29 / A43 / C95 / C99 / C102 / C111 / C117 / D135 / D138	10
Without-Bored	E146 / E151	2
Listen	C94 / D136	2

Table 4.6

4.5 CATEGORISING

4.5.1 Grouping of codes

I reviewed my list of codes and grouped similar codes according to their essential meaning. This process initially produced 17 groups. Through continued consultation with my supervisor and group supervision, these groups were adjusted resulting in 14 groups of codes. Supervision afforded me alternative interpretations of the meanings of the codes thus minimizing researcher bias within this process. It also encouraged self reflection of my own initial inferences. Table 4.7 illustrates some examples of this grouping process (for a complete list of grouped codes see Appendix vi).

Group 1	Group 2	Group 3	Group 4	Group 5
Good Lovely Nice Love it Love	Good inside Feel good Feel nice Nice for me Nice feeling	Multiple meaning Message Memory Realize	Get advice Guidance Message to learn Learn	Song Dance Fun Exercise Learn new words
Group 6	Group 7	Group 8	Group 9	Group 10
Key of life Without – no life Way of life Way to live Is life Spiritual	My life Makes me, me My world Special Live by	Hope for all Change life Follow dreams Key of success Successful	Relaxing Calm down Alleviates worry Mind rests Clears head	Cheer you up Brings joy Feel different
Group 11	Group 12	Group 13	Group 14	
Noise Understand good music Different kinds All over	Gives other words Write and sing songs Make own music Sing Dance and sing	Cool Groove Big Without – no rhythm	Gathers people Without – lonely	

Table 4.7

4.5.2 Exploring potential categories

I began by listing related words for each of the 14 groups. These words informed my thinking became potential category headings. Here my initial codes (see section 4.4.1) were revisited and some of these codes were incorporated into the lists of potential category headings. Table 4.8 is a list of these potential category headings and a selection of corresponding codes.

Group 1 Codes	Potential category headings for group 1	Group 2 Codes	Potential category headings for group 2
Good Lovely Nice Love it	Pleasing Bringing pleasure Positive object	Good inside Feel good Feel nice Nice for me	Personal feelings Internal feelings

Group 3 Codes	Potential category headings for group 3	Group 4 Codes	Potential category headings for group 4
Multiple meaning Message Memory Realize	Significance Implication Communicate Statement	Get advice Guidance Message to learn Learn	Council Supervision Help Positive influence
Group 5 Codes	Potential category headings for group 5	Group 6 Codes	Potential category headings for group 6
Song Dance Fun Exercise	Apply Implement Activity Express	Key of life Without – no life Way of life Way to live	Life sustaining Growth Essential to existence
Group 7 Codes	Potential category headings for group 7	Group 8 Codes	Potential category headings for group 8
My life Makes me, me My world Special	Personal ownership Investment Self	Hope for all Change life Follow dreams Key of success	Hope Optimism
Group 9 Codes	Potential category headings for group 9	Group 10 Codes	Potential category headings for group 10
Relaxing Calm down Alleviates worry Mind rests	Comforting Tranquil Relaxing Calming	Cheer you up Brings joy Feel different	In high spirits Positive effect Change feelings
Group 11 Codes	Potential category headings for group 11	Group 12 Codes	Potential category headings for group 12
Noise Understand good music Different kinds All over	Object Music as a ‘thing’	Gives other words Write and sing songs Make own music Sing	Alternative expression Self expression
Group 13 Codes	Potential category headings for group 13	Group 14 Codes	Potential category headings for group 14
Cool Groove Big Without – no rhythm	Socially acceptable Fashionable ‘Hip’	Gathers people Without – lonely	Congregate Communal

Table 4.8

4.5.3 Cross referencing of potential categories, codes and original responses

In order to ensure that the codes in each group related to the potential categories I returned to the original responses. Here I reread the responses in context of the complete sentence keeping the related code and potential category in mind. This was done to confirm that all original meaning had been retained. This was also done to clarify certain codes which may be considered ambiguous or which appeared to fit into more than one group.

4.5.4 Finalized categories

From these potential category headings a single heading for each category was finalized. These are as follows (for a complete list of grouped codes, related words and finalized category headings see Appendix vii):

Category 1: Pleasing external object

This category relates to how the adolescents feel about music. Codes such as 'Good', 'Lovely' and 'Nice' illustrated that the adolescents considered music to be 'something', an object, which is pleasing to them.

Category 2: Pleasing internal feeling

This category relates to how the music makes the adolescents feel. Codes such as 'Good inside' and 'Feel nice' illustrated that music is considered to result in pleasant feelings within them.

Category 3: Signifier

This category indicates that the adolescents do not only consider music aesthetically but that music may refer to a myriad of things and have multiple meanings.

Category 4: Life Direction

Codes such as 'Get advice' and 'Guidance' illustrated that the adolescents considered music as an educator or mentor. It provides the adolescent with counsel.

Category 5: Activity

This category relates to how adolescents use music as a medium through which they can animate themselves in various activities. Music is something which accompanies or encourages certain activities. Codes such as 'Dance', 'Without - bored' and 'Exercise' gave rise to this category.

Category 6: Essential to existence

Codes such as 'Key of life' and 'Without – no life' illustrated that the adolescents considered music to be a vital part of their life and a medium through which they can live.

Category 7: Intrinsic to self

This category relates to the adolescent's personal ownership of the music. Codes such as 'My life' and 'Makes me, me' illustrated that music is considered an important part of the adolescent's self.

Category 8: Aspiration

For these adolescents, music holds a sense of hope and perhaps ambition. It is a medium for change, not only for the individual but also for others. Codes such as 'Hope for all' and 'Follow dreams' gave rise to this category.

Category 9: Peacefulness

Music can comfort the adolescent in times of emotional turmoil. Codes such as 'Relaxing' and 'Alleviates worry' show that these adolescents consider music to have a calming effect.

Category 10: Changes feelings

Codes such as 'Cheer you up' and 'Feel different' illustrated that the adolescents consider music to have the ability to alter emotional states.

Category 11: Music as object

Codes such as 'Noise' and 'Different kinds' gave rise to this category in which the adolescents consider music to be a material 'thing' or object.

Category 12: Personal expression

Codes such as ‘Give other words’ and ‘Make own music’ gave rise to this category in which music provides a medium through which the adolescent is able to express him or her self.

Category 13: Socially acceptable

This category relates to how the adolescents talk about music. The category contained those codes, derived from the adolescents’ responses, which could be considered to ‘slang’ or socially acceptable terms within ones peer group. Some of these codes included ‘Cool’, ‘Big’ and ‘Groove’.

Category 14: Congregate

For the adolescent music allows for social interaction and communion. There were only two codes in this category: ‘Gathers people’ and ‘Without – lonely’.

4.5.5 Codes per category

From the list containing the total number of times each code occurred (see Appendix v for the complete list) I compiled a list of the number of codes in each category (see Appendix viii). From this list I compiled a graph illustrating the number of codes per category. This allowed me to observe the weighting of codes per category which may illustrate the predominant way these adolescents identify with music.

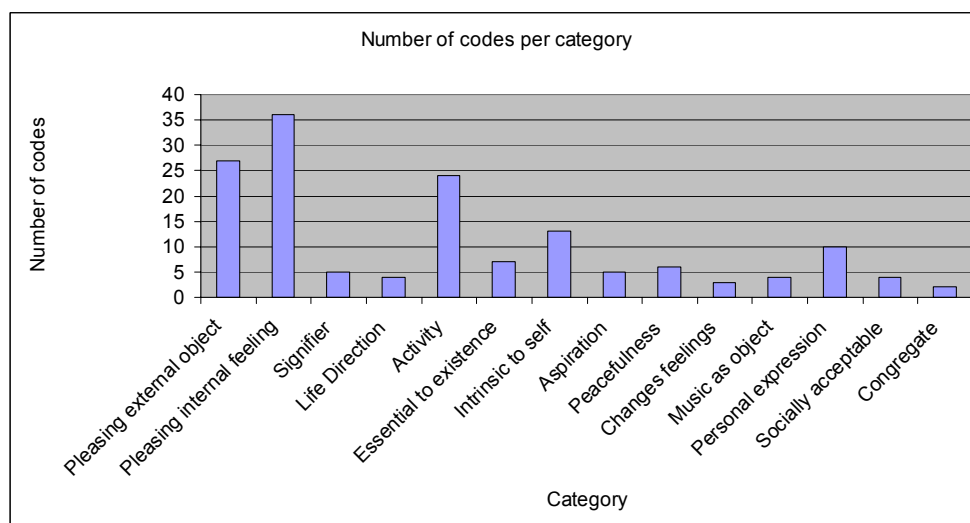


Figure 4.1 Number of codes per category

4.5.6 Grouping of categories

Once the category headings were finalized I clustered them into groups. This was done by looking for similarities in the descriptions of each category (as per section 4.5.4). I also returned to the potential category headings that had been assigned to each group of codes (as per section 4.5.2) and looked for further similarities as well as similarities found in the original groups of codes (as per section 4.5.1). Table 4.9 illustrates the groups of categories, some related words and examples of similar codes (for the complete list of grouped categories, potential category headings and grouped codes see Appendix ix).

Category Groups	Categories	Related Words	Grouped Codes
1	Pleasing external object	Bringing pleasure Positive object	Good Nice
	Pleasing internal feeling	Personal feelings Internal feelings	Feel good Nice for me
	Peacefulness	Comforting Tranquil	Relaxing Alleviates worry
	Changes feelings	Positive effect Change feelings	Cheer you up Feel different
2	Socially acceptable	Fashionable 'Hip'	Cool Groove
	Congregate	Congregate Communal	Gathers people Without – lonely
3	Activity	Express Apply	Song Dance
	Personal expression	Alternative expression Self expression	Write and sing songs Make own music
	Music as object	Object Music as a 'thing'	Noise All over
4	Signifier	Implication Statement	Multiple meaning Realize
	Life Direction	Council Supervision	Get advice Guidance
	Aspiration	Hope Optimism	Hope for all Follow dreams
5	Essential to existence	Life sustaining Growth	Without – no life Way to live
	Intrinsic to self	Personal ownership Self	Makes me, me My world

Table 4.9

4.6 EMERGENT THEMES

Each group of categories gave rise to a theme. This resulted in five themes. The themes emerged through the process of identifying a common thread between the categories in each group. The five themes are as follows:

4.6.1 Theme 1: Emotional Life

The four corresponding categories which highlight this theme are: Pleasing external object, Pleasing internal feeling, Peacefulness and Changes feelings. The common thread between these four categories is emotion. Some of the codes within this theme, such as 'Love', 'Joy' and 'Happy', relate directly to the adolescents emotions. Other codes, such as 'Alleviates worry' and 'Cheer you up' relate to a change in emotional state. This theme of Emotional Life is also reflected in the related words that were assigned to each group of codes (as per section 4.5.2). Words such as 'Bringing pleasure', 'Internal feelings', 'Calming' and 'Change feelings' all have an emotional context thus giving rise to the theme of Emotional Life.

4.6.2 Theme 2: Social Life

This theme has two corresponding categories, namely: Socially acceptable and Congregate. The common thread between these two categories is that of being social. The codes which gave rise to the category of Socially acceptable were codes such as 'Groove' and 'Cool' which highlight the adolescents need to fit into a peer group. The sentence completion exercises also revealed that music brings people together further highlighting the social aspect of an adolescents life thus giving rise to the theme of Social Life.

4.6.3 Theme 3: Action Life

This theme has three corresponding categories, namely: Activity, Personal expression and Music as object. I will address the first two categories within this theme before discussing the category of Music as object. The common thread between the two categories of Activity and Personal expression is that of action or doing. Codes such as 'Dance', 'Exercise', 'Write and sing songs' and 'Make noise' all relate to action. A sub theme within this theme is that of expression. Within the groups of related words

assigned to these two categories, the words 'Express' and 'Self expression' appear. I decided not to use expression or express as the main theme as it did not encompass all the codes present in the category of Activity. The theme of Action Life encompasses those activities which may be considered non-expressive as well as those which are expressive.

With regards to Music as object, music is considered by the adolescents as a usable object. Music is also everywhere as the code 'All over' revealed. This makes music an available and versatile object which can be used to support and/or encourage activities and as a means of self expression. It is for this reason that I grouped this category of Music as object with the categories of Activity and Personal expression within the theme of Action Life.

4.6.4 Theme 4: Current and Future Life

This theme has three corresponding categories, namely: Signifier, Life direction and Aspiration. The common thread between these three categories is the adolescents' reflection on their current situation and future direction. Codes such as 'Message', 'Multiple meaning' and 'Realize' alerted me to the fact that music is though provoking for these adolescents, enabling them to make sense of their situation. Music does not simply have a message or hold meaning but has a message for the adolescents to learn. This provides them with advice and guidance as to their life direction. This advice and guidance bestows a sense of hope and optimism in the adolescents as codes such as 'Hope for all', 'Follow dreams' and 'Key of success' demonstrate.

4.6.5 Theme 5: Spiritual Life

This theme has two corresponding categories, namely: Essential to existence and Intrinsic to self. The common thread between these two categories is the overtly vital role music plays in adolescents lives. Codes such as 'Key of life', 'Is life', 'Makes me, me' and 'My world' illustrates the intrinsic personal value that music has for these adolescents. Related words such as 'Life sustaining', 'Personal ownership' and 'Self' support these codes and highlight the importance of music in the adolescent's life. In this theme music is considered to be more than an object, a way of experiencing life, of gathering together with others, of expressing oneself or as a mentor. In this theme music is life, without which there is no life.

4.6.6 Code weighting per theme

Using Figure 4.1 and the groups of categories illustrated in table 4.9 I compiled a graph illustrating the weighting of codes in each theme. This allowed me to observe the frequency of each theme within the data.

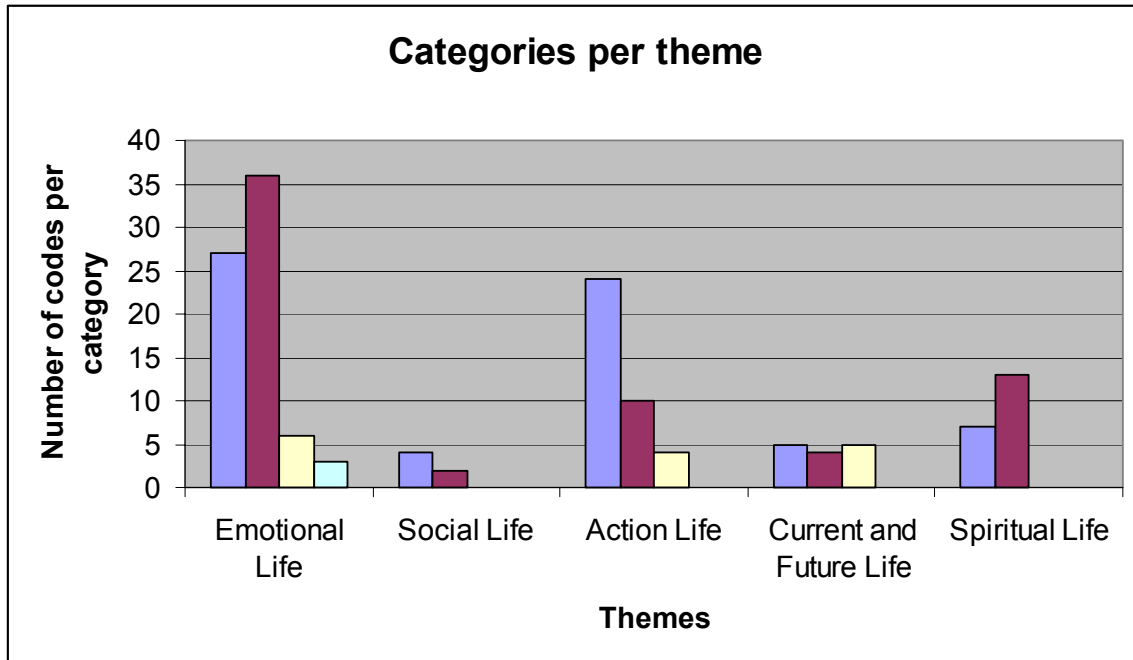


Figure 4.2 Code weighting per theme

4.7 CONCLUSION

This chapter has presented the analysis of the sentence completion exercises. I now turn to Chapter 5 where the above mentioned themes will be discussed further and my research questions addressed.

CHAPTER 5

DISCUSSION

5.1 INTRODUCTION

The five emergent themes (as per section 4.6) will be discussed in light of the literature reviewed in Chapter 2 and will form the basis from which I will address my research questions:

Question 1:

How do adolescents, involved in a social rehabilitation project, identify with music?

Question 2:

What are the implications of this for music therapy at community-based organizations such as YDO?

Table 5.1 provides a list of the emergent themes and corresponding categories as per data analysis in Chapter 4, section 4.6 (for a complete list of themes, grouped categories, potential category headings and grouped codes see Appendix x).

Themes	Corresponding Categories
Emotional Life	Pleasing external object Pleasing internal feeling Peacefulness Changes feelings
Social Life	Socially acceptable Congregate
Action Life	Activity Personal expression Music as object
Current and Future Life	Signifier Life Direction Aspiration
Spiritual Life	Essential to existence Intrinsic to self

Table 5.1

The reasons adolescents listen to music, as outlined by Schwartz and Fouts (2003, see section 2.4.3) and North *et al.* (2000, in Tarrant *et al.* 2002, see section 2.4.1), are pertinent to this research study as they relate to the themes as revealed through the analysis of the data. These reasons will therefore be referred to in the discussion of the five themes with regard to the first research question. I therefore summarize these reasons before addressing the first research question.

Schwartz and Fouts (2003) argue that by listening to music which has themes and sounds matching adolescents' identity issues and feelings, they may feel that they are not alone in the developmental tasks that accompany the period of adolescence. Music validates adolescents' feelings and confusions about identity and provides a safe context in which they are able to explore and organize a sense of self. Music also enables adolescents to align themselves with particular peer groups who share similar difficulties. Adolescents may use music to reflect on their developmental issues thus regulating their emotions to a certain degree. Music serves to distract adolescents from unwanted and uncomfortable moods and feelings which is cathartic and/or calming, relieving a myriad of feelings. The research conducted by North *et al.* (2000, in Tarrant *et al.* 2002) revealed similar findings in that the appeal of music during adolescence lies in its ability to address developmental issues in helping adolescents:

- Fulfill emotional needs.
- Relieve tension and stress.
- Express emotions.
- Create a particular self image.
- To be trendy and cool.
- To please others, namely their peer group.

5.2 ADDRESSING THE RESEARCH QUESTIONS

5.2.1 Question 1:

How do adolescents, involved in a social rehabilitation project, identify with music?

The five identified themes function as multiple levels of how the adolescents' 'Self' relates to different aspects of their lives. Adolescents identify with music through these

various aspects and on multiple levels. For the remainder of the chapter I will refer to the themes as ‘themes’ and ‘life aspects’ interchangeably. It is important that the themes are not considered in isolation as adolescents are continually editing, modifying, enriching and extending themselves in relation to others (Josselson, 1994 in Ruud, 1998). It is therefore necessary to consider the themes as being dynamic.

Theme 1: Emotional Life

Erikson’s (1963 in Schaffer, 1996) notion of the ‘identity crisis’, which adolescents go through, is fraught with emotional turmoil. It is likely that the adolescents involved in this study come from abusive households, lack positive role models, associate with delinquent peers, lack constructive recreational activities and are ‘tracked’ into classes dominated by low achieving and trouble-making students (Mendel, 1996). This may result in these adolescents adopting a ‘negative identity’ (Erikson 1963 in Schaffer, 1996) or being locked in an identity ‘diffusion’ state (Marcia 1966 in Tarrant *et al.* 2002). This may lead to a heightened state of emotional turmoil as the achievement of adolescent tasks, as outlined by Louw (1993) in section 2.4.1, becomes increasingly difficult. It is therefore interesting that this research revealed that these adolescents related their emotional life to music with a high frequency as the theme of Emotional Life features prominently in the data (see Figure 4.2).

If one were to revisit the codes present in the four categories within this theme (Appendix ix) one would find that music is viewed favorably by these adolescents. Within a social context, such as that in which YDO operates where there is a high level of “unemployment, crime, violence and substance abuse; single parent families, domestic violence and alcohol abuse” (Lotter, 2003, p 50-51), these adolescents consider music to be good, lovely, enjoyable and a pleasing object. In their tumultuous emotional lives, music affords these adolescents personal pleasant internal feelings which may distract the adolescent/s from unwanted and uncomfortable moods (Schwartz and Fouts, 2003). Music is also relaxing, relieving a myriad of feelings (Schwartz and Fouts, 2003). Some of the findings revealed in the research by North *et al.* (2000, in Tarrant *et al.* 2002, see section 2.4.1) included music’s appeal to ‘fulfill emotional needs’ and ‘relieve tension and stress’ during adolescence. I believe that the four categories, comprising this theme (Pleasing external object, Pleasing internal feeling, Peacefulness and Changes feelings), support these findings.

Theme 2: Social Life

The adolescent's peer group is very important during this period of their life. Konopka (2005) goes as far as to call adolescents' peers their 'life-blood' (see section 2.4.2). With regards to at risk adolescents, their peer group may become increasingly important as destructive relationships force them to seek alternative attachments. This may be due to the relationships available at home being abusive, unreliable and unpredictable. This results in the individual affiliating with deviant sub-cultural groups such as gangs and delinquent peer groups (Brendtro, Brokenleg and Van Bockem 1990, in Lotter, 2003). The gang offers the individual a sense of personal and social identity, self-respect and a way of life (Nott *et al.* 1990; Kinnes, 1996). Affiliation to the gang, or to a delinquent peer group which is not strictly a gang, is indicated through manner of dress, speech and choice of music (Nott *et al.* 1990; Tarrant *et al.*, 2002). Section 2.4.3 highlighted the importance of the adolescent's use of music as a 'badge' by making know their musical likes and dislikes. This 'badge' allows the adolescent to formulate and express their social identity (Dolfsma, 1999 in Tarrant *et al.* 2002).

This research revealed that at risk adolescents identify socially with music and with others through the music. One of the codes present in the category of Congregate was 'Without – lonely'. I relate this finding to that of Schwartz and Fouts (2003) who found that one of the reasons adolescents listen to music is that they are able to identify socially with other listeners and performers who have similar issues. This may convey to the adolescents that they are not alone in this developmental task and that their feelings are real which increases the adolescents' feeling of belonging, minimizing isolation.

Findings revealed in the previously mentioned study by North *et al.* (2000, in Tarrant *et al.* 2002) revealed that adolescents listen to music to be "trendy" or "cool" and to please others, namely, their peers. This was revealed in the data as these adolescents used 'slang' or 'hip' words such as 'Cool', 'Groove' and 'Big' when completing the sentence completion exercises. The use of this socially acceptable language could also be considered a 'badge' much the same as musical attitudes are a 'badge'. Being able to 'talk-the-talk' increases the individual's sense of belonging to an 'in group'. It may further aid in distinguishing oneself from an 'out group' as 'they' (the 'out group') may not understand certain colloquial speech which is endemic to 'us' (the 'in group').

Theme 3: Action Life

This research revealed that at risk adolescents identify with music through their actions. This theme relates closely to the theme of Emotional Life as adolescents engage in activities, such as singing, dancing, exercising, listen to, or just making noise, as a means to actively express themselves and their feelings. This expressing may serve to distract the adolescents from uncomfortable moods and feelings (Schwartz and Fouts, 2003). By expressing themselves through music, music can have a cathartic value in relieving unwanted, difficult or confusing emotions (Schwartz and Fouts, 2003). This supports the findings of North *et al.* (2000, in Tarrant *et al.* 2002) which revealed that the appeal of music helps adolescents relieve tension and stress and express their emotions.

Theme 4: Current and Future Life

According to Erikson's notion of 'identity crisis' (1963, in Schaffer 1996) adolescents experience uncertainty and discomfort as they become confused about their current and future roles in life. There is a need to explore various identities and commit to an identity as revealed by Tarrant *et al.* (2002) and Marcia (1966 in Tarrant *et al.* 2002), as well as completing the developmental tasks outlined by Louw (1993, see section 2.4.1). In Chapter 2, section 2.4.1, I discussed Marcia's four identity states highlighting the identity states of moratorium and achievement. Music provides adolescents with a means by which they are able to actively explore alternative identities (Ruud, 1998; Schwartz and Fouts, 2003). This allows them to work through the identity state of moratorium and hopefully arrive at identity achievement. For those adolescents who have adopted a negative identity, music may elucidate alternative identities and provide a means to actively explore or pursue these.

Through identifying with music the adolescents' current situation is validated, conveying to them that they are not alone in their developmental task. This validation helps them realize that their feelings are real (Schwartz and Fouts, 2003). It also allows them to think about their situation, their emotions, explore alternative identities (Marcia, 1966 in Tarrant *et al.* 2002) and create a particular self-image (North *et al.* 2000, in Tarrant *et al.* 2002).

This research revealed that music contains messages and multiple meanings for at risk adolescents. These messages and meanings become a source of guidance and advice during this difficult time. Music (or musicians) may provide role models as there is a lack of role models in their lives (Mendel, 1996). It was also revealed that music provides these adolescents with a sense of hope. Brendtro, Brokenleg and Van Bockem (1990, in Lotter, 2003) identified loss of purpose and misery of unimportance as two of the ecological hazards in the lives of at risk adolescents. By providing hope, music affords these adolescents a sense of purpose and importance.

Theme 5: Spiritual Life

If peers are an adolescent's life blood (Kanopka, 2005) and music is a 'badge' by which individuals align themselves to an 'in group', dress appropriately and use the appropriate language then the far reaching implications of music become evident. This research revealed the essential importance of music in these adolescents' lives. The research also revealed that these adolescents regard music to be reliable and ever present. In their turbulent and unpredictable lives music is a reliable 'constant' and without this constant in their lives they may become lost, despondent, isolated and the task of identity achievement may never be reached. For these adolescents' music is not just another facet in their life but is considered to be fundamental to their being. Music provides them with a sense of 'Self', a sense of what and how they feel and think about themselves (Ruud, 1998). For these adolescents music is a life force, a force that gives life as well as directs life.

5.2.2 Question 2:

What are the implications of this for music therapy at community-based organizations such as YDO?

In addressing this question I will firstly revisit the context in which YDO operates. YDO is situated in the coloured community of Eerstrust. This community is characterized by a high level of unemployment, crime, violence and substance abuse. Single parent families, domestic violence and alcohol abuse are often the norm with regards to home life (Lotter, 2003). Gangsterism is prevalent in this community as is the case in many coloured communities in South Africa (Dissel, 1997). Ecological hazards, such as destructive relationships, learnt irresponsibility, loss of purpose and climates of futility, as

outlined by Brendtro, Brokenleg and Van Bockem (1990, in Lotter, 2003, see section 2.5), are widespread within this community.

Being a community-based organization, YDO promotes healing for both the individual and the community. This is encouraged by involving the individual, the family and the community in identifying problems and finding solutions (Lotter, 2003). It is due to this reason that YDO does not only cater for those adolescents who have been referred by the courts but also caters for a broader spectrum of at risk adolescents who have been referred by social workers, community organizations and parents (Lotter, 2003).

In addressing question 2 it is vital to once again consider the five life aspects as they are not only relevant to how at risk adolescents identify with music in general, but are imperative when working with this population within the above mentioned context. This research has revealed that music allows these adolescents to access these five identified life aspects. Music therapy must therefore aim at tapping into the fact that the adolescents relate to music in this way.

Emotional Life

It is of great significance that Emotional Life features so prominently in the data where as so much of the literature reviewed emphasizes the importance of the social aspect of music and the theme of Social Life featured less prominently. I believe that the reason for this discrepancy is due to much of the literature relating to music, adolescents and identity being concerned with listening to music and the choice of musical genres whereas the data generated for this study was gathered during two music therapy open groups in which active music making, such as free improvisation and song writing, occurred. This holds implications for music therapy as it alludes to music therapy's ability to allow at risk adolescents to access their emotional lives with greater frequency, accuracy or relevance as well as allowing them to express and share their emotional lives with others thus also fulfilling their other life aspects.

I do not believe that the greater frequency of the life aspect Emotional Life present in the data relates to its greater importance in these adolescents' lives but perhaps to music therapy's ability to facilitate more meaningful access of this life aspect. Other ways in which these adolescents engage in and with music may reveal a higher frequency of

other life aspects. Music therapy is therefore essential in the rehabilitation of these adolescents and needs to ensure that the adolescents' are provided with opportunities to access their emotions. This accessing of their Emotional Life is not only achieved through the providing of a space in which the adolescents are able to actively make music but is achieved by the music therapist remaining acutely aware of the groups' energies, movements, sounds, subtle undercurrents and emotional position. All of these inform the therapist, who through the use of his or her skills as a music therapist, is then able to convert this information into music so as to enter the music in a highly precise way which specifically relates to the group (Pavlicevic, 2003). These skills allow the therapist to facilitate music which is poignant to the groups' emotional situation. This will place the individual, in the group, in a better position to access their emotions with greater confidence (Pavlicevic, 2003).

Music therapy is able to promote a non-judgmental safe social space in which these adolescents are able to share their emotions with others and where these expressions are accepted and acknowledged. As mentioned above, this safe space links the life aspects of Action Life and Social Life to Emotional Life by promoting emotional expression and sharing. Darnley-Smith (2002, p 78) notes that through making music together, "interpersonal relating can happen at an exploratory and meaningful level". By being accepted and acknowledged, the individual's emotional situation is validated. This validation conveys to them that they are not alone in this developmental task, enables the adolescent to make sense of their current emotional situation and bestows a sense of hope. This links Emotional Life to the life aspect of Current and Future Life.

Social Life

Through the use of music as a 'badge' music aids in the construction of an adolescent's social identity. Music builds relationships, fostering a sense of belonging which impacts on an individual's sense of self-esteem. Pavlicevic (1997) notes that not all music therapists emphasise the importance of relationship in their work. Some may emphasise the diagnosing and treating of the client or patient while others may emphasise the client's response to the music and/or therapist. It is significant that this life aspect featured least in the data (see Figure 4.2) and is perhaps indicative of an area which needs addressing with regards to music therapy work with this population. To quote Pavlicevic (1997, p 140): "[T]he relationship *is* the therapeutic event, and this event is

created, together and concurrently, by the therapist and client.” I would extend this to include the relationship between the clients and argue that the relationship between the adolescents in a music therapy group is just as important, if not more important, than the relationship between therapist and the individual.

The music therapist’s task is to help individuals interact with one another in a more productive, less defensive manner, and to be aware of the dynamics which underlie such interactions so as to help individuals deal with themselves and with others (Tuckman, 1965). Through the process of setting group norms such as negotiating goals, eliciting expectations, setting values and a code of conduct, the music therapist is able to facilitate a co-operative attitude between the group members. This has relational implications as it allows for the group members to share expectations, visions, likes, dislikes and ideas about how the group is to operate. It is therefore important that these norms are negotiated with the group members rather than being imposed by the music therapist (Pavlicevic, 2003).

It is also important that the music which the group creates is negotiated between the group members and that it is not imposed any one individual. This co-operative defining and establishing of the music is one of the basic features of clinical improvisation (Pavlicevic, 1997). Music therapists are trained to exercise particular acuity when immersed in a musical event. This, Pavlicevic (1997, p 55) writes, “involves listening to another and to one’s self, generating music that is congruent with what one hears, appropriate for both oneself and for the other, and assigning therapeutic as well as musical meaning to this spontaneous, jointly created event”. These therapeutic skills generate interpersonal improvisations rather than mere musical events. In the groups *musicing* the therapist is acutely aware of each individual and their level of participation. By acknowledging individual members in the music, the therapist is able to accommodate each member’s contribution, further facilitating co-operative attitudes between group members. Pavlicevc (2003, p 112) writes that “[M]usic offers direct, intimate experience of oneself as part of a group”.

By their very nature, group experiences promote interpersonal relationships (Pavlicevic, 2003, p 97). Relational issues emerge between members as group members become increasingly familiar with one another. Group relationships are dynamic and form

undercurrents in a group (Pavlicevic, 2003, p 46). These relationships may also indicate stages or phases which a group is going through. The music therapist therefore needs to be acutely aware of these relationships as being aware allows the therapist to reflect on the group's progress and facilitate the group with greater richness.

Action Life

This research revealed that these adolescents express themselves through their musical activities. Music therapists are able to facilitate activities not merely for the sake of encouraging participation but in order to address various issues. With regards to at risk adolescents music therapy needs to facilitate the music in such a way so as to make it an available channel through which these adolescents are able to give expression to their fears, frustrations, anxieties and emotions. Music also needs to afford these adolescents the opportunity to explore alternative self images, present these to a group and gauge the group's reactions (Ruud, 1998). Musical activities relieve tensions in the individual and within the group, get the group members in contact with each other and facilitate interaction and communication (Benson, 1987). It is therefore important that music therapy fosters a safe social space in which these adolescents are able to freely express themselves as has been discussed in the life aspect of Emotional Life. It is also important that this space offers them opportunities explore alternative self images. The music therapist needs to be aware of elements such as feelings of competitiveness, inadequacy, exclusion, anxiety, pressure to participate, so as to facilitate group activities which are inclusive and supportive. The activities, in which these adolescents engage in, also need to provide them with constructive recreational opportunities, the lack of which increases adolescents' propensity for violence and delinquency (Mendel, 1996).

Current and Future Life

This research revealed that music validates the adolescent's current life situation as well as provides a source of guidance, sense of hope, purpose and importance. Music therapy is able to address the adolescents' current life situations through the process of fostering a safe 'holding' environment in which the adolescents are able to express themselves and be accepted and acknowledged by the therapist and the group. Various activities such as song writing or guided improvisations allow the adolescents to explore their future life aspect. It is important that the music, within the practice of music therapy, validates the adolescents' current situation and inspires future aspirations. It is also

important that the music therapist is aware of this life aspect so as to facilitate appropriate musical activities.

Spiritual Life

This theme, as discussed in section 5.2.1, is congruent with the basic premise of music therapy: “that humans are susceptible to the power of music since it is a universal phenomenon and since it exists in all human beings” (Pavlicevic, 1997, p 34). This research revealed that music is considered by these adolescents to be fundamental to their being, a ‘constant’, a force that gives life as well as directs life. This is a strong indication once again for music therapy’s importance in a rehabilitation program. This research demonstrates how these adolescents view music as part of who they are now (i.e. music can be used to connect with them as they are in their current situation) and as part of who they could become.

5.3 CONCLUSION

As I conclude this chapter I feel it is important to reiterate that the life aspects that have been explored in this study cannot be considered in isolation and are dynamic. No one aspect is more important than another, instead, it is the ‘Self’ and how the ‘Self’ relates to these life aspects through music and to music through these life aspects, which is important.

We can clearly see that the use of music therapy with regards to this population, in this setting, can be of great value and appropriate as this research has shown that these adolescents’ are open to using music in order to access and address their various life aspects. Music therapy is able to facilitate and channel this openness in a constructive direction.

CHAPTER 6

CONCLUSION

6.1 A PERSONAL NOTE

Through the process of conducting this study it was revealed to me how important and powerful music is and can be for these adolescents. This prompted me to review how I regarded music in my work as a music therapy trainee and my general use of music. This gave rise to an ever growing love and respect of my chosen medium of work.

As I have done no practical clinical work with adolescents during my training and plan to work closely with this population in the future, this study has proven to be invaluable in gaining an understanding of the relationship between adolescents and music. The study has also provided me with insight into possible ways of approaching the work with at risk adolescents and adolescents in general.

6.2 LIMITATIONS OF THE STUDY

- This study has focused on those adolescents involved in the rehabilitation program run at YDO and is therefore context specific. Despite this it is hoped that this study will contribute to the understanding of how at risk adolescents identify with music and the role music therapy needs to adopt with regards to this population on a broader level.
- Results of the study revealed that at risk adolescents' social life aspect featured least in the data whereas the literature review highlighted the social aspect as one of the most important features with regards to adolescents and music. This was surprising as I had not anticipated this discrepancy. Further research is needed in order to explore possible reasons for this discrepancy.

6.3 CONCLUSION

One of the main foci of this study has been how at risk adolescents identify with music. This study has highlighted the importance of music in these adolescents' lives and the far reaching implications music holds with regards to their identity. The study revealed that these adolescents' are able to identify with music on multiple levels within a music therapy group. It also revealed that from within a music therapy setting different aspects of their lives, or life aspects, are accessed. Some of these life aspects, such as Emotional Life, are accessed with greater frequency than others. This supports the value of music therapy with regards to working with these at risk adolescents at YDO as they may not be able to access or address these life aspects through other forms of music engagement offered as part of the Adolescent Development Program at YDO. This may have a ripple effect not only into other forms of music making within YDO but also to other organizations working with at risk adolescents. I believe that music, holding an esteemed position within the daily lives of these adolescents, is a powerful tool with and through which one is able to make a difference in the lives of individuals and groups.

I conclude with the following quote:

“Music, because it is ever present in our daily lives, frames and anchors many of the situations used as a raw material in the process of identity building. In light of the emotional quality of musical experiences, it seems to me that these feeling-filled memories may serve an important role because they highlight and position people's life events significantly. For the field of music therapy... a more specific grasp of how music helps to construe a sense of identity is an important tool for perceiving and understanding clinical events.” (Ruud, 1998, p 37)

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APPENDIX ii

Raw data

Data Collection 01

All group members are from the Mamelodi YDO Centre – ages 17 – 19

7 Group members present.

The sentence completion took place after a drumming activity within the music therapy open group.

Music...

Is good

Is everyone's hope

Is cool

Is lovely

Have meanings

Has guidance

Has a message

Is the thing where you can remember someone

Is the key of life

Makes you happy

You can relax with music

You can write the music to sing

For me music...

Is the best

Give me some message to learn something

Makes me relax

Makes me happy

Makes me feel good

Gives other words

Makes me realize

When I do music...

I write with a piece of paper to get advice

I enjoy

I love drums

I listen to the instruments

I feel like dancing

I like it

I love to beat

I feel happy

Music is...

Very special

The key of success

Everyone's favourite

Enjoyable

Making our feelings

To be happy

Good

Very joyful

Data Collection 02

Sentence completion sheets handed out and explanation given as to how to complete the sheet.

Group members given time to complete the sheets.

The following is a direct transcription of what was written on the sheets:

Music...

Music Liki

My music is goed vir my

Music Ek kan dans met music

Music Ek kan my eie music maak

Music Ek virstaan good music

Music Makes me feel good in side

Music Is spesiehal

Music Is gelekag

Music Is good

Music Is de prodeksan

Music is my life

Music makes me feel happy

Music makes me who I am

Music carms me down

Music is very exiting for me
Music is very, very nice
Music makes me dance

For me, music...

For me, music Liki
For me, music groot
For me, music giraas
For me, music Baareaagaan
For me, music I feel good
For me, music Ek voel goed
For me, music Ek voel gelukkig
For me, music Ek voel happy
For me, music is special
For me, music is good
For me, music is exsitet
For me, music is happy
For me, music is life
For me, music can cheer you up
For me, music is the way to live
For me, music is good
For me, music makes me feel diffrend
For me, music is nice

When I do music...

When I do music Daans
When I do music Likien
When I do music Dit maagiras
When I do music ek dans
When I do music ek lag
When I do music heppy
When I do music eksaaitet
When I do music Ek voel gelukkig
When I do music Ek voel goed
When I do music Ek voel lekker
When I do music Ek voel gelukkig
When I do music I sing to my music

When I do music and dans
When I do music don my huiswerk
When I do music I feel like I'm on top of the world
When I do music My mind comes to rest
When I do music My heart is beating perfectly
When I do music I begin to sing
When I do music I start to dance
When I do music I sing also

Music Is...

Music is Liki
Music is mooi
Music is Dit maagiraas
Music is neyes
Music is mooi
Music is lekker
Music is saap
Music is baie lekker vir my
Music is goed om meet e dans
Music is om te luister
Music is goed om meet e dans en song
Music is Something I dance to
Music is happy
Music is my life
Music is my world
Music is what I want to live by
Music is good
Music is is lekker/nice

Music...

Is fun
Is enjoyable
You can do your own songs
You can get message music
You learn
Is interesting
I like

Different kinds of music
Will let you follow your dreams
Can change your life forever
Can learn you new words
Gives you exercise
Gives you happy
Is dancing

For me, music...

Is nice
Is best
Can be reliable
Can be successful
Brings me joy
Is fun
I love it
Brings
Love
Brings people together
Makes my (heart symbol) clear
Is my best

Music...

happy
can be for me
If you're worried or something's wrong, you can listen to music + it takes that worry away.
Puts you in a groove
Is a way of life

For me, music...

gives me a nice feeling
clears my head
is all over
(picture of a smiling face)
(picture of a flowing) Is spiritual

Without Music...

there's no rhythm

bored

No life

Sadness

It puts you down

What is life

Without Music...

I'm bored

Uncomfortable

I'm very lost

I'm sad

I'm alone/feel lonely

I don't have a heart.

Observation:

Most of the group were unable to fill in 4 ideas per sentence and if they did it was a repeated idea just said differently;

It seemed as if some were unclear about what to do, whilst others lacked the vocabulary or ability to write clearly;

It was clear that most experienced difficulty thinking at this abstract level on their own.

APPENDIX iii

Alphabetical and numerical labels and resulting data reference codes

Alphabetical Labels	Sentence Prompts	Responses	Numerical Labels	Data Reference Codes
A	Music...	Is good	01	A01
		Is everyone's hope	02	A02
		Is cool	03	A03
		Is lovely	04	A04
		Have meanings	05	A05
		Has guidance	06	A06
		Has a message	07	A07
		Is the thing where you can remember someone	08	A08
		Is the key of life	09	A09
		Makes you happy	10	A10
		You can relax with music	11	A11
		You can write the music to sing	12	A12
		Music Liki	13	A13
		My music is goed vir my	14	A14
		Music Ek kan dans met music	15	A15
		Music Ek kan my eie music maak	16	A16
		Music Ek virstaan good music	17	A17
		Music Makes me feel good in side	18	A18
		Music Is spesiehal	19	A19
		Music Is gelekag	20	A20
		Music Is good	21	A21
		Music Is de prodeksan	22	A22
		Music is my life	23	A23
		Music makes me feel happy	24	A24
		Music makes me who I am	25	A25
		Music carms me down	26	A26
		Music is very exiting for me	27	A27
		Music is very, very nice	28	A28
		Music makes me dance	29	A29

Alphabetical Labels	Sentence Prompts	Responses	Numerical Labels	Data Reference Codes
		Is fun	30	A30
		Is enjoyable	31	A31
		You can do your own songs	32	A32
		You can get message music	33	A33
		You learn	34	A34
		Is interesting	35	A35
		I like	36	A36
		Different kinds of music	37	A37
		Will let you follow your dreams	38	A38
		Can change your life forever	39	A39
		Can learn you new words	40	A40
		Gives you exercise	41	A41
		Gives you happy	42	A42
		Is dancing	43	A43
		Happy	44	A44
		Can be for me	45	A45
		If you're worried or something's wrong, you can listen to music + it takes that worry away.	46	A46
		Puts you in a groove	47	A47
		Is a way of life	48	A48
B	For me music...	Is the best	49	B49
		Give me some message to learn something	50	B50
		Makes me relax	51	B51
		Makes me happy	52	B52
		Makes me feel good	53	B53
		Gives other words	54	B54
		Makes me realize	55	B55
		For me, music Liki	56	B56
		For me, music groot	57	B57
		For me, music giraas	58	B58
		For me, music Baareaagaan	59	B59

Alphabetical Labels	Sentence Prompts	Responses	Numerical Labels	Data Reference Codes
		For me, music I feel good	60	B60
		For me, music Ek voel goed	61	B61
		For me, music Ek voel gelukkig	62	B62
		For me, music Ek voel happy	63	B63
		For me, music is special	64	B64
		For me, music is good	65	B65
		For me, music is exsitet	66	B66
		For me, music is happy	67	B67
		For me, music is life	68	B68
		For me, music can cheer you up	69	B69
		For me, music is the way to live	70	B70
		For me, music is good	71	B71
		For me, music makes me feel diffrend	72	B72
		For me, music is nice	73	B73
		Is nice	74	B74
		Is best	75	B75
		Can be reliable	76	B76
		Can be successful	77	B77
		Brings me joy	78	B78
		Is fun	79	B79
		I love it	80	B80
		Brings	81	B81
		Love	82	B82
		Brings people together	83	B83
		Makes my (heart symbol) clear	84	B84
		Is my best	85	B85
		Gives me a nice feeling	86	B86
		Clears my head	87	B87
		Is all over	88	B88
		(picture of a smiling face)	89	B89
		(picture of a flowing) Is spiritual	90	B90

Alphabetical Labels	Sentence Prompts	Responses	Numerical Labels	Data Reference Codes
C	When I do music...	I write with a piece of paper to get advice	91	C91
		I enjoy	92	C92
		I love drums	93	C93
		I listen to the instruments	94	C94
		I feel like dancing	95	C95
		I like it	96	C96
		I love to beat	97	C97
		I feel happy	98	C98
		When I do music Daans	99	C99
		When I do music Likien	100	C100
		When I do music Dit maagiras	101	C101
		When I do music ek dans	102	C102
		When I do music ek lag	103	C103
		When I do music heppy	104	C104
		When I do music eksaaitet	105	C105
		When I do music Ek voel gelukkig	106	C106
		When I do music Ek voel goed	107	C107
		When I do music Ek voel lekker	108	C108
		When I do music Ek voel gelukkig	109	C109
		When I do music I sing to my music	110	C110
		When I do music and dans	111	C111
		When I do music don my huiswerk	112	C112
		When I do music I feel like I'm on top of the world	113	C113
		When I do music My mind comes to rest	114	C114
		When I do music My heart is beating perfectly	115	C115
		When I do music I begin to sing	116	C116
		When I do music I start to dance	117	C117
		When I do music I sing also	118	C118

Alphabetical Labels	Sentence Prompts	Responses	Numerical Labels	Data Reference Codes
D	Music is...	Very special	119	D119
		The key of success	120	D120
		Everyone's favourite	121	D121
		Enjoyable	122	D122
		Making our feelings	123	D123
		To be happy	124	D124
		Good	125	D125
		Very joyful	126	D126
		Music is Liki	127	D127
		Music is mooi	128	D128
		Music is Dit maagiraas	129	D129
		Music is neyes	130	D130
		Music is mooi	131	D131
		Music is lekker	132	D132
		Music is saap	133	D133
		Music is baie lekker vir my	134	D134
		Music is goed om meet e dans	135	D135
		Music is om te luister	136	D136
		Music is goed om meet e dans en song	137	D137
		Music is Something I dance to	138	D138
		Music is happy	139	D139
		Music is my life	140	D140
		Music is my world	141	D141
		Music is what I want to live by	142	D142
		Music is good	143	D143
		Music is lekker/nice	144	D144
E	Without music...	there's no rhythm	145	E145
		bored	146	E146
		No life	147	E147
		Sadness	148	E148
		It puts you down	149	E149

Alphabetical Labels	Sentence Prompts	Responses	Numerical Labels	Data Reference Codes
		What is life	150	E150
		I'm bored	151	E151
		Uncomfortable	152	E152
		I'm very lost	153	E153
		I'm sad	154	E154
		I'm alone/feel lonely	155	E155
		I don't have a heart.	156	E156

APPENDIX iv

Responses and corresponding codes

Sentence Prompts	Responses	Data Reference Codes	Codes
Music...	Is good	A01	Good
	Is everyone's hope	A02	Hope for all
	Is cool	A03	Cool
	Is lovely	A04	Lovely
	Have meanings	A05	Multiple meaning
	Has guidance	A06	Guidance
	Has a message	A07	Message
	Is the thing where you can remember someone	A08	Memory
	Is the key of life	A09	Key of life
	Makes you happy	A10	Happy
	You can relax with music	A11	Relaxing
	You can write the music to sing	A12	Write & sing songs
	Music Liki	A13	Song
	My music is goed vir my	A14	Good for me
	Music Ek kan dans met music	A15	Dance
	Music Ek kan my eie music maak	A16	Make own music
	Music Ek virstaan good music	A17	Understand good music
	Music Makes me feel good in side	A18	Good inside
	Music Is spesiehal	A19	Special
	Music Is gelekag	A20	Happy
	Music Is good	A21	Good
	Music Is de prodeksan	A22	
	Music is my life	A23	My life
	Music makes me feel happy	A24	Feel happy
	Music makes me who I am	A25	Makes me, me
	Music carms me down	A26	Calm down
	Music is very exiting for me	A27	Exciting

Sentence Prompts	Responses	Data Reference Codes	Codes
	Music is very, very nice	A28	Nice
	Music makes me dance	A29	Dance
	Is fun	A30	Fun
	Is enjoyable	A31	Enjoyable
	You can do your own songs	A32	Write songs
	You can get message music	A33	Message
	You learn	A34	Learn
	Is interesting	A35	Interesting
	I like	A36	Like
	Different kinds of music	A37	Different kinds
	Will let you follow your dreams	A38	Follow dreams
	Can change your life forever	A39	Change life
	Can learn you new words	A40	Learn new words
	Gives you exercise	A41	Exercise
	Gives you happy	A42	Happy
	Is dancing	A43	Dance
	Happy	A44	Happy
	Can be for me	A45	
	If you're worried or something's wrong, you can listen to music + it takes that worry away.	A46	Alleviates worry
	Puts you in a groove	A47	Groove
	Is a way of life	A48	Way of life
For me music...	Is the best	B49	Best
	Give me some message to learn something	B50	Message to learn
	Makes me relax	B51	Relax
	Makes me happy	B52	Happy
	Makes me feel good	B53	Feel good
	Gives other words	B54	Give other words
	Makes me realize	B55	Realize
	For me, music Liki	B56	Song

Sentence Prompts	Responses	Data Reference Codes	Codes
	For me, music groot	B57	Big
	For me, music giraas	B58	Noise
	For me, music Baareaagaan	B59	
	For me, music I feel good	B60	Feel good
	For me, music Ek voel goed	B61	Feel good
	For me, music Ek voel gelukkig	B62	Feel happy
	For me, music Ek voel happy	B63	Feel happy
	For me, music is special	B64	Special
	For me, music is good	B65	Good
	For me, music is exsitet	B66	Exciting
	For me, music is happy	B67	Happy
	For me, music is life	B68	Is life
	For me, music can cheer you up	B69	Cheer you up
	For me, music is the way to live	B70	Way to live
	For me, music is good	B71	Good
	For me, music makes me feel diffrend	B72	Feel different
	For me, music is nice	B73	Nice
	Is nice	B74	Nice
	Is best	B75	Best
	Can be reliable	B76	Reliable
	Can be successful	B77	Successful
	Brings me joy	B78	Brings joy
	Is fun	B79	Fun
	I love it	B80	Love it
	Brings	B81	Brings
	Love	B82	Love
	Brings people together	B83	Gathers people
	Makes my (heart symbol) clear	B84	Clear heart
	Is my best	B85	Best
	Gives me a nice feeling	B86	Nice feeling
	Clears my head	B87	Clears head
	Is all over	B88	All over
	(picture of a smiling face)	B89	
	(picture of a flowing) Is spiritual	B90	Spiritual

Sentence Prompts	Responses	Data Reference Codes	Codes
When I do music...	I write with a piece of paper to get advice	C91	Get advice
	I enjoy	C92	Enjoy
	I love drums	C93	Love drums
	I listen to the instruments	C94	Listen
	I feel like dancing	C95	Dancing
	I like it	C96	Like it
	I love to beat	C97	Love to beat
	I feel happy	C98	Happy
	When I do music Daans	C99	Dance
	When I do music Likien	C100	
	When I do music Dit maagiras	C101	Makes noise
	When I do music ek dans	C102	Dance
	When I do music ek lag	C103	Laugh
	When I do music heppy	C104	Happy
	When I do music eksaaitet	C105	Exciting
	When I do music Ek voel gelukkig	C106	Feel happy
	When I do music Ek voel goed	C107	Feel good
	When I do music Ek voel lekker	C108	Feel nice
	When I do music Ek voel gelukkig	C109	Feel happy
	When I do music I sing to my music	C110	Sing
	When I do music and dans	C111	Dance
	When I do music don my huiswerk	C112	Do home work
	When I do music I feel like I'm on top of the world	C113	On top of world
	When I do music My mind comes to rest	C114	Mind rests
	When I do music My heart is beating perfectly	C115	Heart beats perfectly
	When I do music I begin to sing	C116	Sing
	When I do music I start to dance	C117	Dance
	When I do music I sing also	C118	Sing
Music is...	Very special	D119	Special
	The key of success	D120	Key of success

Sentence Prompts	Responses	Data Reference Codes	Codes
	Everyone's favourite	D121	Everyone's favorite
	Enjoyable	D122	Enjoyable
	Making our feelings	D123	Feelings
	To be happy	D124	Happy
	Good	D125	Good
	Very joyful	D126	Joyful
	Music is Liki	D127	Song
	Music is mooï	D128	Lovely
	Music is Dit maagiraas	D129	Makes noise
	Music is neyes	D130	Nice
	Music is mooï	D131	Lovely
	Music is lekker	D132	Nice
	Music is saap	D133	
	Music is baie lekker vir my	D134	Nice for me
	Music is goed om meet e dans	D135	Dance
	Music is om te luister	D136	Listen to
	Music is goed om meet e dans en song	D137	Dance and sing
	Music is Something I dance to	D138	Dance to
	Music is happy	D139	Happy
	Music is my life	D140	My life
	Music is my world	D141	My world
	Music is what I want to live by	D142	Live by
	Music is good	D143	Good
	Music is lekker/nice	D144	Nice
Without music...	there's no rhythm	E145	Without – no rhythm
	bored	E146	Without – bored
	No life	E147	Without – no life
	Sadness	E148	Without – sadness
	It puts you down	E149	Without – down
	What is life	E150	Without – no life
	I'm bored	E151	Without – bored

Sentence Prompts	Responses	Data Reference Codes	Codes
	Uncomfortable	E152	Without – uncomfortable
	I'm very lost	E153	Without – am lost
	I'm sad	E154	Without – am sad
	I'm alone/feel lonely	E155	Without – lonely
	I don't have a heart.	E156	Without – no heart

APPENDIX v

List of codes and data reference codes

Codes	Data Reference Codes	Total
Good	A01 / A21 / B52 / B65 / B71 / D125 / D143	7
Hope for all	A02	1
Cool	A03	1
Lovely	A04 / D128 / D131	3
Multiple meaning	A05	1
Guidance	A06	1
Message	A07 / A33	2
Memory	A08	1
Key of life	A09	1
Happy	A10 / A20 / A24 / A42 / A44 / B52 / B67 / C98 / C104 / D124 / D139	11
Relaxing	A11 / B51	2
Write & sing songs	A12 / A32	2
Song	A13 / B56 / D127	3
Good for me	A14	1
Dance	A15 / A29 / A43 / C95 / C99 / C102 / C111 / C117 / D135 / D138	10
Make own music	A16	1
Understand good music	A17	1
Good inside	A18	1
Special	A19 / B64 / D119	3
My life	A23 / D140	2
Makes me, me	A25	1
Calm down	A26	1
Exciting	A27 / B66 / C105	3
Nice	A28 / B73 / B74 / D130 / D132 / D144	6
Fun	A30 / B79	2
Enjoyable	A31 / D122	2
Learn	A34	1
Interesting	A35	1
Like	A36 / C96	2
Different kinds	A37	1

Codes	Data Reference Codes	Total
Follow dreams	A38	1
Change life	A39	1
Learn new words	A40	1
Exercise	A41	1
Alleviates worry	A46	1
Groove	A47	1
Way of life	A48	1
Best	B49 / B75 / B85	3
Message to learn	B50	1
Feel good	B53 / B60 / B61 / C107	4
Gives other words	B54	1
Realize	B55	1
Big	B57	1
Noise	B58	1
Feel happy	B62 / B63 / C106 / C109	4
Is life	B68	1
Cheer you up	B69	1
Way to live	B70	1
Feel different	B72	1
Reliable	B76	1
Successful	B77	1
Brings joy	B78	1
Love it	B80	1
Brings	B81	1
Love	B82	1
Gathers people	B83	1
Clear heart	B84	1
Nice feeling	B86	1
Clears head	B87	1
All over	B88	1
Spiritual	B90	1
Get advice	C91	1
Enjoy	C92	1
Love drums	C93	1
Listen	C94 / D136	2

Codes	Data Reference Codes	Total
Love to beat	C97	1
Makes noise	C101 / D129	2
Laugh	C103	1
Feel nice	C108	1
Sing	C110 / C116 / C118	3
Do home work	C112	1
On top of world	C113	1
Mind rests	C114	1
Heart beats perfectly	C115	1
Key of success	D120	1
Everyone's favorite	D121	1
Feelings	D123	1
Joyful	D126	1
Nice for me	D134	1
Dance and sing	D137	1
My world	D141	1
Live by	D142	1
Without – no rhythm	E145	1
Without – bored	E146 / E151	2
Without – no life	E147 / E150	2
Without – sadness	E148	1
Without – down	E149	1
Without – uncomfortable	E152	1
Without – am lost	E153	1
Without – am sad	E154	1
Without – lonely	E155	1
Without – no heart	E156	1

APPENDIX vi

Grouping of codes

Group 1	Group 2	Group 3	Group 4
Good Lovely Nice Love it Love Like Enjoyable Enjoy Best Everyone's favorite	Good inside Feel good Feel nice Nice for me Nice feeling Heart beats perfectly Without – uncomfortable clear heart Happy Feel happy Joyful Laugh On top of the world Exciting Without – sadness Without – down Without – am sad Interesting	Multiple meaning Message Memory Realize	Get advice Guidance Message to learn Learn
Group 5	Group 6	Group 7	Group 8
Song Dance Fun Exercise Learn new words Love to beat Do homework Without – bored Love drums Listen	Key of life Without – no life Way of life Way to live Is life Spiritual	My life Makes me, me My world Special Live by Good for me Without – am lost Reliable Without – no heart Making our feelings	Hope for all Change life Follow dreams Key of success Successful

Group 9	Group 10	Group 11	Group 12
Relaxing Calm down alleviates worry mind rests clears head	Cheer you up Brings joy Feel different	Noise Understand good music Different kinds All over	Gives other words Write and sing songs Make own music Sing Dance and sing Make noise
Group 13	Group 14		
Cool groove Big Without – no rhythm	Gathers people Without – lonely		

APPENDIX vii

Grouped codes, potential category headings and finalized category headings

Grouped Codes	Potential Category Headings	Finalized Categories Headings
Group 1		Category 1
Good Lovely Nice Love it Love Like Enjoyable Enjoy Best Everyone's favorite	Pleasing Bringing pleasure Positive object	Pleasing external object
Group 2		Category 2
Good inside Feel good Feel nice Nice for me Nice feeling Heart beats perfectly Without – uncomfortable clear heart Happy Feel happy Joyful Laugh On top of the world Exciting Without – sadness Without – down Without – am sad Interesting	Personal feelings Internal feelings	Pleasing internal feeling

Grouped Codes	Potential Category Headings	Finalized Categories Headings
Group 3		Category 3
Multiple meaning Message Memory Realize	Significance Implication Communicate Statement	Signifier
Group 4		Category 4
Get advice Guidance Message to learn Learn	Council Supervision Help Positive influence	Life Direction
Group 5		Category 5
Song Dance Fun Exercise Learn new words Love to beat Do homework Without – bored Love drums Listen	Apply Implement Activity Express	Activity
Group 6		Category 6
Key of life Without – no life Way of life Way to live Is life Spiritual	Life sustaining Growth Essential to existence	Essential to existence

Grouped Codes	Potential Category Headings	Finalized Categories Headings
Group 7		Category 7
My life Makes me, me My world Special Live by Good for me Without – am lost Reliable Without – no heart Making our feelings	Personal ownership Investment Self	Intrinsic to self
Group 8		Category 8
Hope for all Change life Follow dreams Key of success Successful	Hope Optimism	Aspiration
Group 9		Category 9
Relaxing Calm down alleviates worry mind rests clears head	Comforting Tranquil Relaxing Calming	Peacefulness
Group 10		Category 10
Cheer you up Brings joy Feel different	In high spirits Positive effect Change feelings	Changes feelings
Group 11		Category 11
Noise Understand good music Different kinds All over	Object Music as a ‘thing’	Music as object

Grouped Codes	Potential Category Headings	Finalized Categories Headings
Group 12		Category 12
Gives other words Write and sing songs Make own music Sing Dance and sing Make noise	Alternative expression Self expression	Personal expression
Group 13		Category 13
Cool groove Big Without – no rhythm	Socially acceptable Fashionable 'Hip'	Socially acceptable
Group 14		Category 14
Gathers people Without – lonely	Congregate Communal	Congregate

APPENDIX viii

Categories, grouped codes and number of codes per group

Categories	Grouped Codes	Number of Codes
Category 1	Group 1	
Pleasing external object	Good	7
	Lovely	3
	Nice	6
	Love it	1
	Love	1
	Like	2
	Enjoyable	2
	Enjoy	1
	Best	3
	Everyone's favorite	1
		Total
Category 2	Group 2	
Pleasing internal feeling	Good inside	1
	Feel good	4
	Feel nice	1
	Nice for me	1
	Nice feeling	1
	Heart beats perfectly	1
	Without – uncomfortable	1
	clear heart	1
	Happy	11
	Feel happy	4
	Joyful	1
	Laugh	1
	On top of the world	1
	Exciting	1
	Without – sadness	3
	Without – down	1
	Without – am sad	1
	Interesting	1
	Total	36

Categories	Grouped Codes	Number of Codes
Signifier	Multiple meaning	1
	Message	2
	Memory	1
	Realize	1
	Total	5
Category 4	Group 4	
Life Direction	Get advice	1
	Guidance	1
	Message to learn	1
	Learn	1
	Total	4
Category 5	Group 5	
Activity	Song	3
	Dance	10
	Fun	2
	Exercise	1
	Learn new words	1
	Love to beat	1
	Do homework	1
	Without – bored	2
	Love drums	1
	Listen	2
		Total
Category 6	Group 6	
Essential to existence	Key of life	1
	Without – no life	2
	Way of life	1
	Way to live	1
	Is life	1
	Spiritual	1
	Total	7

Categories	Grouped Codes	Number of Codes
Category 7	Group 7	
Intrinsic to self	My life	2
	Makes me, me	1
	My world	1
	Special	3
	Live by	1
	Good for me	1
	Without – am lost	1
	Reliable	1
	Without – no heart	1
	Making our feelings	1
	Total	13
Category 8	Group 8	
Aspiration	Hope for all	1
	Change life	1
	Follow dreams	1
	Key of success	1
	Successful	1
	Total	5
Category 9	Group 9	
Peacefulness	Relaxing	2
	Calm down	1
	alleviates worry	1
	mind rests	1
	clears head	1
	Total	6
Category 10	Group 10	
Changes feelings	Cheer you up	1
	Brings joy	1
	Feel different	1
	Total	3

Categories	Grouped Codes	Number of Codes
Music as object	Noise	1
	Understand good music	1
	Different kinds	1
	All over	1
	Total	4
Category 12	Group 12	
Personal expression	Gives other words	1
	Write and sing songs	2
	Make own music	1
	Sing	3
	Dance and sing	1
	Make noise	2
	Total	10
Category 13	Group 13	
Socially acceptable	Cool	1
	groove	1
	Big	1
	Without – no rhythm	1
	Total	4
Category 14	Group 14	
Congregate	Gathers people	1
	Without – lonely	1
	Total	2

APPENDIX ix

Category groups, categories, potential category headings and grouped codes

Category Groups	Categories	Potential Category	Grouped Codes
1	Pleasing external object	Pleasing Bringing pleasure Positive object	Group 1: Good Lovely Nice Love it Love Like Enjoyable Enjoy Best Everyone's favorite
	Pleasing internal feeling	Personal feelings Internal feelings	Group 2: Good inside Feel good Feel nice Nice for me Nice feeling Heart beats perfectly Without – uncomfortable Clear heart Happy Feel happy Joyful Laugh On top of the world Exciting Without – sadness Without – down Without – am sad Interesting
	Peacefulness	Comforting Tranquil Relaxing Calming	Group 9: Relaxing Calm down Alleviates worry Mind rests Clears head
Category Groups	Categories	Potential Category Headings	Grouped Codes
	Changes feelings	In high spirits Positive effect Change feelings	Group 10: Cheer you up Brings joy Feel different
2	Socially acceptable	Socially acceptable Fashionable 'Hip'	Group 13: Cool Groove Big Without – no rhythm

Category Groups	Categories	Potential Category Headings	Grouped Codes
4	Signifier	Significance Implication Communicate Statement	Group 3: Multiple meaning Message Memory Realize
	Life Direction	Council Supervision Help Positive influence	Group 4: Get advice Guidance Message to learn Learn
	Aspiration	Hope Optimism	Group 8: Hope for all Change life Follow dreams Key of success Successful
5	Essential to existence	Life sustaining Growth Essential to existence	Group 6: Key of life Without – no life Way of life Way to live Is life Spiritual
	Intrinsic to self	Personal ownership Investment Self	Group 7: My life Makes me, me My world Special Live by Good for me Without – am lost Reliable Without – no heart Making our feelings

APPENDIX x

Themes, categories, potential category headings and grouped codes

Themes	Grouped Categories	Potential Category Headings	Grouped Codes
Emotional Life	Pleasing external object	Pleasing Bringing pleasure Positive object	Group1: Good Lovely Nice Love it Love Like Enjoyable Enjoy Best Everyone's favorite
	Pleasing internal feeling	Personal feelings Internal feelings	Group 2: Good inside Feel good Feel nice Nice for me Nice feeling Heart beats perfectly Without – uncomfortable Clear heart Happy Feel happy Joyful Laugh On top of the world Exciting Without – sadness Without – down Without – am sad Interesting
	Peacefulness	Comforting Tranquil Relaxing Calming	Group 9: Relaxing Calm down Alleviates worry Mind rests Clears head

Themes	Grouped Categories	Potential Category Headings	Grouped Codes
	Changes feelings	In high spirits Positive effect Change feelings	Group 10: Cheer you up Brings joy Feel different
Social Life	Socially acceptable	Socially acceptable Fashionable 'Hip'	Group 13: Cool Groove Big Without – no rhythm
	Congregate	Congregate Communal	Group 14: Gathers people Without – lonely
Action Life	Activity	Apply Implement Activity Express	Group 5: Song Dance Fun Exercise Learn new words Love to beat Do homework Without – bored Love drums Listen
	Personal expression	Alternative expression Self expression	Group 12: Gives other words Write and sing songs Make own music Sing Dance and sing Make noise
	Music as object	Object Music as a 'thing'	Group 11: Noise Understand good music Different kinds All over

Themes	Grouped Categories	Potential Category Headings	Grouped Codes
Current and Future Life	Signifier	Significance Implication Communicate Statement	Group 3: Multiple meaning Message Memory Realize
	Life Direction	Council Supervision Help Positive influence	Group 4: Get advice Guidance Message to learn Learn
	Aspiration	Hope Optimism	Group 8: Hope for all Change life Follow dreams Key of success Successful
Spiritual Life	Essential to existence	Life sustaining Growth Essential to existence	Group 6: Key of life Without – no life Way of life Way to live Is life Spiritual
	Intrinsic to self	Personal ownership Investment Self	Group 7: My life Makes me, me My world Special Live by Good for me Without – am lost Reliable Without – no heart Making our feelings