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Music, music therapy and identity: investigating how South African children from socio-economically deprived communities identify with music.

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ABSTRACT

This dissertation profiles the way in which primary school children from socio-economically deprived communities in South Africa, specifically Heideveld and Eersterust, identify with music. The purpose of the study is to investigate how these children do, think, feel and talk about music and to explore the implications thereof for music therapist working in these specific or similar South African communities. The sentence completion responses of the children conveyed two ways in which they view identifying with music. The first is identifying with music and the second is using music as a tool through which one can identify with others. The way in which the children identify with music or through music in music therapy sessions, influences the therapeutic relationship as well as clinical interventions of the music therapist. Therefore, music therapists need to be sensitive to the way in which clients identify with music.

KEYWORDS: children, economically deprived, identifying with, identifying through, identity, musical identity, music therapists, music therapy, sentence completion exercises, South African communities.

CHAPTER 1

INTRODUCTION

1.1.   MUSIC THERAPY IN SOUTH AFRICA

Music therapy is an emerging profession in South Africa. As a growing profession, music therapy is progressively extending to work with a wider client population and a variety of socio-economical communities. This raises the need to reconsider the relevance of conventional music therapy practice, i.e. the consensus model (Pavlicevic and Ansdell 2004) as being 'imported' from the UK and US into the different communities in which South African music therapists practise. A recent shift in music therapy thinking has led to the discourse of community music therapy (Ruud 2004).

Community music therapy focuses on the client within his or her own cultural context and acknowledges that the therapist needs to take into account not only the client's culture, but also the therapist's own (Amir 2004). It is important for music therapists in South Africa, who generally work with a multi-cultural client population, to consider how community music therapy might enrich and inform their music therapy work. In order to consider music therapy practice in South Africa, it is also useful to understand how clients think, feel and talk about music in their everyday life, as this will have implications for music therapy in this specific context (Pavlicevic and Ansdell 2004; Ruud 1998). This will not only influence the music that music therapists use but also the way in which music therapists use music to establish therapeutic relationships with clients.

1.2.   CONTEXT OF THE STUDY

For this study I am using data collected in the educational sector at primary schools in Heideveld on the Cape flats and Eersterust in Pretoria, South Africa. Both these suburbs are socio-economically deprived communities facing poverty, crime and violence.

1.2.1. Music therapy in Heideveld

There are currently two music therapists working in Heideveld. They have worked at different schools, both primary and secondary, and have progressively involved larger parts of the community into their projects. These projects include individual and group music therapy sessions for traumatized children, a choir, community concerts and potential music therapy groups with the police working in the area.

1.2.2. Music therapy in Eersterust

Music therapy projects have been implemented in the Eersterust community for four years. The projects include a rehabilitation centre for juvenile adolescents and individual and group music therapy sessions in the schools.

1.3. AIM OF THE STUDY

In this study I set out to investigate how a number of primary school children, between the ages of six and fourteen years, identify with music within these two suburban, socio-economically deprived communities in South Africa. In order to do this I will explore how children from each of these communities think, feel and talk about music in their everyday life, as well as the implications for music therapists working in these specific contexts.

1.4. RESEARCH QUESTIONS

The following research questions were identified as the focus of the study:

1. How do children from Eersterust and Heideveld, in South Africa, identify with music?
2. What are the implications of this for music therapists working in socio-economically deprived communities in South Africa?

I will begin by exploring the way in which children identify with music by drawing from existing literature and proposing how this study may offer additional insight into this field of knowledge.

CHAPTER 2

LITERATURE REVIEW

2.1. INTRODUCTION

In this chapter I discuss the concepts of music, identity and music therapy. I will open the discussion with an overview of how we identify with music and with our world through music in our everyday life and will explore our innate ability to identify with music.

2. 2. MUSIC IN EVERYDAY LIFE

Music is an integral part of our everyday life. It is part of our personal, social and cultural life (Pavlicevic 2003; Hargreaves 2002). The fact that music plays a role in our lives implies that we stand in a certain relationship with music. This relationship with music can take on many forms and is individually established through our life experiences and world perceptions (Hargreaves & North 1997). The way we identify with music and with others through music is shaped by our cultural, social and economic context (Lamont 2002; Trevarthen 2002; Pavlicevic and Ansdell 2004; Tarrant 2002). Literature reveals that the process of identification with music plays a role in the construction of personal identity. This chapter will explore this process in further detail. Although our identity and relationship with music is individually established, we need to take into account that both are socially constructed by engaging with the world, throughout our lifetime. Music therapists need to realize the impact of the clients' engagement with the world through factors such as life circumstances on the way in which they identify with music, as well as the way in which they identify with the music therapist, both musically and interpersonally.

2.3. IDENTITY

Involving ourselves in music along with others can produce a strong, flexible, and differentiated identity (Ruud 1998). A strong identity is a concept of self that entails an awareness of feelings, agency, belonging and meaning. The foundation for this awareness is already established at a very early age, within mother-infant relationships (Ruud 1998). Extensive music therapy literature has discussed

human's innate ability to communicate and the musical qualities of the mother-infant communication. (Pavlicevic 1992; Trevarthen and Mallock 2000). This communication forms the platform for constructing our identities and enables us to form interpersonal relationships in later life. Flexible identity implies the ability to compose and adjust a personal identity in accordance with how life is perceived and lived. This implies that the way we perceive our life circumstances will influence the way in which we adapt our identity, which underlines the fact that identity is dynamic and changing and allows adaptation to different life circumstances. A differentiated self entails the manner in which we can separate ourselves from the groups that we belong to (Ruud 1998). This includes the ability to acknowledge similar qualities in our identity with that of another person, without confusing it with 'sameness'. This helps one to belong to a group without losing boundaries between the other and oneself.

2.4. MUSICAL IDENTITY

Musical identity refers to how we identify with music (Lamont 2002; Wilson 1991). There are different dimensions of musical identity as explained by Ruud (1998). He explores the different dimensions of musical identity by constructing four categories: Music and personal space, music and social space, the space of time and place and transpersonal space. For the purpose of this chapter I will focus mainly on the first two categories of this musical identity model. This is due to the context of the study as well as the data, which are sentence completion exercises administrated in two primary school setting. The data does not show or reflect the space of time and place or the transpersonal space of the children's musical identity.

2.4.1. Music and personal space

Music and personal space refers to the way in which one interacts and relates to the music on a personal basis. This 'personal relationship' with music is constructed by one's individual life experiences and is unique. In this 'personal relationship' with music, however, we are still engaging in a social space where we inevitably bring ourselves, as socially constructed beings, into a social relationship with music. Thus, "music and personal space" and "music and social space" are linked to one another. Our personal relationship with music can partly be reflected by the way in which we think, feel and talk about music. These cognitive (how we think about), emotional (how we feel about) and social (how we talk about) aspects of expression, form part of the evaluative component of our self-identity (Hargreaves 2002). Not only does

such expression reflect our identity to others but becoming aware of our thoughts and feelings aids us in changing and adapting our identity. Thus, a flexible identity is created.

2.4.2 Music and social space

The second category, music and social space, refers to how identity is interpersonal and how every individual is embedded in a culture and community. (Ruud 1998; Hargreaves 2002; Stige 2002). This process includes listening to music with friends in church or other social places. Music and social space describes a space where we share music with other people, where the music becomes a connection and a bond between people. Music can be shared by playing together in a band or dancing in a club, or any other activity within a space that we share with others. We do not only identify with other people in this social space through music, but can identify or associate with this place or social space through the music that we share. I propose that we can experience music in a physical social space, but we also have the capacity to experience music and social space within ourselves, i.e. in an internal social space. This internal social space is where we experience ourselves and think of ourselves as part of a social group, without necessarily having to be in a physical social space shared with others. When discussing music and social space it is important to bear in mind that music can be experienced both in a personal space and a social space at the same time, since they co-exist in identity.

2.4.3. Development of musical identity

I have described aspects of the relationship between music and identity and will now explore the way in which musical identity develops. Ruud draws from Harre & Gillet (1994) and proposes that musical identity develops from a pre-established sense of self. The term pre-established sense of self represents the way in which one views oneself. This is created through one's particular experiences of the world and context, which is constructed in a social space. The individual selects from different life circumstances and memories in order to construct an image of him/herself. He/she projects this image of him/herself into the future, by 'performing' it to the outside world. By 'performing' this identity of self to the outside world, the individual gets feedback from the world, evaluating or confirming his/her identity. The individual

now has the opportunity to adapt his/her self-image or identity, according to the response that he/she received from the outside world. Being able to adapt one's self image and identity is what Ruud then refers to as a negotiated identity. We see therefore that and an individual's identity is socially constructed and is formed by the way in which he/she contextualizes or frames his or her own life experiences. This is a dynamic and changing process (Ruud 1998). This implies that the individual stands in a relationship with the outside world, allowing responses on his/her 'performed' identity to influence and adapt his/her own identity. In the same way musical identity is established by identifying with music as well as with other people, adapting and changing one's pre-established identity.

I will now explore the ways in which we identify with music through engagement with music, as well as some of the factors that make identification with music possible.

2.5. IDENTIFYING WITH MUSIC

Identifying with music can happen though many different activities. For the purpose of this study, I will be focussing on two actions: listening and playing music. I have chosen these actions, because they are common actions that occur in our everyday life in most, if not all, cultures and contexts. (Radocy & Boyle 1988) I will also explore ways in which we can identify with music by drawing from Merriam's functions of music (Radocy & Boyle 1988).

2.5.1.1. *Listening*

For the purpose of this discussion, listening to music not only includes using our auditory senses to engage with music, but is also part of a social process. Listening to music can occur on different levels: certain music, to which we listen, resonates with our personal emotional, physical and spiritual experiences (Hargreaves & North 1997). The second level of listening is what is called social listening, which implies that our musical preferences form part of our social identity.

To clarify the distinction between personal music preference and social musical preference: personal preference refers to music that is not necessarily connected or associated with a specific social group and has exclusive meaning for the individual.

Social music preference is the music we choose to listen to, due to the social groups that we belong to.

i)   *Personal music preference*:

Even though musical preference could be socially constructed, the musical experience could be a purely personal one. The music one chooses to listen to reflects one's identity to others or rather 'performs' one's identity to the outside world (Ruud 1998). Certain music resonates with us, due to our mood, life experiences and contexts. We identify with this music, because it reflects or connects to who we are at that specific time. But choosing personal music to listen to is a socially constructed action.

ii)   *Social listening*:

The music we choose to listen to positions us inside a certain social group and exclude us from other groups.   This is especially evident when we look at adolescents and the importance of music in developing and expressing their identity. Especially in adolescence, we modify our musical preference to that of the social group to which we belong, or want to belong (Tarrant 2002). This mutual music preference groups us together and assists individuals in constructing their identity in the world. This process is highly complex and other external factors clearly also influence the groups that we belong to. For the purpose of this study, however, we will be focussing on the musical elements of this process. Music does not necessarily belong only to our peer group or immediate social network, but can also be the "property" of a greater social construction, such as nationality. Talking about music as "property" implies that there is a level of ownership involved. This ownership of certain music can be developed through the way in which we identify with certain music and the way in which the social group that one belongs to claims the music as part of the group identity. (Hargreaves & North 1997)   When we regard the South African context, we identify, along with millions of other South Africans, to songs such as the national anthem and "Shozoloza", etc. Although this might not be the music we listen to when we are relaxing at home, these songs connect us to other South Africans and form part of our identity as South African citizens as well as the identity of South Africa as a country. This multi-layered identification process implies that music is not only an entity that we identify with, but also a tool through which we identify with other people and objects. Music as a tool of identification will be discussed in detail in 2.6.

2.5.1.2. <u>*Playing music and moving to music:*</u>

This section includes the use of instruments to create music, but also movements such as dancing. Similar to playing instruments, dancing is a way in which one can express emotions through one's body movements (Jonas 1992). Although playing music often implies playing with other people I propose that two different aspects are involved, namely identifying with the music through playing and identifying with other people through playing music together. In this section I will focus only on identifying with the music through playing, while the second aspect, namely identifying with other people through playing together will be discussed in 2.6.

Looking specifically at instrument playing, numeral studies have been done on certain instrument preferences that accompany certain personality types (Radocy and Boyle 1988). It claims that playing instruments gives one an experience of oneself and contributes to the construction of one's identity, by creating the chance to express oneself through the musical instrument. We identify with this music we make, because we invest our own identity and emotions into the music we play.

But what qualities do we as human beings share with music, which enables us to interact with music and through music? In the next section I will answer this question through referring to the concept of 'vitality affects'.

2.5.2. <u>Vitality affects</u>

Daniel Stern's term 'vitality affects' describes an "amodal dynamic, kinetic quality of our experiences" (Pavlicevic 1995 p 106). 'Vitality affects' exist in our everyday experiences and occur as "abstract forms in the human mind" (Pavlicevic 1995 p 106). These qualities of our experiences are not bound to a specific mode or world of feelings and it is these, which enable us to experience a perceptually unified world. 'Vitality affects' emerge in the way we function daily, for example how we move, talk, walk, sing, feel, breathe and think. These qualities include fading away, surging, drawing out and fleeting, etc. which are all part of the manner in which we execute our everyday life chores. "Vitality affects" help us to construct a sense of self from birth that is sustained during our evolving experiences of the world. By experiencing these 'vitality affects', we associate different experiences and connect them to construct a perception of ourselves as a unified whole. We experience different movements and feelings and associate them with one another by the qualities of

'vitality affects'. This helps us to construct our person as a whole through different experiences. Music can portray these 'vitality affects' by reproducing qualities that belong to our feelings, movements, shape, contour and intensity. When music presents these qualities, we refer to Pavlicevic's notion of 'Dynamic Form'. 'Dynamic Form' is the musical representation of Daniel Stern's 'vitality affects'. (Pavlicevic 1995)

2.5.3. Merriam's functions of music:

Merriam in Radocy & Boyle (1988) describes ten functions of music. Some of these functions are ways in which we identify with music, while others serve as a tool through which we can identify with others. These functions of music explain the reasons or broader purposes for which music is used. These functions appear to be essentially similar in most cultures, although the application of music may differ in different cultures. For example, in one culture traditional dances are practised as entertainment, where as in another culture, teenagers go dancing in clubs as a means of entertainment. Thus, both cultures employ music as entertainment, although the ways in which they apply it differs. The functions that reflecting ways in which we identify with music, includes:

1. Emotional expression:

   Music provides a platform for the expression of ideas and emotions, which might not have been revealed without music. This is especially observable when looking at children and teenagers (Trevarthen and Mallock 2000). Music, which we listen to or play ourselves, voices many of the emotions and thoughts that would possibly otherwise have been repressed and unvoiced. Thus, music can be a tool through which humans can express their emotions in a socially appropriate or socially acceptable way.

2. Aesthetic enjoyment:

   Aesthetical pleasing music seems to be a human need, when considering man's innate need to enrich his sensory environment. It is not only the need to enrich one's sensory environment, but also man's need to create something beautiful and be sensitive to beauty that employs music as aesthetic enjoyment.

3. Physical response:

Music elicits certain physical responses (Critchley and Henson 1977). The use of music as physical response includes the neurological changes and calming effect of music on people. Music is increasingly used in relaxation programs, such as the Jacobson relaxation method (Neistadt and Crepeau 1998).

2.6.   IDENTIFYING WITH OTHERS THROUGH MUSIC

We have explored how an individual identifies with music. Let us now turn to look at how one identifies with others through music. We will do this through discussing Merriam's remaining seven functions of music (Radocy & Boyle 1988).

4. Entertainment:

Music as entertainment has been part of most cultures for many years. It has also served as entertainment for different age groups. Children use nursery rhymes and children songs, while teenagers might dance to music in a club for entertainment. Musical concerts and performances, especially in the Western cultures, have been part of the entertainment world for many years.

5. Communication:

Employing music as a means of communication implies that music carries a certain meaning. Although music is a way in which one can non-verbally communicate meaning, to another person, it is not necessarily that the other person would find the exact same meaning in the music. Due to our different contexts, life experiences, personalities and worldviews, meaning in music is subjective and could sometimes result in communicating the wrong meaning. It is due to this subjective meaning of music that Merriam explains music as communication, as one of the least understood functions of music.

6. Symbolic representation:

Merriam underlines two attributes of a symbol. First, a symbol needs to be of a different kind than that what it represents. Music can be a representation of

behaviour, thoughts or emotions. Secondly, a symbol must have an ascribed meaning. Merriam explains music as a symbol in four categories:

    a) Symbolizing evident in song text
    b) Symbolic reflection of affect or cultural meaning
    c) Reflection of other cultural behaviours or values
    d) Deep symbolism of universal principles

7. <u>Enforcing conformity to social norms</u>:

Using music to enforce conformity to social norms can be employed by humans to communicate a message to a society. The music communicates what is acceptable within a certain culture and can be used to conform members of a society. This reflects the powerful nature of the use of music.

8. <u>Validation of social institutions and religious rituals:</u>

This function of music is linked to that of enforcing conformity to social norms. It emphasises music's ability to validate certain social institutions, conveying to people what to do and how to do it.   Music can also validate certain religious rituals, for example hymns, praise and worship songs, chanting, etc.

9. <u>Contributions to the continuity and stability of culture:</u>

Merriam suggests that music can contribute to the stability of a culture as well as the continuity thereof. He proposes that music is the unified voice of a certain community and that it has the power to keep communities together and forming the community's identity.

10. <u>Contributions to the integration of society</u>:

Music is a phenomenon that encourages group activity and participation. By making music together, people do not only share a physical space, but also share with one another on an interpersonal and emotional level (Ansdell 1995).   It is especially this function of music that is employed by music therapists

Music can serve more than one of these functions simultaneously. For example, while contributing to the integration of a society, it can also serve as entertainment and communication at the same time. These functions of music are mostly socially driven and viewed from the community's point of view, rather than that of the individual.

2.7. MUSIC THERAPY AND IDENTITY

We have now discussed different ways in which we can identify with others through music. It is also within music therapy that music therapists identify with both the music and the client. It is through music therapists' sensitivities towards clients' circumstances and context that music therapists can get a greater understanding of how a specific client relates and identifies with music. Music therapists are increasingly working with entire communities thereby having to focus on systemic interventions together with individual problems (Ruud 2004). This brings me to the notion of community music therapy.

2.7.1. <u>Community Music Therapy</u>:

Community music therapy is a discourse and field of practice that has been established and followed by a number of music therapists for several years, but has only recently been labelled as such (Pavlicevic and Ansdell 2004). The core focus of Community music therapy is the individual as part of a culture or community. The individual does not exist as an isolated entity, but is part of a bigger system, the community. In both individual and group music therapy the therapist is collectively working with the community as represented in the individual or group members, as well as with the individual's needs. When interacting with a client in music therapy sessions with the understanding of personal identity as a social construct, we need to take into account the effects that the 'community' will have on the individual's identity. By 'community', I do not necessarily refer to ethnicity, but rather to any social group the individual belongs to, whether it is family, friends, school, church etc. At the same time, it is important to understand that the individual also influences the community and that a community consists of an intertwined network of needs. (Radocy & Boyle 1988). The way in which an individual identifies with music will be influenced by his context or community, whilst the way in which the community employs and identify with music, will be established by the way in which the

individuals of the community identify with music. (Radocy & Boyle 1988; Crafts, Cavicchi and Keil 1993).

However, it is not only in the discourse of Community music therapy, that music therapists need to be sensitive to the way in which the client identifies with music. As music therapists, a specific grasp of how music helps us to construct a sense of identity is an important tool for perceiving and understanding clinical events in the music therapy sessions (Ruud 1998). This understanding can aid and inform our clinical improvisations in music therapy to provide our clients with an experience of engaging in a therapeutic and musical relationship with the music therapist. In music therapy the therapeutic relationship develops inside and through the music (Ansdell 1995). Music voices and expresses the identity of both the client and therapist to one another. This enables them to communicate and share themselves in the therapeutic relationship. It is not only in Music Therapy that human communication happens musically (Hodges 1996). I have mentioned the communication within the mother-infant relationship in 2.3, but will now discuss the implications of this for music therapy. In 2.7.2. I will compare the therapeutic relationship to the mother-infant relationship by drawing from Ansdell (1995).

2.7.2   The therapeutic relationship in comparison to mother- infant relationship:

The therapeutic relationship in music therapy uses clinical improvisation as a means of communication. This is a purely non-verbal way of communicating, just like that of mother-infant communication (Ansdell 1995). The infant makes movements or sounds and the mother responds to this and 'matches' the baby with a sound or movement of her own. This concept of 'matching' is used music therapy practice as a clinical tool through which to establish contact with the client. In the therapeutic relationship as well as in the mother- infant relationship, this contact confirms and acknowledges the client's and infant's sense of self, which establishes a foundation for relating to others, to make further communication in life possible (Ansdell 1995). In both mother-infant relationship and the therapeutic relationship in music therapy the prime intention is to communicate with the other. In the music therapy sessions, the music therapist does not intend to teach the client something new or pass on unfamiliar information, but rather establish contact through and within the music. When the mother communicates with her baby, her primary intent is to make contact with the baby through which a healthy and safe mother-infant relationship can be established (Trevarthen & Malloch 2000).

Another characteristic shared by the mother-infant relationship and the therapeutic relationship is that of probable skill-discrepancy. (Ansdell 1995). This is more obvious within the mother-infant relationship where the baby is unable to communicate through language and unskilled to take care of himself. Despite these discrepancies in skill the mother and infant are able to communicate owing to their innate ability to understand and read each other's 'vitality affects'. 'Dynamic form', as briefly discussed in *2.5.2 Vitality Affects,* refers to the expressive gestures such as halts, speed-ups, bursts of sound, rough and smooth gestures, etc. These expressive gestures also presents within music therapy, where the music therapist is most likely to be musically higher skilled than the client. However, this skill discrepancy needs not to subtract from the possibilities for contact and connection between the therapist and the client, because they both have the innate ability to read and understand each other's dynamic forms. (Ansdell 1995; Hodges 1996)

In music therapy, clinical listening empowers the therapist to read the client's dynamic form through music and thus helps us to perceive the client's identity. 'Knowing' the client in the music aids us in understanding and clinically intervening in music therapy sessions. When the client experiences this "being known and understood" by the music therapist, it aids the client to get a better understanding of himself and reinforces the constructive behaviours of the client's self-identity and to discourage aspects of the client's behaviour, which are destructive to the functioning of the individual (Wilson 1991).

2.8.   CONCLUSION

In conclusion, we can see that music is an integral part of our everyday life. Our music is not merely a reflection of who we are, but engaging in music also aids us in constructing our identity. Identity is a very complex and multi-layered concept. It is personally and socially constructed and embedded in a specific culture and community. During music therapy sessions, the client and the music therapist each contribute specific music as a result of their own identity. Since identity is a socially constructed concept, the cultures and communities of both client and therapist will be brought into the sessions and be reflected in the music they make. Knowing clients' identities aids us in understanding clinical events in the music and assists us in clinically intervening in music therapy practice.

This research will explore how a number of primary school children, between the ages of six and fourteen years, identify with music within two suburban, socio-

economically deprived communities in South Africa. In order to do this, I will explore how children from each of these communities think, feel and talk about music in their everyday life, as well as the implications for music therapists working in these specific contexts.

Although extensive research has been done on the subject of identity and music, none of this literature is specifically focused on the South African context. Since we have established that identifying is a context-specific process, the need for a context-specific study, such as this is uncovered.

It is important for music therapists in South Africa to understand how the clients identify with music in their everyday life, as this will have implications for music therapy in this specific context (Pavlicevic and Ansdell 2004; Ruud 1998). This will influence the music that music therapists use to establish therapeutic relationships with clients.

With this study, I hope to inform music therapists practicing in Heideveld, Eersterust and similar South African contexts, about how their client population identifies with music. I also hope to encourage music therapists to think about the way their clients identify with music and the influence this identification may have on the therapeutic relationship.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 INTRODUCTION

In this chapter, I will discuss the qualitative research paradigm in which my study is placed. I will give a description of my data sources and discuss the data analysis methods.

My research questions that directed this study are:

1. How do children from Eersterust and Heideveld, in South Africa, identify with music?
2. What are the implications of this for music therapists working in socio-economically deprived communities in South Africa?

3.2 QUALITATIVE RESEARCH

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

For the purpose of this study, I have chosen a qualitative research paradigm because I want to look at the way in which a small group of primary school children from a specific context identify with music. I will explore the quality of this identification, rather than how many children identify with music in a particular way. I will do an in-depth, explorative study of the data (sentence completion exercise) and will strive to uncover different layers of meaning through a cyclical, in-depth data-analysis, which is context specific to Heideveld and Eersterust.

Qualitative research does not aim to produce a generalized truth but aims to give an in-depth account of the way in which the phenomena occurs. With this research I do not strive to prove a generalized, single truth about the way all children identify with

music, but rather to explore and describe how primary school children from Heideveld and Eersterust feel, think and talk about music.

3.2.1   Subjectivity and bias

Two music therapists, prior to the commencement of this study, collected the research data. This excludes the notion of the researcher as participant in data collection procedures of this specific study. However, analysis of projective techniques such as sentence completion tests requires ongoing interpretation, which implies a high level of subjectivity from the researcher.

Ansdell and Pavlicevic (2001) propose that one should consider subjectivity as a resource, rather than a problem in qualitative research. I other words, when looking at subjectivity as a resource I am not trying to eliminate subjectivity (which would be impossible), but rather highlight the importance of being aware of one's bias as researcher. I might be prejudiced in thinking that children should identify with music in a similar way to me. Although as a music therapist intern, I might be more sensitive to the fact that people identify differently to music, I should also be aware of my own cultural perspective of music and how this could have an influence on my data analysis. In order to minimize my bias as researcher influencing the findings of this study, I will receive ongoing supervision and peer debriefing to as part of a process in order to ensure trustworthiness (Smith 2003). This will increase the value for music therapists working in similar contexts.

Trustworthiness will additionally be promoted through data saturation and triangulation. Triangulation will be achieved through an extensive study of relative literature, as well as with the use of two data sources, Heideveld and Eersterust (Lincoln & Guba 1985; Smith 2003).

3.2.2   Ethical considerations

Ethical considerations for this study include informed consent, confidentiality and anonymity of the participants and accurate documentation of the data.

Informed consent was obtained from the music therapists who administrated the sentence completion tests at Heideveld and Eersterust respectively (See Appendix I). In the Informed Consent letter it is stated that the music therapists are free to

withdraw the data from the study if, in their opinion, the data is being misused or tampered with.

No names or personal details of the children, who completed the sentence completion test or the music therapists that administrated it, will be revealed in order to ensure anonymity. Confidentiality is maintained by safeguarding the data. After the research is completed the data will be stored in the UP archives for safekeeping. The presentation of the data will only be used for academic purposes.

3.3   DATA SOURCES

Two data sources were used in this research, both collected by the music therapists working with this specific client population prior to the study. My data consists of two sets of sentence completion exercises, which were completed by primary school children in Heideveld (Source A) and Eersterust (Source B) respectively.

3.3.1   Source A: sentence completion exercise – HEIDEVELD

Two different classes at a primary school in Heideveld completed the Sentence Completion Tests (See Appendix II). The children were all between the ages of six and thirteen years of age. The tests were administered at the beginning of a series of weekly group music therapy sessions with these specific children.   The exact number of children present during the administration of these tests is not known, since the data I received was already compiled into a single document.

3.3.2   Source B: sentence completion exercise – EERSTERUST

The age group of the children at Eersterust was similar to that of the children completing the sentence completion tests (See Appendix III) at Heideveld. There were four different classes completing the tests verbally in a group setting during the first two sessions of a series of weekly music therapy sessions together.

3.3.3   Advantages and limitations of sentence completion exercises

Projective techniques, such as sentence completion tests, have the advantage of the data collected being rich with different layers of meaning. These techniques are especially promoted for research concerning people's beliefs, values, attitudes,

cognition and behaviour (Donoghue 2000). Another advantage of using sentence completion tests, are that there are no right of wrong answers and the participants are encouraged to respond with a wider range of ideas, which reflect their inner attitudes and feelings. (Burns & Lennon 1993)

Limitations or disadvantages of using sentence completion tests include the degree of subjectivity, which is implied by the high level of interpretation needed to analyse the data (See 3.2.1). When considering that the tests from Heideveld were verbally administrated in a group and not individually completed, we also need to take into account that children could verbally follow each other's trends in the different answer, which could possibly influence the authenticity of the children's answers.

3.4   DATA ANALYSIS

Ansdell and Pavlicevic (2001) talk about the Observing – describing – interpreting cycle (O-D-I cycle) as a method of qualitative data preparation and analysing. The O-D-I cycle is a cycle of actions where the researcher processes the primary data and develops an emerging theory. Each of the three phases of the cycle consists of different actions. Observing entails both observing and identifying events or significant phenomena. The second part, i.e. describing consists of both description of the phenomena and representation of data in another mode. This representation of data includes activities such as transcribing video or audio material into another modality, such as indexing. The third phase i.e. interpreting consists of actions such as coding, categorizing and finally integration of the findings in a theory-building process. Interpreting data is the phase of the cycle where one needs to generate meaning from the data. The cycle assisted me in forming a logically progressive and coherent theory with regard to the way in which the children identify with music, from their specific context and background.

3.4.1   <u>O-D-I cycle</u>

Since I had no part in collecting the data, the cycle of my research process commence at the end of the description phase, i.e. interpretive description (Ansdell and Pavlicevic 2001). The first action I took in order to prepare my data for interpretation was coding.

i) *Coding:*

I have used coding to label all the different sentences and to break the data up into simplified components, in order to make further analytical procedures and comparison possible. (Ansdell and Pavlicevic 2001)

ii) *Categorizing:*

The different codes or labels were then grouped into different categories, which served as a higher order organization of the analysed data. These categories need to be mutually exclusive, thus, one code or label could not be included in more than one category.

iii) *Themes*:

The respective categories that evolve from the coding then formed part of an even greater organization of data, i.e. themes. These themes developed from the grouping of the different categories and lead us into the stage of final interpretation or theory building. (Ansdell and Pavlicevic 2001)

iv) *Theory building:*

At this point, one needs to consider all the different information assembled from the themes and look for higher levels of meaning. It is especially at this point in the research process, that subjectivity must be controlled (see 3.2.1). The discussion of literature and data will follow in Chapter 5, where higher levels of meaning will be explored.

Chapter 4 of this study displays the organized data and presents the data analysis.

3.5   CONCLUSION:

This chapter has placed the study in the paradigm of qualitative research and has outlined the methodology and methods I have used in the research process. The following chapter, Chapter 4, will be a layout of the data-analysis procedures.

CHAPTER 4

DATA ANALYSIS

4.1.   INTRODUCTION

In this chapter I will give a detailed description of my data preparation and data analysis process. As mentioned in Chapter 3, I will be using the framework of the O-D-I cycle to describe and explain the process of data analysis.

4.2.   DATA DESCRIPTION

Two music therapists working with the children from Heideveld and Eersterust collected the data. I received the data from the music therapists in the form of two typed documents. The different sentence prompts and responses of each data source were grouped together respectively, i.e. Heideveld and Eersterust. The data within each were clustered in the different groups/classes of each data source.

4.2.1. Heideveld

The sentence completion exercise consisted of four sentence prompts:
Music….
For me music….
When I do music….
Without music….

I grouped the data responses according to the different sentence prompts, as well as different groups in which the exercises were administrated at Heideveld. There were six groups that participated in the sentence completion exercise, although they did not all respond to all four of the sentence prompts. In the first sentence prompt i.e. "Music…", all six the groups responded, while the second prompt, i.e. "For me music…" only three of the groups responded. Only two of the groups responded to the last two sentence prompts i.e. "When I do music…" and "Without music…". How these different groups were assembled and the reason for these discrepancies in group responses to the different prompts was not clear.

4.2.2. Eersterust

The four sentence prompts used in Eersterust were the same as that in Heideveld, with the exception of the last sentence i.e. "without music…", which was replaced with "Music is….". The data was grouped according to different classes, which represented different age groups. There were four different classes from grade 4 to grade 7. All four classes responded to all the sentence-prompts. For the number of responses for each group see *table 4.3*.

I will show the number of responses from the different groups of the primary school in Heideveld in *table 4.2*.

Heideveld

	Music…	**For me music…**	**When I do music…**	**Without music…**
Group 1 **Responses**	Playing in a band Playing drums/ Piano/flute/guitar	Is cool Is fun	I sing I dance I clap hands	I'm bored I feel sad I'm lonely
Group 2 **Responses**	Singing At home	Is great Is cool	I dance I dream I sing	It will be sad You can hear nothing You can play instruments I sing
Group 3 **Responses**	Fun Listen People singing			

Table 4.1: Examples of grouping sentence responses to different sentence prompts.
(For a complete data grouping outlay see Appendix IV)

	Music…	**For me music…**	**When I do music…**	**Without music…**
Group 1	10	12	8	12
Group 2	9	7	17	7
Group 3	9	10	-	-
Group 4	8	-	-	-
Group 5	16	-	-	-
Group 6	13	-	-	-

Table 4.2: Heideveld Data responses

	Music…	For me music	When I do music…	Music is…
Grade 4	7	9	6	6
Grade 5	7	8	7	6
Grade 6	6	5	5	5
Grade 7	7	8	9	12

Table 4.3: Eersterust Data responses

4.3.   DATA PREPARATION:

Before I could start with the data analysis using the O-D-I cycle, I needed to prepare my data in order to make it easier to analyze. To prepare my data for analysis I gave each sentence response a reference number. I grouped all the responses of the same prompts together, combining the groups of each data source respectively, as seen in *table 4.4*. I numbered all the responses of Heideveld with an "H" code, followed by a numeric number. I did the same with responses of Eersterust by numbering them with an "E", followed by a numeric number for the sentence response. At this final stage of data preparation, my different sentences were kept separately in terms of the data source and sentence prompt, although groups/classes within each data source were now combined.

Heideveld

Nr.	Music	Nr.	For me music	Nr.	When I do music	Nr.	Without music
H1	Playing in a band	H9	Is cool	H13	I sing	H20	I'm bored
H2	Playing drums/	H10	Is fun	H14	I dance	H21	I feel sad
H3	Piano/flute/guitar	H11	Is great	H15	I clap hands	H22	I'm lonely
H4	Singing	H12	Is cool	H16	I dance	H23	It will be sad
H5	At home			H17	I dream	H24	You can hear nothing
H6	Fun			H18	I sing	H25	You can take instruments
H7	Listen			H19		H26	I sing
H8	People singing					H27	

Table 4.4: Example of response numbering:

4.4   DATA ANALYSIS

Using the O-D-I cycle as framework, my first step of data analysis was coding or labelling, which formed part of the early interpretive phase in the cycle i.e. interpretive description.

4.3.1. <u>Coding</u>

Each sentence response was given a certain label or code. These codes are much like keywords (see *table 4.5*), which break up the data into simplified components, in order to make further analytical procedures and comparison possible. (Ansdell and Pavlicevic 2001) For a full account of the coding see Appendix V.

Sentence prompt: Music…

Ref nr	Sentence response	Code
H.1	Playing in a band	Band
H.2	Playing drums/piano/flute/guitar	Playing instruments
H.3	Choir	Choir
H.4	Singing	Sing

Table 4.5: Coding – Heideveld

This process of coding was repeated in order to assure that the codes did not include premature interpretation or lose meaning within the sentence response. After coding all the sentence responses from both data sources, I moved on to the next stage of the data-analysis process i.e. categorizing.

4.4.2. <u>Categorizing</u>

All the different codes from the different sentence responses of both data sources were then put together, since this study is not focused on comparing the responses of the two data sources, but rather to get a collective trend of how the children from similar contexts identify with music. This collection of codes was then sorted into categories, by interpreting the meaning of the codes, grouping the different codes together, with similar meaning.   *Table 4.6.* gives an example of how I grouped the different codes together.

Ref nr	Code	Category
H1	Band	Playing music
H2	Playing instruments	
H3	Playing	
H85	Drums	
H114	Blow trumpets	
H115	Drums	
E65	Play songs	
H3	Choir	Singing
H4	Singing	
H11	Singing	
H22	People singing	
H23	Sing	
E5	Sing	
E34	Sing	
E59	Sing	
E67	Sing songs	

Table 4.6: Grouping codes together and naming categories

Through identifying shared meanings of the responses, I was able to categorize. These categories are mutually exclusive (Ansdell and Pavlicevic 2001), implying that a single code cannot fit into more than one category. For example, dancing can only fit under the category of movement and is excluded from all the other categories, such as singing, places and quality of music. I named these categories (see *table 4.6*) after grouping similar codes together.   From the codes, nineteen categories emerged of which I will now give a short description of each.

a) Listening:

This category is compiled of codes that imply involvement with music, through the action of listening.

b) Singing:

This category, which is quantitatively the largest (See *fig 1*), talks about music involving the action of singing. This includes singing individually or socially (in a choir).

c) Playing:

Playing music in this category includes playing instruments that make music. This category includes playing in a band as well as playing music individually.

d) <u>Movements</u>:

This category entails actions such as dancing, clapping hands, "shaking one's body", etc.

e) <u>Expression</u>:

In this category the children talk about music as a way through which they can express their emotions. This is separate from the categories of specific feelings as it involves expressing feelings in general.

f) <u>Social associations:</u>

This category describes music as a social "property" which connects people with one another. Social association can occur on two different levels, namely general social associations, which include a bigger social space such as community and nationality, and direct social associations, which include closer social interaction, such as family and friends.

g) <u>Pleasurable feelings</u>:

The codes that form part of this category, associate music with pleasurable feelings, such as feeling happy, feeling good, etc.

h) <u>Unpleasant feelings</u>:

In this category, the codes are understood as unpleasant feelings that are associated with music or that music helps them associate with. These responses include feelings such as sadness, anger, etc.

i) <u>Sleep/Relax:</u>

Music as a means of relaxation or aid to sleep is included in this category.

j) <u>Positive description:</u>

This category contains codes that describes music positively, but do not entail an emotional element. These positive descriptions also imply that music is seen as an object, and not an action. The codes that belong to this category include descriptions such as good, nice, fun, etc.

k) <u>Peer words:</u>

The codes that belong to this category, contains descriptions of music in a specific context and age specific language. For example, music rocks, is cool,

etc. The reason these peer words are not included in the category of positive description, is because of their specific social nature.

l) <u>Aid:</u>

This category consists of codes that imply that music is an aid or resource, viewing music as a means to meet another end. These codes include phrases such as "music can help you" and "music helps me think".

m) <u>Brings change</u>:

In this category music is portrayed as something that can bring change. These changes are ammodal and can present on an emotional level or physical level, for example "drive you to tears". More examples of these responses are "music can cheer you up" and music "brings life".

n) <u>Representing a person</u>:

Responses in which music serves as a representation of a person are included in this category. Examples of these include music as my "best friend", "my lover", etc.

o) <u>Memory:</u>

The responses included in the category of memory, emphasize the memories that music helps them associate with. These responses include phrases such as "music makes me remember" or "When I do music, I think of my mother".

p) <u>Identity in the world:</u>

This category suggests that music is a means through which one can form or establish one's identity in the world. Music is viewed as a tool through which one can both form one's own identity, as well as a tool through which one can identify with other people.

q) <u>Role models:</u>

Music as commodity and music as associated with specific role models are both grouped in this category. This includes music presented in the media and music as in the entertainment industry.

r) <u>Places:</u>

In this category, music is associated with specific places. It includes places such as church, school, in the car, etc.

s) Quality of music:

The codes that form part of this category, describes the quality of music in terms of musical parameters.

In *Fig 4.1.* and *Fig 4.2.* the charts convey how many codes were in each category for each of the data sources.   To view all the codes in the different categories, turn to Appendix VI.
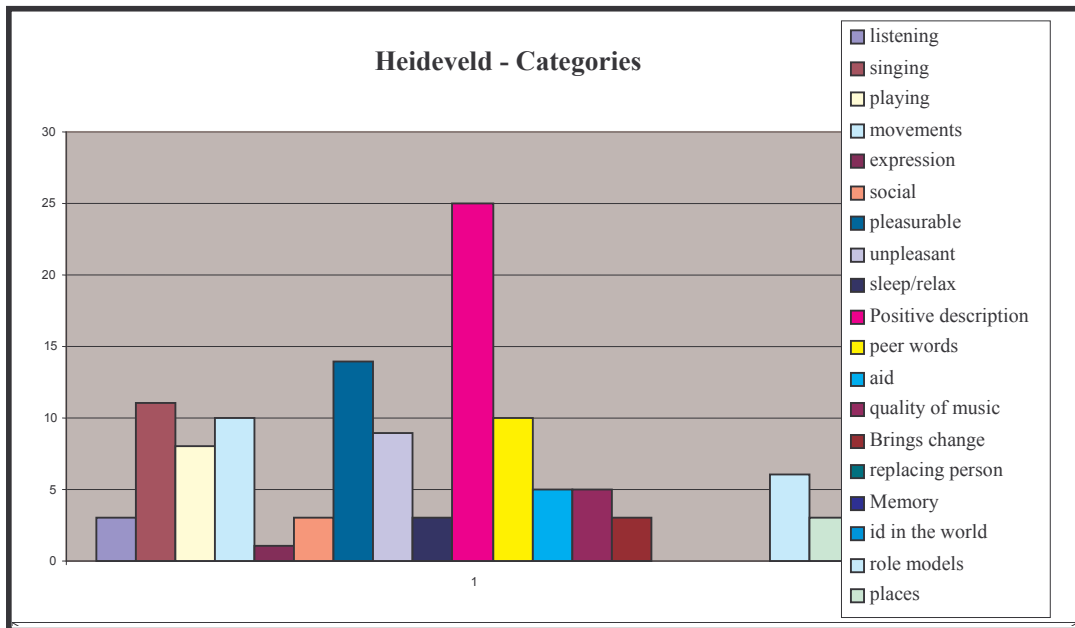
Fig 4.1: Category chart: Heideveld
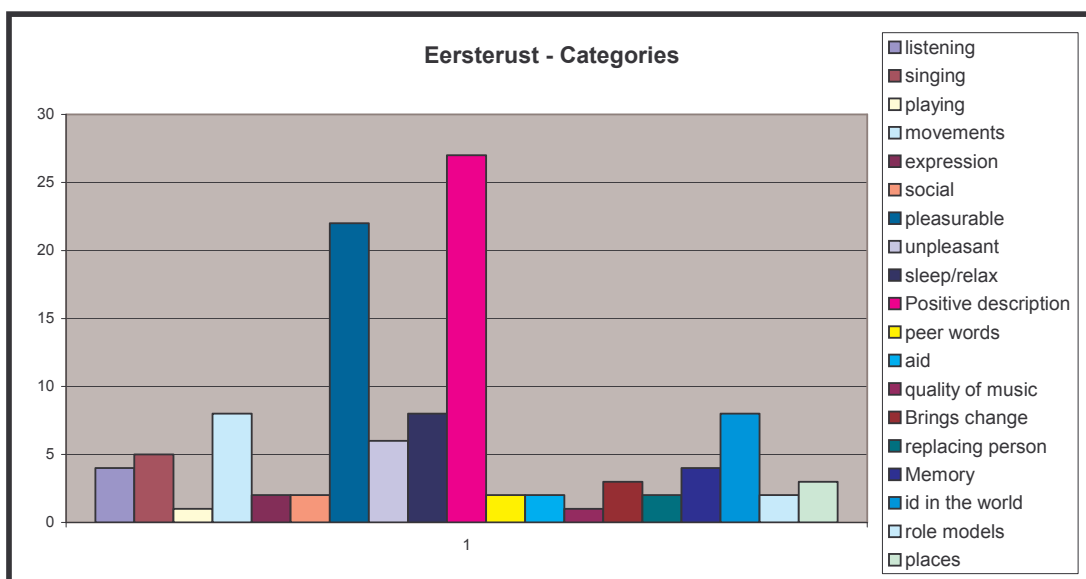
Fig 4.2: Eersterust Categories

As seen in *Fig 4.1 and Fig 4.2*, the majority codes of Heideveld and Eersterust were found in the "positive description", "pleasurable feelings" and "singing" categories. Detailed discussion of the data will follow in Chapter 5.

I then compared these categories, within data sources as well as between the two data sources, by comparing the number of codes within each category.   By comparing these categories I was able to find a trend or overview of how most of the children identify with music. Although comparing categories is informative to my study, it is not the focus of the study. I will only give a brief overview of the categories in form of charts, but the detailed discussion of the data will be documented in Chapter 5.

The fourth sentence prompt of the exercises administrated at Heideveld i.e. "without music" was coded differently from the other responses, due to difference in prompting style. By different prompting style, I mean that while the other sentence prompts were stated in the positive sentence style, such as "music is" and "when I do music", "without music" frames the prompt in the negative, or in a reversed format. For this reason, I coded these sentences prompts, starting with "Without music" and in that way grouped it with the other prompts according to their meaning.

After setting up the different categories, an even higher level of organization of the data emerged and prompted me to group the different categories into themes.

4.4.3. Evolving themes

The two themes that evolved from the grouping of the categories are a) Identifying with music and b) Identifying through music. The first theme i.e. identifying with music entails direct contact or engagement with music, whereas the second theme i.e. identifying through music, implies that music is a tool through which we identify with the world.

a) Identifying with music

Emerging from the different categories, I have identified three sub-themes for identifying with music. The first sub-theme is that of "feeling" music.

These categories were grouped together in "feeling" about music, because they had all shared the component of emotion regarding music. (See *fig 4.3*)
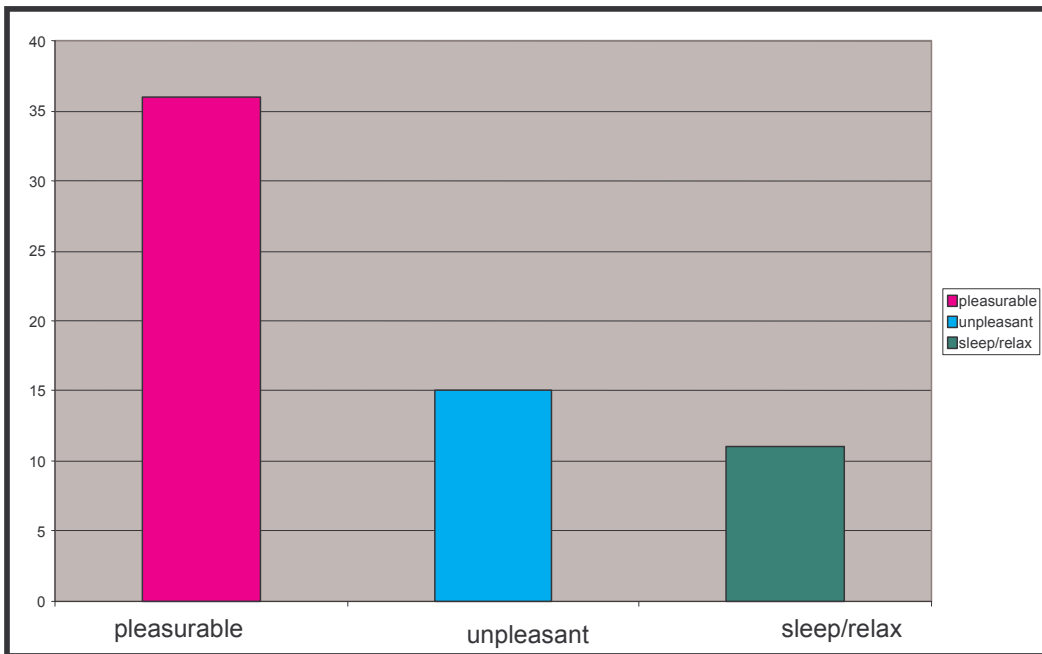
Fig 4.3: Feeling about music (Identifying with music)

The second sub-theme of identifying with music is that of "thinking" about music. This sub-theme includes all the categories that are linked to the way the children personally think about music, thus involving cognitive ways of identifying with the music. These include categories such as descriptions, peer words, music as an aid, music brings change and quality of music. The distribution of these respective categories is presented in *Fig 4.4.*
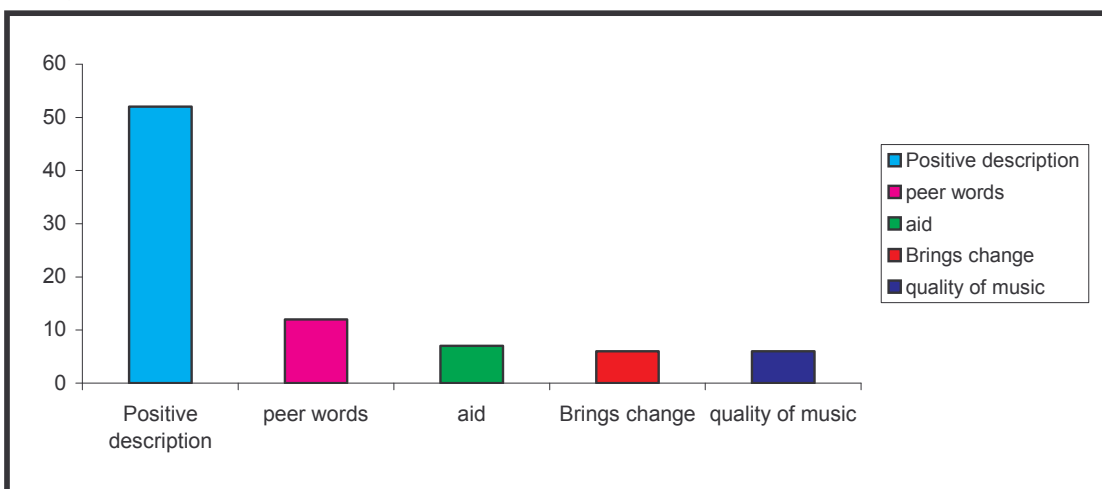
Fig 4.4: Thinking about music (Identifying with music)

The third sub theme is that of expressing ourselves in the music. Feeling and thinking about music can be expressed through the way in which we talk about music (Radocy & Boyle 1988).

b) <u>Identifying through music</u>:

Identifying through music employs music as a tool through which the children could identify with the world. This has more to do with the social aspect of music. It implies that we share music with others and that the music is situated within a social context. Two sub-themes have emerged within this theme: "doing music" and "thinking of music".

"Doing" music implies that identifying with music happens through a certain action and consists of four categories, i.e. playing, singing, listening and moving.
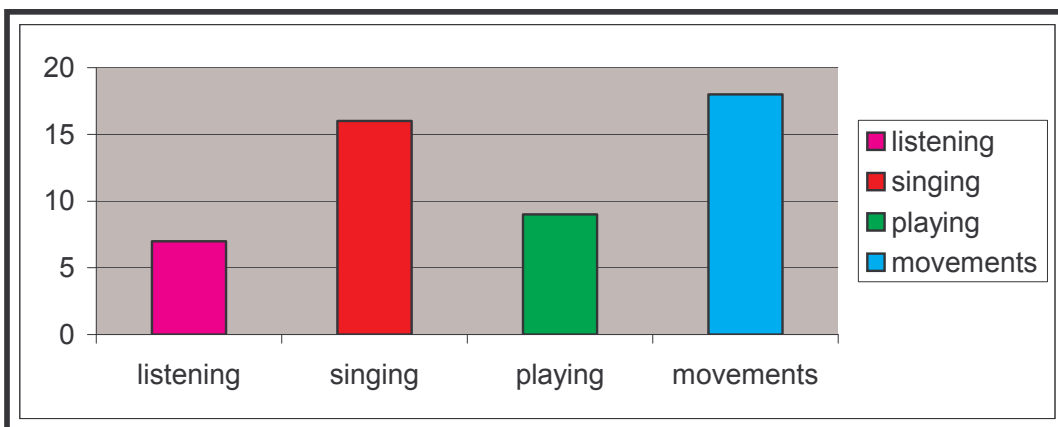
Fig 4.5: Doing music (Identifying through music)

"Thinking" of music as a tool through which we can identify with the world involves categories such as places, role models, memories, social, representing a person and identity in the world.
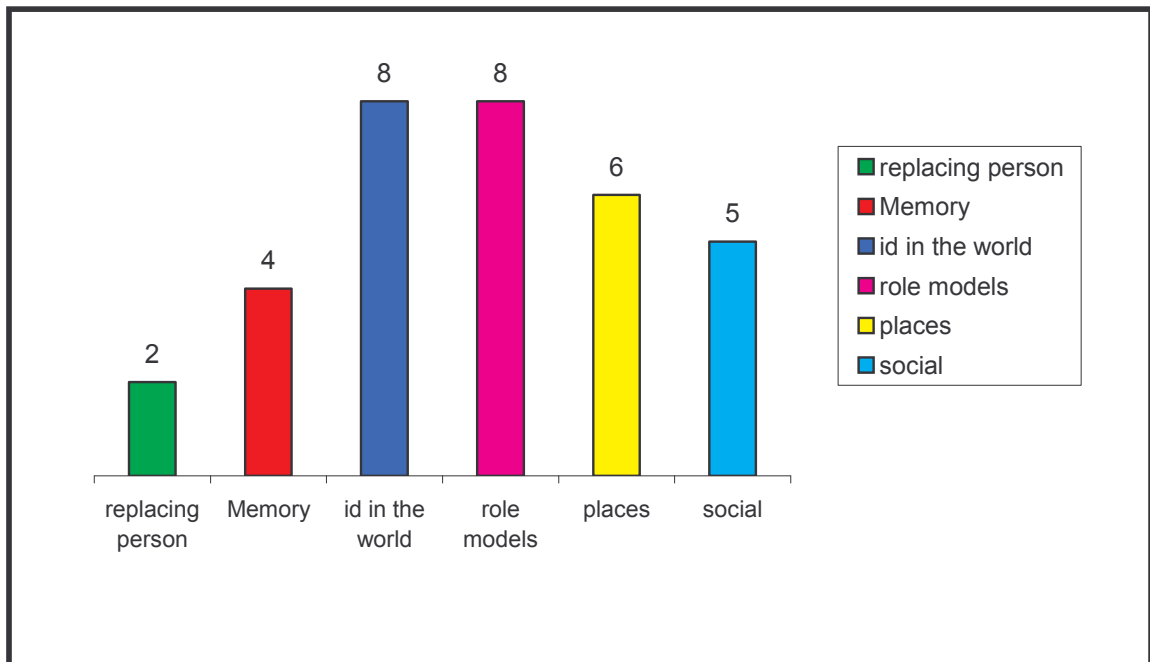
Fig 4.6: Thinking of music (Identifying through music)

Fig 4.7. shows all the different categories that were grouped under the theme of identifying through music. The number of responses in each category is also conveyed
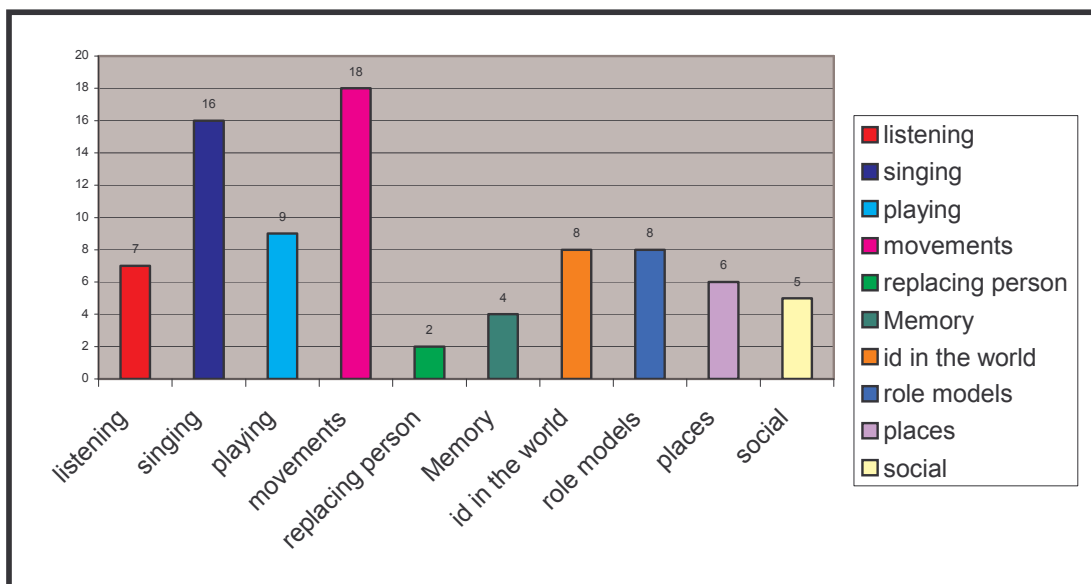
Fig 4.7: Identifying through music

Further interpretation of these themes will follow in Chapter 5, where I will discuss the themes in more detail. The next step in the O-D-I cycle i.e. integration of analysed data, which leads to theory building and final interpretation will also be argued in Chapter 5.

CHAPTER 5

DISCUSSION

5.1. INTRODUCTION

In this chapter I will integrate the findings of my data analysis with literature as discussed in Chapter 2 and discuss the research questions of this study as stated in Chapter 3. *Table 5.1.* gives an overview of all the themes, sub-themes and categories that will be discussed in this chapter.

Theme:	Identifying With music	Categories	Identifying through music	Categories
Sub – themes:	FEELING	• Pleasurable feelings • Unpleasant feelings • Relaxation	DOING MUSIC	• Listening • Singing • Playing • Moving
	THINKING	• Positive description • Peer words • Music as aid • Music brings change • Quality of music	THINKING	• Representing a person • Memory • Identity in the world • Role models • Places • Social bond
	EXPRESSION	• Expressing		

Table 5.1. Themes, sub-themes and categories

5.2.   HOW DO CHILDREN FROM HEIDEVELD AND EERSTERUST IDENTIFY WITH MUSIC?

In order to discuss this first research question, I will explore the themes that evolved from the data analysis. As established in Chapter 4, this research found two over-arching themes emerging from these children's statements regarding identity and music, namely identifying with music and identifying through music.

5.3.   IDENTIFYING WITH MUSIC

When talking of identifying with music there are three sub themes as mention earlier in Chapter 4. The three sub-themes are: Feeling, thinking and expressing.

5.3.1. <u>Feeling:</u>

This sub-theme involves our feelings towards music. Our innate ability or capacity to identify with music through our emotions as discussed in 2.5.2, stems from the fact that our emotions share certain qualities with music.

Identifying with music on an emotional level means that music has an effect on us and the potential to "move us" emotionally. This emphasizes that music is something that we internalize and experience as something within us or close to us.

How the children of Heideveld and Eersterust identify with music through emotions involved three aspects reflected in the categories that emerged during the data analysis process. The three categories are: pleasurable feelings, unpleasant feelings and relaxation.

Pleasurable feelings:

The children from both Heideveld and Eersterust associated music with pleasurable feelings, rather than unpleasant feelings. Responses that were grouped under pleasurable feelings were for example "music makes me happy" and "music makes me grateful". It was especially the feeling of happiness that dominated this category in both data sources. This could possibly be due to the familiar nature of the word

"happy", which is one of the most primary labels that children learn when describing a pleasurable feeling.

The pre-dominant association of music with pleasurable feelings rather than with unpleasant feelings could also possibly be ascribed to the physical effect of music on human beings. This correlates with Merriam's explanation of the physical effect that music has on us as humans (See 2.5.3. – Physical response). The association of music with pleasurable feelings could possibly be due to music's potential to tap into our emotions through dynamic form. Dynamic form takes place when we improvise in therapy with another person. When music taps into our emotions, contains emotions and could voice the emotions that one could not express through another medium. The pre-dominant pleasurable association with music could also be due to the fact that it was Music Therapists administrating the sentence completion exercises. The children might have felt compelled to associate music with pleasurable feelings, since the exercises was administrated in the beginning of a series of music therapy sessions and in the children's minds their responses might influence the music therapist's approach to them in following sessions.

It could also be the association of music with pleasurable experiences. The experience can be pleasurable due to the social factors surrounding the musical experience or the music being pleasurable in it. These pleasurable associations are much different from the possible unpleasant associations of living in a violent community. Musical experiences could become the space where violence does not exist and where it is safe to let down defence meganisms. Response like "music makes me happy", "music makes me laugh", etc. shows this ability of musical experiences to be pleasant. This however, holds certain implications for music therapists working in these specific communities. (See 5.5)

Unpleasant feelings:

The most common unpleasant feelings that the children associated with music were that of sadness and anger. In the Heideveld responses six out of the nine unpleasant feeling responded sadness, while anger was more prominent in the responses from Eersterust.

This anger and sadness could possibly be a reflection of the way the children's environment make them feel and that music is a safe space to express and project these unpleasant feelings on. Having to deal with day-to-day poverty, crime and

violence, could result in suppressed emotions regarding life circumstances. It could be that the children only allow themselves to get insights into these emotions when they are in the music. This is also supported by the responses that talk of music as an aid or a way of expressing oneself and music "makes me think". There was also a response that stated "music makes me think of death", which could possibly be a reflection of unpleasant feelings and thoughts that are suppressed by the children in order to "survive" these violent circumstance and these feelings are only identified and acknowledge within the music.

Relaxation:

The children also expressed the physical effect of music as relaxation through their responses. This physiological response that humans experience in relation to music is discussed in 2.5.3. as one of Merriam's functions of music. However, it is not the physical relaxing effect of music, but rather the feelings of calmness, peace and serenity it leaves us with that were expressed in the sentence completion exercises. These feelings are expressed in the responses within the category of "relaxation" in Chapter 4. There were eleven responses altogether from Heideveld and Eersterust which mentioned relaxation and comfort. This supports the literature's stance that music has the potential to have a relaxing and calming effect on people. Although relaxation could be viewed as a physiological response, rather than an emotional response, relaxation results in feelings of calmness and peacefulness, and it was these feelings that were voiced by the children from Heideveld and Eersterust.

Due to this relaxing effect of music, music therapy is a very relevant intervention when considering the trauma and stress that these children live with in their everyday lives. Music can become the "escape" from all these stressful events. Within the music therapy sessions, music therapists are then able to build healthy therapeutic relationships with these children through the music and provide the children with a space where they can relax and experience feelings of peacefulness and calmness. Music can also serve as a way to counter aggression and violence within the children's emotional states.

As stated in 2.5. music does not only have an effect on our emotions, but can also influence our neurological system (Critchley and Henson 1977) (See 2.5.3). I now move on to the next sub-theme of identifying with music, which is thinking about music.

5.3.2. <u>Thinking about music:</u>

This sub-theme is composed of five categories that evolved during data analysis. The four categories are: positive descriptions, peer words, music as an aid, music bringing change and quality of music.

When the children talk about the way they think about music, it implies a cognitive process through which they identify with music. It lacks an emotional content, which could show the possibility of music being something separate from them - something they think about, but that does not have an effect on them. However, we need to take into account that certain sentence prompts would elicit different ways of identifying with music. Thus, the same child could have responded to different sentence prompts in a cognitive and emotional way respectively.

Positive description:

The first category i.e. positive description was by far the category containing the most responses (22, 5%) in both Heideveld and Eersterust. The majority of the responses in this category stated that music is fun, good and great. When talking of music on this cognitive level it seems on a 'distanced' in contrast with the responses that involved emotional reflections on music. This does not mean that music does not have and emotional effect on these children.   As mentioned earlier, different sentence prompts would lead children to respond differently and on different levels.

Describing music positively implies that the children have a positive association with music. This means that music has the ability to provide "fun" and enjoyment, even when life circumstances are poorly and that music has the potential to motivate participation from the children. If musical activities could be presented within these specific communities this could encourage the children to become part of the musical activities and keeping them away from criminal activities. Positive associations with music can also be a way of expressing the need for more music or pleasurable activities within these communities.

Peer words:

The second category i.e. peer words, contains responses that describe music in words that form part of the peer language or slang. These include words such as cool, rocks, funky, etc. Although this in a way also describes music in a positive way,

it contains a much stronger social element than the responses in the positive description category. These words reflect the belonging to a certain social group, which in a specific social group within a peer group of young teenagers. In 2.4.2 Music and social space, I argued that people identify with music, expressing this identification with music, from a certain social context, in the case of these responses, the social peer group they belong to. Thus, they identify with music in the language and context of their own social culture. They express this context specific way of identifying with music through the language they use to talk about music. Since music is part of the way these children set up their social groups, music has the ability to form or set up other social groups. In the specific context of Heideveld and Eersterust where different gangs divide the communities, music could be used to draw these different groups together. The children from different gangs or social groups have the opportunity in the music, to socialize and share with one another, crossing the divisions that are put between members of different gangs.

Music as an aid:

The third category included in this sub-theme is music as an aid. This category includes responses that describe music as an aid or resource. Responses include phrases such as "music can help you" and "music helps me think".

Describing music as an aid ascribes music with the power to help and support and at the same time, the children's need for support. Viewing music as an aid, supports music therapy as relevant intervention for these children of Heideveld and Eersterust. It is however not only the music itself that serves as an aid, but also the emotional, cognitive and social factors that accompany the musical experience.

Music brings change:

Responses that were grouped in this fourth category, namely music bringing change include "cheer up", "inspire", "makes friendly" and "drive me to tears". These responses all focus on the potential for music to bring change. According to the children's responses these changes occur mostly on an emotional level – "cheer up" and on a social level – "makes friendly". As discussed in 2.5.2 music has the ability to tap into our emotions and influence our emotions. Music can also bring change in our relationships. By engaging in music with others, one is given the opportunity to share meaning and communicate one's emotions to others, which does not only imply that we are part of the music group, but can also aid us in deepening our

relationships with others in the music and counter social isolation (See 2.4.1). Which is meaningful for these children when considering the unhealthy social relationships that occur within these communities. By unhealthy social relationships I refer to relationships built on fear for gang members, etc. The musical experience can give the children the opportunity to experience relationships that are built on mutuality in the music, countering social isolation. Thus, music has the ability to bring change on a social level. Making music with others gives us the opportunity to identify with others through the music and includes us in the community of people making music together and can change isolation into integration into a social group (Radocy & Boyle 1988).

Quality of music:

Describing the quality of music is the fifth and final category in the sub-theme of thinking about music, which again involves identifying with music on a cognitive level. The responses in this category describe the quality of the music, such as loud, fast, etc. The responses in this category are not directly connected to a specific emotion and speak of music in a factual and concrete way. Talking of music as "fast", "loud", "slow", etc. shows an awareness of what the music sounds like. However, although these responses are not directly connected to specific emotions, it does not necessarily exclude emotional content of these responses. Music as "always loud" could represent the continuous violence and trauma that this child experiences in his everyday life, however this is only an assumption. These responses can be linked to the aesthetically pleasing function of music as discussed in 2.5. To create or enjoy beautiful music we need the dynamics and parameters of the music to be pleasing. It is this aesthetically pleasing nature of music, which enables and encourages us to identify with music. But it is also the social factors surrounding a musical experience that encourages us to identify with others through music (see 2.6. – Music as contributor to integration of a community). In section 5.4. I will discuss how we can identify with others through music, but I will first turn to the last sub-theme of identifying with music, namely expressing.

5.3.3. Expressing:

The category "expressing" is the only category in this sub-theme. Expressing is also one of Merriam's functions of music as discussed in 2.5.3. The emotionally expressive function of music, according to Merriam, entails that music provides a platform for the expression of ideas and emotions, which might not have been

revealed without music. (Radocy & Boyle 1988) Music, which we listen to or play ourselves, voices many of the emotions and thoughts that would possibly otherwise have been repressed and unvoiced. Thus, humans can identify with music by expressing their emotions in a socially appropriate or socially acceptable way. (Radocy & Boyle 1988) For the children of Heideveld and Eersterust, expressing their emotions and thoughts are not always socially acceptable. It is within the music that the children get the opportunity to express their emotions regarding their circumstances and environment. This expression within the music is not only bound to music therapy sessions but performing this music to the bigger community could also give the children a opportunity to express these emotions in a socially acceptable way. We need to consider that expressing emotions and thoughts could also imply that these expressions are received by another and can thus form part of a communication process, which would also entail music as a tool through which one can identify with others.

5.4. IDENTIFYING THROUGH MUSIC

There are two sub-themes of identifying through music that evolved through data analysis. These describe different ways in which we can identify with others through music, namely doing music and thinking about music

5.4.1. Doing music:

Music as gathered from the responses of the children from Heideveld and Eersterust, seem to implicate a more social angle than the literature discussion thereof in Chapter 2. "Doing music" involves four categories, namely playing, singing, listening and moving. The responses were focused on playing in bands, dancing together and making music together. This relates to Merriam's function of music as a contributor to the integration process of a community (See 2.5). By playing music together and participating musically within a group in the community, the community becomes more integrated. It also involves Merriam's functions of communication, entertainment and aesthetic enjoyment, which are portrayed when people do music together.

Music is a tool through which we can communicate with others and in such a way identify with them through the music that we share. This sharing of music can be through listening, playing instruments, dancing and singing as seen in the data

responses from both Heideveld and Eersterust. Participating in musical activities is also a form of entertainment in many communities and cultures. It is through this musical entertainment that we are able to identify with others that share in the entertainment with us. The function of music as aesthetic enjoyment highlights humans' innate need to create something beautiful. When creating music with others we are able to share this creation of something beautiful, sharing ourselves with others and be able to identify with others through this creative process. This creative process serves as a starting point to identify with others and build relationships and is highlighted in music therapy sessions.

5.4.2. Thinking about music:

Categories included in this sub-theme are: representing a person, memory, identity in the world, role models, places and social associations.

Representing a person:

Music can represent a person as reflected in the data responses. Music as "my best friend" and "my lover" were the only two responses that formed part of this category and were both from Eersterust. When talking of music as a best friend, it symbolizes identification with a certain person or a non-specific person through music. Merriam labeled this representation as symbolic representation. Merriam underlines two attributes of a symbol. Firstly, a symbol needs to be of a different kind than that which it represents. Music can be a representation of behaviour, thoughts, and emotions or in this case, a person. Secondly, a symbol must have an ascribed meaning. Music as symbol can have different ascribed meanings, for example music can be a best friend, or music can be the sound that a band make, and these meanings are individually constructed through our different life experiences. (See 2.4.1 – Ruud 1998)

Through the responses of Eersterust music represents a social entity in my life, such as "my best friend" and "my lover". This could possibly reflect the need of these children to have a best friend or a lover, but also the qualities of music that enables music to take these specific roles in these children's lives. Music being a "best friend" or a "lover" implies a close relationship between the children and music, which would make music a good medium through which to connect with these children.

Memory:

The third category of thinking about music is memory. Responses that were included in this category were for example, "music makes me remember" or "When I do music, I think of my mother". These responses emphasize the way in which certain music reminds us of certain life experiences (See 2.5.1) and how we identify with music through the memories that the music elicits in us and at the same time, how the music helps us to identify with this specific memory. This emphasizes the fact that identifying with music is a multi-layered process.

Identity in the world:

In this category music is viewed as a tool through which on can both form one's own identity and serve as a tool through which one can identify with other people. This is in correlation with Merriam's function of music as a contributor to the integration process of a community.   (See 2.5) By playing music together and participating musically within a group in the community, the community becomes more integrated. It also relates to Merriam's function of communication, which describes a way through which one can form one's identity in the world. Through the responses the children conveyed that they use music as a way to construct their identity. It is the social factors accompanying a musical experience that allow these children to construct their identities. Through the music the children are able to construct an identity that is not bound by the social group, for example a specific gang or socio-economical class, they belong to.   This identify is rather constructed in a communicative, mutual way.

Role models:

In this category of data analysis, music is presented as a commodity. The children from Heideveld and Eersterust associated specific role models with music. These role models include names such as R. Kelly, Luther Vandros, Usher, Brenda Fassie and Ndofo Ndofo. The children identify with these role models through the music that is being played on the radio and television. Through media coverage entertainers can share their music with the general public. The children identify with the singers through the music that the role models are singing, the clothes the role models are wearing and the attitudes that they have. This identification can take place because the role models express certain emotions and thoughts that the children are experiencing but are not able to express them. This is supported by Merriam's

functions of music as emotional expression and music as a symbolic representation. (Radocy and Boyle 1988) Identifying with role models, also automatically imply that one identify with the fans or supporters of this role models. As discussed in 2.4.1 the music we listen to places us within a certain social context, which can involve the social group we belong to, the clothes we wear, the attitudes we have, etc. and so does the role models we choose to identify with. Thus, through music we are able to identify with certain role models, which enables us to identify with our peers within a certain social community. (Hargreaves & North 1997). When we identify with a certain role model, we reflect something of our identities to the outside world, and this can aid us to identify with others who also identify with this specific role model, including us in a specific social group. For the children of Heideveld and Eersterust, identifying to certain role models such as Usher or Luther Vandros, does not only allow them to identify with other children that belong to other social groups within their community but also allows them identify with teenagers living in other communities and even other countries. When taking into account the social isolation that these specific communities experience due to political and socio-economical issues, identifying with specific role models reflect their belonging to extended social groups across the world.

Places:

In the responses of the children from Heideveld and Eersterust, music was often associated with specific places such as church, home, taxi, etc. This indicates that music is not only a tool through which we identify with other people, but also with certain places (Wilson 1991). Associating music with certain physical spaces, we are able to identify with this physical space. When you hear certain music outside the specific physical space, you can identify and associate the specific music to the associated place (Radocy and Boyle 1992), although you might not be there at that exact time.

The responses of children associated with places represented a social and emotional experience that accompanied these musical experiences. This reflects that music is viewed as part of social sharing and that the music is not only associated to a specific space, but also a way to identify with the people that the children share this space with and the emotions that accompany these experiences.

Social associations:

Identifying through music in a social context can manifest on many different levels. Through data analysis two main levels of identification with others in a social context emerged i.e., direct social environment and general social environment. Direct social environment entails identifying with others in a close social set-up, such as family and friends. Responses that were grouped under this direct social environment are "friends in music" and "with my sister and friends". Merriam's functions of music as communication and integration of a community supports this category of identifying through music. When talking of community in this sense, I do not imply a specific ethnic group we belong to, but rather the small community of direct family and friends.

The second level of social context is that of a general social environment. This general social environment entails the inclusion of a bigger social context such as a greater community or nationality. Responses that form part of this category are: "rhythm to peace" and "for me and for you". In this general social context music can serve as a symbolic representation of universal needs, such as peace and love. This representation can occur directly within song texts as sang by artists or can represent togetherness and sharing through concerts held for the specific purposes, such as peace, etc.

We will now move to a discussion of the second research question, i.e. "What are the implications of this for Music Therapists working in socio-economically deprived communities in South Africa?"

5.5. IMPLICATIONS FOR MUSIC THERAPY

Through the data analysis certain needs were voiced through the responses of the children. It is important to take into account that both Heideveld and Eersterust are socio-economically deprived communities that are faced with difficulties such as poverty, crime and violence. General needs of these children have presented on two levels, namely, emotional and social.

Living in a community where crime and violence is part of the daily life, children experience trauma, sadness and anger in different degrees of intensity. These children suppress these feelings of trauma and anger, because it could possibly be

dangerous to speak up against these criminals. Suppressing emotions could also be a way of denying the violence and keeping it outside of oneself. As seen in 2.4.2. music has the ability to tap into our emotions and to become a way of expressing emotions that we otherwise could not have expressed. This makes music therapy a relevant intervention for these children, since the children are able to express their emotions in the music. Also, the containment of the music in the music therapy sessions can create a safe space for these children, unlike their normal violent circumstances. It is also the music in music therapy that can provide the children with a greater variety of emotional experience through different music.

In order for music therapists to create a safe musical space, music therapists need to provide the "right" music for the children. By "right" music I refer to music that can tap into and contain the emotions of these children and music that they can socially identify with, in order to express themselves. It is also not enough just to provide a safe space for the children in the music, because these children need to return to their violent, unsafe environment. However, through letting the children express emotions that are otherwise suppressed could give them insight into their own emotions and help them to find other ways in which to cope with their circumstances. On a more concrete level, the children could write songs of their feelings towards the crime and violence in the community and could possibly be performed or released through the media, to make the members of the community conscious of the children's experiences. Although this is expression of emotions, it also involves a bigger part of the community, which brings us to the next level of social needs.

On a social level we have established that making music together with others can elicit feelings of belonging and create a space for enjoyment and fun. It is also the possibility of including greater parts of a community into musical activities, such as concerts, choirs, etc that makes music such a relevant intervention for Heideveld and Eersterust. The challenge for music therapists lies in the ability to elicit the involvement of bigger parts of the communities and to provide musical activities that are relevant to the specific community.

Through this discussion I hope to have answered the research questions that directed this study. The final conclusions of this study as well as limitations of this study will be discussed in Chapter 6.

CHAPTER 6

CONCLUSION

Two main ways of identifying with music has emerged in this study. The fist was that of identifying with music, while the second was using music to identify with others. I will discuss some of the limitations of this study in this chapter.

6.1. IDENTIFYING WITH MUSIC

Identifying with music can occur on a cognitive (thinking), emotional (feeling) and physical (doing) level. These ways of identifying with music was expressed through the children's responses to the sentence completion exercises. These responses gave a limited sense of real meaning, since it was written words that were not accompanied by other mediums of communication such as non-verbal communication. Certain responses could possible lose some meaning being communicated in the single modality of words. The children from both Heideveld and Eersterust mostly responded to the sentence prompts in a way that views music as good and eliciting pleasurable thoughts and feelings.

6.2. IDENTIFYING THROUGH MUSIC

Identifying with others through music was found to happen mostly on a physical level (doing music together) and on a cognitive level (how music makes me think). A strong social theme came out of the children's responses, talking of music in a social way. The difficulty with having only sentence completion responses is that interpretation of the responses can be made in many different ways, although closely supervised.

Although I have explored the way in which children identify with music and others through music, the conclusions seem very superficial for a qualitative study. This opens the space for further studies to be done on this identification process with music, considering using multi-mediums, such as observing the children in the music therapy sessions and interviews.

Through this study we have established that the way in which clients identify with music will influence the therapeutic relationship and clinical interventions within the music therapy sessions.

Lastly, this study emphasized the need for national publication of music therapy literature that is focused on the South African client population.

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APPENDIX I

Consent form

MUSIC THERAPY PROGRAMME
TEL (012) 420-5372 / 5374
FAX (012) 420-4517
www.up.ac.za/academic/music/music.html

UNIVERSITY OF PRETORIA
UNIVERSITEIT VAN PRETORIA

Date: March 2005

Dear_____

As part of my MMus (Music Therapy) mini dissertation at the University of Pretoria I am investigating how children and young people identify with music and the implications thereof for Music Therapy. For this purpose I request your permission to use the sentence completion tests collected by you as research data.

This data will only be accessible to myself, as researcher, and the UP academic supervisors. The integrity of the data will be maintained as no part will be changed or tampered with in any way. The data will be used for educational and research purposes only. As no names are mentioned, anonymity and confidentiality of clients as well as your own are assured. Following the data analysis for my mini dissertation, the data will be kept safe at the UP. You are free to view this data and to withdraw this data from this project.

If you are in agreement with this request, I would be grateful for your signature below.

_____
Music Therapist

_____
Date

_____
Music Therapy Student

_____
Date

_____
Prof M. Pavlicevic
HOD Music Therapy, University of Pretoria

_____
Date

_____
Research Supervisor

_____
Date

APPENDIX II

Sample of sentence completion exercise

Heideveld

Sample of Sentence Completion Exercise - HEIDEVELD

Complete the following sentences: NB: there are no right or wrong answers!!

Music_____

Music_____

Music_____

Music_____

For me music_____

For me music_____

For me music_____

For me music_____

When I do music_____

When I do music_____

When I do music_____

When I do music_____

Without music_____

Without music_____

Without music_____

Without music_____

APPENDIX III

Sample of sentence completion exercise

Eersterust

Sample of Sentence Completion Test - EERSTERUST

Complete the following sentences: NB: there are no right or wrong answers!!

Music_____

Music_____

Music_____

Music_____

For me music_____

For me music_____

For me music_____

For me music_____

When I do music_____

When I do music_____

When I do music_____

When I do music_____

Music is_____

Music is_____

Music is_____

Music is_____

APPENDIX IV

Data grouping outlay

HEIDEVELD DATA:

	Music	For me music	When I do music	Without music
Group 1 responses	Playing in a band Playing drums/piano/flute/guitar Choir Singing Superstars on TV, radio Singers (who deal drugs) like Brenda Fassie Fun Exciting You have friends in the music Listening	Is cool Is fun Is nice Is happy Is great Is good Is cheerful Is beautiful Makes me sick Rocks Makes me sing Makes me learn	I sing I dance I clap hands I shake Shake your body like a milkshake I turn around I shake my head I like it	I'm bored I feel sad I'm lonely I sing I'm angry I'm grateful I feel mad I'm not satisfied I'm crazy I dance I feel guilty I sleep I'm cross
Group 2 responses	Singing At home Lekker Happy Playing At church Fun Quiet Loud	Is great Is cool Makes me happy Is relaxing Is fun Makes me glad Is drums – lot of fun	I dance I dream I sing I race I feel happy I feel sad I feel guilty I want to learn I do it with my friends/sister	It will be sad You can gear nothing We will be quiet You can dance with somebody You can still sing You can do ballet You can take instruments

EERSTERUST DATA:

	Music	For me music	When I do music	Music is
Group 1 responses	Makes me dance and laugh Makes me happy Is so nice Makes me crazy Makes me sing Maak my moeg Makes me crazy and happy	Is the best Is nice Makes I must dance Makes me sleep Makes me angry Makes me happy Lets me sing Makes me angry Makes me jump	I dance I sing I going happy I like to dance I like to jump on the bed It makes me happy	The best Good The best of my life Mice for me I love music Sometimes I hate music
Group 2 responses	Is the greatest thing Is a very, very special thing Is great Is nice Makes me happy You can find music everywhere I like music	Is the best thing Is nice to listen to Is great Is very nice Makes me happy I love listening to music in the car I like music in the house Is great	I follow the song I play the song I like the song I sing the song I want to list to the music and I have to be happy I like music I think of being a star	Nice Great The best Expensive Lovely Long

	Music	For me music	When I do music	Without music
Group 3 responses	Makes me relax Makes me happy Makes me feel good Makes me settle down a little Makes me comfortable Make me express my feelings	Makes me love music Makes me happy Makes me enjoy music Makes me think about something I forgot Makes me calm	I dance I be happy I enjoy it I feel comfortable I feel great	An important thing in life Great Lovely An important thing to listen to Is the thing to listen to when you are sad
Group 4 responses	Is an inspiration to young learners and musicians Makes me feel free Is a rhythm to peace Is like fun in our lives Can make us happy Can help us thing sometimes Is the best	Is the best Can make us happy Is lovely Can make us friendly Can make us join the rhythm Can give me peace Can show me life Can touch your heart	I feel great I think of my family I think of my girlfriend I think of my brother I think to be dead I feel special I feel relaxed I feel sick and tired I feel like being the music	My best song My best friend My outburst My favorite My lover My life My feet to dance My happiness My teacher To make you feel better A way to life To make me think of myself and no one else.

	Music	For me music	When I do music	Without music
Group 3 responses	Fun	Can be wonderful	I make money	
	Listen	Is sad	I blow trumpets	
	People singing	Can be very very sad	I play drums	
	Sing	Racks	I feel great	
	Great	Can be happy	I feel good	
	Cool	Will be very fun	I do it loud	
	Hear on radio/tv/all over/taxi	Is for me and for you	I clap hands	
	Always loud	Can be dreamy	I feel wonderful	
	Vibey	Can be dancing		
		Can be great		
Group 4 responses	Happy			
	Amazing			
	Fun			
	Relaxing			
	Can help you			
	Some music makes you sad			
	Some music drives you to tears			
	Helps you express yourself			

Group 5 responses	Is da bomb Can be fun Can make you sad Can make you happy Is nice Is an inspiration Rocks Is cool Can cheer you up Makes you dance Lets you sing Makes you sleep Keeps you awake Goes crazy Goes bomb bomb Makes you laugh			
Group 6 responses	Is something that you sing Something that you hear Something that you like Something that you dance Can be anything Can be Usher Is Luther Vandros Is R Kelly Makes me happy Makes me sad Makes me great when I sing Is fun is cha cha Is Ndofo Ndofo			

APPENDIX V

Coding

Heideveld ①

Music					
H 1. Playing in a band	Band	H 11. Singing	Sing	H 20. Fun	Fun
H 2. Playing drums/piano/flute/guitar	Playing instr.	12. At home	home	21. Listen	Listen
H 3. Choir	choir singing	13. Lekker	Lekker	22. People singing	Sing
H 4. Singing	singing	14. Happy	happy	23. Sing	Sing
H 5. Superstars on TV, radio	Rolemodels, media	15. Playing	Play	24. Great	great
H 6. Singers (who deal drugs) like Brenda Fassie	@Rolemodels	16. At church	Church	25. Cool	cool
		17. Fun	Fun	26. Hear on radio/tv/all over/taxi	media / Place(taxi)
H 7. Fun	Fun	18. Quiet	Quiet		
H 8. Exciting	Exciting	19. Loud	Loud	27. Always loud	Loud
H 9. You have friends in the music	Friends in Music			28. Vibey	Vibey
H 10. Listening	Listen				
H 29. Happy	Happy	H 41. Is da bomb	"da bomb"	H 54. Can cheer you up	Cheer up
H 30. Amazing	Amazing	42. Can be fun	Fun	55. Makes you dance	Dance
H 31. Fun	Fun	43. Can make you sad	Make sad	56. Lets you sing	Sing
H 32. Relaxing	Relaxing	44. Can make you happy	Make happy	57. Makes you sleep	Sleep
H 33. Can help you	Help you			58. Keeps you awake	Awake
H 34. Some music makes you sad	Makes sad	45. Is nice	Nice	59. Goes crazy	Crazy
H 35. Some music drives you to tears	Drives to tears	46. Is an inspiration	inspiration	60. Goes bomb bomb	Bomb Bomb
		47. Rocks	Rocks	61. Makes you laugh	Makes laugh
H 36. Helps you express yourself	Help express	48. Is cool	Cool	62. Makes me sad	Makes sad
H 37. Is something that you sing	Sing	49. Can be anything	Anything	63. Makes me great when	Makes great
H 38. Something that you hear	hear	50. Can be Usher	Usher		
H 39. Something that you like	like	51. Is Luther Vandros	Luther Vandros	64. sing	sing
H 40. Something that you dance	dance	52. Is R Kelly	R. Kelly	65. Is fun is cha cha	fun / cha-cha
		53. Makes me happy	Happy	66. Is Ndofo Ndofo	Ndofo Ndofo

Heideveld – For me music is

H 67. Is cool	Cool	H 77. Makes me sing	m Sing	H 86. Can be wonderful	Wonderfull
68. Is fun	Fun	78. Makes me learn	Learn	87. Is sad	sad
69. Is nice	Nice	79. Is great	great	88. Can be very very sad	Very, very sad
70. Is happy	Happy	80. Is cool	cool	89. Racks	Rocks
71. Is great	great	81. Makes me happy	Makes happy	90. Can be happy	Happy
72. Is good	Good	82. Is relaxing	Relaxing	91. Will be very fun	Very fun
73. Is cheerful	Cheeful	83. Is fun	Fun	92. Is for me and for you	For me + you
74. Is beautiful	Beautiful	84. Makes me glad	Makes glad	93. Can be dreamy	Can be dreamy
75. Makes me sick	Makes sick	85. Is drums – lot of fun	Drums – fun	94. Can be dancing	Dancing
76. .Rocks	Rocks			95. Can be great	great .

Heideveld – When I do music

H 96. I sing	sing	H 104. I dance	dance	H 113. I make money	Money (make)
97. I dance	dance	105. I dream	dream	114. .I blow	Blow trumpet
98. I clap hands	clap hands	106. I sing	sing	trumpets	
99. I shake	shake	107. I race .	race	115. I play drums	Play drums
100. Shake your body like a milkshake	shake body	108. I feel happy	feel happy	116. .I feel great	Feel great
		109. I feel sad	feel sad	117. .I feel good	Feel good
101. I turn around	turn around	110. I feel guilty	feel guilty	118. .I do it loud	Do loud
102. I shake my head	shake head	111. I want to learn	Want to learn	119. .I clap hands	Clap hands
103. I like it	like it	112. I do it with my friends/sister	Do with friends/sister	120. .I feel wonderful	Feel wonderful

Heideveld – Without music

H 121. I'm bored I feel sad 122. I'm lonely 123. I sing 124. I'm angry 125. I'm grateful 126. I feel mad 127. I'm not satisfied 128. ..I'm crazy	*without music* Bored, sad Lonely sing angry grateful feel mad Not satisfied Crazy	H 129. I dance 130. I feel guilty 131. I sleep 132. I'm cross 133. It will be sad 134. You can gear nothing 135. We will be quiet	*Without music* dance feel guilty sleep cross be sad hear nothing Be quiet	H 136. You can dance with somebody 137. You can still sing 138. You can do ballet 139. You can take play instruments	*without music* Dance with somebody Sing Ballet Play instruments.

Eersterust: MUSIC

E1. Makes me dance and laugh	me	Dance & laugh	E8. Is the greatest thing		Greatest thing
E2. Makes me happy	me	Happy	E9. Is a very, very special thing		Very, very special thing
E3. Is so nice		(so) Nice	E10. Is great		Is great
E4. Makes me crazy	me	Crazy	E11. Is nice		nice
E5. Makes me sing	me	Sing	E12. Makes me happy		Happy (me)
E6. Maak my moeg	me	Moeg / Tired	E13. You can find music everywhere		Everywhere (place)
E7. Makes me crazy and happy	me	Crazy + happy	E14. I like music	I	Like it
E15. Is an inspiration to young learners and musicians		inspiration - young learners + musicians	E22. Makes me relax		Relax (me)
E16. Makes me feel free	me	Free	E23. Makes me happy		Happy (me)
E17. Is a rhythm to peace		Rhythm to peace	E24. Makes me feel good		Feel good (me)
E18. Is like fun in our lives		Like fun in (our) lives	E25. Makes me settle down a little		Settle down (me) Calm
E19. Can make us happy		Happy (us)	E26. Makes me comfortable		Comfortable (makes)(me)
E20. Can help us thing sometimes		Aids thinking (us)	E27. Make me express my feelings		Express feelings (me)
E21. Is the best		Best			

Eersterust: For me music

E28. Is the best	Best	E37. Is the best thing	Best thing
E29. Is nice	Nice	E38. Is nice to listen to	nice to listen
E30. Makes I must dance	Dance (me)	E39. Is great	great
E31. Makes me sleep	Sleep (me)	E40. Is very nice	very nice
E32. Makes me angry	angry (me)	E41. Makes me happy	makes me happy
E33. Makes me happy	happy (me)	E42. I love listening to music in the car	listening, love, car (in)
E34. Lets me sing	sing (me)	E43. I like music in the house	House
E35. Makes me angry	angry	E44. Is great	Great.
E36. Makes me jump	jump		
E45. Makes me love music	makes me { love music	E50. Is the best	Best
E46. Makes me happy	happy	E51. Can make us happy	Happy (us)
E47. Makes me enjoy music	enjoy	E52. Is lovely	Lovely
E48. Makes me think about something I forgot	think — memories	E53. Can make us friendly	Friendly (make) (us)
E49. Makes me calm	Calm	E54. Can make us join the rhythm	Join the rhythm (us)
		E55. Can give me peace	give peace (me)
		E56. Can show me life	Show life (me)
		E57. Can touch your heart	Touch your heart (

Eersterust: When I do music

E58. I dance	I Dance	E64. I follow the song	follow the song
E59. I sing	Sing	E65. I play the song	I play song
E60. I going happy	Happy - change	E66. I like the song	Like song
E61. I like to dance	liketa dance	E67. I sing the song	sing song
E62. I like to jump on the bed	like to jump on bed	E68. I want to listen to the music and I have to be happy	(Makes happy) Want to listen, have to be happy
E63. It makes me happy	happy (me)	E69. I like music	likemusic
		E70. I think of being a star	think of being a star.
E71. I dance	Dance	E78. I think of my girlfriend	think of my girlfriend
E72. I be happy	Be happy	E79. I think of my brother	think of my brother
E73. I enjoy it	Enjoy	E80. I think to be dead	think of death
E74. I feel comfortable	Feel comfortable	E81. I feel special	Feel special
E75. I feel great	Feel Great	E82. I feel relaxed	feel relaxed
E76. I feel great	Feel great	E83. I feel sick and tired	feel sick & tired
E77. I think of my family	think of my family	E84. I feel like being the music	feel -being the music

Eersterust: Music is

E85. The best	Best	E91. Nice	Nice
E86. Good	good	E92. Great	great
E87. The best of my life	Best of any life	E93. The best	the best
E88. Mice for me	Nice for me	E94. Expensive	Expensive
E89. I love music	I Love it	E95. Lovely	Lovely
E90. Sometimes I hate music	I Hate (Sometimes)	E96. Long	Long
E97. An important thing in life	Important in life	E105. My favorite	favourite (my)
E98. Great	great	E106. My lover	lover (my)
E99. Lovely	Lovely	E107. My life	life (my)
E100. An important thing to listen to	A Important to listen	E108. My feet to dance	feet to dance (my)
E101. Is the thing to listen to when you are sad	Listen to when sad (you)	E109. My happiness	Happiness (my)
		E110. My teacher	teacher (my teacher
E102. My best song	Best song (my)	E111. To make you feel better	make you feel better
E103. My best friend	My best friend	E112. A way to life	A way to live
E104. My outburst	My outburst	E113. To make me think of myself and no one else.	Think of myself + no-one else .

APPENDIX VI

Codes in Categories

PLEASURABLE	FEELINGS			UNPLEASANT	FEELINGS		
H8	Exciting	E63	Happy	H34	Makes sad		
H14	Happy	E66	Like it	H35	Drives to tears		
H29	Happy	E69	Like it	H43	Sad		
H39	Like it	E72	Happy	H62	Sad		
H44	Happy	E73	Enjoy it	H75	Makes sick		
H53	Happy	E75	Feel great	H87	Sad		
H70	Happy	E81	Feel special	H88	Very, very sad		
H73	Cheerful	E76	Feel great	H109	Sad		
H81	Happy	E89	Love it	H110	Guilty		
H84	Glad	H61	Laugh-happy	E6	Tired		
H90	Happy	H121	Without music Bored/sad	E32	Angry		
H103	Like it			E35	Angry		
H108	Happy	H122	Without music lonely	E83	Sick & tired		
E12	Happy			E80	Think of death		
E14	Like it	H124	Without music angry	E90	Hate it		
E16	Free			H125	Without music grateful		
E19	Happy	H126	Without music mad				
E23	Happy			H			
E24	Feel good	H127	Without music not satisfied				
E33	Happy						
E41	Happy	H130	Without music guilty				
E45	Love music						
E46	Happy	H132	Without music cross				
E47	Enjoy it						
E51	Happy	H133	Without music sad				
E60	Happy						

Positive	DESCRIPTION			PEER	WORDS		
H7	Fun	E8	Greatest thing	H41	Da Bomb		
H13	Lekker	E10	Great	H47	Rocks		
H17	Fun	E11	Nice	H48	Cool		
H24	Great	E18	Fun	H59	Crazy		
H30	Amazing	E21	The best	H67	Cool		
H20	Fun	E28	The best	H76	Rocks		
H31	Fun	E29	Nice	H80	Cool		
H42	Fun	E37	Best thing	H89	Rocks		
H45	Nice	E39	Great	E4	Crazy		
H63	Great	E40	Very nice	E7	Crazy		
H65	Fun (Cha-cha)	E44	Great	H25	Cool		
H68	Fun	E50	The best	H26	Vibey		
H69	Nice	E52	Lovely				
H71	Great	E85	The best				
H72	Good	E86	Good				
H74	Beautiful	E88	Nice				
H79	Great	E91	Nice				
H83	Fun	E92	Great				
H86	Wonderful	E93	The best				
H91	Fun	E95	Lovely				
H93	Dreamy	E97	Important				
H95	Great	E98	Great				
H116	Great	E99	Lovely				
H117	Good	E9	Very, very special				
H120	Wonderful	E57	Touch your heart				
E2	So nice	E102	My best song				

LISTENING				SINGING			
H10	Listening			H3	Choir		
H21	Listen			H4	Singing		
H38	Hear			H11	Singing		
E38	Nice to listen to			H22	People singing		
E68	Want to listen			H23	Sing		
E100	Important to listen			H37	Sing		
E101	Listen when sad			H56	Sing		
				H64	Sing		
				H77	Sing		
				H96	Sing		
				H106	Sing		
				E5	Sing		
				E34	Sing		
				E59	Sing		
				E67	Sing songs		
				E64	Follow the song		

PLAYING				MOVEMENTS	Without music		
H1	Band			H40	Dance		
H2	Playing instruments			H55	Dance		
H3	Playing			H94	Dancing		
H85	Drums - fun			H97	Dance		
H114	Blow trumpets			H99	Shake		
H115	Drums			H100	Shake body		
E65	Play songs			H101	Turn around		
H98	Clap hands			H102	Shake head		
H119	Clap hands			H104	Dance		
				H107	Race		
				E1	Dance + laugh		
				E30	Dance		
				E36	Jumping		
				E58	Dance		
				E61	Dance		
				E62	Jump on bed		
				E71	Dance		
				E108	Feet to dance		

AID (in service of)		Brings change		Social assoc.		REPRESENTING ♀	
H33	Help you	H46	Inspiration	H9	Friends in music	E103	My best friend
E110	Teacher	H54	Cheer up	H92	For me + you	E106	My lover
H105	Dream	E15	inspiration	H112	With sister / friend		
H78	Learn	E53	Makes friendly	E54	Join the rhythm		
H111	Learn	E111	Feel better	E17	Rhythm to peace		
H113	Make money	H58	Awake				
E20	Think	H35	Drives to tears				

MEMORY		Expression		Id in World		OTHER	
E77	Think of my family	H36	Helps expression	E84	Feel → being the music	H49	Anything
E78	Think of my girlfriend	E104	My outburst	E112	Way to live		
E79	Think of my brother	E27	Express feelings	E113	Think of myself		
E48	Remember			E87	Best of my life		
				E105	My favourite		
				E107	My life		
				E109	My happiness		
				E56	Show me life		

Rolemodels + Music as comodity				PLACES		
H5	Rolemodels			H12	Home	
H6	⊖ Rolemodels			H16	Church	
H50	Usher			H26	Taxi (Radio)	
H51	Luther Vandros			E13	Everywhere	
H52	R. Kelly			E42	Car	
H66	Ndofo Ndofo			E43	House.	
E70	Being a star					
E94	Expensive					

Quality of music				SLEEP/RELAX		
H18	Quiet			H32	Relaxing	
H19	Loud			H57	Sleep	
H27	Always loud			H82	Relaxing	
H60	Bomb-bomb			E22	Relax	
H118	Loud			E25	Settle down	
E96	Long			E31	Sleep	
				E49	Calm	
				E55	Give peace	
				E82	Relaxed	
				E26	Comfortable	
				E74	Comfortable	