

**Exploring the lived experiences of adolescents in a Children's Home
participating in a choir: A Community Music Therapy perspective**

by

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**A dissertation submitted in partial fulfilment of
the requirements for the degree**

MMus (Music Therapy)

**In the Department of Music at the
UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES**

SUPERVISOR: MRS ADRI VAN HEERDEN

October 2016

Acknowledgements

I wish to thank the following people for their support. This research study, and degree, would not have been possible without you:

Adri van Heerden, my co-supervisor, thank you for your advice and input with this study.

Andeline Dos Santos, my supervisor, thank you for support, clear guidance and commitment to this study. Thank you for your time and devotion towards my development as a music therapist.

Carol Lotter, head of the UP Music Therapy Unit, thank you for your dedication towards my training and for supporting this research study from the start.

Christa and Stephan Pretorius, my parents, thank you for your unconditional time and love. Your devotion, support and the shared moments of happiness, throughout my life and especially during the last two years, mean the world to me.

Karel van Rooyen, my husband, you are my solid rock and my safe place. Thank you for your patience throughout this study and for always believing in me.

Louisa, Pieter, Stephan and Hanneke, my four Pretorius siblings, thank you for supporting my music and for making 'family' my favourite place to be.

To the staff at Bramley Children's home, thank you for your support and interest towards the choir.

To the 14 adolescents who participated in this study, thank you for trusting and believing in the music, your voices, me, yourselves and your co-choir members. I am extremely proud of every single one of you.

To my music therapy 'colleagues' (co-students), thank you. The precious moments we shared will never be done justice with the words 'thank you'. But nonetheless, thank you for appreciating, accepting and believing in me both during the best and worst times.

Abstract

Phenomenological research was conducted to explore the lived experiences of adolescents in a Children's home who participate in a choir that is facilitated from a community music therapy perspective. The case study involved 16 weekly choir sessions, where a variety of vocalisations and interactive vocal interventions were implemented. A performance marked the end of the process, where preferred songs were performed. Fourteen adolescents residing in Bramley Children's Home participated in the choir and the research. Qualitative data was collected through 14 semi-structured individual interviews at the end of the process. All interview transcripts were analysed through utilising interpretative phenomenological analysis. The study concluded that participation in the community music therapy choir offered the adolescents perceived meaningful intra- and interpersonal experiences. At an intrapersonal level, the participants lived experience entailed discovering their musical voices, accessing inner strength to take action both in the here-and-now and in the future as well as experiencing a healthier picture of themselves through increased self-awareness, self-esteem and self-confidence. Utilising cognitive skills and experiencing, expressing and regulating emotions were also included in the in the intrapersonal findings. In terms of interpersonal experiences, the adolescents perceived growth in relationships, improved social skills, social harmony and connection into the community. An important finding in this study that drew on a community music therapy focus is connection into the community, where the adolescents are experiencing sustaining relationships and continuous *musiking* within their communities.

Key terms

Adolescents

Children's home

Community music therapy

Interpersonal factors

Intrapersonal factors

Lived experience

Phenomenology

Vocalisation

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Chapter 1

Introduction

Background and context

I have been dedicated to studies in the fields of music and psychology for the last five years. My particular interest in music is in free expressive use of the voice. Free expressive use of the voice involves articulating oneself through utilising one's natural and unique voice, rather than using socially conventional aesthetic sounds (Hansen, 2000; Wan, Rüber, Hohmann, & Schlaug, 2010). My interest in psychology involves group dynamics, especially with regards to how different children and adolescents from different cultural backgrounds engage with one another. My parents adopted a three-year old girl from a Sotho origin when I was two years old. Growing up together with an adopted African sister contributed to my interest in group dynamics between individuals from different cultural backgrounds, specifically within younger populations.

Before undertaking my studies in music therapy, I sang in the North West University Choir for three years and also coached a vocal group during this time. In doing so, I became aware of the therapeutic potential of using one's voice within a group context. The individuals in the choir and vocal ensemble talked about their experiences of personal growth in terms of valuing themselves more, challenging themselves to be fully committed to a project and developing perseverance. As the relationships within the groups developed, the group grew in terms of group cohesion and working together as a team. Noticing the value that the music had on intrapersonal and interpersonal levels within the two groups, I was curious to further explore the potential possibilities of using one's voice within a group context.

Some studies have highlighted the effect that singing has within a group context. Group singing can enhance social connectedness (Luhrs, 2015), bring human beings together in a group setting with a unified purpose (Harris & Caporella, 2014), reduce prejudice between individuals (Pettigrew & Tropp, 2006), increase social skills (Bains & Danko, 2010) and communicative skills (Posthuma, 2002). A study by Talmage, Ludlam, Leão, Fogg-Rogers and Purdy (2013) highlighted the positive effects of choral therapy on a group of people who had neurological problems, but, the study only included elderly people. Camilleri (2000) studied singing in music therapy with children in a group, focusing on social and emotional growth. The children experienced themselves as belonging and as being valued as an

essential part of the group. The process-orientated stance of the group allowed the children to experience accomplishment and confidence, no matter the outcome (Camilleri, 2000).

This qualitative phenomenological study focuses on an adolescent community music therapy choir. Adolescents are predominantly between the ages 13 and 19 (McFerran, 2010). The adolescents in the current study reside in Bramley Children's Home. Bramley Children's Home is one of Child Welfare Tshwane's projects. Child Welfare Tshwane is a non-profit child protection services organisation with the mission to care for, protect and empower children. Bramley Children's Home is a residential facility that provides 24 hour care to children between the ages of five and 19 from various cultural backgrounds. The home accommodates 44 children who have either been removed from their families or do not have family members to care for them. The aim of the home is to provide a secure and safe environment, since many of the children come from abusive and traumatising backgrounds. The program at Bramley Children's Home includes multidimensional care (education, physical, emotional and spiritual) and therapeutic interventions are valued. The children at Bramley Children's Home had not previously received music therapy.

The choir I worked with at Bramley Children's Home was not a 'community choir', but a choir for adolescents facilitated from a community music therapy perspective. According to Diekhoff (1991) a community choir includes singers and skilled performers who come together with the purpose of making "beautiful music" (p. 44). Although they value the social gathering, the focus is on creating a product that can be performed. These choirs are usually large in size and are preferably supported and sponsored financially. In community music therapy, there might be a project that includes a performance product, but the emphasis is on the project as a process more than on the project as a product (Pavlicevic & Ansdell, 2004). Musicality involving conventional aesthetic sounds is defined by society, while music therapy holds a different idea of musicality and 'aesthetic' music. An expansive understanding is offered, regarding every individual as a musical being and including a wider range of sounds under the definition of 'music' (Amir, 2004; Nordoff & Robbins, 1977; Smeijsters, 2008).

An approach to facilitating a choir from a community music therapy perspective will be explained in more detail in the literature review, but there are a few further introductory aspects to be highlighted. The choir is the 'medium' through which music therapy will be practiced, while at the same time a focus on the community, culture and context is emphasised (O'Grady & McFerran, 2007). Community music therapy centres on the socio-cultural, collaborative and context-dependant nature of music as well as how music functions within a specific setting (Aigen, 2005; O'Grady & McFerran, 2007; Pavlicevic & Ansdell,

2004). Furthermore, the community music therapist moves away from the role of psychotherapeutic practitioner with a boundary-driven clinical approach, towards a therapeutic musician stance, where both individual and community experiences are valued (Aigen, 2005; Stige, 2002).

There is limited research about adolescents in residential care concerning well-being interventions, and none on a community music therapy choir in this context. Although there has been research on group singing, choir therapy with adults and group music therapy with children, the gap lies within adolescent's experiences in residential homes participating in a choir facilitated from a community music therapy perspective. This phenomenological study focuses specifically on adolescents in a residential Children's home, on their experiences of singing in a community music therapy choir and on balancing interpersonal and intrapersonal needs.

1.1 Aims

The purpose of this study is to explore the lived experiences of adolescents in a Children's home who participate in a choir that is facilitated from a community music therapy perspective. The adolescents' experiences are further explored at both interpersonal and intrapersonal levels. It is my hope that the findings will offer a valuable resource to music therapists and serve as a motivation for them to establish choirs within a community music therapy context.

1.2 Research questions

The main research question guiding this study is as follows:

How do adolescents in a Children's Home experience their participation in a choir facilitated from a community music therapy perspective?

The subquestions are:

How do they experience participation in the choir at an interpersonal level?

How do they experience participation in the choir at an intrapersonal level?

Chapter 2

Literature Review

The literature review explores the three central aspects of focus within this study. As this study concerns a residential children's home, the literature review focuses firstly on adolescent's experiences within residential homes. According to Meintjies, Moses, Berry and Mampane (2007) and Brady and Caraway (2002) the primary reasons for entering a children's home in South Africa are abandonment, abuse, neglect and being orphaned. Literature on these events and how they impact the adolescents on interpersonal and intrapersonal levels will be explored. Secondly, literature concerning community music therapy is reviewed. Lastly, literature on vocalisation is broadly explored.

2.1 Abandoned, abused, neglected, orphaned and at-risk adolescents

According to the National Adoption Coalition South Africa (2014), there are 18.5 million children (between the ages of zero and 18) in South Africa of whom 5.2 million reside with neither of their parents. This number has increased by 30% over the course of the last decade, and could possibly escalate to a third of South Africa's child population in a few years time. Orphaned adolescents live on the streets, in child-headed households, with other family members, in foster care or in residential care. Approximately 13 000 of these children and adolescents currently live in residential care facilities (NACSA, 2014).

2.1.1 Children's residential homes

According to the Child Care Act of 1983, being the latest revision, a children's home is any home or residence where six or more children or adolescents are housed, protected, cared for and raised apart from their parents. According to Anglin (2004), who studied the impact of residential homes on resident's development in the U.K., a residential home accommodates children who do not have a sufficient and safe residence elsewhere, as a result of being orphaned or legally removed from their setting. Children are given health care and education as a way to meet developmental needs (Anglin, 2004). Residential homes for children usually include a diverse group of children and adolescents. Just as any other home, group dynamics and individuals' experiences within residential homes differ from one home to the next (Meintjies et al., 2007).

Although adolescents may experience residential homes as comfortable settings, there are certain deficiencies. Berridge (2007) conducted a study of about 30 children's homes in England. In his qualitative study focusing on the young peoples' circumstances in the homes, he found that more than half of the staff members have inadequate professional

qualifications. Inconsistent interactions, incongruous support and unstable discipline manifest in most of the homes that were studied (Berridge, 2007). Grouping troubled and at-risk young adults together might reinforce deviant behaviour such as aggressiveness, emotional frigidity (Shipitsyna, 2008), bullying or inappropriate sexual tendencies (Dishon, McCord, & Poulin, 1999). Through their studies of vulnerable children in middle-income countries According to Ahmad, Qahar, Rasheed, Jabar and von Knorring (2005) and Cluver, Gardner and Operario (2007) children recognise that children who lose one or both parents are at-risk of additional traumatic events later in life, especially in adolescent years, due to a lack of consistently active and immediate adult protection, supervision and discipline. A study by Matshalaga and Powel (2002) concerning residential homes in South Africa highlighted HIV/AIDS as a predominant reason for child placements in orphanages. Some facilities have been unsustainable due to the large number of orphaned children in South Africa. Some of the struggles at hand are poverty, malnutrition and psychological trauma, being both a cause and a result. The study found that orphaned children's exposure to traumatic incidents correlates with behavioural problems, depression and anxiety (Matshalaga & Powel, 2002).

Despite these negative implications, Meintjies et al. (2007) in their study on child welfare and residential care in the South African context and Berridge (2007) in his study on 30 children's homes in England, found that adolescents mostly have a positive and complimentary regard for their residential home. Curry (1991) studied individuals' progress soon after entering a children's home, and reported behavioural improvement and a decline in clinical symptoms and diagnostic psychiatric disorders. Meta-analytic studies by Lipsey and Wilson (1998) in the United States included multiple studies by psychologists and criminologists, where appropriate and effective interventions were explored for juvenile offenders. The sample group consisted mainly of teenage males. Lipsey and Wilson (1998) recorded a decline in criminal behaviour and arrest rates from before living in a residential home to after moving out. Hussey and Guo (2002) examined changes that occur within children in residential homes by conducting a five-year study with 142 children. This study indicated academic improvement after an individual's intake to a children's residential home (Hussey & Guo, 2002). Smith, McKay and Chakrabarti (2004) studied boys' experiences of residential facilities in Scotland and found that the relationships between the adolescents and staff members are one of the most helpful, promising and positive attributes of time spent in residential care.

According to Meintjies et al. (2007), children and adolescents in residential facilities have been deprived of their parents by the law, physically neglected, abandoned or orphaned.

Moving from a familiar space to a strange and unknown world is a traumatizing event (Whetten, Ostermann, Whetten, O'Donnel, & Thielman, 2011). It may impact them on intrapersonal (Chikwaiwa, Nyikahadzoi, Matsika, & Dziro, 2013) as well as on interpersonal levels (Shipitsyna, 2008). Adolescents experience intrapersonal and interpersonal difficulties, as society may discard them and often label them as 'outcasts' or 'nobody's child' (Shipitsyna, 2008, p. 52). Intrapersonal and interpersonal factors are interrelated. For example, when someone is rejected on an interpersonal level, they might start to doubt themselves on an intrapersonal level. Therefore, intrapersonal issues contribute to interpersonal difficulties and vice versa (Shipitsyna, 2008).

2.1.2 Intrapersonal wellbeing

2.1.2.1 Intrapersonal challenges

Chikwaiwa et al. (2013) studied orphans and other vulnerable young people's intrapersonal wellness in community-based settings in Zimbabwe. They defined intrapersonal factors as aspects found exclusively within one's own mind and psyche. Intrapersonal wellness concerns perceiving one's personal and internalised experiences as well as one's unique thoughts and ideas in a healthy manner (Chikwaiwa et al., 2013; Shipitsyna, 2008). This concept refers specifically to one's intrapersonal world as existing internally (Chikwaiwa et al., 2013). Chikwaiwa et al. (2013) found that an orphan's intrapersonal wellness is shaped through their type of residence and their perception of feeling safe and cared for. Children who feel safe and cared for in their environment show higher levels of self-esteem and contentment. The study concluded that intrapersonal wellness influences a child's physical, psychological and social development. In order to promote intrapersonal wellness within vulnerable adolescents, one must first understand their intrapersonal experiences.

Self-esteem is one aspect of intrapersonal wellness. Self-esteem is one's acceptance (Shipitsyna, 2008) and evaluation of oneself as well as one's overall feeling of value and worthiness (Harter, 2012). A study by Foster (2002) focusing on the psychosocial needs of orphans in developed countries found that orphaned adolescents display lower self-esteem than adolescents who reside with their parents. Reyland, Higgins-D'Alessandro and McMahon (2002) in a mixed-method study of about 60 South African adolescents and their identity development, found that adolescents who do not live with their parents may experience self-doubt, isolation and unhealthy identity development. Parental support has a significant and critical effect on one's self-esteem (Shipitsyna, 2008). According to empirical research by Harter (2012), abusive parenting and abandonment results in a poorly developed self-esteem. Adolescents with low self-esteem are also susceptible to risk-behaviours (Baumeister, 1990).

Another intrapersonal aspect of concern for adolescents who do not live with their parents is inadequate self-control (Sengendo & Nambi, 1997). Sengendo and Nambi studied the psychological effects of losing one's parents and life as an orphan for 193 teenagers in Uganda and reported poor self-control as a severe intrapersonal difficulty. Self-control involves one's ability to choose the best and most appropriate way of dealing with situations and managing and adjusting one's behaviour as needed. The teenagers in this study were reportedly unable to control and adjust their behaviours constructively, as a specific situation might require (Sengendo & Nambi, 1997). A South African study regarding vulnerable adolescent's psychosocial well-being by De Witt and Lessing (2010), reported self-control and taking responsibility as intrapersonal struggles for orphaned, abused or neglected adolescents (De Witt & Lessing, 2010). Adolescents who are exposed to negative social changes may experience themselves to have no personal control over the situation. This is related to their overall perception of self-control, which often leaves them feeling helpless and ultimately decreases their sense of will-power (Stewart, 2012).

The findings in the study by Chikwaiwa et al. (2013), highlighted depleted motivation amongst vulnerable orphans, that could possibly be caused by the deprivation of parental care (Chikwaiwa et al., 2013). A lack of motivation occurs as the result of a loss of will-power, self-control and low self-esteem. Once motivation is diminished, it is hard to take on and complete a new task (De Witt & Lessing, 2010). Vulnerable adolescents can find it hard to persevere when they cannot seem to find a reason to do so (De Witt & Lessing, 2010).

2.1.2.2. Intrapersonal resilience

Personal resilience is one's ability and inner strength to cope, recover and recuperate after adverse and traumatic life experiences (Evans, 2005). A resilient person shows resourcefulness, emotional flexibility and regulation and perseverance. Utilising one's resilience develops positive self-regard, self-efficacy and sufficient problem solving abilities (Evans, 2005; Rutter, 1985). People who are more confident in themselves and who believe they have meaning in life display more resilience. Research by Hauser, Vieyra, Jacobson and Wertlieb (1985) on at-risk adolescents exposed to adverse stressors, has shown that despite being an adolescent who is at-risk, outcomes into adulthood are often more positive than negative. A 40-year longitudinal study tracking 2000 high-risk children through adolescent years into adulthood in Hawaii was done by Werner (1997). The findings recorded that most of the at-risk adolescents who had insufficient coping skills, demonstrated improved self-efficacy in their 30's. More than a third of the participants became competent and loving adults who exhibited a high quality of life (Werner, 1997). At-risk teenagers who are exposed to protective factors (Grossman, Beinashowitz, Anderson,

Sakurai, Finnin, & Flaherty, 1992) and are open to new experiences prove to be more resilient and have a higher self-esteem (Eaker & Walters, 2003).

A qualitative study conducted by Pienaar, Swanepoel, van Rensburg and Heunis (2012) in South Africa explored how eight adolescent orphans residing in a children's home cope with adverse life events. Residing in a supportive home was a protective factor that allowed them to experience renewed hope, positive feelings and diligence. The study found that a great deal of one's coping is facilitated through a healthy environment, but originates from accessing one's inner strengths. By accessing their inner strengths, the adolescents were able to set new goals, persevere in tasks, develop their skills in solving problems and increase their counter-productiveness. Overall, the adolescents were able to develop an enhanced and more positive outlook on who they are as individuals (Pienaar et al., 2012).

2.1.3 Interpersonal factors

2.1.3.1 Interpersonal challenges

Interpersonal factors involve social interaction within relationships, where one is viewed in relation to others (Shipitsyna, 2008). According to Parker (2016), who studied interpersonal growth in adolescents while singing in a high school choir, interpersonal well-being refers to social awareness and the ability to sensitively differentiate between other human beings. Adolescents who are at risk are prone to experience specifically challenging interpersonal situations (Silber, 2005).

Whetten et al. (2011) studied traumatic experiences of orphaned, neglected and abandoned adolescents and reported that they may have difficulty integrating into society, social settings and relationships. The study consisted of 1258 participants in five low-and middle income countries. Some of the participants had experienced inadequate modelling of how healthy relationships function, which could have contributed to the struggle that they experience in forming healthy and secure relationships (Whetten et al., 2011).

A safe and caring relationship with one's primary caregivers is at the heart of secure attachment (Whetten et al., 2011). According to Weiten (2007) secure attachment allows one to establish meaningful and healthy relationships later on in life (Weiten, 2007). Bowlby (1988) developed a theoretical framework of attachment, which in essence means that an infant searches for security, protection, comfort and care from a primary caregiver, as a means for survival. As a result of a 'failed' relationship with one's primary caregiver, avoidant, ambivalent or disorganized attachment may occur (Bowlby, 1988). This results in various difficulties in managing future relationships accordingly (Whetten et al., 2011). This sets up interpersonal risks that include difficulties in setting boundaries (Berridge, 2007),

forming intimate lasting relationships (De Witt & Lessing, 2010) and a lack of sensitivity and empathy within relationships (Silber, 2005; Weiten, 2007).

De Witt and Lessing (2010) conducted a study in South Africa, focusing on vulnerable adolescent's psychosocial well-being. They found that poor parental role models may contribute to mistrusting other human beings later in life. Research by James (1994), centring on adolescents' attachment difficulties because of traumatic events, found that adolescents who have been abused and abandoned would rather isolate themselves later in their childhood, rather than the risk of trusting again. This study also highlights a fear of people that develops during middle to late childhood (James, 1994). A lack of trust is often an unconscious defence mechanism for an adolescent, to prevent abandonment, neglect and being hurt again (James, 1994). In many cases adolescents question authority because of their lack of trust in people in general (Silber, 2005).

Western perspectives on attachment styles possess limited transferability to other cultural contexts (Birgitt, 2014). A cross-cultural study by Von Ijzendoorn and Kroonenberg (1998) including 2000 participants across 8 countries demonstrated deviant distributions of Western assessment methods concerning attachment styles across different cultures. This illustrated that secure attachment behaviours between an infant and a primary caregiver cannot be generalised across cultures (Von Ijzendoorn & Kroonenberg, 1998). In a South African context multiple caregivers are a common phenomenon (Tomlinson, 1997). Research by Hunter, Pearson, Jalongo and Kellam (1998), comparing multiple care-giving to parenting alone in urban families, found that fewer black children reside with both parents than do white children. As a result multiple caregivers are involved in a children's development and they play different parenting roles at different stages (Hunter et al., 1998).

According to Grossmann and Grossmann (1990) who studied secure attachment across cultures with culture-specific and refined assessment methods, secure attachment is equally present in all cultures, but this is behaviour displayed in different, culture-specific ways. Minde, Minde and Vogel (2006) focused on culturally sensitive assessment in a South African non-western township. 46 infants' attachment styles towards their mothers was assessed. 71% for insecure attachment was scored when Western methods were used and 81% for secure attachment when culture-appropriate methods were used. The results indicate that culture-specific traditions influence attachment more than the parent-infant interaction. In a study conducted by True, Pisani and Oumar (2001) culture-specific methods were used to assess the attachment of 27 mothers and their infants in Western Africa. The results indicated that mother-infant communication is an important indicator for secure attachment. Infants of mothers who portrayed insecure and frightening behaviour showed

insecure attachment. The study noted that an infant in this context would often receive co-parenting from other relatives and caregivers, which fulfils their cultural and biological needs to a greater extent (True et al, 2001). The original understanding of attachment theory emphasises an ‘affectional bond’ with a primary person (Bowlby, 1988), however, infants in non-western cultures are more prone to look to a more than one caregiver for security and comfort (Aldgate & Jones, 2006).

2.1.3.2 Interpersonal resilience

Protective interpersonal factors for at-risk adolescents such as social skills and social support have an influence on resilience (Luthar, 2014). According to the study about resilience by Pienaar et al. (2012), an interpersonal support framework affects how adolescents cope in life. This study pointed out that a healthy environment, such as the home they studied, Lebona Land, provided social support that enhanced resilience in the residents. The home offered the adolescents the opportunity to befriend others and to be befriended, which was the most essential interpersonal factor that enabled lasting resilience (Pienaar et al., 2012). The vulnerability and resilience of 297 adolescents was studied by Dumont and Provost (1999). This study emphasised that social support and participation in social activities significantly contributes to resilience. Within this study, adolescents who can support on a larger social structure are more like to display resilience (Crosnoe & Elder, 2004). Connecting and communicating with others can contribute to a person’s resilience. Support from one’s peer group during adolescent years may become as important, for some more important, than parental support (Crosnoe & Elder, 2004). This suggests that the support from friends within a children’s home fulfils an adolescent’s social needs to a great extent (Pienaar et al., 2012).

According to the literature in the previous section, many children within the South African context are cared for by multiple caregivers and different behaviours representing secure attachment are seen (Hunter et al., 1998). At-risk adolescents display resilience and often have a healthy adulthood (Werner, 1997). Intrapersonal and interpersonal resilience can be actualised within the setting of a healthy residential home (Pienaar et al., 2012). The three main interpersonal struggles that have been highlighted in research to date are insecure attachment (De Witt & Lessing, 2010; Weiten, 2007; Whetten et al., 2011), managing relationships accordingly (Berridge, 2007; Whetten et al., 2011) and mistrust (De Witt & Lessing, 2010; James, 1994). Interpersonal difficulties then often leave the child or adolescent feeling isolated (Shipitsyna, 2008). An interactional process within a safe space is needed to take people from “isolation” into “human communication” (Davidson, 2004. p

118), which brings us to the interactional process of the study, namely community music therapy.

2.2. Community music therapy

2.2.1 Music therapy

There is no singular and specific definition of music therapy, because it cannot be understood as one practice, but is rather a group of diverse practices (Bruscia, 2014). There are numerous music therapies rather than a singular music therapy. However, for the sake of understanding music therapy within this study, an explanation of music therapy as a professional practice follows. In a therapeutic context, music is a medium in which various clinical goals can be identified and pursued through a musical experiential and reflexive process in order to support, promote and ultimately optimise various areas within health, well-being and quality of life. The therapeutic relationship formed through the music serves as the catalyst for change (Bruscia, 2014).

2.2.2 Music therapy with adolescents

In 'Adolescents, music and music therapy', McFerran (2010) discusses her work as music therapist with adolescents. McFerran values both intra- and interpersonal aspects as therapeutic goals when working with adolescents. In this way, the therapeutic process can be intimate, as the development of one's identity and one's social world may take place. Furthermore, music therapists focusing on at-risk adolescent's intra- and interpersonal growth may promote individual's perceptions of their individuality and their relations with other people. Music as a therapeutic technique allows a therapist to appropriately engage with adolescents (McFerran, 2010).

2.2.3 Community

According to Kirkpatrick (2001), community refers to a communal and joint-life perception of the world. Fulfilment and quality of life not only depends on, but is centred on companionship, coherence and intimacy (Kirkpatrick, 2001). In a community with these features, awareness and appreciation of cultural context is promoted (Stige, 2002). According to Bauman (2001) the individual finds his/her existence within his/her community. The individual and society influence each other and are co-dependent (Bauman, 2001). In other words, a community's norms, views and beliefs may be prescribed and enforced on an individual, but, the community depends on individuals to internalise the community's way of life, or the community may fail to exist (Bauman, 2001).

2.2.4 Community music therapy

Community music therapy centres on context-specific and appropriate music therapy and focuses on the needs of a community as a whole (Rolvsjord, 2006). Stige (2002) perceives music therapy from a culture-centred perspective. He states that music therapy has different meanings for different people because of different contexts. Music therapy is, thus, constructed in a socio-cultural way (Stige, 2002). Although Stige (2002) argues that music therapy is inseparable from context, believing all music therapy then to be culture-centred music therapy, his ideas and thinking form the basis of community music therapy. Thus, the stance that community music therapy takes on is to “follow where people and music lead” as Pavlicevic and Ansdell (2004, p. i) state as in introductory statement to the book *Community Music Therapy*.

One of community music therapy's principles is to allow cultural settings to inform how one apprehends and responds to therapeutic needs (Ruud, 2004). This requires developing and establishing new ways (and practices) of doing music therapy, depending on what the needs are. Community music therapy requires one to be sensitive towards context and culture. Flexible, creative and context-specific thought and practice is necessary, and this is actualised in different ways from one community to the next (Ansdell, 2004; Pavlicevic & Ansdell, 2004). Context-specific thinking allows new practices to emerge, where both individual and group needs can be addressed within and with a specific community and society (Darney-Smith & Patey, 2003).

The practice of the music therapist shifts away from following clinical rules and individualised therapy (Rolvsjord, 2006), to one that is socially engaged (Ruud, 2004). The therapist is no longer the clinical expert, but a collaborative musician who facilitates access to empowering musical experiences (Rolvsjord, 2006). A music therapist has the responsibility to create and allow opportunities for individuals and groups to conduct a process that is both musical and healthy (Pavlicevic, 2004). Through the music the therapist comes to know group members and facilitates the music therapy space in appropriate ways for the group to explore and discover resources within themselves (Amir, 2004).

The music is the catalyst that brings about transformation on personal and social levels, where individuals and groups experience growth in their identities and connections (Pavlicevic & Ansdell, 2004). According to Pavlicevic and Ansdell (2004), music creates a musical community where *communitas* can be experienced. *Communitas* allows individuals to experience meaningful relations with others, where the community learns to work together as a unified entity, while at the same time embracing differences (Ansdell, 2004; Ruud, 1998). The therapist within a community music therapy context may motivate members to

continue making music during the week (Amir, 2004). This is not clinically focused, but rather for enjoyment and general well being. Doing so, individuals share their music with friends and family within their community (Amir, 2004).

Community music therapy differs from the conventional music therapy model as it shifts away from doing music therapy behind closed doors (Aasgaard, 2008), towards a space that exceeds the therapy room along with collaborative *musicing* persons (Amir, 2004). Music, a reverberating phenomenon, is not created to stay isolated, as it moves in sound waves that often cannot be enclosed (Pavlicevic, 2004). Music exceeding the therapy room brings people together, for example through a performance. A performance might not traditionally be perceived as being part of the music therapy process, but it might be a vital part of the therapy process for many community music therapy groups (Aigen, 2004). Stige (2002), therefore, includes performance under the community music therapy umbrella.

The focus of performance in community music therapy is not on traditionally perceived aesthetic music with an end product, but on a performance as a valuable result of a process-focused group (Pavlicevic & Ansdell, 2004). In terms of performance as well as notions of product versus process, community music therapy offers new thinking. When a performance focuses on the process and not necessarily the end product, it is a venture worth pursuing therapeutically (Pavlicevic & Ansdell, 2004). The performance should address therapeutic needs and the participants should participate out of free will, rather than being forced in any manner (Pavlicevic & Ansdell, 2004; Stige, 2002). Furthermore, Pavlicevic and Ansdell (2004) regard performing acquired skill with confidence as a part of the music therapy process; hence it needs to be done at the right time. According to a study by Talmage et al. (2013) focusing on social singing for adults with neurological conditions, individuals were found to experience increased confidence and cohesion within a music therapy group performance. The value is not found in the content of the performed product, but rather in the personal and social growth that took place during the process towards the performed project (Talmage et al., 2013). Thus, 'product' and 'process' become enmeshed concepts (Wood, Verney, & Atkinson, 2008). The way in which the current study implemented a performance was through singing and vocalisation.

2.3. Vocalisation

Humans possess a natural ability to vocalise from as early as infancy, without being trained (Wan et al., 2010). An infant learns to control his or her vocalisations as a way to express affect and communicate needs (Hansen, 2000). An infant naturally utilises his or her voice, where quasi-melodic characteristics of the voice are heard around the age of two to three

months. This musical capacity reflects individuality. One's voice is as unique as one's fingerprint (Hansen, 2000).

A case study by Peretz, Gagnon, Hebert and Macoir (2015) focused on a patient with a severe speech disorder and reported that singing has positive effects on language production. They described singing to be a universal musical expression and widespread phenomenon across all cultures (Peretz et al., 2015). Vocalisations from an early age are one of the primary and most important ways in which relating to other human beings takes place (Peretz et al., 2015). Reciprocal and expressive communication through the voice between a child and caregiver, contributes to a child's healthy development (Field, 1998). Custodero (2006) conducted a study with ten families in New York where family singing practices were implemented. Within the illustrative cases, including child-directed vocal interaction between parents and their three year-old infant, the importance of parents singing and vocalising with their children was highlighted. The singing practices established singing traditions in the family and facilitated opportunities for spontaneous interaction and play (Custodero, 2006).

2.3.1 Group singing

2.3.1.1 Intrapersonal wellbeing and group singing

Parker (2016) explored the activity of singing in a group and intrapersonal growth within adolescents. Adolescents experienced intrapersonal growth as a result of careful focus on a more challenging activity that required immediate action. Paying attention, for example to activities or singing within the group, unconsciously allows for the emergence of harmony within one's mind and emotions. Adolescents described a phenomenon of being content and having peace of mind when actively participating in the group singing. During the process of singing in a group, adolescents experienced increased motivation as they worked towards a particular goal. Adolescents felt motivated because of a sense of satisfaction and pleasure that came from being part of the vocal group. Being committed to such an extent influenced mood stability (Parker, 2016). Ruth (2011) studied choir singing within schools and noted increased levels of self-esteem in some of the adolescents during their time spent as a member of the choir. A study by Jing (2012) about community singing, music and health recorded an increased sense of self-control, resilience and emotional well-being amongst the members in the community (Jing, 2012).

Pooley and Judd (2013) conducted a study focusing on the psychological experiences of individuals as a result of singing in an organised public group. The ten participants experienced positive emotions while partaking in the group singing as well as enhanced

perception of their wellbeing and quality of life (Pooley & Judd, 2013). According to a study by von Lob, Camic and Clift (2012) using grounded theory, singing in a group after being exposed to traumatic events may serve as a coping mechanism that increases a person's subjective psychological well-being. Bailey and Davidson (2005) compared a choir consisting of homeless people and a choir comprised of employed middle-class members in terms of personal well-being. Musical training and socioeconomic status did not influence the outcome on an intrapersonal level and the emotional benefits of both groups were positive and similar (Bailey & Davidson, 2005).

2.3.1.2 Interpersonal well-being and group singing

Various studies have provided evidence that group singing influences relationships between human beings positively. Luhrs (2015) conducted Doctoral research in Ohio on singing and social harmony. His research highlighted how singing within a group context enhances social connectedness (Luhrs, 2015). The choir members from different cultural backgrounds participating in the study experienced a growth in general group cohesion and new friendships formed between individuals who they might not otherwise have befriended (Luhrs, 2015). A study was conducted in Canada by Baines and Danko (2010), on a vocal group with members who had been diagnosed with chronic mental illness. They found that singing in the group brought participants together, social skills were enhanced and pleasure and happiness in the group was experienced (Baines & Danko, 2010).

Cross-sectional research on well-being and singing was conducted by Vaag, Saksvik, Milch, Theorell and Bjerkeset (2014), during an organised choir intervention including 1100 Norwegian participants. The study reported that the women experienced feelings of connectedness towards others, as well as increased perception of social confidence and pleasure in social relations. The men experienced increased social harmony at home (Vaag et al., 2014). Parker (2016) explored how singing in a choir may contribute to growth in relationships between the adolescent members in the choir. It was noted that within an adolescent choir setting, friendship bonds form as a group experiences unity within a joint activity and goal. These friendships influence adolescents' social identity and sense of belonging and acceptance (Parker, 2016). Adolescent friends within a choir provide and are offered comfort and support. When a choir leader is empathic, members are comfortable to disclose personal information or to ask when in need. Inevitably, the choir space becomes a place of trust. As members' trust in the group grows, they realise similarities between themselves and others, which further enhances social connectedness (Parker, 2016). Due to the social and community setting of a choir it is an appropriate intervention to use within community music therapy (Garnett, 2005).

2.3.2 A community music therapy choir

Both community music therapy and choral singing value social inclusion and equity (Talmage et al., 2013). People are drawn and bound together because of shared interests within a common context. A choir often includes community music therapy principles, such as performing and group cohesion. The approaches of the two also vary though. Community music therapy choirs would avoid a prescriptive program, rather emphasising therapeutic process, underlining the contextual-nature of the choir and focusing on the therapist's supporting and socially engaged role (Talmage et al., 2013). Furthermore, a community music therapy approach would not involve auditioning and a strict selection process (Pavlicevic & Ansdell, 2004). A community music therapy choir enables individual and cultural needs to be met within a specific community and group context (Talmage et al., 2013).

2.4 Conclusion

The literature review explored three main topics, namely, children and adolescents, community music therapy and vocalisation. The literature on adolescents without parents indicated that various interpersonal and intrapersonal difficulties are often experienced, indicating the need for intervention. Music therapy, community and community music therapy were discussed in order to highlight the main areas of interest. Community music therapy was explained as being of value because it emphasises *music making* within various social relationships, where the therapist is a co-musician who facilitates a musical-context that allows individuals to create the necessary resources. Furthermore, vocalisation was discussed as an essential form of self-expression as well as a way of relating to other people. By using vocalisation individual and group needs can be met.

These studies on abandoned and orphaned adolescents' intrapersonal and interpersonal wellbeing and adolescents' experiences of group singing drew my attention to the gap within the literature. There is limited research about adolescents in residential care concerning well-being interventions, and none on community music therapy in this context. Although there has been research conducted on group singing, choir therapy with adults and group music therapy with children, the gap lies within community music therapy research with children and adolescents. Therefore, this study focuses specifically on adolescents in residential children's homes, on their experiences of singing in a community music therapy choir and on balancing individual and group needs.

Procter (2004) states, "I know the intense experience of healthy interaction that comes with making music with others. I know the irreplaceability of supportive social networks and the

value of experiencing oneself in healthy mutually beneficial relationships with others” (p. 216). Music, created by the community, can optimize the quality and wholeness of the community itself.

Chapter 3

Methodology

In this chapter I will discuss the phenomenological research paradigm within which this study is situated, with specific referencing to the ontology, epistemology and methodology.

Research questions will be provided, followed by an explanation of a case study as the appropriate research design. I will discuss the sampling, data collection methods, data preparation and data analysis. Finally, I will provide information concerning research quality and the ethical considerations that were taken into account.

3.1 Research Paradigm

3.1.1. Phenomenological research

This study was conducted within a phenomenological research paradigm. A research paradigm is a system that informs and guides the research process (Terre Blance & Durrheim, 2006). It is made up of three concepts, namely, ontology, epistemology and methodology. Firstly, ontology involves the nature of reality and more specifically, what constitutes that reality. Secondly, epistemology refers to how the particular reality can be known and understood. Lastly, methodology consists of the practical steps, such as research practices and techniques, that was utilised to execute the research (Terre Blance & Durrheim, 2006).

The reality within this study is a specific phenomenon as it presents itself (Creswell, 2013). The nature of human consciousness of the phenomena is studied, in other words it is the study of 'lived experiences' (van Manen, 1990). Lived experiences are "our immediate, pre-reflective consciousness of life" as well as "a reflexive or self-given awareness" (van Manen, 1990, p. 35). The ontology refers to studying a reality that consists of subjective experiences of individuals (Terre Blance & Durrheim, 2006). There are many types of phenomenology (van Manen, 1990). This research study utilised hermeneutic phenomenology. Hermeneutic phenomenology is interpretive, in that it is not only interested in experience but also in how individuals make meaning of their experiences (van Manen, 1990). Within this particular ontology, the parts of the whole of the phenomenon under investigation must be understood, but the whole must also be understood in order to acquire in-depth understanding of the parts (Smith, 2003). This is known as the 'hermeneutic circle', a process of meaning-making (Smith, 2003).

Phenomenology requires participants to describe their lived experiences about a phenomenon (Creswell, 2013; van Manen, 1990). As phenomenology is the study of lived experiences (Bresler, 1995; Smith, 2003), participants were invited to describe their experiences through their direct words. The exact words of the participants are of utmost importance (Groenewald, 2004). The participants' 'exact words' are the data and are gathered through in-depth, semi-structured interviews (Smith & Osbourne, 2007). The data is past presence and the experiences were explained in a purely reflective and temporal structure (Bresler, 1995),

As the participants talk about their experience, they try to understand their lives, and, according to Smith and Osbourne (2007, p 53) "the researcher is trying to make sense of the participants trying to make sense of their world". Epistemologically, I explored, in a subjective manner, the lived experiences of participants. I attempted to understand the phenomenon from the perspective of the participant, identifying central meanings of the experiences (van Manen, 1990), by reducing the experiences to a description of the essence of the phenomenon (Creswell, 2013). The epistemological stance of the research is therefore inter-subjective and interactional.

3.1.2 Qualitative Research

Within qualitative research the purpose is to gain an in-depth understanding concerning the meanings that people attach to social and human issues (Creswell, 2013), seeking out how people make sense of the world they live in (Merriam, 2009). The central concern is to understand the phenomenon of interest from the participants' perspectives by focusing on subjective and personal meanings. In other words, it is about the insider's perspective and not the outsider's view (Creswell, 2013). My study used this qualitative methodology, specifically because the focus is on the participants' views of their lives and their meanings of their lives in the world (Creswell, 2013). Furthermore, the use of qualitative methods in this study is beneficial because an in-depth understanding of the social phenomena under investigation could be acquired.

Within my study, I took on a process-centred approach, focusing on the choir-experience as a process rather than studying the end product only. Applying a process-centred approach is complimentary with qualitative research, as the process within qualitative research is considered one of the most important aspects (Merriam, 2009). According to Ansdell and Pavlicevic (2004) a process-centred approach is favoured within qualitative research: the process as a whole, including meaning-making and metamorphosis, is of significance (Ansdell & Pavlicevic, 2001). Measurable outcomes, in other words proving or disproving an hypothesis, was not the intention, but the process itself was the focus of investigation.

Qualitative research is concerned with finding rich and in-depth answers to social concerns such as what motivates peoples' behaviours, thinking, opinions, values and attitudes (Neuman & Robson, 2012). Within this research study I aimed to provide an understanding of the adolescents' interpersonal and intrapersonal experiences within Bramley Children's Home and how the process of participating in a community music therapy choir impacted these experiences. The data was textual and included spoken and written words and sentences (Neuman & Robson, 2012). This was made possible through qualitative data collection methods.

Qualitative research also takes on a nonlinear stance. This implies exploring a moment-to-moment process that involves encountering both expected and unexpected situations (Burscia, 1995). Therefore, I had to be open to the emergence of unexpected data. This required inductive reasoning (Bruscia, 1995). Within quantitative research, a linear path is utilised, where the road ahead is clear and predictable (Neuman & Robson, 2012). In contrast, qualitative research requests one to move sideways and backwards from time to time, before moving forward again. This nonlinear road is an unpredictable spiral that moves forward diffusely. Each cycle allows additional insights and data to emerge. A nonlinear stance was valuable in the proposed study as it effectively created a holistic view, providing understanding of subtle details and enabling unified perceptions of diverse information (Neuman & Robson, 2012).

3.2 Research Questions

The study was guided by the following research questions:

Main Question

How do adolescents in a children's home experience their participation in a choir facilitated from a community music therapy perspective?

Sub Questions

How do they experience participation in the choir at an interpersonal level?

How do they experience participation in the choir at an intrapersonal level?

3.3 Design

This study is a case study as the emphasis is on a specific unit (Willig, 2001), namely, the proposed community music therapy choir at Bramley Children's Home. This case study takes on a contextual stance, which is an essential feature of case studies. This promotes a holistic view of the case within its context. The case is considered as a unique unit that

cannot be perceived in isolation to its context. This aspect of the case study design is fundamental, as a community music therapy approach is applied in this study. Both the case study design and the community music therapy approach value acknowledgement of context, where the world is viewed as an integrated system (Willig, 2001).

A case study was chosen as the design in this research, because I obtained rich and in-depth information by exploring the phenomenon of interest within the specific case (Willig, 2001). This required exploration of new and unexpected aspects about the phenomenon, without giving room to predetermined assumptions and ideas within the research process. This was made possible through bracketing, where the first step was identification of the researcher's interests, experiences and assumptions that could influence how the data is viewed. Bracketing continued throughout the process, and was used to acknowledge the researcher's engagement as different meanings and understandings of the participants' experiences were unfolding (Fischer, 2009). For example, I subjectively identified moments of healthy social interaction throughout the process, but only acknowledged this as substantial data when an individual elaborated on his or her personal experience of actually experiencing interpersonal growth in terms of healthy social interaction. With bracketing, the aim is not to impose an interpretation based on experience or pre-existing literature, but to identify from the data what is in reality taking place. Therefore, bracketing also allows the data to capture the essential meanings of the experiences and not impose interpretations for the participants (Fischer, 2009). As a result, this study provides new and heightened awareness, insight and comprehension of the phenomenon under investigation. Information is presented that is of worth to utilise within other cases. For example, research focusing on leading an adolescent choir, may find helpful information on facilitating a pleasurable and healthy experience for the members. Working in a way that values the member's opinions and song choices, may allow the members a sense of agency and may play a role in their level of motivation towards the choir in general. In addition, engaging with members as a choir leader, by listening and displaying care, may also contribute to the member's respect and trust towards the leader. Including interactive games and interventions, may enhance the interpersonal experience in terms of pleasurable social experience, increased communication and improved teamwork and group cohesion.

3.4 Sampling

I used volunteer sampling (Strydom & Delpont, 2005). All adolescents residing at Bramley Children's Home were invited to participate. A gathering was arranged with the adolescents where I explained the voluntary participation and what the choir process entails. The therapeutic process is discussed in section 4.3. Any adolescent who then wanted to

participate, could be part of the choir. There are approximately 19 adolescent residents at the home. An information sheet (Appendix A) as well as a consent form (Appendix B) was given to the head of the home who acts as the adolescent's legal guardian. In addition to obtaining informed consent from the head of the home, a participant information form for the adolescents (Appendix C) was provided that is written in language easy to understand. Lastly, informed assent was obtained from the adolescents (Appendix D). 14 adolescents chose to participate in the choir and information on the participants will be provided in section 4.2.

3.5 Data Collection

The purpose of data collection in interpretive phenomenology is to explore material that may be descriptive, experiential and narrative. The gathered material is then interpreted to provide a greater understanding of the essence of a human phenomenon (Smith & Osbourne, 2007). Data collection methods are utilised to retrieve direct and first-hand words, since that is essential within phenomenology in order to explore personal experiences and obtain rich data (Creswell, 2013; Groenewald, 2004). Within the proposed study, the data collection methods consisted of semi-structured interviews as they are best situated for interpretive phenomenology as well as for interpretive phenomenological analysis (IPA) (Pringle, Drummond, McLafferty, & Hendry, 2011).

3.5.1 Semi-structured interviews

Smith and Osbourne (2007) consider the exemplary method for IPA to be semi-structured interviews. This enables a conversational relation between the researcher and participant where in-depth data can be collected in a flexible manner while facilitating empathetic interaction (Smith & Osbourne, 2007). The interviews in this study offered the participants an opportunity to verbally express their experience and reflections of participating in the choir (van Manen, 1990). According to Moustakas (1994), phenomenological questions focus on what people feel, think and experience. Questions asked were not an attempt to obtain facts, but to explore personal meanings (Larkin & Thomson, 2012). Refer to Appendix E for the interview guide used. I asked open-ended questions that were adjusted to probe areas of interest at the appropriate moment (Smith & Osbourne, 2007). This means that although the questions guided the interview (Smith & Osbourne, 2007), the participants' responses allowed the researcher to modify questions, either probing further or leaving them out when they were not suitable for the interviewee's context (Larkin & Thomson, 2012). This allowed me to be flexible in my use of language and order of questioning. This is a common feature of semi-structured interviews, as they take on a conversational stance (Smith & Osbourne, 2007). The researcher conducted all of the interviews at the end of the community music

therapy process. All 14 participants were willing to participate in individual, semi-structured interviews and, therefore, 14 interviews were conducted. The interview schedule was flexible as most of the adolescents have busy daily schedules. I told them about five different days that I would be coming to their children's home. I then had interviews with the participants who were there at those times and available for the interview.

I started each interview with introductory comments concerning the interview session, reminding them that their identity will be kept anonymous, all information shared will be kept confidential, the interview will be voice recorded and also thanking them for their participation. The first formal question I asked was to tell me about their experience of participating in the community music therapy choir. Their response usually directed the next question I asked. I then typically asked about significant (positive or negative) moments that stood out for them, positive or negative. I asked what feelings they experienced, when they experienced the feelings, how they experienced expressing their feelings through vocalisations and how they felt after expressing feelings. Next, I focused on the personal meanings that individuals ascribed to the choir, asking about personal growth, aspects realised and learnt about the self and intrapersonal aspects such as confidence, self-esteem, self-efficacy, motivation and self-control.

After allowing elaboration on intrapersonal aspects, I asked about interpersonal aspects such as their experience of vocalising and making music with the group. I asked them about their experiences of their relationships with other group members. Here they often described forming new relationships with others and friendships that have been strengthened. I probed concerning new relationships that may have been formed and close friendships, where I asked them to tell me about what these relationships mean to them. I asked about their communication, both listening and leading in the group. Questions were asked about trust and interactional experiences within the vocal group. Concerning the choir performance, I asked about their experience working towards a performance, the experience of the performance itself and the feelings that emerged during the performance. I asked how they experienced the vocal interventions particularly, which activities were their most and least favourite and why this was so. In terms of critique on the sessions, I asked what they think could have been better, how they felt about the length of the sessions and the size of the group. I ended direct questioning by asking them if they would participate in a community music therapy choir again and if so, why. Lastly, I asked if there was anything else that they wanted to talk about or share with me before the interview came to an end.

3.5.2 Power and dual relationships

Throughout qualitative research studies, imbalance of power between the researcher and the participant has often been present (Karnieli-Miller, Strier, & Pessach, 2009). Power relationships in qualitative research may exist when the participant feels vulnerable in sharing personal experiences as well as perceiving pressure to respond in a supposed 'correct' manner. A hierarchical quality may exist in the researcher-participant relationship (Karnieli-Miller et al., 2009). In order to balance the power, I welcomed the interviewee, allowing them to make themselves comfortable. I emphasised to the interviewee that the interview is about his/her personal experience, where there is no wrong or right answer. I assured them that their experiences in relation to their choir participation will not be exploited and will be kept anonymous. I asked them to be honest in the sharing of their experiences. This allowed creating a non-threatening and welcoming environment.

In addition to the possible power relationship in qualitative research, a dual relationship may also exist. The dual relationship entails one person assuming two roles, that of researcher and therapist. A dual relationship can easily be exploited because the participants trust the therapist and are often vulnerable towards the therapist, where the therapist may be influential towards the participants (Bourdeau, 2000). Taking the implications of a dual relationship into consideration, my data collection only started after the concert. I focused on playing a therapeutic role within the choir throughout the therapeutic process by being a socially engaged therapist. For example, during sessions I did not focus on the research outcomes and meanings of their experiences, rather facilitating a space that was meeting their therapeutic needs in the moment. Ethical considerations concerning dual relationships, explained in section 3.10, also guided my thinking throughout the process.

According to Aigen (2008) the dual role may enrich the data. In the current study, engaging with the adolescents as a therapist and being invested in the field of research may have enhanced the quality of the research. Having a dual relationship with the participants brought equilibrium, balancing power in the relationship as knowledge is co-constructed by the participant and researcher (Karnieli-Miller et al., 2009).

3.6 Data preparation

I prepared the interviews for analysis by transcribing them verbatim (Willig, 2001). According to Smith and Osbourne (2007), using interpretative phenomenological analysis (IPA) does not require detailed prosodic qualities of speech and body language. Therefore, during the process of transcribing, the focus was on the direct words. Laughter was included in the transcripts.

3.7 Data analysis

Interpretative phenomenological analysis (IPA) values the interaction between the participant and the researcher by making use of a participant's direct words concerning experiences and by requiring the researcher to interpret these experiences (van Manen, 1990). The first step in IPA entails reading and familiarising oneself with the text (Smith & Osbourne, 2007). I read through all 14 interviews after they had been transcribed. During this process I made comments that came to mind, including reflections, paraphrases or associations. Next, I started coding the interviews, which meant analysing every sentence in order to understand and identify the aspect of interest in the sentence. This was done through utilising Atlis.ti, a qualitative software package, which allowed me to organise data effectively. An interpretative phenomenological analysis by Trichon and Tetnowski (2011) utilised Atlis.ti to organise data in their study, showing Atlis.ti to be a useful tool in IPA studies. Coding statements in Atlis.ti allowed sorting the data into themes and subthemes. Themes are abstractions of the texts that captures the central meaning thereof (Smith & Osbourne, 2007). This abstraction includes a more interpretive view, but the direct words of the interview are still the foundational factor that links to emerging theoretical associations. Codes that implied to multiple quotations started illustrating patterns in data, which started forming basis for potential themes as my search for themes began.

The process of searching for themes is discussed in the next chapter, but part of searching for themes entailed certain codes to become themes, phrasing of the codes were adapted to themes, some codes were re-coded or re-located in order to identify meanings of sentences for potential themes and some codes were collapsed as a group to form part of one theme. Reviewing potential themes resulted in a few codes and potential themes to be dismissed and filtered on the basis that there were not efficient amount of subsequent statements for a theme and that the code and potential theme did not relate to the research questions. As I started identifying themes, I also kept in mind how they would fit into a structure by either being main themes or subsequent themes (Smith & Osbourne, 2007). The themes were sorted by making links and connections. This analysis takes place through clustering themes and subthemes and providing substantial names for the themes. A mind map helped with the visual perception and structure of the themes. Final themes and subthemes were chosen by making sure that they relate directly to the participants' interpersonal and intrapersonal experiences in the choir (thus, answering the research questions). Furthermore, themes were confirmed by evaluating them in relation to the initial words in the transcripts, where the chosen themes include numerous text examples. I then organised the themes and subordinate themes into a table, where participants' statements substantiate the themes and

subthemes. The writing-phase of the findings flowed naturally from the previous phases. The themes were explained and expanded in a narrative way with reference to quotations from the participants (Smith & Osbourne, 2007).

3.8 Research Quality

Research quality within qualitative research is approached differently than within quantitative research. Quantitative research articulates research quality in terms of validity, reliability, non-bias, generalisability and objectivity. Qualitative research emphasises trustworthiness as a means to obtain the required research quality. According to Ansdell and Pavlicevic (2001), qualitative research employs four guidelines to ensure the quality of the research. These four guidelines are credibility, transferability, dependability and confirmability.

Credibility concerns conducting research in a methodological appropriate manner (Lincoln & Guba, 1985). This means that the area of inquiry is, firstly, identified accurately, and secondly, described and discussed accordingly. It is my hope that the literature review frames this research study as being a relevant area worth researching. The gap within the existing research heightens the need for the proposed study. In terms of the methodology, the focus is on the participants' experiences as explained by the participants and not by the researcher, as data were collected through interview-based techniques. This is applicable and appropriate within this study, as research needs to highlight the findings from a participant's perspective in order to be credible. Close familiarisation with the data informed my in-depth interpretations.

Transferability in qualitative studies is considered the equivalent of generalisability in quantitative research (Ansdell & Pavlicevic, 2001). This refers to the findings being applied to contexts other than the original one (Lincoln & Guba, 1985). The findings elicit that they are context-specific, and therefore not to be transferred directly to another context. In-depth descriptions provide future readers the opportunity to assess and judge the findings with regards to relevance within their particular context.

Dependability refers to the in-depth documenting of the process (Ansdell & Pavlicevic, 2001). As the researcher, I meet this requirement by clearly explaining and describing the research process in a systematic, reflexive and detailed manner.

Confirmability relates to objectivity in quantitative data (Ansdell & Pavlicevic, 2001). However, as objectivity is not applicable to qualitative research, it is important to accurately indicate how the findings did indeed emerge from the data (Lincoln & Guba, 1985). Data was collected and the meaning of the data was interpreted. I provided in-depth descriptions of the

findings with sufficient information that indicates that the analysis and findings do emerge from the data. This includes direct quotations from the participants to substantiate my interpretations.

3.9 Ethical considerations

Ethical considerations for the proposed study were based on the four philosophical principles of autonomy and respect for the dignity of persons, nonmaleficence, beneficence and justice (Terre Blanche, Durrheim & Painter, 2006): According to Durrheim and Wassenaar (1999), the planning and performing of ethical research is of central importance in order to protect the participants' rights and welfare.

The principle of autonomy and respect for dignity was honoured by means of compliance with ethical guidelines for informed consent and confidentiality (Terre Blanche et al., 2006). I requested Bramley Children's Home's permission for the adolescents to partake in the community music therapy choir. An information sheet (Appendix A) as well as a consent form (Appendix B) was given to the head of the home who acts as the adolescents' legal guardian. In addition to obtaining informed consent from the head of the home, a participant information form for the adolescents (Appendix C) was provided which is written in language that is easy to understand. Lastly, informed assent was obtained from them (Appendix D).

Potential participants were made thoroughly aware of the fact that they would at no time be coerced to partake in the study and that the nature of participation is voluntary. Attention was drawn to potential participants' inalienable right to withdraw from the study at any given time. I stated clearly that the choir would not influence or compromise any other daily activities and a time was scheduled that suited them the best. In terms of ensuring confidentiality, all information involved in the research process is confidential and the researcher respected and respects the participants' privacy at all times. Personal information is limited to the researcher and university supervisors. All data will be stored safely at University of Pretoria for 15 years. To ensure anonymity, the names of participants were changed within the study.

In terms of the second principle, nonmaleficence, the researcher is to ensure that no harm will be caused to the participants directly or indirectly and that they will not be wronged in any way whatsoever (Terre Blanche et al., 2006). Nonmaleficence is, therefore, applied through the process of informed consent and confidentiality as explained above. The researcher is also socially engaged as a community music therapist, which implies a dual role. The dual role can contribute to the richness of the data, as I am fully engaged with the participants as well as invested in the field of research (Aigen, 2008). I am registered as a student music therapist with the HPCSA which enables me to conduct the music therapy

process. Furthermore, the dual role also enhances the research study as the researcher/therapist acts with valuable insight, intuition and prudence throughout the process (Aigen, 2008). However, there are difficulties within a dual role because of “differing priorities” (Ansdell & Pavlicevic, 2001, p. 103). These difficulties were considered by reflexive self-evaluation throughout the research process (Aigen, 2008). Supervision heightened effective awareness involving issues that need to be addressed. According to Aigen (2008), the dual role in research is beneficial rather than threatening to the research as a whole if managed properly.

Guided by the principle of beneficence, the researcher attempts to maximise the benefits for the participants partaking in the research (Terre Blache et al., 2006). This study aimed to provide the participants a beneficial experience in terms of their well being. The music therapy sessions provided them with creative introspective and relational resources.

The final principle, justice, was an important aspect to consider in this research, as the study was performed in a social context. Every adolescent in the home was able to participate if he/she chose to, every participant was treated fairly, everyone was equal within our therapy space and equal musical participation was facilitated (Terre Blache et al., 2006).

Chapter 4

Data Analysis

4.1 Introduction

In this chapter I provide information on the participants as well as the therapeutic process. I give a detailed account of the data analysis process that took place in this study. IPA aims to provide phenomenologically focused findings by exploring how people make sense of their experiences. Therefore, the themes encapsulate an articulation of the participants' experiences (Larkin & Thomson, 2011). I describe the various steps I followed during this process. I explain how I went about preparing the data, familiarising myself with the data and coding the data. After coding the data I began searching for and identifying themes. Finally, I organised the themes into subthemes and main themes.

During the data analysis process I made use of a qualitative software package, AtliS.ti. AtliS.ti is a frequently used tool in IPA studies (Tetnowski & Trichon, 2011). AtliS.ti allowed me to organise my data effectively, by offering functional ways to code data and to sort potential themes into family groups in a visual manner. I provide tables of statements, codes and their themes as examples during the analysis process. The themes that emerged from the data analysis process are briefly described at the end of this chapter and will be discussed in further detail in the following one.

4.2 Participants

Fourteen adolescents chose to participate in the study. Information concerning the participants is provided in the following table, utilising pseudonyms. The information in the table is given in general terms in order to ensure the participants' confidentiality and anonymity. The participants are from various cultural backgrounds. Details regarding this have not been specifically provided in the table for purposes of confidentiality. As the literature review mentions information concerning adolescents experiencing traumatic events, it is important to note that most of the participants were exposed to traumatic incidents in their lives. To protect the participants' identity, these traumatic events cannot be discussed in reference to specific adolescents. In general, some of these traumatic events entail losing parents due to suicide, being left next to the road by their parents, sexual abuse by family members, experiencing severe criminal events, and experiencing poverty and malnutrition.

Name	Age	Bramley entry date	Reason(s) for entering Bramley	Contact with biological family
Shan	15	2016	Abused by step-mother	No
Davin	18	2007	Neglected and insufficient financial support	Yes
Ian	19	2015	Orphaned and from children's shelter	Yes: sister
Penny	15	2011	Abandoned	No
Lee	18	2006	Neglected and insufficient financial support	Yes: mother
Amber	16	2014	Abandoned and resided in places of safety throughout her life	Yes: mother
Tyler	18	2009	Insufficient financial support and from an unsafe community	Yes: brother
Sam	17	2015	Orphaned and from children's shelter	No
Travis	17	2010	Orphaned and from children's shelter	No
Michelle	14	2015	Abandoned and foster care	Yes: brother
Sally	13	2010	Orphaned	Yes: sister
Andy	13	2009	Insufficient financial support and from an unsafe community	Yes: brother
Tanya	17	2007	Physically abused and abandoned	Yes, but limited
Lexie	13	2007	Neglected and insufficient financial support	Yes: mother

Table 1: Participants' information

4.3 Therapeutic Process.

I am an HPCSA registered music therapy student working under supervision as part of my Master's degree in Music Therapy. The community music therapy process included 16 sessions. We met once a week for approximately an hour and a half. Two of the sessions were on a Saturday, including a variety of musical and creative processes within a three hour slot. An assessment phase at the start of the music therapy process informed therapeutic goals on an interpersonal and intrapersonal level. On an interpersonal level goals included facilitating a space where healthy social interaction and social skills could be practiced, as well as increasing social awareness. On an intrapersonal level, therapeutic goals focused on developing self-esteem, self-expression, self-control, self-exploration and motivation. These goals were viewed and worked with from a phenomenological perspective, congruent with the research paradigm of the study. In other words, the work entailed exploration of their lived experiences, focusing on interpersonal and intrapersonal levels. Therefore, an overarching focus entailed creating a space for the adolescents to have healthy experiences on interpersonal and intrapersonal levels. The following paragraphs describe the therapeutic process and the interventions that were used. Please refer to Appendix F for session guidelines and descriptions.

The first session involved discussing the choir process with the adolescents, conversing about expectations and musical preferences. In this way the flow and content of future

sessions could be facilitated by the therapist in a way that focused on the community's needs. In community music therapy the therapist works in collaboration with the group (Ansdell & Pavlicevic, 20014). The first activity in the activation phase included an interactive intervention in the form of an "ice-breaker". The activation phase was the first phase in a session and required immediate and interactive participation from the adolescents. The activation phase aimed to focus their attention, inviting them into the "here and now" (Yalom, 1995). In the first session I used 'the number game', where everyone clapped a basic beat simultaneously. Every individual received a number and the game started off with one person calling their own number and then someone else's number. That person then called his/her own number and then a new individual's number, and so the game continues. In some sessions, within the activation phase, the adolescents were given the opportunity to reflect on highs and lows of their week, and then 'check in' with a vocalisation that resembled their reflections. At times this vocalisation was then reflected back to the individual by the group. Another musical intervention that was implemented in the form of an 'ice-breaker' within the activation phase, to draw the choir members into the here and now, involved everyone moving and counting simultaneously. Everyone shook their right hand eight times, then the left hand, then the right and left feet. The next round changed to seven times and during each round the number decreased and the speed increased.

An intervention utilised from the eighth session is called 'pass the beat around the room'. The group stood in a circle and each individual clearly articulated a syllable in the phrase, 'pass the beat a-round the room', which was followed by a person clapping on the eighth beat. Of importance was focusing on the flow and rhythm of the syllables and clapping. When one made a mistake one fell out, and so the game continued. These interventions utilised in the activation phase allowed immediate action, participation and concentration, offered a pleasurable, playful experience and created the foundation for the rest of the session to be built on. These ice-breakers also activated vocalising as individuals could utilise their voices in a quasi-melodic and forte manner.

Most of the techniques that were used during the process centered on vocalisations. After the activation phase, we usually moved to a variety of vocal warm-up exercises. During the discussion at the start of the process members pointed out that they wanted to develop their voices and grow as a musical choir. The vocal exercises mostly included scooping from high to low notes, doing diaphragm and breathing exercises, singing on different notes and vowel sounds and singing canons. These exercises aimed to teach the adolescents correct ways to sing and to develop pitch. Part of learning how to sing involves exercising and activating vocalising from the diaphragm, which means that the vocalisations are supported by the

abdominal muscles that move upwards. Vocalising in this way protects vocal chords and allows one to have a sustained, clear sound (Hansen, 2000). Singing on pitch was practiced and developed, but required focus and dedication from the adolescents. At the start of the process the group could not sing together on one note, but at the concert, a variety of songs were sung where the choir sang in unison. The group decided that they wanted to have a performance where they would sing arranged medleys that included preferred music and solos.

A fundamental part of the community music therapy choir's process included an interactional music making phase, which addressed the interpersonal therapeutic needs. Although the activation phase's interventions also entailed interaction, the focus within the interactional music making phase was on developing *musicing* and vocalisations within the group as a whole. This included singing while walking around and making eye contact with others, allowing each a turn to lead while the others followed what he/she did with his/her voice, as well as variations of vocal call-and-response and turn-taking musical activities. A practical example of a call-and-response intervention was where everyone stood in a circle and moved along to a four-beat metre. Moving around the circle, every individual had a turn to call or sing any vocal pattern within this four-beat phrase and then the others were invited to echo this vocalisation.

Interventions comprising spontaneous singing and free expressive use of voice within the group included making 'funny', 'ugly' and 'beautiful' sounds, a call and response (where everyone had a turn to vocalise any sound and the others mirrored the sound back in order to validate the individual) as well as singing an improvisational story where everyone added on a part of the story. Another technique involved the therapist playing a few basic chords on the guitar during an 'A' section where everyone sang together and then a 'B' section, where individuals were invited to improvise vocally while the chords on the guitar were being played. Interactional musical interventions facilitated a space where individuals were motivated to listen to others, relate to others, move away from self-focused singing and cooperate in a turn-taking and joint fashion.

Creative processes with more focus on intrapersonal needs were also implemented. Techniques incorporating other media were implemented as they were therapeutically necessary in the process, however, data collection focused on the vocal experiences in the choir. Here a song-writing activity about the adolescents' lives allowed for self-exploration and self-expression. During another creative process the group was invited to draw on a big piece of paper with a variety of pre-recorded music chosen by the choir playing simultaneously. The theme the adolescents chose was 'a children's home child'. From this

drawing highs and lows emerged and, by sharing emotional material, they related to one another, discovering that other individuals feel the same way. Visually illustrating life events allowed a different way of connection and relation between the choir members. It allowed expression of ideas, which was taken back to the music through drumming and vocalisations. A song with drumming accompaniment emerged from the creative process that was performed at the concert, where they vocalised the words they wrote during the creative process. Drumming in this context was a powerful and empowering technique for them to express and share both positive and negative experience with others through producing a strong sound. Receptive music therapy techniques involving active music listening and verbal processing were also introduced from the fifth session, with the aim of self-reflection and self-exploration. Individuals shared their experiences and thoughts within the group.

4.4 Steps in Data analysis

4.4.1 Preparing the data

In order to prepare the data for analysis, the 14 recorded interviews were transcribed. Every interview was transcribed verbatim in full. Transcribing the interviews enabled me to start noting certain patterns and important statements. This process was time consuming, taking an average of one hour for the transcription of ten minutes of an interview. The average interview was 45 minutes in length. According to Hancock, Ockleford and Windridge (2009), the average time required to mindfully transcribe an hour-length interview is six hours, which was the guideline used for spending the appropriate amount of time transcribing the interviews and becoming immersed in the data. Ritchie and Lewis (2003) recommend that transcriptions should be done by the researcher, stating that is not time wasted as it forms the foundation of in-depth comprehension of one's data. According to Smith and Osbourne (2003), in IPA a more detailed description including prosodic features is not necessary in the transcriptions. For all 14 transcripts of interviews see Appendix G.

4.4.2 Familiarising myself with the data

In this stage, I read through every interview twice. This allowed me to become familiar with the text. Reading and rereading allows both a holistic picture of the data as well as specific patterns of the content to emerge (Ritchie & Lewis, 2003). During this stage I made notes and comments that came to mind as I read the transcripts. According to Ritchie and Lewis (2003) it is helpful to write down ideas for coding that can be revisited and rethought in following stages. At this time I worked on two separate pages as a means to sort the ideas and associations according to the two research subquestions, namely, interpersonal and intrapersonal experiences. I added a third page as there were concepts that did not seem to

fall into either category at this stage. I did not start coding the interviews yet. I knew I would focus on coding in the next stage and I wanted to visually perceive all the different initial ideas concerning interpersonal and intrapersonal experiences clustered together, providing a broad initial comprehension of how the data links with the research questions.

4.4.3 Coding

The next important stage in IPA is coding, where every sentence is analysed in order to understand what the participant means and understands regarding his or her experience (Larkin & Thomson, 2011). I worked through every interview systematically using AtliS.ti by analysing and coding every sentence. I highlighted a phrase, sentence or sentences and then created a code for the selected words as they represent meaning units. Some sentences were also assigned more than one code when a number of different important concepts were present. This allows richness within the data to emerge and affords various possibilities for the next stage, where I began searching for themes. In other words, to allow a variety of interesting themes to emerge later in the data analysis, every interview first had to be coded as thoroughly as possible. Before beginning the search for themes, all 14 interviews were coded. The extracts bellow show the coding stage of the analysis process. The first is from the sixth interview, with Tyler, and the second is from the fourth interview, with Ian. For a full interview coding example, see Appendix H.

Transcript excerpt (Interview 6 – Tyler)	Codes
<p>R: How did you feel about yourself after the concert?</p> <p>T: I was like, 'yeah, I'm the man!'...I was like, 'you know what, you did it, bra, you did it'. I was proud of myself. I was like, 'you did it...you brang your part...you did your part...you sang your part...you really did it...you were on stage...Good job, brother!' I told myself...We really did it as a group.</p> <p>R: And now, knowing that you can sing, what does that mean to you?</p> <p>T: I always listen to music. But, I didn't want to sing with, I wanted to hear the message of the song, and I wouldn't want to sing because I heard my voice ...you know...like 'uugh'. But know, I can sing with the artist! I can sing and sing with the artist and know what they feel. Now, every morning and every night I play music and I sing! And I can express myself.</p> <p>R: How did you experience specifically the singing?</p>	<p>Positive regard for oneself; increased confidence at the concert; sense of accomplishment.</p> <p>Teamwork</p> <p>Discovering my musical voice;</p> <p>feeling capable; belief in abilities; The music and singing continues; self-expression</p>

<p>T: It was funny making sounds. I was laughing. And I was learning the right way to sing, because, here in the throat, it starts getting sore and the sound that comes out is not the sound that you want. But, when the sound comes from the stomach it is powerful and it is the sound you want.</p> <p>R: True! And the vocal games?</p> <p>T: The games were fun. I enjoyed it to see how other people laugh and smile. Sometimes, you know this person is a sad person, always emotional or something...But, when we are up here and you see specific people sing and laughing, you will be like, 'what? Wow, is she really smiling...is he really laughing?' Joe! Then that will <i>sommer</i> make my day.</p>	<p>Discovering my musical voice; applying new information</p> <p>Feeling capable</p> <p>Shared fun; shared happiness; aware of other's feelings;</p> <p>positive and pleasurable experience of interaction</p>
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Figure 1: Transcript extract 1

Transcript extract (Interview 4 – Ian)	Codes
<p>I: Yes. I can say...if you need to heal, you go to a doctor. I can say, this was my surgery. Like, my emotional surgery. I went from sorrow to jubilant moments.</p> <p>R: How was your experience of singing within this group?</p> <p>I: Times spent here, was time spent as a family...we sing...we dance...and being accepted, fixes previous roads of sadness and divergence. And I am so close with me brother. He is not my real brother, but he is my brother, you know. We are so close. Like, can you calculate the distance between your nail and your finger? That is how close we are now. Okay, within the group, at the start, there were people that I did not speak to. But now, outside of choir, even now, I am speaking with them, and they are holding conversations. Even, Liani, now I am taking to her and she tells me stuff. New relationships formed.</p>	<p>Emotional healing;</p> <p>Positive shift in emotions;</p> <p>Family-like bond; place of acceptance;</p> <p>Family-like bond;</p> <p>Experiencing enhanced closeness in relationships;</p> <p>Starting new relationships;</p> <p>Sustained relationships in the community; Increased communication in com;</p> <p>Growth in relationships</p>

Figure 2: Transcript extract 2

4.4.4 Searching for themes

Codes that applied to multiple quotations started illustrating patterns in data. These repeated patterns started forming the basis of the themes. Themes enfold the central and essential

meaning of the text (Smith & Osbourne, 2007) and are reduced spoken words (van Manen, 1990). Themes are an even higher level of abstraction than codes and are thematic ideas of the participants' experiences (Smith & Osbourne, 2007). During this stage, I started organising all the different codes into potential themes. The following questions by van Manen (1990) aided my thinking around identifying themes:

- What is the meaning of a certain statement?
- What aspect of the lived experience is described?
- What does the statement come down to in its most simplistic form?
- What is understood by a certain group of words of the participant?

As all the interviews had now already been coded, Atlis.ti allowed me to work on all the participants' experiences together. (Having coded all 14 transcripts, in Atlis.ti I could refer to a specific code and then all the code's affiliated statements from the different interviews could be seen simultaneously.) During this stage I searched and found a variety of codes that could be collapsed together as they capture one essential meaning of the participants' experience. For example, the following codes were grouped together under, 'renewed hope and plans for the future'. 'Renewed hope and plans for the future' was, therefore, identified as a potential theme or subtheme in this stage.

Interview statement	Code
"I need to be successful. Mostly, like my goals are making a success. Prosperity, I am gonna live it. I am getting through. That is my aspiration! (4:49)."	Desire for success
"I want to work towards things. I can do many things. I am going to military (7:111)."	Making and having plans
"Choir influenced me, you know, knowing anything is possible in my future. I also won't take judgement to heart...people saying, no you were in a special school, you can't, because, I know I can (6:63)."	New possibilities for the future
"People have told me I will get nowhere in life because of this and that. But now, I can tell them, look what I did! I can make the best of my future if I just go on and do my best (14:56)".	Renewed hope for the future
"I want to have enough to eat, save and help other people. Have enough to build my own empire. I want a wife and kids (4:69)	Having dreams and aspirations

Table 2: Searching for themes: Renewed hope and plans for the future

According to Ritchie and Lewis (2011), during this stage codes can evolve into themes, subthemes or be discarded. An example of a code becoming a theme during this stage is 'discovering my musical voice'. Every interviewee made a statement concerning the discovery of their musical voice, at least once, for example, "I didn't know I could sing" (2:21), "I found out that I can actually sing and that I have a beautiful voice" (7:41) and "I learned that I have a voice and that I must use it" (14:28). The code 'discovering my musical voice' occurred 40 times and was a repeating pattern in the data.

Some of the initial codes' terminology changed and became potential themes or subthemes, at times changing the words. For example, the initial words of the code 'sense of agency' was changed to the theme 'utilising willpower'. The essential meaning of the statement, "Usually, people decide what I must do. But this time, I chose to be in the choir. I didn't have to stay, but I wanted to stay" (12:43), is not merely about having a sense of agency. It is more than a feeling and a 'sense', but entails taking action and ownership, namely, 'utilising willpower'. Other codes such as 'not judged' ("...at choir no one judges no one. But at other places I get judged when I am myself", 12:33), 'feeling of belonging' ("There is a place for me, and that is choir", 1:3) and 'feeling accepted' ("I feel accepted because I can be myself and I feel at home" 9:33) are associated with the choir being a space where they feel accepted. Therefore, these codes were collapsed into the potential theme or subtheme 'place of acceptance'. (I am using the term 'potential' subtheme/theme, as I was still in the process of refining and adapting themes.) The codes 'increased confidence during the process' ("I did grow in myself. I did gain more confidence", 4:45) and 'increased confidence during the concert' ("my confidence grew throughout the night", 8:57) were also collapsed as both referred to their experience of increased confidence due to participating in the choir. This potential theme/subtheme was identified as 'experiencing increased confidence'.

A few codes were re-named in the process of searching for themes. I had to refine the initial code 'a pleasurable experience of choir', as this code was too broad and the statements "it was amazing" or "it was real great being there" were insufficient to capture the essence of the experience and what the pleasurable experience meant to them. Going back to the statement, "It was amazing. The thing is you made that I know I can sing" (1:3), and examining it in context again, I found that the participant associated the pleasurable experience with discovering his musical voice and this was recoded accordingly. A similar contextual re-examination of the statement, "It was just real great there. I felt like myself" (5:17), showed that it was a pleasurable experience because she felt 'comfortable in her own skin'.

The code 'emotional healing' only related to the statement "if you need to heal, you go to a doctor. I can say, this was my surgery. Like, my emotional surgery" (4:33). Having only one statement relating to the code 'emotional healing', this code was dismissed, but the statement was assigned a different code, namely, 'emotional regulation'. The code, 'feeling content', was dismissed and relocated as the content of the statements, "when I start singing, I calm down (8:19)", and "I felt chilled (9:9)", more suitably related to another code, namely, 'feeling relaxed'.

4.4.5 Reviewing and revisiting themes

I reviewed and revisited every potential theme and subtheme and its subsequent statements. A few codes and potential themes were dismissed. This decision was made, firstly, when there were not enough statements to support a theme or, secondly, because the code did not relate to the research question. There were also codes that related to background information rather than the research questions, such as struggles that they have experienced throughout their lives for example 'struggle with self-esteem' and 'struggling to persevere'. My focus in the findings was not on previous struggles, but how they experienced their participation in the choir.

Through this process I was able to identify themes more accurately. After the revision process there were between ten and 50 supporting statements for every theme. During this stage, the main focus was on identifying potential themes, but a secondary focus remained on whether these potential themes would be themes or subthemes. A few themes emerged concerning emotions, and I started noting these as subthemes that would become part of an overarching main theme of 'experiencing and expressing emotions'. Taking a broader view on the emerging themes and subthemes I also noted how they related to either interpersonal or intrapersonal experiences, in light of the research questions.

4.4.6 Clustering and naming themes and subthemes

In the next stage I focused specifically on clustering and sorting the themes into a meaningful structure. The themes were sorted by making links and connections. This analysis took place through clustering themes and subthemes and providing substantial names for the themes. I did this by grouping themes that related to one another or that might form an overarching higher-order theme together. The themes, 'displaying motivation and dedication', 'facing fears', 'renewed hope and plans for the future', 'utilising willpower' and 'standing up for myself' fitted together as they related to taking personal action. Thus, all of these were sorted as subthemes under the main theme 'accessing inner strength to take action'. I organised subthemes into a broader 'family' on Atlis.ti. I color-coded themes and

their subthemes and created a mind map, a useful tool in AtIis.ti for organising and structuring the data in a visual manner as seen in the two following images. Figure 4.3 refers to organising subthemes into a broader family. The themes and subthemes that fit together were color-coded. As seen in the image five subthemes are color-coded in red and they are part of the ‘accessing inner strength to take action’ family. These families, as seen on the left hand side of the image, represent the overarching high-order themes. Figure 4.4 displays the same subthemes as figure 4.3, but here the subthemes and their overarching main theme are illustrated through a mind map, which was created on AtIis.ti.

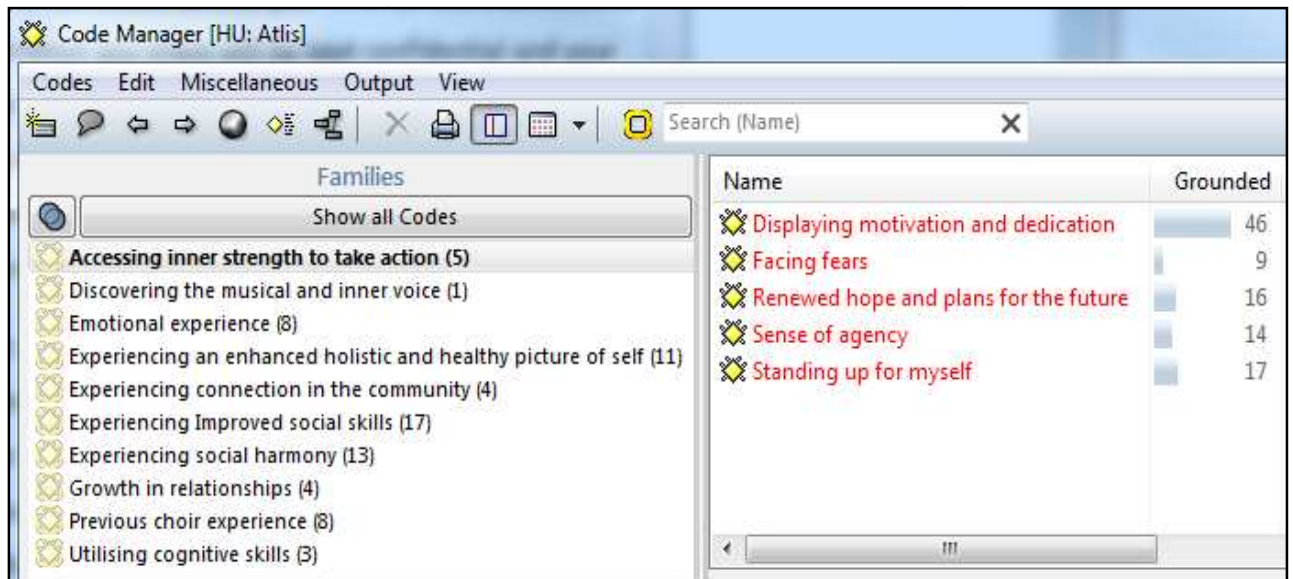


Figure 3: Color coding and family groups on AtIis.ti

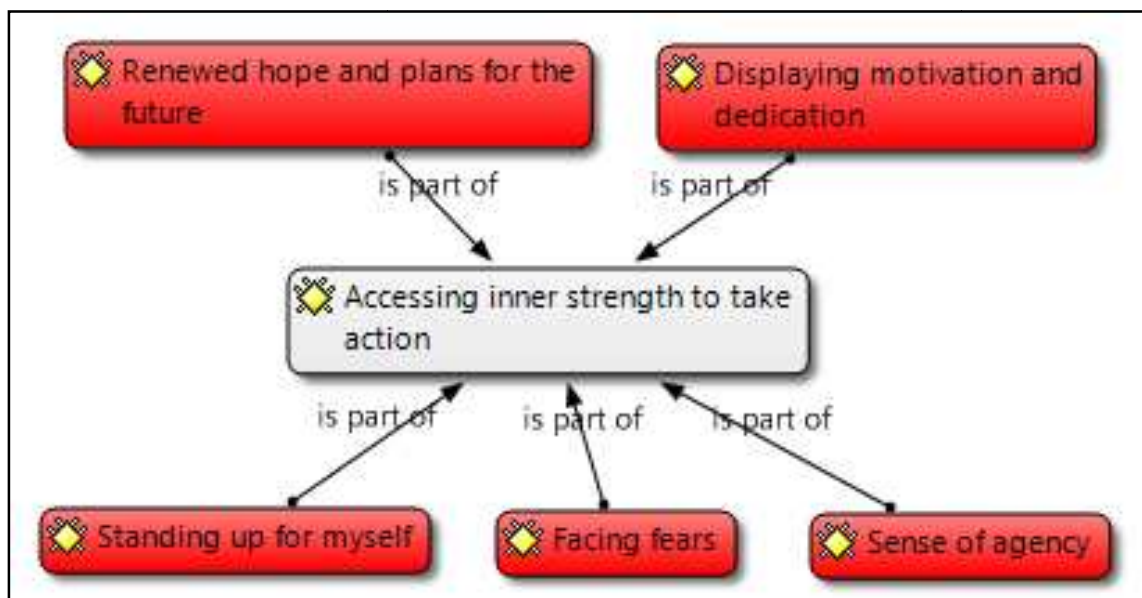


Figure 4: Mind map on AtIis.ti

The following table refers to the theme ‘accessing inner strength to take action’ and displays the different codes that evolved into the various subthemes.

THEME	Subtheme	Codes
Accessing inner strength to take action	Displaying motivation and dedication	Motivated; dedicated; committed; In terms of choir practice (C) and generally speaking in other activities in their daily life (DL)
	Facing fears	Facing fear of: stage, people, gender and own abilities
	Renewed hope and plans for the future	Desire for success in life; having dreams and aspiration; making future plans; new possibilities; renewed hope
	Utilising willpower	Making my own choice; choosing to act; having a say that counts; sense of agency; taking control of my actions; taking charge of opportunities;
	Standing up for myself	Using my voice to stand up for myself; taking action to stand up for myself

Table 3: Themes, subthemes and initial coding

Part of organising themes was also splitting themes into subthemes. For example, ‘experiencing growth in relationships’ was chosen as a main theme, being still too broad and containing a range of different meanings. The following subthemes, therefore, emerged: ‘experiencing enhanced closeness’, ‘social bonding’, ‘getting to know others’ and ‘starting new relationships’.

4.4.7 Final themes

The following two tables illustrate the themes and their subthemes that emerged during the data analysis process. For every theme there are multiple statements (between ten and 50), but for the purposes of this chapter, only one or two statements along with their initial codes are provided as examples. For a full list of themes and supporting quotations from the interview data see, please see Appendix I. The themes were divided into one of two groups, firstly, intrapersonal experiences and, secondly, interpersonal experiences.

THEME	Subtheme	Quotation(s):	Codes
Discovering my musical voice		“I didn’t know I could sing and now I love singing. I know now that actually, I can sing.” (13:25)	Discovering my musical voice
		“I learned that I have a voice and I must use it.” (14:27)	
Accessing inner strength to take action	Displaying motivation and dedication	“I also practiced before I went to bed...You do what you must do to be able to do your best at the end of the day.” (1:19)	Dedication; motivation (C)
		“I was always here, so I was committed, obviously. If I can be committed now, I can be committed in life also.” (8:33)	Dedication; Commitment (C) & (DL)

	Renewed hope and plans for the future	“I got some skills and tools that I will be using in my future. I have a vision. But, I needed some things before I start my mission – proper tools. Being in the choir helped me attain some tools. So now, it is time for me to go back to my dream board. And put my vision in a place where I can see it. Now, I can start working on it.” (4:67)	Having dreams and aspirations; Renewed hope
	Utilising will-power	“Usually, people decide what I must do. But this time, I chose to be in the choir.” (12:43) “...here it was like, no, let’s change this to this, how we feel about it.” (11:5)	Making my own choice Having a say that counts
	Facing fears	“I can face my fear. I am afraid of a crowd. And now I can face them any time.”(10:5) “I was scared to prove myself, but I wanted to prove to myself that I can sing.” (11:23)	Facing fear of people Facing fear of own abilities
	Standing up for myself	“Now, I feel more comfortable to stand up for myself and to give my opinion in situations.” (2:23)	Using my voice to stand up for myself
Experiencing a healthier picture of myself	Heightened self-awareness	“I got the feeling that this is me singing. It was nice to find out who I am.” (2:21)	Feeling aware of self
	Positive regard for myself	“I see myself in a positive way now.” (6:27) “I think good things about myself.” (13:81)	Positive view of self Positive regard for self
	Belief in ability	“I can show them what I can do – that I can do things. I can do great things.” (13:17)	Feeling capable
	Increased confidence	“I did grow in myself. I did gain more confidence...yes...believing in myself.” (4:45) “Frightened. That’s how I can say. I couldn’t even watch people in the eyes. I was watching over their heads. But in the end, people gave me that upliftment. I felt like, at the end, when I told everyone to sing with us, like I could just pop another poem. Like, I felt so confident, hey.” (4:45)	Increased confidence during process Increased confidence during the concert
	Increased self-esteem	“Singing in the choir gave me self-esteem. It boosted my self-esteem.” (4:25)	Increased self-esteem
	Comfortable in	“Because I can be myself, and other	Comfortable

	my own skin	places I can't be myself. Choir is actually the only place that makes me feel like I am being myself." (12:31) "I could be myself, yes. I could laugh...I could play...I could be free." (2:19)	in my own skin/ free to be me
	Sense of accomplishment	"The best of time was like 'you know what, we really did it'. Like having to learn something from scratch...Succeeding on many levels. That felt like scoring the winning goal." (4:7)	Feeling of succeeding; feeling of victory
Utilising cognitive skills	Attaining new information	"I realised, we are really learning something here, boys. We are learning how to sing. Who could have taught us these things?" (6:43)	Attaining new information
	Increased activation of concentration	"The games they were great. Because, they were making you to concentrate. We must concentrate and listen, but also then having fun" (11:59)	Activating concentration
	Transfer of cognitive abilities	"My maths teacher came to me and said, 'now I know why your maths marks have increased' ...I believe it's true. Because, counting in the music helped my maths. Rhythm sort of just hit me and influenced my brain. I believe it's because of choir that my maths mark is so good now, and my teacher believes it too. I have never had an 86% for maths in my whole life!" (2:49)	Increased school marks Perceived developed cognitive abilities
Experiencing and expressing Emotions	Experiencing positive emotions	"It was just so nice...so great...everything was nice...lekker...And I felt happy." (12:15)	Enjoyment; Feeling happy
	Experiencing sombre emotions	"In the first days I got quite emotional, when we had to keep quiet, listen to the music and reflect on our lives...I was down. It takes me deep into the ocean. Like, I go through introspection" (4:17;19)	Sombre emotional experience
	Experiencing positive shifts in emotions	"Often I came in here feeling down. And then after the session I would exit laughing and smiling." (4:21)	Positive shift in emotions
	Experiencing anticipation	"Every week when I am feeling Wednesday is coming closer, then I become real excited. It makes me happy thinking I will be going to choir again soon." (9:17)	Weekly prospect
	Emotional expression	"I could express my emotions through singing...I could sing out my heart." (7:23)	Expressing my emotions
	Emotional regulation	"Music at choir always makes me happy. Sometimes when I got worked up (outside of choir), I just think about the music and it calms me down." (14:21)	Regulating my emotions

Table 4: Intrapersonal experiences

Experiencing growth in relationships	Social bonding	"...and spending time with people that make me happy...people with whom I can bond." (3:25)	Spending time together; bonding
	Getting to know others better	"So I got to know people in ways that I never could imagine." (11:45)	Getting to know others better
	Experiencing enhanced closeness	"Me and my brother...we were never so close. We were just like 'hallo...okay...bye'...We didn't have this connection...now we sing together...we play together." (6:31)	Increased enhanced closeness
	Starting new relationships	"I made a lot of new friends at choir." (5:39)	New friendships
Experiencing improved social skills	Increased communication	"We were communicating. Some that will not talk outside of choir were communicating. And also the others that are talking to much everyday in Bramley, they also had to listen when others were talking now for a change." (8:37)	Increased talking Increased listening
	Affirming others	"I tried building them up. I saw when people where shy and then I told them that they can sing." (5:37)	Giving uplifting words
	Experiencing empathy	"If I hear him cry, I care so much. I will do choir all over again, thanks to this relationship and connection that I have with my little brother now." (6:33) "You know, Lee, it's an awesome person. Even though sometime she is heartbroken, I learned to care for her." (6:35)	Showing empathy (closeness) Showing empathy; caring
	Experiencing acceptance	"But, here, I started accepting other people. I made a lot of new friends at choir. You can make a lot of friends of you appreciate people for who they are. Everyone has something great about them, something they can do that I can't do...and that should be appreciated." (5:39)	Accepting others Appreciating others
	Experiencing respect	"Also, we developed respect for one another within the group." (2:31)	Mutual respect
	Experiencing development in teamwork	"It was nice to be part of the group, to see the group working together better and better. I have never really bonded and bundled in a group like this." (2:25)	Developing teamwork
Experiencing social harmony	Teamwork and group cohesion	"Like, we really enjoyed working together as a group. We understood one another. We worked together as a team. For example, someone might struggle with something, and then everyone is sensitive to help that person. Everyone has their strengths and their weaknesses and it was part of the teamwork." (5:29)	Teamwork

	Experiencing a family-like bond	<p>“Choir has come and it has brought a bond to us, both friends and family. For me it isn’t just friendship. It is family. Choir built a family bond. It is because, you know, the person that you see every day here, it is not like you pass them, but then you see them and ‘hey, how are you?’ But you see family.” (6:37)</p> <p>“Blood makes you related, but loyalty makes you family. I experienced that here.” (10:23)</p>	<p>Family-like bond</p> <p>Family-like bond</p>
	Experiencing support	<p>“So, they wouldn’t laugh at you...(laughing)...they would laugh with you, yes. Every time someone sings, obviously, the group will support you because we are a group. We need to support each other. And while they are supporting me to sing, I can do much better.” (8:71)</p>	<p>Supporting each other</p> <p>Being supported</p>
	Experiencing the therapist’s dedication and care	<p>“R: Why were you feeling happy? C: To see you again. Yay! You know, no one has ever cared so much for us...for me! You always knew how I felt, and then you showed...well, interest and support. You always took time to listen, even if you have to drive home in the dark.” (7:15)</p>	<p>Therapist’s care; Therapist’s support</p>
	Experiencing trust in the group	<p>“It is really amazing how we trust each other.” (6:61)</p>	<p>Mutual trust</p>
	Shared fun and happiness	<p>“I enjoyed it to see how other people laugh and smile. Sometimes, you know this person is a sad person, always emotional or something...But, when we are up here and you see specific people sing and laughing, you will be like, ‘what? Wow, is she really smiling...is he really laughing?’ Joe! Then that will <i>sommer</i> make my day.” (6:53)</p>	<p>Shared fun</p> <p>Shared happiness</p>
	Enjoyment of social interaction	<p>“It was great. I enjoyed it so much! I laughed so much with the others. I made jokes with others, and I enjoyed it with them.” (13:35)</p>	<p>Enjoying interaction</p>
Experiencing connection into the community	Experiencing sustaining relationships in the community	<p>“But I spoke to her the first time at choir! They are really awesome, I always think Shan and Lee is here, they are outside, I can just go and find them and then we have fun...and we laugh (laughter)...I can never be alone here at Bramley now because they are here.” (6:35)</p> <p>“Yes, I have never really been close with the boys in house three. But, since I</p>	<p>(Also: starting new friendships) Sustaining relationships in the community</p> <p>Sustaining relationships</p>

		came to choir, we started bonding. Like I would bond with them every day. Like, yesterday, Ian and I just sat down and bloomed. We were chatting so <i>lekker</i> .” (12:47)	in the community
	Acknowledged by the community	“From my own side, I didn’t think that there would come such a lot of people. You know...and, I didn’t believe that people just come from where they come from only to listen to us. So that the time that I saw all those people really coming for us, oh, it felt good. Like, we really mean something to people outside.” (11:37)	Feeling meaningful to the community
	Receiving affirmation	“Wow...it felt amazing, honestly. I never get so many compliments. I was like, o my soul, they are saying how great I am! I felt great. I felt good about myself. Jip!” (5:49)	Receiving compliments
	The music never stops	“I wouldn’t want to sing because I heard my voice ...you know...like ‘uugh’. But know, I can sing with the artist! I can sing and sing with the artist and know what they feel. Now, every morning and every night I play music and I sing! And I can express myself.” (6:49) “It (singing) is something I can do everywhere.” (11:69)	Continuing to play music Continuing to sing Singing extends to new places

Table 5: Interpersonal experiences

4.4.7.1 Describing the themes

From the data analysis process as illustrated in this chapter, five themes regarding intrapersonal experiences and four themes regarding interpersonal experiences emerged. The first theme within intrapersonal experience, ‘discovering my musical voice’, concerns the participants’ experience of realising that they possess a voice that is their own, a unique and musical voice that has potential and can be utilised in a variety of ways. The second theme ‘accessing inner strength to take action’ concerns the participants’ experiences of discovering resources within themselves as a means to take action and actively display motivation and dedication, face fears, attain a sense of agency, stand up for themselves and discover renewed hope and plans for their future. The adolescents experienced an inner driving force that spurred them to continue practising both in and out of the choir sessions in order to work hard towards the choir’s chosen goal, the concert. For some adolescents, this motivation and dedication also transferred to other personal goals in their lives. During the choir process, a few adolescents were confronted with personal fears, and instead of ‘flight’ they chose ‘fight’, actively facing their fears, whether these related to other people or to personal issues. The participants also experienced utilising willpower as they were given the

opportunity to make definitive choices, deciding in what ways they wanted to act and having a say in a context where their opinions held value. Many participants activated an inner strength for the first time that empowered them to stand up for themselves, and to defend and protect themselves in a variety of situations. The participants also discovered an essential resource within themselves of hope for the future. They were dreaming, making plans and feelings optimistic about their future, which now holds new possibilities and successes within reach.

The third theme, 'experiencing a healthier picture of myself' concerns the ways in which the participants experienced themselves as healthier individuals, having an overall increased positive outlook on who they are and their own worth. This experience entails believing in multiple layers of abilities and in valuing who one is, feeling more confident both when singing, performing and in other life tasks. This experience also allowed them to acknowledge the positive qualities in themselves and to have a sense of accomplishment and success in a remarkable goal. The choir was a place where they personally felt at ease with themselves, where they were free and comfortable to be who they are. This intrapersonal experience allowed them to gain insight and display heightened self-awareness as they discovered and unruffled layers within themselves.

Fourthly, the participants experienced 'utilising cognitive skills' in three ways: firstly, being exposed to new information and being able to apply the learnt information; secondly, concentration was developed; thirdly, for three participants, enhanced cognitive abilities were perceived to be transferred directly to school work, where they experienced subjects such as maths to be less challenging and the concepts easier to attain. The final theme within intrapersonal experiences is 'experiencing and expressing emotions'. This theme focuses specifically on a variety of emotional experiences, including both sombre and joyous emotions during choir sessions. The choir sessions allowed all the participants to experience a positive shift in emotions. All of the participants also experienced weekly anticipation and excitement when looking forward to the choir sessions, which was a perceived highlight of their week, and for some the most significant highlight. Most of the adolescents experienced regulation by being able to control, manage and balance their emotions. A majority of these emotional experiences concerned emotional expression, where the participants experienced articulating, releasing and letting go of emotions through singing.

The first theme that is part of interpersonal experiences is 'experiencing growth in relationships'. New friendships and relationships started forming, adolescents got to know one another better and they bonded more. The adolescents also experienced increased closeness within their relationships. The second theme is 'experiencing improved social

skills' where participants experienced a wide range of enhanced healthy socialising. Participants displayed empathy towards other choir members, were aware of their struggles and hardships, and wanted to care for them. A few of the adolescents started affirming others more often through encouraging and uplifting words. In terms of increased communication, the adolescents improved in their ability to communicate, particularly as a two-way flow where both talking and listening take place in a manner that is appropriate within a given social context. This talking and listening transferred to settings outside of choir too, where the adolescents stated that they realised the importance of two-way conversations. They experienced showing respect, acceptance and appreciation for others as unique individuals. During the process, the adolescents also experienced increased cooperation and cohesion within the group.

The third theme that is part of interpersonal experiences is 'experiencing social harmony'. This encapsulates an overall healthy experience of togetherness and unity within interpersonal relations. Participating in the choir offered them a place where they could experience support and where they could know that the group as a whole supports every individual in the group. The choir space was perceived as a significant place where they were wholly accepted. The adolescents enjoyed the interaction within the group tremendously, experiencing shared fun and happiness. The participants experienced the care, support and commitment from the therapist towards them as an important part of their experience in choir. Trusting the group was identified as an experience within the theme of 'social harmony'. Although several of the adolescents have struggles with trust in their lives in general, developing trust in the group was experienced. A new level of 'togetherness' was experienced, giving them the sense of teamwork and cohesion with the group. Lastly, a family-like bond was experienced within the group, involving a heightened degree of perceived unity and closeness in the group.

The final theme encompasses a few ways in which the participants were 'experiencing connection in the community'. This research study, having a community music therapy approach, values how the choir process had an impact on the adolescents' experience within their community-context. The choir and concert experience offered the adolescents an experience of having meaning and significance and being appreciated by the community. The adolescents received positive regards, compliments and affirmation from the audience at the concert and others who heard about the concert, which was an uplifting experience for them. A fundamental aspect of their experience evolving into the community is that they now have sustained relationships and close friendships with choir members within their Bramley community. The participants perceive these relationships as extremely valuable and

meaningful. Lastly, singing and music have now become a daily part of their lives, as they utilise their voices and share music within their communities, both in Bramley Children's Home and at school.

4.5 Conclusion

In this chapter I described the data analysis process by discussing the various steps that I followed during the process. Examples of how I went about coding were provided. The process of searching for and identifying themes was discussed. Five intrapersonal and four interpersonal themes emerged. The themes were briefly described. In the following chapter the themes that emerged from the data analysis process will be explored in greater detail with reference to literature reviewed earlier. In this way, I aim to answer the research questions.

Chapter 5

Discussion

In the discussion chapter I attempt to answer the research questions. This is done by discussing the findings and linking them to relevant literature reviewed earlier in the study. The main research question guiding this study asks how adolescents in a children's home experience their participation in a choir facilitated from a community music therapy perspective. The subquestions enquire how adolescents in a children's home experience such choir participation at both intra- and interpersonal levels. Themes one to five relate to intrapersonal experiences and themes six to nine relate to interpersonal experiences. I focus on discussing every theme separately, however, in some themes and subthemes intra- and interpersonal experiences are integrated experiences and will be referred to in this way.

5.1 Intrapersonal experiences

According to Chikwaiwa et al. (2013) and Shipitsyna (2008), intrapersonal experiences encompass internalised experiences as perceived within one's own mind and psyche. The literature reviewed earlier demonstrated that intrapersonal wellness concerns perceiving one's personal and internalised experiences as well as one's unique thoughts and ideas in a healthy manner (Chikwaiwa et al., 2013; Shipitsyna, 2008). In the following pages, the five themes that emerged as intrapersonal experiences, namely, discovering my musical voice, accessing inner strength to take action, experiencing a healthier picture of myself, utilising cognitive skills and experiencing and expression emotions, will be discussed.

5.1.1 Theme one: Discovering my musical voice

All the participants in this study experienced discovering their own musical voice, explaining that they did not know that they could sing, but now they know they can. Penny stated: "I didn't know that I could sing. And then you came to us and then I found out that I can actually sing and that I have a beautiful voice" (7:41). At least one statement from each participant substantiates this finding as an experience that was true for all the participants (these quotations are found in Appendix I). Music therapy regards every human being as musical and able to experience music in a unique way (Amir, 2004; Nordoff & Robbins, 1977). One's voice is as unique as one's fingerprint (Hansen, 2000). Every human being possesses a natural ability to vocalise (Wan et al., 2010), however, through socialisation many people are judged by others as not being able to meet society's definition of 'good singing' and then stop attempting to sing publically (Amir, 2004; Smeijsters, 2008). Participating in the choir allowed the participants to discover their natural ability to use their

voice and to have this confirmed. Each participants' experience of discovering and utilising their musical voice meant something different to them, which is why this theme is directly linked to a few other themes and subthemes. This theme is linked either directly or indirectly to most themes and subthemes in this study also because the musical technique in this study was vocalisation. Therefore, in the following themes that will be discussed, I will refer back to this first theme as it integrates with other themes.

5.1.2 Theme two: Accessing inner strength to take action

Accessing inner strength to take action entails the participants' experiences of discovering resources within themselves as a means to take action. The five subthemes that will be discussed consist of: displaying motivation and dedication, renewed hope and plans for the future, utilising willpower, facing fears and standing up for myself. The participants could experience accessing inner strength to take action as a result of discovering resources within themselves, however, the experience of accessing inner strength to take action can be influenced and promoted by certain interpersonal experiences, such as experiencing support. Pienaar et al. (2012) explained that adolescents can access inner strengths if they experience a supportive network. In my research study, participating in the choir contributed to experiencing support within their immediate environment. An interpersonal subtheme, 'experiencing support', that will be discussed further in the chapter, is integrated with this theme. Having experienced support within the group played an important role in allowing the participants to 'access inner strength to take action' as seen in the following statement:

Sam: The group...the time I said I can't do something, then the group gave me that courage that I can do it. Everyone was like watching me do it saying you do it, do it, do it...I am good and that and they need me so I went and did it. But I needed them to give me that support to do it (11:46).

5.1.2.1 Displaying motivation and dedication

Participants displayed the ability to tap into their own resources and to be motivated and dedicated. This is notable as previous research has demonstrated that many children in children's homes, being deprived of parental care, struggle with depleted motivation and perseverance in task agency (Chikwaiwa et al., 2013). For some participants in this study this has been their experience at times in life. For example, Travis explained: "I don't like doing one thing for a long time and then I don't get success. So, I struggle to persevere sometimes, but, I did it at choir. Choir it worked very well" (10:49). As seen in Travis's statement, participating in the choir offered a new experience of being motivated and dedicated. For some participants this experience could be transferred to other areas of their lives. For example, Ian said: "If now I get persistent towards a certain goal, no matter how

hard it gets, I will end up reach it” (4:27) while Shan commented: “If I can be committed now, I can be committed in life also” (8:33). This subtheme, ‘displaying motivation and dedication’, is also related to experiencing support from others, as Amber explained: “I was more motivated in this choir, because I had people who had my back” (3:13) and Davin stated: “because if I wasn’t in the group, then I don’t know. They encouraged and motivated me there. I would not have done that without their support” (14:37). This phenomenon resonates with research by Pienaar et al. (2012), who studied how adolescent orphans residing in a children’s home cope with adverse life events. Experiencing a supportive environment contributed to increased diligence, goal setting and perseverance in tasks.

5.1.2.2 Renewed hope and plans for the future

According to Hauser et al. (1985) and Werner (1997), outcomes into adulthood for adolescents who have been exposed to adverse stressors are often more positive than negative. Research has pointed out that at-risk teenagers who are exposed to protective factors and who are open to new experiences show potential for a promising future (Eaker & Walters, 2003; Grossman et al., 1992). For some participants, like Sam, the choir was a new experience which allowed them to experience renewed hope and plans for the future (refer to Sam’s statement below(11:73)). Protective factors include a variety of resources and skills that aid an individual in dealing with stressful event and in moving forward in life (Evans, 2005). Ian perceived choir to be a protective factor that allowed him to experience renewed hope and plans for the future:

Ian: Well, I got some skills and tools that I will be using in my future. I have a vision. But, I needed some things before I start my mission – proper tools. Being in the choir helped me attain some tools. So now, it is time for me to go back to my dream board. And put my vision in a place where I can see it. Now, I can start working on it (4:67).

Sam: You can start everything. It will never be too late. It’s is never too late to start something new. I thought that only starting to sing now...like I am a bit old now...my voice won’t be young and perfect. Then, I started and it wasn’t like that. So in my future I can start anything, it is never too late (11:74).

Some participants realised new possibilities for the future. Tyler described how “Choir influenced me, you know, knowing anything is possible in my future. I also won’t take judgement to heart...people saying, no you were in a special school, you can’t, because, I know I can” (6:63). Other participants experienced a desire for success. For example, Ian explained: “I need to be successful. Mostly, like my goals are making a success. Prosperity, I am gonna live it” (4:49). Being in the choir also offered participants the experience of

attaining new hope. Davin articulated this experience: “People have told me I will get nowhere in life because of this and that. But now, I can tell them, look what I did! I can make the best of my future if I just go on and do my best” (14:55).

5.1.2.3 Utilising will-power

Participants displayed the ability to make choices and take initiative. This is a notable finding as Stewart (2012) reported that many orphaned, abused and neglected adolescents perceive themselves as having no personal control over situations and a decreased sense of will-power. Participants described utilising willpower as a new experience. Tanya explained: “Usually, people decide what I must do, but this time, I chose to be in the choir” (12:43); while Lexie said: “To sing in front of so many people and to choose whom you want to come to the concert. It was the first time we were allowed to choose” (2:5). Utilising willpower gave some participants a sense of agency: “Here, you take into great consideration what we want to do. Like, what we want to sing. There they were just giving instructions and we had to follow. Here we have a say” (3:11). Utilising willpower means different things to different participants, one being learning to be responsible, “Making these choices the way I wanted to make them, well, you know that *mos* made that I became more responsible, aduly. I can now take more responsibility. People count on me now. People didn’t count on me in the past” (7:51). This is important to highlight as literature by De Witt and Lessing (2010) shows that orphaned and neglected adolescents may tend to lack responsibility, rather passively waiting for others to take action (De Witt & Lessing, 2010).

5.1.2.4 Facing fears and standing up for myself

Instead of a tendency for adolescents to be passive (De Witt & Lessing, 2010), other ways in which the participants in this study displayed taking action was in facing various personal fears and standing up for themselves. Some participants have had a fear of people. Although the fear entails interpersonal relations, it is placed within an intrapersonal experience as the fear exists and is perceived within the participants’ inner world. In Travis’ case he sees himself as an “alone person” (10:19) and he could face his fear of a crowd on a weekly basis by being part of the group: “I couldn’t face my fears. But, now I can...I am afraid of a crowd. And now I can face them any time” (10:5). Amber faced her fear of performance: “I also overcame a fear of mine – doing something in front of an audience. I would drink like two pills usually before I went on stage and then after I would throw up. And at this choir I was like I didn’t throw up...I didn’t even drink pills. So I overcame that fear. I will do performing now before an audience...no problem” (3:33). Tanya experienced overcoming a fear of boys: “For me...it’s better...because I used to be scared of boys and everything. And now, I realised they can be my friends” (12:49). Sam faced a fear concerning what his own abilities may not or may perhaps entail: “I can say...I was scared to prove something to

myself, like, I can sing. But, I proved it” (11:27). A few participants experienced accessing inner strength to take action in protecting themselves. For example, Lexie’s statement, that inspired the title of the subtheme, ‘standing up for myself’: “Now, I feel more comfortable to stand up for myself and to give my opinion in situations. When someone is being mean, I can tell them, what they are doing isn’t right” (2:23).

5.1.3 Theme three: Experiencing a healthier picture of myself

The participants in this study experienced a healthier picture of themselves. This finding is notable in light of literature by Reyland et al. (2002) and Shipitsyna (2008) that demonstrates how, when adolescents do not live with their parents, they may experience unhealthy identity development. This third theme consists of six subthemes. The subthemes entail a variety of intrapersonal experiences that influence how one perceives oneself as a healthier individual. The subthemes are heightened self-awareness, belief in ability, increased confidence, increased self-esteem, comfortable in my own skin and sense of accomplishment.

5.1.3.1 Heightened self-awareness

Participants experienced heightened self-awareness through a variety of ways. Some participants became aware of areas within themselves that need improvement. Amber said: “I have a low self-esteem...So, I learned that I have to believe in myself” (3:37). Other participants became aware of their own abilities, for example Sam explained: “I learned that I can do things...and I can do them even better” (11:31). For Lexie, discovering her musical voice contributed to increased awareness within herself, where she realised her voice belongs to her: “I didn’t know I could sing...I got the feeling that this is me singing. It was nice to find out who I am” (2:21). I asked her: “What do you mean by ‘finding out who you are’?” (2:22). She replied that “at choir...you get to know yourself” (2:23). In the following statement Lexie described what general heightened self-awareness has allowed her to realise about herself:

Lexie: I can do more things. I also know I am quiet, but I would like to be a leader one day, because I am a committed person. I was always there and always on time. I am a fast learner. I don’t laugh at other people and I don’t like being mean. (2:23)

5.1.3.2 Belief in ability and increased confidence

Adolescents deprived of parental care may experience doubt in their abilities (Reyland et al., 2002). During the choir process, however, the participants gained belief in their ability. For example, Lee said: “I can show them what I can do – that I can do things. I can do great things” (13:17). Now that Tyler has discovered his musical voice, he believes in his ability to sing: “I wouldn’t want to sing because I heard my voice...you know...like ‘uugh’. But know, I

can sing with the artist!” (6:49). Discovering her musical voice played a role in Shan seeing herself in a positive way and having belief in her abilities. This applied not only to singing, but to other abilities as well:

Shan: Growth. I realised I could do more. I didn't know I could sing. And then I was like, *ja*, okay, wow! I can sing!

Researcher: And what does this mean to you now, to know, 'wow, I can sing'?

Shan: Yo! (Exclaiming and shaking her head with amazement.) It means a lot, hey. Like, it is a gift. I thought I can only play soccer, and that's it. But, now I see myself in a positive way. I feel now, I didn't know I could sing, and I did it. So, maybe now I know I can do other things. I can do anything. I can do new things. I think I can do more things. (8:27-29)

Increased self-confidence was experienced by the participants during the choir process too. Michelle explained: “I did grow in myself. I did gain more confidence...yes...believing in myself” (5:41). For some participants, discovering and enhancing their musical voice contributed to increased self-confidence. For example, Penny explained: “It felt good. My voice improved. My voice is amazing now. My voice is more interesting now, and I am more confident to sing” (7:86). These findings are notable, as people who have a positive self-regard and confidence in themselves display more resilience (Evans, 2005).

5.1.3.3 Increased self-esteem

Research by Reyland et al. (2002) showed that adolescents who do not receive care from their parents often experience self-doubt. According to Harter (2012), abandonment may result in low self-esteem. This resonates with some participants' experiences, for example, Amber stated: “I think abandonment (abandonment) really screwed my self-esteem” (3:39). However, over-all increased self-esteem was experienced during the choir process by many participants: “Singing in the choir gave me self-esteem. It boosted my self-esteem” (4:25). One can possibly experience an increased self-esteem in a residential home if one feels safe and cared for (Chikwaiwa et al., 2013). An overall positive outlook of oneself maybe developed in a supporting and healthy environment (Pienaar et al., 2012). The choir formed part of their experience at the home, so it might be that feeling safe at choir (“I felt really safe” (12:33)) may have influenced increased self-esteem. This theme, therefore, relates to interpersonal experiences in terms of the relationship between care and self-esteem (Chikwaiwa et al., 2013). The care the participants experienced from the therapist (“no one has ever cared so much for us” 7:15), may have influenced an increased self-esteem.

5.1.3.4 Comfortable in my own skin

Shipitsyna (2008, p. 52) described how orphaned adolescents can be labelled as “outcasts” or “nobody’s child” (Shipitsyna, 2008, p. 52). This resembles most of the participants’ experience of being called “*kinderhuis kinders*” (children’s home children); (12:29) by other children at school, as Tanya explained. Michelle stated that “at school...well, they break me down” (5:21) and “they say I am ugly” (5:23). Lee said: “I don’t fit in” (13:29) when she explained school as a contrasting experience to choir. Considering these participants’ experiences, finding a place where they could experience being comfortable in their own skin (“I can be myself” 12:31) was an essential experience in being able to view themselves in a healthier way. When rejected on an interpersonal level, adolescents might start to doubt who they are (Shipitsyna, 2008). Findings in the current study indicated that being accepted on an interpersonal level may contribute to a positive intrapersonal experience, namely, being comfortable and at ease with being themselves. This experience was possible for the participants because they experienced acceptance from others (this links to the interpersonal theme ‘improved social skills’). The participants were accepted in the group which meant that they could be themselves, clearly depicted in the following statements. Sally said: “I feel accepted because I can be myself” (9:33) and Lee explained: “Because people accept me for who and what I am. I can be myself...I can honestly just be myself. And I don’t feel that way at school and stuff. But here, people accept me for who and what I am!” (13:21). Some participants experienced becoming more comfortable with who they are because of discovering their music voice. For example, Tanya explained: “I learned that I can sing. I don’t have to worry what people say to me, because I am special in my own way” (12:37).

5.1.3.5 A Sense of accomplishment

For some participants, discovering their musical voice promoted experiencing a sense of accomplishment. For example, Sally stated: “Well, I never actually thought I could sing. It felt like I made a success of something, coming to choir every week and realising, okay, wow! I can really sing” (9:21). According to Aigen (2004), a community music therapy performance can be a vital part of the process. This resembles the participants’ experience in the current study. Most of the participants experienced a sense of accomplishment as a result of the performance that marked the end of the process. In reflecting on the concert Ian explained: “The best of time was like ‘you know what, we really did it’. Like having to learn something from scratch...Succeeding on many levels. That felt like scoring the winning goal” (4:7); while Travis said: “The concert ended with a big smile on my face...having such a big smile on my face means one thing: I am totally extra proud of myself” (10:49). The concert was an appropriate way to end the process, in that it afforded confirmation of an already-

experienced and realised healthy sense of the self. Experiencing a sense of accomplishment at the concert allowed for affirmation of that which they had come to be aware of within themselves. These experiences include believing in themselves and their abilities. Andy commented: “I felt proud and I can show people who I am, what I can do and that I can do it well.” (1:37); and Tyler said: “I was like, ‘yeah, I’m the man!’...I was like, ‘you know what, you did it, bra, you did it’. I was proud of myself...Good job, brother!’ I told myself” (6:47).

A sense of accomplishment promoted the experience of increased self-esteem and confidence for the participants. For example, Shan explain: “Later, after the concert, I felt good. I thought, what did I do? Having succeeded at the concert...I felt so good about myself. I felt confident” (8:59). Talmage et al. (2013) explain that increased confidence is a common goal within community music therapy performance. What possibly contributed to positive intrapersonal outcomes from the concert was the participants’ experience of being free from performance pressure. Tyler explained: “When I thought I would make a mistake I was like, don’t worry, Anrie said if you make a mistake, carry on. So then I was like, confidence will bring me far” (6:43) and Davin stated: “At the concert last week, it felt like we won, even though I made a mistake, you know...like you say...no one cares” (14:11). The concert was part of the therapeutic process of discovering a healthier view of oneself, as already described, and was not simply an end product focusing on content and aesthetic qualities of the performance. Pavlicevic and Ansdell (2004) and (Stige, 2002) regards a community music therapy performance as a vital part of the process when the performance values therapeutic needs being met, regardless of the content of the performance.

5.1.4 Theme four: Utilising cognitive skills

The fourth theme elaborates on the participants’ experiences relating to three ways in which they perceived utilising their cognitive skills. There are three subthemes, namely, attaining new information, increased activation of concentration and transfer of cognitive abilities.

5.1.4.1 Attaining new information

Participants described how they discovered and experienced utilising their cognitive skills in new ways. Most explained a memorable experience during the choir process in which they attained new information and then applied it. Sally described her favourite moment as “when we learned the new songs” (9:5). For Ian, attaining and applying the information contributed to his sense of accomplishment: “Like having to learn something from scratch...Succeeding on many levels. That felt like scoring the winning goal” (4:7). A few participants experienced learning the skill of singing. Tyler explained: “I realised, we are really learning something here, boys. We are learning how to sing. Who could have taught us these things?” (6:43); “I was learning the right way to sing, because, here in the throat, it starts getting sore and the

sound that comes out is not the sound that you want, but, when the sound comes from the stomach it is powerful and it is the sound you want” (6:51). Discovering their musical voices entailed a process of attaining new information and being able to apply the information. Learning how to sing more effectively assisted them in their process of discovering and utilising their musical voice.

Tyler: You teaching us what to sing and how to sing. Because we always sang with our throat. But now, singing loud from the stomach. Now my voice doesn't hurt when I sing anymore. I have some stamina and volume – and it sounds good, hey! We actually found out how to sing from our stomachs (6:9).

5.1.4.2 Increased activation of concentration and transfer of cognitive abilities

Concentration was required to learn new songs and vocal skills when working towards the concert. Some participants experienced the group as becoming more focused towards the concert. Travis explained that “everyone was focused and starting to look forward to the concert. There were no more distractions” (10:7). Other participants experienced concentrating in vocal, game-like activities. For example, Sam commented: “The games they were great. Because, they were making you to concentrate” (11:59). Three participants experienced a transfer of cognitive abilities to their school work. Lee explained: “My school work improved. I try to focus more when doing my homework now...the way we had to focus when you teach us new things” (13:81). Lexie reported:

My maths teacher came to me and said, ‘now I know why your maths marks have increased’...I believe it's true. Because, counting in the music helped my maths. Rhythm sort of just hit me and influenced my brain. I believe it's because of choir that my maths mark is so good now, and my teacher believes it too. I have never had an 86% for maths in my whole life (2:49).

5.1.5 Theme five: Experiencing and expressing emotions

The final theme within intrapersonal experiences focuses on a variety of ways that the participants experienced and expressed their emotions. This theme consists of seven subthemes. These subthemes are called experiencing positive emotions, experiencing sombre emotions, experiencing a positive shift in emotions, experiencing anticipation, emotional expression and emotional regulation

5.1.5.1 Experiencing positive emotions

Adolescents grouped together in a residential home may encounter difficult emotional experiences (Shipitsyna, 2008) such as feeling aggressive (Shipitsyna, 2008), anxious (Matshalaga & Powel, 2002) and/or experiencing feelings of depression and severe lows

(Matshalaga & Powel, 2002). These findings in literature resemble some participants' experiences. However, being part of the choir offered a contrasting and positive emotional experience too. Travis and Davin struggle with aggressive feelings, however, they have experienced change. Travis stated: "I am a short-tempered person...But, choir helped me get rid of some bad emotions" (10:49). Davin said: "usually I was negative the whole time and I got angry so easily...and now I don't become angry so much anymore. You can go ask any child here, and they will tell you that I am not getting angry anymore. Choir motivated me not to become mad so easily" (14:29).

Lexie, Michelle and Lee experience sombre emotions during the week, however, in contrast, they experience positive emotions at choir. Lexie said that "in choir, we had fun and we played and everything, and that made me feel happy. But outside of choir, I can't be happy because I can't be myself" (2:15). Michelle articulated that "At school, children are mean and nasty. Then I am not happy. But, when I get to choir it is totally different" (5:21). Lee stated that "at choir I was much happier. I laughed a lot. But at the house, it's more sadness" (13:15). Lee also described her positive emotional experience at choir as follows: "I laughed a lot. I was the happiest that I have been in many, many years" (13:11). In contrast to anxious feelings such as feeling "stressed" and "nervous" (8:23) during the week or before a session, Shan commented that "everything calms down" (8:23) at choir. Sally said that she felt "relaxed and chilled" (9:11) at choir. This finding is supported by research conducted by Pooley and Judd (2013) who found that singing within a group setting may allow members to experience positive emotions.

5.1.5.2 Experiencing sombre emotions and positive shifts in emotions

Choir was perceived as a place where the participants felt "safe" (2:6;12:33) and where they could, as a result, freely experience sombre emotions if the need was there. Some participants became "emotional" (4:17) when the music prompted them go through "introspection" (4:19). Amber recalled that "sometimes I was upset or just down" (3:23). As previously mentioned, adolescents in residential care have been found to experience intense sombre emotions (Matshalaga & Powel, 2002). Participants would have experienced these emotions whether they were part of the choir or not. However, experiencing the sombre emotions within the choir might have offered a more contained experience because of the music therapy space being perceived as a safe space. Outside of choir, when experiencing sombre emotions, the participants might feel alone and might fall into more intense levels of severe lows, as Lee said: "it's more sadness and going to bed like that alone" (13:15). However, at choir they were never alone and often experienced a shift towards positive emotions throughout the session. Consider Amber's elaboration on her previous statement: "sometime I was upset or just down and...ja...school makes you tired and takes all

energy...But then, the times I was sad, like I felt much more better every minute at choir” (3:23). All the participants experienced a shift towards positive emotions at some stage throughout the process within a choir session. I stated: “Often I came in here feeling down. And then after the session I would exit laughing and smiling” (4:31). Lexie said: “When you sing...then, sad feelings just go away and a good feeling comes over me” (2:17). Travis explained: “Like I would come to choir after school when I am angry and then I sing and there would be jokes around and then suddenly I am happy” (10:13).

5.1.5.3 Experiencing anticipation

For some participants, the shift in emotion did not last for a whole week, as Davin explained:

On Tuesday my whatsapp status is negative, but then...on a Wednesday I feel happy again and on a Thursday I change my status to something positive. I usually stayed happy for the rest of the week. But then, on a Monday I am sad again, but I just tell myself I must just hold on until Wednesday because then I will feel better again. (14:20)

Most of the participants experienced choir as a weekly highlight, feeling anticipation every week. Michelle explained: “I looked forward to Wednesdays. I was like ‘Yes! Choir!’ Wednesday was my day that I looked forward to the most” (5:19). Lee said: “I looked forward to choir every day” (13:27). Sally recounted her weekly anticipation as: “Every week when I am feeling Wednesday is coming closer, then I become real excited. It makes me happy thinking I will be going to choir again soon” (9:17). Participants experienced not only something to look forward to, but experienced the anticipation as somewhat of a distraction to personal afflictions. For example, Ian said: “I had my own personal distress still, but I was starting to look forward to choir, to some fun” (4:5).

5.1.5.4 Emotional expression

The previously described positive emotional shift was often associated with the experience of being able to express their emotions through singing. Davin explained his emotional expression as follows: “I was in a mad mood. I started feeling my heart pounding and I was shaking and then I knew I am singing it out. It was hectic. I couldn’t believe it” (14:15). Describing her emotional expression, Penny said: “I could express my emotions through singing...I could sing out my heart” (7:23) and “I was mostly happy. After my breakup I was sad. So with choir, I was sad when coming to choir. But, after choir I felt happy...because, I could express my feelings through the music” (7:25). For some participants, discovering their musical voice offered them an immediate way to express emotions. For example, Michelle

explained: “I didn’t actually think that I can sing...then I started realising I can sing. And...I could express my emotions that way” (5:3).

Individuals start expressing affect through vocalisations from as early as infancy (Hansen, 2000). This might be why it felt so natural and efficient for the participants to express their emotions through singing, as Michelle articulates: “I could really sing how I was feeling...it felt wonderful to just sing my feelings” (5:7). The participants were offered an opportunity to express their emotions, both positive and negative, and this is notable in relation literature that described how adolescents in residential care may experience emotional frigidity (Shipitsyna, 2008). According to Evan (2005) a resilient person can express emotions and regulate his/her emotional experience (Evan, 2005). We see how participants are, therefore, demonstrating resilience.

5.1.5.5 Emotional regulation

The participants displayed emotional regulation both in sessions (“I told myself, I don’t have to feel this way...so it was like I embraced a positive feeling to come over me” (6:17)) and during the week (“Sometimes when I got worked up, I just think about the music and it calms me down” (10:49)). These regulated emotional experiences resonate with research by Parker (2016) that explains how singing within a group allows one to experience emotional harmony. Shan experienced how the music allowed her to regulate her anger and to let go of the anger towards people that have hurt her:

It opened, and ja, the emotions were out and everything...I thought about their stuff right, and I was feeling angry and tensed...and mad for the first few minutes. I was thinking why should I forgive them anyway. But because of the song...the flowness of that song, everything just came to me, and I was okay with it and I just forgave them while listening to the song. (8:13)

5.2 Interpersonal experiences

There are four themes that encapsulate the participants’ interpersonal experiences of participating in the choir. These themes include experiencing growth in relationships, experiencing improved social skills, experiencing social harmony and experiencing connection into the community. Some of these subthemes co-influence one another in multi-directional ways. The participants are not aware of the themes and subthemes.

5.2.1 Theme six: Experiencing growth in relationships

This theme exemplifies enhanced perceptions of the participants’ interpersonal experiences through perceiving growth in relationships. Growth in relationships allows certain qualities of connections with others to be experienced. According to Pavlicevic and Ansdell (2004), community music therapy allows people to join in relationships and to establish connections.

The four ways that the participants connected with others and perceived growth in relationships are social bonding, getting to know others better, enhanced closeness and starting new relationships.

5.2.1.1 Social bonding and getting to know others better

Music has the ability to connect and draw people together (Pavlicevic & Ansdell, 2004). Within a vocal group, people are drawn and bound together because of shared interests (Talmage et al., 2013). A safe choir space allows adolescents to relate and realise similarities between themselves and others, which may enhance social relations (Parker, 2016) and connection with others (Luhrs, 2015). In community music therapy, music is the catalyst that brings growth in social connections (Pavlicevic & Ansdell, 2004). This literature relates to the finding in the current study that singing in the choir provided individuals with the opportunity to bond socially and have meaningful relationships. Music itself promoted and facilitated the relating. For Travis, mentioned earlier as describing himself as an “alone person”, vocal interventions allowed him to bond with other members: “The games were...good...because it would give you the time to be friendly with other people. I don’t always have that” (10:55). Sharing the music at the concert also promoted bonding, as Tyler exclaimed: “Is this really us? Did we really bond and sing for people out here” (6:45).

For some participants, discovering their music voice promoted the experienced relating with others through singing influences interpersonal relations. For example, Andy commented: “The thing is you made that I know I can sing, and that I can do this with them and have a bond with them” (1:3). Penny explained that the choir members were “spending time together [through] singing” (7:71). Most participants got to know other individuals in the choir better. Sam described this experience by saying: “I got to know people in ways that I never could imagine” (11:45). Some participants “got to know people better, learning new things about other people” (4:43) and ,therefore, became “aware of how people are in certain situations” (2:31). According to Parker (2016), experiencing heightened social awareness and learning new things about others is an essential factor in experiencing interpersonal well-being.

5.2.1.2 Experiencing enhanced closeness

One way in which this study exemplifies growth in relationships is through the participants experiencing enhanced closeness. Whetten et al. (2011) found that orphaned, neglected and abandoned adolescents may often struggle with managing secure relationships, meaning that they may find it hard to become close within relationships. The literature is interesting to consider in relation to how growth in relationships was experienced through enhanced closeness within the current study. Tyler stated: “everyone in the choir became

close” (6:35). Ian explained his enhanced closeness with Sam as follows: “like, can you calculate the distance between your nail and your finger? That is how close we are now” (4:35). Tyler became close with his younger brother, Andy, articulating: “We were never so close...now we sing together...we play together. Maybe, just once in a while you will see us together. Now, it’s an everyday thing” (6:31). He explained that this relationship with his brother “means the world” (6:33) to him.

5.2.1.3 Starting new relationships

Luhrs (2015) found that singing in a group may allow new friendships to be formed between individuals from different cultural backgrounds, who they might not otherwise have become friends with. This study exhibits the same phenomenon, where some participants befriended individuals whom they would not have befriended if it was not for the choir. For example, Michelle explained: “The big kids...I didn’t really talk to them before choir, but now, I actually became friends with them. In the past, I walked in another direction when they were coming my way” (5:31). Tyler spoke to Shan for “the first time at choir” (6:35) and became good friends saying that he will “never be alone here at Bramley” (6:35) because she is there. Tanya became “friends” (12:49) with boys, whom she would not have befriended otherwise because she “used to be scared of boys” (12:49). Lee described her relationships with Shan by saying that: “I didn’t even know Shan when choir started. After being at choir together with Shan, we tell each other everything” (13:39). According to Parker (2016), within an adolescent choir setting friendship bonds form as a group experiences unity within a joint activity and goal. This was indeed an experience for some participants, as Shan explains how friendships and unity in a joint activity formed as music games were “creating the friendship...the togetherness” (8:77).

5.2.2 Theme seven: Experiencing improved social skills

Orphaned adolescents may experience difficulties in terms of co-existing with and relating to others in a socially appropriate manner (Whetten et al., 2011). Participants in this study reported experiencing improved social skills as a result of being in the choir. Luthar (2014) highlights that exhibiting social skills is a protective factor that influences resilience.

In the following pages I discuss in what ways the participants experienced improved social skills. This theme includes six subthemes, namely, increased communication, affirming others, experiencing empathy, experiencing acceptance, experiencing respect and experiencing development in teamwork.

5.2.2.1 Increased communication and affirming others

Participants particularly noted increased communication as a social skill that they improved in as Sam clearly stated: “We were communicating. Some that will not talk outside of choir were communicating. And also the others that are talking to much everyday in Bramley, they also had to listen when others were talking now for a change” (8:37). Outside of the choir, some participants “started talking more in general” (2:69) and Ian said that “at the start, there were people that I did not speak to. But now, outside of choir, even now, I am speaking with them, and they are holding conversations” (4:35). Some participants started displaying increased listening outside of choir too. Davin explains his development in terms of listening: “Usually at school I would just talk and make noise with all the children being naughty, but now I know that is not right, because at choir, when you talk, I listen. So, I can listen at school too” (14:43). A way in which communication was employed was through affirming others. Michelle described: “I tried building them up. I saw when people were shy and then I told them that they can sing” (5:37).

5.2.2.2 Experiencing empathy

According to Silber (2005) and Weiten (2007), at-risk and orphaned children may lack sensitivity and empathy within relationships later in life. In light of this literature, the finding that participants experienced empathy is meaningful. Some participants experienced displaying increased empathy towards others and some participants experienced empathy being expressed towards them. Michelle showed empathy towards Lee: “Lee is sad a lot of the time. I learned how to really be a friend to her...” (5:31). Tyler became empathic towards his brother, Andy: “If I hear him cry, I care so much. I will do choir all over again, thank to this relationships” (6:33). Tanya experienced receiving empathy from others as a new and “funny” (12:51) phenomenon. Tanya said: “The one time Amber just came to me and asked if I was okay. I just started to cry and she gave me a tissue. She was just caring about me” (12:51). Lee experienced empathic responsiveness from the group as a whole: “If I cry, they will pick me up” (13:15).

5.2.2.3 Experiencing increased acceptance and respect

Another social skill that the participants improved in was experiencing acceptance. Sam explained displaying acceptance towards others as “I will just accept them, even if they laugh so loud. I asked Lee why she is like that and she said ‘I am like that’ and I said ‘okay, that’s fine then’” (11:45). Participants also experienced being accepted by others. For example, Lexie stated: “I was accepted by people in the group. Yes, I was accepted by the whole group” (2:31). Parker (2016) states that friendships influence adolescents’ sense of belonging and acceptance. It might be that the previously discussed friendship bonds allowed them to feel accepted, however, in this study these concepts are bidirectionally

influential. For example, Sally learned that “everyone is different, so you have to accept them...appreciate everyone being unique” (9:41). Learning to accept others is related to the previously discussed theme, growth in relationships. Michelle said that she “started accepting other people” (5:39) and, as a result, “made a lot of new friends at choir” (5:39). Perhaps these concepts may have an equally important influence on each other: the more you accept others, the more friends you make; the more friends you make, the more you accept others, realising the value thereof. The participants also “developed respect for one another within the group” (2:31). People noted how respect was developing in the group. Experiencing respect towards oneself promoted the experience of displaying respect towards others. For example, Tyler referred to Lexie by saying: “I have a lot of respect for her, because she has a lot of respect for everyone” (6:37).

5.2.2.4 Experiencing development in teamwork

Development in teamwork was part of the participants’ perceived improved social skills. According to Shipitsyna (2008), orphaned adolescents may isolate themselves. An important aspect to consider within this phenomenon of experiencing development in teamwork is that it might be that having been alone and isolated often, one might not have had many opportunities to learn how to work with other people in healthy ways. A few participants perceived the development of teamwork as a new experience in their life: For example, Lexie said, “It was nice to be part of the group, to see the group working together better and better. I have never really bonded and bundled in a group like this” (2:25). Michelle described: “I am not that used to being between a group of people. So, as for me, I learned how to work along with other. Teamwork is a big thing” (5:37). Sam described: “I learned that I can actually work with people and that I can share something with other people. That was something new to me” (11:31). Penny says that what “stood out” (7:5) for her was “teamwork” (7:5). Some participants developed insights into everyone contributing to the team in a unique way, saying that everyone has a “purpose” (14:35) and “everyone has their strength and their weaknesses and it was part of the teamwork” (5:29).

5.2.3 Theme eight: Experiencing social harmony

Experiencing social harmony, for the participants, meant that they could experience unity within the group in a healthy manner and feel content within their interpersonal experiences within the choir group. Words from the transcripts that illustrate social harmony include feeling “at home” (12:33) and “safe” (9:33). Experiencing social harmony within the group indicated development of the participants’ perceived interpersonal experiences. The ways in which social harmony was experienced will be discussed through six subthemes: group cohesion, experiencing a family-like bond, experiencing support, experiencing the therapist’s

dedication and care, experiencing trust in the group and experiencing shared happiness and enjoyment of interaction.

5.2.3.1 Group cohesion

Development in teamwork was experienced and previously discussed as an improved social skill, but group cohesion, in essence, comprises experiencing the group as an already “functioning” (4:41) system and “working together as one” (7:5). This subtheme represents an essential phenomenon in terms of experiencing interpersonal harmony within the group. Orphaned and abandoned adolescents may experience difficulty integrating into society (Whetten et al., 2011). Social integration concerns being unified with others and co-existing with others through peaceful relationships (Whetten et al., 2011), which is a necessary feature in group cohesion. Integrating into the community (outside of the choir) will be discussed in the last theme, but before integration into a bigger community is possible, integration of the immediate community is needed. Ian described: “I also think we started working together as a functioning group” (4:41). Tyler experienced cohesion in the group through the music: “sometimes a few of them sing, but when we are together we unite. You shock, like, is this really us? The group can sing incredible” (6:29). Sam’s favourite moment during the choir process was when he experienced the group as practising for the concert “as a unified group” (11:7).

When group cohesion is present, a “force” is experience in the group that, firstly, keeps a group together, secondly, drives the group to continue on as a group and, thirdly, allows needs to be met in the group (Thompson, 1998). According to Thompson (1998) and Rutan, Stone, and Shay (2007) the feeling of belonging to and being accepted by the group promotes group cohesion. In the following statement Lee explains how being accepted played a role in perceived group cohesion: “These people allow me to be myself. I belong in the group. The thing is everyone belongs in the group, and that is why we can unite in such a strong way” (79). Luhrs (2015) found that growth in group cohesion can be experienced in a vocal group context between choir members from different cultural background, and findings in the current study are similar.

5.2.3.2 Experiencing a family-like bond

Most of the participants experienced a family-like bond in the choir. Ian said: “Time spent here, was time spent as a family” (4:35). For some participants, growth in relationship contributed to the experience of a family-like bond. For example, Tyler stated: “I think everyone in the choir became close...We started building a bond – a family bond” (6:35). For other participants the perceived teamwork appeared to contribute to experiencing a family-like bond. For example Travis explained: “It teaches like team spirit. It gave me that courage

that if you have teamwork...then...let me put it like this. Blood makes you related, but loyalty makes you family. I experienced that here” (10:23). Some participants experienced a family-like bond as a more advanced level of closeness in the group than friendship: “For me it isn’t just friendship. It is family. Choir built a family bond” (6:37). This is an important finding in light of orphaned and abandoned adolescents who lack family experiences (De Witt & Lessing, 2010; Sengendo & Nambi, 1997). Sally said that “it is difficult not knowing who my real parents are” (9:45). Tanya commented: “My mother, I invited her to the concert, and she came too late” (12:61). However, most participants, despite having experienced difficulties with family issues, experienced a family-like bond at choir. Lee describes this as: “I felt alone most of my life. People came and then left, but my friends from choir are my family now” (13:41). Orphaned adolescents may experience isolation (Shipitsyna, 2008), but an interactional process within a perceived safe space may take them out of isolation (Davidson, 2004) and, in the case of this study, in contrast to experiencing family difficulties and isolation, the participants experienced a family-like bond.

5.2.3.3 Experiencing support

According to Travis “the people in the choir is the support” (10:37). Support was experienced through singing: “Every time someone sings, obviously, the group will support you because we are a group. We need to support each other” (8:71). For some participants, the quality of perceived relationships meant that they could experience support. When asking Penny what the enhanced closeness and friendship in the choir means to her, she replied: “It means I can count on them and have their support” (7:59). For other participants, because of the support, they perceived the relationships in the group as meaningful relationships. For example Travis stated: “Everyone’s support in the group made us a family” (10:23). According to Crosnoe and Elder (2004) and Pienaar et al. (2012), experiencing support is a significant social need. Support from one’s peer group during adolescent years may become as important, for some more important, than parental support (Crosnoe & Elder, 2004). This suggests that the support from friends within a children’s home may contribute towards fulfilling an adolescent’s social needs (Pienaar et al., 2012).

5.2.3.4 Experiencing the therapist’s dedication and care

Rolvjord (2006) discusses how, in community music therapy, the music therapist takes on a socially engaged role, rather than being the clinical expert. In this study, the music therapist had to take on social roles, namely, being dedicated, fostering motivation and providing care. The therapist had to “lead by example” (8:97) in terms of dedication towards the group. Shan explained: “that is why we could depend on one another and keep on going, because you also depended on us and kept on coming back” (8:97). For some participants, like Amber, social engagement with the therapist contributed to motivation in the group: “I was

motivated, because I knew that you would interact with us” (3:41). Parker (2016) demonstrated that when a choir leader is empathic members are more comfortable to disclose personal information and ask when in need. Closely related to this literature, in the current study the participants experienced the therapist’s care and as a result shared personal information, which they experienced the therapist listening to. Ian said: “In all my life, someone hasn’t cared about my feelings the way you do. You really listen” (4:5) and Penny stated: “no one has ever cared so much for us...for me...you always took time to listen” (7:15). Orphaned adolescents have often been deprived of receiving and perceiving care from authority figures (De Witt & Lessing, 2010; Sengendo & Nambi, 1997). Two participants stating that they have never perceived care, the way they experienced it from the therapist, shows that they may have been partially deprived of appropriate care from authority figures, therefore, experiencing care from the therapist is a finding to be highlighted.

5.2.3.5 Experiencing trust in the group

Adolescents began to share their experiences and this was received with care. According to Parker (2016), in a choir setting this allows a choir to become a place of trust. The following statement by Tyler shows how experiencing care from the therapist allowed trust to develop in the group: “It is great to know there are really people out there that care for us...thank you for holding onto us. Usually, with people are like, you know what, they don’t want to listen so I don’t care anymore...and then they go” (6:36-37); “Other people they say, these children’s home children, I am not going to trust them. But here I felt that...quick, quick, quick, then trust is came in the group. I trust the group” (6:61). Orphaned and abandoned adolescents may struggle trusting people later in life (De Witt & Lessing, 2010; James, 1994). Although some participants often have difficulty in trusting other people, the group became a place where individuals came to experience trust in each other. Shan said: “We trust the group...but me, I have struggled to trust” (8:47); Penny said: “I am scared to trust, though, but, there was trust in the group” (7:65); Tyler explained: “it is really amazing how we trust each other” (6:61).

5.2.3.6 Shared happiness and enjoyment of interaction

An intrapersonal positive feeling influences interpersonally shared feelings of happiness and vice versa. Amber explains a moment where her happiness influenced others: “I enjoyed being happy, making other people happy and seeing other people happy” (3:27). Seeing other members happy influenced Tyler’s own happiness too: “I enjoyed it to see how other people laugh and smile. Sometimes, you know this person is a sad person, always emotional or something...But, when we are up here and you see specific people sing and laughing, you will be like, ‘what? Wow, is she really smiling...is he really laughing?’ Joe!

Then that will *sommer* make my day” (6:53). At times participants enjoyed the interaction with others because they perceived shared happiness within the group. For example, Tyler said: “I enjoyed it to see how other people laugh and smile” (6:53). These two concepts, shared happiness and enjoying interaction, form one subtheme as they linked: participants enjoyed moments the most when shared music, fun, laughter and pleasure was experienced together with others. Lee explicitly expresses that her enjoyment of social interaction was because of shared happiness: “I enjoyed it so much! I laughed so much with the others. I made jokes with others, and I enjoyed it with them.” (13:35). Andy says that the interaction was “great” (1:39), because the group “laughed and...played together” (1:39). Sharing the music was also perceived as pleasurable interaction, as Lexie stated: “I enjoyed it when everyone sang together” (2:25).

5.2.4 Theme nine: Experiencing connection into the community

Kirkpatrick (2001) explains that a community consists of a communal and joint-life perception of the world. According to this definition, for the choir members Bramley Children’s Home is in many ways their daily community. Other areas of the participants’ community may include school and visiting friends and family outside of Bramley Children’s Home. Experiencing connection into the community is an important finding for three reasons. Firstly, orphaned, abandoned and neglected adolescents may struggle with integration into society, social settings and relationships (Whetten et al., 2011). Secondly, community music therapy places an emphasis on how people exist within their community, shaping one’s community and being shaped by it, and how music gathers and connects people within a community (Pavlicevic and Ansdell, 2004). Lastly, this finding demonstrates that, although the choir process has ended, some of the participants’ experiences are lasting and they may continue to employ and apply some of the resources that they have discovered throughout the choir process within their communities. Experiencing connection into the community was experienced through four subthemes: Experiencing sustaining relationships in the community of the Children’s Home, acknowledged by the community, receiving affirmation from the community and the music never stops.

5.2.4.1 Experiencing sustaining relationships in the community of the Children’s Home

Orphaned and abandoned adolescents may struggle to form intimate and lasting relationships (De Witt & Lessing, 2010). According to Kirkpatrick (2001), the foundation of integration into society and quality of life is secure companionship with others. In addition, Crosnoe and Elder (2004) state that adolescents who have a supporting social structure are likely to be more resilient. In light of this literature, it is a valuable phenomenon that the participants experience sustaining and secure companionship and friendships within their Bramley community. This experience continues with them in their everyday lives even

though choir has finished. In other words, in this way, the choir experience has a lasting impact on the participants' lives. Community music therapy aims for individuals to unite with others and interconnect within their interpersonal life to promote their social world (Ruud, 1998). This is what participants appeared to experience. This theme differs from previous subthemes such as 'experiencing a family-like bond' and 'starting new relationships'. This subtheme concerns relationships that have been established with others at the Children's Home. These relationships extend beyond the choir and have come to be a part of their everyday lives within Bramley Children's Home.

The following quotations from the interviews substantiate this finding. Tyler experienced sustaining companionship with Shan and Lee: "But I spoke to her the first time at choir! They are really awesome, I always think Shan and Lee is here, they are outside, I can just go and find them and then we have fun...I can never be alone here at Bramley now because they are here" (6:35). Lee experienced a lasting and supporting relationships with Tyler: "So after choir we have now started saying we are going to do 'this' and 'that' in life. We will do more things, having each others' back. Now, we help each other with homework" (13:39). Amber stated: "I thought choir would happen and then we would go our separate ways, but, we actually really bonded...and these bonds are lasting, even though choir has finished" (3:3). Intimate relationships are experienced in the community. Tyler explained: "Choir built a family bond. It is because, you know, the person that you see everyday here, it is not like you pass them, but then you see them and 'hey, how are you?' But you see family" (6:37). Michelle, talking about "the big kids" (5:31) says that she used to walk "in another direction when they were coming" (5:31) her way, but now they are "friends" (5:31). Walking in another direction meant there was a perceived barrier in her community, so this finding correlates with community music therapy literature as Stige (2002) states that community music therapy can break barriers. For Davin, the experience gave him a supportive network within his community. He explained that singing in choir "means that I have friends at Bramley" (14:41).

5.2.4.2 Acknowledged by and receiving affirmation from the community

The choir performance allowed the adolescents to integrate within an even wider community. Literature demonstrated that in community music therapy, music can exceed the therapy room and bring people together through performance (Aigen, 2004). This was the case in the current study as Sam said: "I didn't think that there would come such a lot of people" (11:37). According to Aigen (2004), a performance can be a way in which people can experience connection in the community. Talmage et al. (2013) showed that the value of the community music therapy performance is not in the content of the performed product, but in the personal and social growth that takes and has taken place. The audience celebrated the

choir's growth and validated the choir's process and performance, which the participants experienced through being acknowledged and receiving affirmation.

Being acknowledged by the audience and connecting with the extended community at the concert meant different things to different adolescents, integrating intrapersonal and interpersonal experiences. Being acknowledged made some participants feel happy. Sally stated: "everyone cheered. That made me so happy to see everyone enjoying the concert" (9:49) and Andy said: "It was great! When we sang, the people there in the front they were looking at me. So I thought, what are they thinking? Then they smiled and I saw they are enjoying it so that made me happy" (1:37). Sam found meaning and felt valued in being acknowledged by others at the concert: "I didn't believe that people just come from where they come from only to listen to us. So that the time that I saw all those people really coming for us, oh, it felt good. Like, we really mean something to people outside" (11:37). Being acknowledged by the audience boosted Ian's confidence and self-esteem: "It is fun. I like fun, hey. I don't like books. Seriously. And at the concert – I felt like a celebrity. On my whatsapp was like 'bzz'. I enjoyed showing off my skills" (4:65).

Being interpersonally rejected causes one to doubt oneself on an intrapersonal level (Shipitsyna, 2008). Within this study, once again, being validated on an interpersonal level allowed for a belief in oneself. Affirmation from the audience confirmed experiences within participants and this finding has a direct influence on the participants' experience of a healthier image of the self. The following statements ground this conclusion. Ian said: "When I was done, yo, it was the compliments of your lectures that really gave me that feeling that I can do it" (4:9). Michelle exclaimed: "Wow...it felt amazing, honestly. I never get so many compliments. I was like, o my soul, they are saying how great I am! I felt great. I felt good about myself. Jip!" (5:49); "Later, after the concert, I felt good. I thought, what did I do? People said, 'you sang nice', 'you sang nice'...all the positive talking...that was amazing...'you sang so good', 'you sang since'...so then I thought, ja, 'I can sing, hey'...(laughing). I felt so good about myself. I felt confident. I can do other things now too" (8:59). Amber explained: "I got a lot of compliments afterwards so I realised I did good and people like what I did and that made me believe in myself even more" (3:17). Tyler said: "I was really proud of myself, because not everyone says compliments to you every day. So then, it is really an opportunity that people can see us shining for some time" (6:39).

5.2.4.3 The music never stops

The title of this subtheme, 'the music never stops', is drawn from a description of community music therapy where music is perceived as a reverberating phenomenon that cannot be enclosed (Pavlicevic, 2004). Community music therapy literature explains that in this context,

members may be motivated to continue singing or making music after the sessions are done and the music is not only reserved for the music therapy room. This is not a clinical focus, but happens because members enjoy the music (Amir, 2004). Discovering their musical voices was a motivating factor for the participants to continue singing throughout the week. For example, Amber stated: “I never even thought I can sing, and that stranger saying I can really go far with my voice...it was great to hear. Now, I always sing. Even in the shower” (4:25). Most participants continue to use their newly discovered musical voices, like Lexie who commented: “so now, I can sing all the time”, Ian who said: “Now, I always sing”, and Lee who mentioned: “I will sing in the shower everyday to keep it in practise” (13:63).

On Wednesday, I went and sang in front of the whole school. I sang my own rhythm and my own words with this other guy about the talent show. *Ja!* I was singing in front of the school and all that stuff, and when we were done, I saw everyone clapping hands for us. So now, I have confidence to go on a stage and sing, and even to do other stuff. Before choir they would tell me to go on stage and every time I would say ‘no, no, I don’t want to’, but actually I was just scared. But now, I can go with confidence (6:27).

5.3 Conclusion

In Chapter five I discussed the findings derived from the data, by expanding on the emerging themes and subthemes. This was done in relation to how the adolescents experienced participation in a community music therapy at an intra- and interpersonal level. The findings showed that the group as a whole seemed to have benefited from their participation in the choir, having meaningful intra- and interpersonal experiences. Some of these experiences impacted participants positively as unique individuals within their community, and these experiences may influence their future for the better. Findings also illustrated that, no matter the participants’ backgrounds, they could experience uplifting moments within themselves and within their connections to others, which demonstrates resilience within the participants.

Shipitsyna (2008) states that intrapersonal aspects may contribute to interpersonal aspects and vice versa. From this chapter it is evident that the participants’ participation in the choir afforded them positive, beneficial and healthy intrapersonal and interpersonal experiences. It might be that the enhanced intrapersonal wellness that the participants experienced contributed to the development of improved perceptions of interpersonal experiences and vice versa. Andy explains how he perceived intrapersonal experiences as promoting interpersonal factors: “I think now that I have realised stuff about myself such as that I can do things and that I can be confident when I do them, that I can now also start being around more people more often and create nice bonds with them” (1:27). Lee experienced this the

other way around, where interpersonal relations influence her inner world: “If I am around people who accept me for who and what I am, then I can be happy. In other words, having these great friends now makes me feel happy and good inside” (13:29).

In the next chapter I will conclude this dissertation by briefly summarising my findings and the contribution of my study to research in this area of facilitating vocal groups with orphaned, abandoned and neglected adolescents from a community music therapy perspective within a children’s home. Limitations of this study and recommendations for further research will be included.

Chapter 6

Conclusion

6.1 Introduction

In this chapter, I will conclude the research study by summarising the findings. I will also briefly discuss limitations of this study, as well as explain recommendations for future research.

6.2 Findings

The current study explored how adolescents in a children's home experience their participation in a choir facilitated from a community music therapy perspective at both intra- and interpersonal levels. The choir process included 16 choir sessions and a performance that marked the end of the process. Through interpretative phenomenological analysis of the participants' individual interviews, centring on their lived experiences of the choir participation, it was found that the participants' experiences were perceived as meaningful at both intra- and interpersonal levels.

At an intrapersonal level it was found that through participating in the choir, the participants experienced discovering their musical voices, accessing inner strength to take action, a healthier picture of themselves, utilising cognitive skills, and experiencing and expressing emotions. All 14 participants experienced discovering their musical voices. This finding contributes to music therapy literature that validates every human being as a musical being (Nordoff & Robbins, 1977). It was not merely the therapist who regarded the group members' musicality, but every participant discovered his/her musicality and experienced himself/herself as a musical being. For some participants this experience promoted other intrapersonal experiences. Pienaar et al. (2012) suggests that a supporting environment allows adolescents to access resources within themselves to take action. In the current study a supportive environment promoted accessing inner strength to take action, especially in terms of displaying motivation and dedication. The finding that appeared to influence a sense of renewed hope and plans for the future is an important contribution to this area of research. For some adolescents, participation in the choir was perceived as a protective factor and they were able to demonstrate resilience when talking about their hope and plans for the future. The adolescents experienced accessing inner strength to utilise will-power, to stand up for themselves and to face fears.

The adolescents experienced a healthier picture of themselves through heightened self-awareness, belief in ability, increased self-confidence, increased self-esteem, being

comfortable in their own skin and experiencing a sense of accomplishment. Research by Parker (2016) has shown that adolescents experience an increase in self-esteem through choir singing. However, in the current study for this particular 14 adolescents it was not simply singing in a group setting that promoted a perceived healthier picture of themselves, but the choir space being perceived as a safe place of acceptance. Furthermore, the participants' experience of comfort in their own skin was perceived as a contrasting experience to everyday life, where they are often labelled as outcasts. Orphaned adolescents can be disregarded by society (Shipitsyna, 2008). This study highlights how, in a choir facilitated from a community music therapy perspective, orphaned adolescents may experience safety, acceptance and comfort in themselves.

The participants experienced utilising their cognitive skills through attaining new information and activating concentration. Adolescents perceived a transfer of cognitive abilities from the choir experience to other areas such as school work. The finding regarding experiencing, expressing and regulating emotions through singing in a group context is supported by research (Bailey & Davidson, 2005; Jing, 2012; Parker, 2016; Pooley & Judd, 2013). The current study highlights that an adolescent community music therapy choir within a children's home may be valuable in promoting positive emotional experiences within the adolescents. A choir, facilitated from a community music therapy perspective as in the current study, was appropriate within the context of Bramley Children's Home as the home values therapeutic interventions that promote positive emotional experiences for the individuals.

At an interpersonal level the participants experienced growth in relationships, improved social skills, social harmony and connection into the community. Research supports the finding that group singing enhances growth in relationships (Luhrs, 2015; Parker, 2016; Talmage et al., 2013). What makes this finding notable is that the perceived growth in relationships is now experienced as sustained relationships on a daily basis within the adolescents' community. Group singing, through school choirs or community choirs, allows people to form relationships as they spend time together at choir sessions. However, when a choir is conducted within a residential home, relationships are promoted that enhance the adolescents' interpersonal worlds in which they exist. Co-members of the choir interact, not only once a week when choir practice occurs, but every day, as these are the people with whom they reside. The participants experienced having more friends after being part of the choir as well as enhanced closeness within their relationships. The adolescents perceived a larger and more secure social structure, a finding that contributes to community music therapy literature as community music therapy emphasises the importance of promoting individuals' experiences within their social context.

The participants experienced improved social skills through increased communication, affirming others, experiencing empathy, acceptance, respect and development in teamwork. In terms of experiencing social harmony the participants perceived a family-like bond. Participants have been deprived of family experiences throughout their life. A community music therapy choir within their residential home allows them the experience of closeness with people who are as family to them. Other experiences relating to perceived social harmony within the current study include experiencing support and trust. The participants, most of who have been either abandoned, neglected or orphaned, have often experienced difficulties with trust throughout their lives, a finding supported in research by De Witt and Lessing (2010) and James (1994). Through this choir, the adolescents experienced trust to be promoted.

This study does not conclude by stating precisely how a community music therapist should relate to a group, but suggests, rather, that he/she should relate to a group in context-specific and appropriate ways. Community music therapy literature advocates for context-specific thinking from the therapist in terms of the group's needs (Rolvjord, 2006) and this was found to be relevant within the current study. The participants experienced the therapist's dedication, motivation, care and interaction with them as a positive interpersonal experience. This was appropriate for the context as the group required someone to demonstrate dedication and care towards them. In another context, however, the community music therapist's role and focus may differ from the current study.

This study highlights the importance of a process-centred performance as a vital part of the community music therapy experience. In a different context, a performance may serve a different purpose. Within the current study at an intrapersonal level it allowed all the adolescents to experience a sense of accomplishment, where they could perceive affirmation in their realised abilities and self-esteem, as well as increased confidence. At an interpersonal level, the participants perceived validation regardless of the performed content or quality. They experienced connection with the community at the concert through validation by the audience, experiencing acknowledgement and affirmation. The performance offered the choir the opportunity to share their music with the community. In addition, the adolescents are sharing their music and voices with friends and family, both in the Bramley Children's Home community and in extended communities, which remains a main focus within community music therapy. Therefore, the current study contributes to community music therapy research, community music research and related areas as this study utilised useful vocal group interventions that may be implemented or adjusted in other group contexts with the aim of promoting relationships and musicing within a community.

6.3 Limitations and recommendations for future research

It is important to note that the findings of the current study are not intended to be generalised outside of the study's context. The specific context of the adolescents in this study, including abandonment, being orphaned and residing within this children's home predominantly established what and how interventions were implemented in order to meet their needs. Therefore, similar interventions would require thorough assessment of context and clients' needs. In order for the reader to determine the applicability of the findings of this study to his/her own context contextual information has been provided (Stake, 2005). The reader can use or appropriately adjust the knowledge portrayed within the current studies in ways that may be useful within his/her area of work/research.

The following recommendations are partly limitations within this study, as the study does not answer these emerging questions, but can therefore be seen as recommendations for further studies in this area of research. Most of the participants experienced a positive emotional shift during the choir sessions, however, these perceived positive emotions mostly did not last until the next choir session. It would be useful to explore how more prolonged positive emotional experiences can be afforded. This may entail exploring what changes could be brought about within a children's home structure and social interactions. This may be a relevant area of research as the current study showed that experiencing social harmony with others contributed to positive emotional experiences and enjoyment of interaction within the choir sessions.

Seven adolescents in the study noted contrasting experiences in terms of participation in this choir compared to previous choirs they had been part of. For example, they described experiencing no motivation regarding their participation in previous choirs, no freedom to be themselves, and performance pressure. Previous choir participation was partly unrelated to the study and the research questions, and was, therefore, not elaborated on in this dissertation. Further information on these contrasting experiences can be found in transcripts three, seven, eight, eleven, twelve, thirteen and fourteen. A suggestion for future studies is to explore how community music therapy choirs and 'conventional' school or community choirs offer varied experiences. One may argue that there is a need for choir members to have more interactive and spontaneous activities, as well as preferred music, incorporated into the sessions as these were perceived as beneficial within their community music therapy choir experience.

6.4 Conclusion

In conclusion, the purpose of this study was to explore the intra- and interpersonal lived experiences of adolescents residing in Bramley Children' Home who participated in a choir facilitated from a community music therapy perspective. The participants' experiences in the choir seemed to have impacted them positively in terms of existing as unique, resourced and healthier individuals within their community. They experienced beneficial and sustaining connections with others, allowing a larger social support network to be established. The adolescents benefited from the study in ways of displaying resilience and perceiving a brighter future for themselves. It is hoped that this study offers valuable resources for community music therapists, choir-conductors and other group music facilitators.

7. References

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8. Appendices

Appendix A: Information form



FACULTY OF HUMANITIES

MUSIC DEPARTMENT

TEL (012) 420-2316/3747

FAX (012) 420-2248

Participant information for guardian

STUDY TITLE: Exploring the lived experiences of adolescents in a Children's Home participating in a choir: A community music therapy perspective.

Dear _____,

As part of my MMus (Music Therapy), I aim to undertake research at Bramley Children's Home. The purpose of this study is to explore adolescent's experiences of participating in a choir that is facilitated from a community music therapy perspective. I will be conducting 12 choir sessions, on a weekly basis, with the possibility of a concert at the end of the process. I would value the participation of the adolescents in BramleyChildren's Home within the community music therapy choir.

I will interview the adolescents at the end of the 12 week process. The interviews will be conducted with those adolescents who agree to participate and no one will be coerced to be interviewed at any time.

The nature of participation in this study is voluntary and you may state at any time that you would like an adolescent to withdraw from the group. In the case of a withdrawal from the study, data I may have collected that is related to the particular adolescent will be destroyed.

The choir will not influence or compromise any other daily activities and a time will be scheduled that suits Bramley Children's Home the best.

In terms of ensuring confidentiality, all information involved in the research process will be confidential and the researcher will respect the participants' privacy at all times. All data will be stored safely at University of Pretoria. To ensure anonymity, the names of participants will be changed within all written documents. After this study has been completed, the findings will be made available in a mini-dissertation and will also be written up in the form of an academic journal article. Should any of the data be used for further analysis, permission from the guardian(s) of participants will be obtained in the form of informed consent.

Being part of this research may be of personal gain for participants, as the adolescents will obtain free access to community music therapy sessions. This experience will also allow them the opportunity to partake in a choir concert. The participants will not be harmed in any way. The research process aims to provide the participants a beneficial experience in terms of their well-being. The music therapy sessions may provide them with creative introspective and relational resources.

Please note that data from this study will not be used for further research unless informed consent has been obtained from you.

Please feel free to contact me with any questions or concerns on 082 7742246.

If you are willing to give consent for this, please would you complete the attached consent form.

Researcher: Mrs Anrie Pretorius E-mail: anriekie@gmail.com

Supervisor: Mrs Adri van Heerden E-mail: dentis.0144746@gmail.com

Appendix B: Consent form



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YUNIBESITHI YA PRETORIA

FACULTY OF HUMANITIES

MUSIC DEPARTMENT

TEL (012) 420-2316/3747

FAX (012) 420-2248

Participant consent form

STUDY TITLE: Exploring the lived experiences of adolescents in a Children's Home participating in a choir: A community music therapy perspective.

I _____, guardian of _____
hereby give / do not give my consent for _____ residing in Bramley
Children's Home to participate in this research. I understand that _____ will
take part in a community music therapy choir for 12 – 16 sessions and that the purpose of
this study is to explore his/her experiences of participating in the choir.

With full acknowledgment of the above, I agree that _____ can participate /
not participate in this study on this _____ (day) of this _____ (month) and
this _____
(year).

GUARDIAN DETAILS:

Guardian's name: _____ Signature: _____

Guardian's Contact No: _____ Date: _____

On behalf of the participant: _____ Signature: _____

RESEARCHER & SUPERVISOR SIGNATURE:

Researcher Name: _____

Researcher Signature: _____ Date: _____

Supervisor Name: _____

Supervisor Signature: _____ Date: _____

Appendix C: Adolescent information form



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FACULTY OF HUMANITIES

MUSIC DEPARTMENT

TEL (012) 420-2316/3747

FAX (012) 420-2248

Participant information for adolescent

STUDY TITLE: Exploring the lived experiences of adolescents in a Children's Home participating in a choir: A community music therapy perspective.

Dear _____,

I am doing research at Bramley Children's Home where the teenagers will be participating in a choir. We will be singing and using our voices in new and different ways. We will decide as a group what voice activities will be the best. We will also choose songs to sing for a possible concert, if that is what the group agrees to. This research will include teenagers who live in Bramley Children's Home. The focus will be on how you experience participating in the choir. These experiences include aspects within yourself as well as interacting with others. We will be making music together for 12 sessions. I would appreciate you being part of the choir.

I will be interviewing the teenagers who participate in the choir. I will only interview those who want to be interviewed.

You have the choice to be part of the study or not. You will not be forced to be a member of the choir at any time. If you participate in the choir and you do not want to do so anymore, you are allowed to leave the group. If you leave the group I will destroy any information about you that I might have on record. If you decide to be part of the choir, your other daily activities will not be influenced. We will pick a time that suits everybody.

I will use the information from the choir sessions for my academic studies in music therapy, but I will protect your identity and respect your privacy. I will not share your personal information with anybody and what happens in the choir sessions stays in the choir

sessions. Any information about the choir sessions will be protected and stored safely. I will also change your names in the study, which means that no one will know you participated in the study.

You could benefit from participating in the choir sessions. You might find singing in the group enjoyable. You will interact with others in a musical way. In this way, you might learn more about yourself and others. You will also have the opportunity to be part of a choir concert.

None of the information I collect from this study will be used in other research without your permission.

If you are willing to participate in the choir, please sign on the next form

Researcher: Mrs Anrie Pretorius E-mail: anriekie@gmail.com

Supervisor: Mrs Adri van Heerden E-mail: dentis.0144746@gmail.com

Appendix D: Participant assent form



UNIVERSITEIT VAN PRETORIA
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FACULTY OF HUMANITIES

MUSIC DEPARTMENT

TEL (012) 420-2316/3747

FAX (012) 420-2248

Participant assent form

STUDY TITLE: Exploring the lived experiences of adolescents in a Children's Home participating in a choir: A community music therapy perspective.

I (name) _____, agree / disagree to participate in the choir sessions. I understand that there will be 12 – 16 sessions and a possible concert at the end of the 12 sessions.

If you have read and if you understand the information form, please give your signature and write the date.

Sign _____ Date _____

RESEARCHER & SUPERVISOR SIGNATURE:

Researcher Name: _____

Researcher Signature: _____ Date: _____

Supervisor Name: _____

Supervisor Signature: _____ Date: _____

Appendix E: Interview Guide

Thank you for participating in this interview. I would like to assure you that you will remain anonymous. I will not be using your name when I write up my research. I would also like to remind you that I will be recording this interview. If you are comfortable with that, then we can begin.

1. Tell me about your experience of participating in the community music therapy choir in general?

Probes:

- What moments stood out for you?
- What moments did you enjoy the most?
- What moments did you enjoy the least?
- What feelings did you experience during the community music therapy choir process?
- Did any new feelings emerge?
- When did you experience this particular feeling?
- Were you able to express your feelings through singing? If so, how?
- How did you feel after the sessions?

2. What did singing in the choir mean to you?

Probes:

- Did you experience growth in yourself? If so, tell me more about that.
- What did you learn about yourself?
- Did singing in the choir influence your self-control?
- How do you experience your motivation in life?

3. How have you experienced making music and singing within the group?

Probes:

- Were any new relationships formed?
- Did you become better friends with other teenagers in the group?
- What do these relationships mean to you?
- How do you experience relating to other adolescents outside the group?
- What did you learn about communicating with others?
- How do you feel about trusting other people?

4. What can you tell me about your experience of participating in the concert?

Probes:

- Did it affect your self-esteem/confidence in any way? If so, how?
- How did you feel performing in front of an audience?

5. How did you experience the specific music styles and music activities?

6. What do you think could have been better during the sessions?

Probes:

- What could have been done differently?
 - How do you feel about the length of each session?
 - How do feel about the size of the group?
7. Would you participate in a community music therapy choir again?
- Why? Why not?
8. Is there anything else you would like to tell me about before we end?

Thank you for your time and co-operation.

Appendix F: Session guideline

1. Activation phase: At least two of the following interventions were utilised at the start of each session (10 – 20 minutes).
 - a) Number game (described in section 4.3)
 - b) Count down and shaking game (described in section 4.3)
 - c) Pass the beat around the room (described in section 4.3)
 - d) Sharing highs and lows followed by a ‘check-in’ vocalisation that reflects the highs/lows

2. Vocal warm-up phase: A few of the following exercises were utilised every week, alternating between varying exercises every week (10-20 minutes).
 - a) ‘Scooping’ across vocal register on different vowel sounds
 - b) Massaging face while singing on different sounds, starting mostly with ‘m’.
 - c) Diaphragm and breathing exercises:
 - Exclaiming ‘p-t-k’ from the diaphragm or other sounds
 - Breathing in and while exhaling, articulating on ‘s’ as long as one’s breath lasts
 - Breathing in correctly (deep into the lungs and not into the shoulders – this works best when lying down, where one feels with your hand on your stomach)
 - Breathing in deeply and when exhaling, articulating different vowel sounds at different dynamic levels
 - d) Pitch exercises
 - I sing a note and they joined on that note (until everyone gets the note)
 - Holding a singular note for a sustained period while singing on varying dynamic levels
 - Singing different vocal patterns – mostly basic patterns and not great interval jumps
 - Singing basic canons

3. Interactional musical intervention phase: Although the activation phase’s interventions also entailed interaction, the focus here is developing musicing and vocalisations within the group as a whole.
 - a) Singing a specific note or vocal pattern while walking around the room and making eye contact with others
 - b) Call-and-response

- Echoing an individual's vocalisation within a 4-beat metre (discussed in section 4.3)
 - Echoing an individual's rhythmical patten (by clapping) within a 4-beat metre
 - c) Spontaneous singing and free expressive use of voice within the group (discussed in section 4.3)
 - Vocalising what one perceives as 'funny', 'ugly' and 'beautiful' sounds
 - Improvising together vocally (sometimes while I play guitar)
 - Singing a holding chorus and individually improvising sections to the song
 - Song-writing within the group
4. Practicing songs performed at the concert (30 – 40 minutes). Note that all the songs were chosen by the group. The concert program comprised of the following songs:
1. Jabulani Africa and 'boomwackers'
 2. Justin Bieber (Love yourself) and Adel (Hello) medley
 3. Poems (Two participants wrote poems about their experience of participating in the choir, which they wanted to share with the audience)
 4. Chris Tomlin - Our God is greater
 5. Reana Nel - Timbaktu (sung by the girls)
 6. Clapping and clicking medley (radioactive and pumped up kids medley)
 7. Song writing song with drums
- WORDS:
We are the generation
We are the future nation
We are strong
We move on
Nothing is impossible
8. Michael Jackson medley (Heal the world, We are the word, You are not alone)
5. Relaxing and introspective interventions: these interventions were not utilised every week, only at times the group felt the need.
- a) Stretching muscles
 - b) Lying down and doing a relaxing exercises with all the muscles in one's body
 - c) Receptive music therapy techniques: Listening to music and reflecting on specific chosen aspects such as 'story of my life', 'struggles', 'highs and lows' and at times simply listening to the music and then sharing the experiences within the group

6. Utilising other mediums: these interventions, along with previously discussed interventions, were introduced on the two Saturdays where we had choir sessions for three hours.
- a) Sonic sketch and listening to music (the group was invited to draw on a big piece of paper with a variety of chosen pre-recorded music playing simultaneously. The theme the adolescents chose was 'a children's home child'.)
 - b) From 'a)', a song-writing activity and drumming song emerged, which was performed at the concert
 - c) Dancing together on music they chose (as a celebration of the last session and to attain energy within the group for the concert)

Appendix G: Interview transcripts

Interview 1: Andy

1	(Andy)
2	Researcher: Thank you for your time for this interview. It will be recorded but all information you share will be kept confidential and your name will not be mentioned whatsoever. Please be yourself and honest in your answers. So firstly, an opening question – tell me about your experience of participating in the choir.
3	Andy: It was amazing. The thing is you made that I know I can sing. And that I can do this with them and have a bond with them. Now, there is a place for me and that is choir. And you must never quit what you started, because then you will make a success.
4	R: What moments stand out for you?
5	A: I liked the <i>lekker</i> beats.
6	R: Do you have any moments that you didn't enjoy and don't stand out?
7	T: Nothing was not nice.
8	R: Did you experience any feelings at choir?
9	A: I was happy!
10	R: Why were you happy?
11	A: I was happy to see my brother and to spend time with him. It was nice to spend some time with the big kids. I could be myself at choir. I was also happy because I enjoyed my solo with my brother so much. It was the first time we did something like that together.
12	R: Did you feel different in and out of choir?
13	A: I am happy most of the time. Basically, always happy.
14	R: How did you feel after choir?
15	A: I felt good. I felt chirpy like singing to myself when walking home and going to bed.
16	R: What did singing in the choir mean to you personally and on an individual level? Did you learn something about yourself?
17	A: Yes. I learned that one must never quit and stay strong and do what you must do.
18	R: What do you mean by 'do what you must do'?
19	A: Every night I practiced my solo...I practiced, practiced, practiced. Just like you must do your homework from school, you must do what you must do. I sang in the shower, I also practiced before I went to bed. You do what you must do to be able to do your best at the end of the day.
20	R: Well done! Did you enjoy singing with the group?

21	A: I enjoyed it very, very much. It was great that you might their lives brighter for them...that they know that they can sing now and they don't have to give up.
22	R: Did you become better friends or closer with some of the other people in choir?
23	A: I was just myself and I enjoyed being with everyone, especially my brother.
24	R: What did it mean to you to sing choir with your brother?
25	A: It was nice. We became closer and could spend more time together. Uhm...It was nice to be in choir, but it was most nice to be with my brother. It was nice that people there at the concert said that they could see me and my brother, that we are brothers. That was the best part.
26	R: Is there anything you learned about other people here at choir?
27	A: I think now that I have realised stuff about myself such as that I can do things and that I can be confident when I do them, that I can now also start being around more people more often and create nice bonds with them.
28	R: And interacting with other people?
29	A: Well, I learned to listen to other people better. And also help other people that struggle, because sometime they will help you too. I can also trust this choir group...and trust does not just happen in a day you know.
30	R: Then, how was your experience of the concert?
31	A: It was nice, and the food was so nice.
32	R: And...was it worth it working towards the concert?
33	A: Yes, we showed people what we can do and that we can sing and that there is never a time to give up, but always a time to keep on going. Then, you may find you are good with more things than you thought.
34	R: How did you feel before the concert?
35	A: I felt happy. I wasn't shy or anything. Not nervous...nothing.
36	R: How did you feel during the concert?
37	A: I enjoyed it. It was great! When we sang, the people there in the front they were looking at me. So I thought, what are they thinking? Then they smiled and I saw they are enjoying it so that made me happy. People told me that we did well. I felt proud and I can show people who I am, what I can do and that I can do it well. I thought that I could do it.
38	R: How was your experience of the games?
39	A: It was great! We laughed and we played together!
40	R: How did you experience the singing?
41	A: I enjoyed it and I enjoyed my voice.
42	R: What was your favourite song and why?

43	A: The radioactive song, where we clapped, because I liked the beat and I could dance along when we practiced it.
44	R: How did you experience the length of each practice?
45	A: Way to short. <i>Age nee man...</i> It must be much longer.
46	R: And the size of the group?
47	A: It was nice.
48	R: Would you sing in a choir as this again and why?
49	A: Yes. Because it was nice.
50	R: Why?
51	A: Because I enjoyed myself?
52	R: Why did you enjoy yourself?
53	A: I enjoyed the beats. I just enjoyed everything. I enjoyed realising that I can stand up for myself.
54	R: Is there anything else you would like to say?
55	A: Nope
56	R: Thank you for your time, Andy.

Interview 2: Lexie

1	(Lexie)
2	Researcher: Thank you for your time. In this interview, I am just going to ask about your experience of being part of the choir. You can be honest in your answers, and please give answers that you are comfortable with. I am recording this interview, but all the information will be confidential and your name will not be made known. So, firstly, how did you experience your participation in the choir?
3	Lexie: Is was nice. You learned most of us to have true respect, which is not something our housemother teaches us. This is something you teach by example. I enjoyed the time with you a lot. I enjoyed learning how to sing. And in the holiday when you didn't come, I thought, goodness, we are bored and we miss Anrie. Can't she just come back?
4	R: What moment were your favourite moments? What stands out for you looking back on the choir process?
5	L: To sing in front of so many people and to choose whom you want to come to the concert. It was the first time we were allowed to choose. We have never been allowed to choose whom we want to come to an event here.
6	R: What was your least favourite moment?
7	L: At times, in the beginning, I thought some of the older kids laugh at me and I felt teased, but at the end, we mostly laughed together as a group.
8	R: What emotions did you experience at choir?
9	L: Well, I mostly felt safe and relieved...because, everything in your heart...you just sing that out.
10	R: tell me a bit about what you could sing out?
11	L: Well, it's mostly feelings. I can sing it out, then I'm not bothered by the feeling anymore. For example, my housemother is really nasty to us. Then I come to choir and sing, and then afterwards a while I just feel better.
12	R: What type of feelings could you sing out?
13	L: Feelings of being upset and sad. For example, when someone, like the housemother was nasty to me.
14	R: Tell me how your feelings compare in and out of choir?
15	L: The feelings are different. In choir, we had fun and we played and everything, and that made me feel happy, but outside of choir, I can't be happy because I can't be myself. When I am myself, like being happy and giggling, then I get shouted at. The housemother gets angry at me when I make a noise. We are not allowed to giggle or sing at night, then we get in trouble...then we get punished.

16	R: Tell me about expressing your feelings at choir?
17	L: Like, you sing out what you are feeling. When you sing...then, sad feelings just go away and a good feeling comes over me.
18	R: Could you really be yourself at choir?
19	L: Yes, especially with you there. I could be myself, yes. I could laugh...I could play...I could be free.
20	R: Did you learn anything about yourself at choir?
21	L: Yes. I didn't know I could sing. When I first tried singing here at choir in those new ways I noticed, goodness, I can sing. Then I started singing everywhere, in my room and in the shower. I got the feeling that this is me singing. It was nice to find out who I am.
22	R: What do you mean by 'finding out who you are'?
23	L: I mean this: At choir I could be myself, possibly for the first time, so then you get to know yourself. I like expressing myself and I feel more confident to express myself. Now, I feel more comfortable to stand up for myself and to give my opinion in situations. When someone is being mean, I can tell them, what they are doing isn't right. I believe I can sing. I believe I can stand up for myself. I play the way I want to play. I can do more things. I also know I am quiet, but I would like to be a leader one day, because I am a committed person. I was always there and always on time. I am a fast learner. I don't laugh at other people and I don't like being mean.
24	R: How did you experience singing within the group?
25	L: It was nice to be part of the group, to see the group working together better and better. I have never really bonded and bundled in a group like this. I enjoyed it when everyone sang together, and when people were playing together and laughing.
26	R: Did you become closer with anyone?
27	L: Yes. I became closer with Penny. She understands it when my house mother is being nasty to me, because we have the same mother, and she is also mean to her sometimes. Penny has started telling our house mother when she is not being nice to me. We can't really tell our social worker when she was mean, because she will just punish us later.
28	R: Are there any other people you got to know better?
29	L: Yes. I got close with Ian too. I always ignored him and never spoke to him...I never greeted him and looked at him. He is a big kid and I am still one of the small ones. After the first time of choir we started saying hallo to each other. And like after a few choir practices we started talking more. Now, we would sit down and chat. I definitely got to know more people.

30	R: How did you experience interacting with others and what you learned about other people?
31	L: I learned a lot about how other people respond to music. Some music makes some people happy and some music makes other people sad. I am aware of how people are in certain situations. I guess I want to read people. Also, we developed respect for one another within the group. I was accepted by people in the group. Yes, I was accepted by the whole group.
32	R: Tell me about your experience of trust in the group.
33	L: I trust most of the people in the group. Just like one or two that I don't trust.
34	R: Is there anything you learned or have been experiencing around communication.
35	L: I could never say what I wanted to say. Like when someone hit me, I would just keep quiet, but after choir, I started speaking up and I would tell our house mother if someone hurts me. However, it doesn't really help, because she would tell me I am telling stories and that I am being childish. If I tell the social worker, then the house mother would end up punishing me. The social worker gave me a letter of permission to go to her when the house mother is being mean to me, but I tore the letter, because I will just get in trouble when she sees it.
36	R: I am sorry to hear about that. How was your experience of the concert?
37	L: It was so nice. It was nice that there were people of our own in the audience. We enjoyed singing. I wasn't even shy any more.
38	R: Was it worth it to work towards the concert?
39	L: Yes. It really was.
40	R: How did you feel before the concert?
41	L: I was too excited...a bit nervous, though...but excited, but when the show started I didn't stress anymore, because I told myself, 'Anrie said don't stress and enjoy it'. So I just did it.
42	R: How did you feel after the concert?
43	L: I was glad. I was excited! I was so happy that we did it. We did great! I was so proud of how the group worked together. I was proud of myself. This was a different experience, because usually I am not very proud of myself.
44	R: Why were you proud of yourself?
45	L: Because I didn't think I could sing in front of so many people. It was nice to express myself with my voice.
46	R: What does it mean to you to know you can really sing now?
47	L: Well, it means a lot to me. Like it just went into my head like 'wow, Lexie, you can sing'...so now, I can sing all the time. It means a lot also because I was happy at choir

	when I was singing, so choir is over now, but if I can still sing, I can maybe be happy, you know. It excites me to sing and to know I can sing.
48	R: What did people tell you about the concert afterwards?
49	L: Well, people told me that I can sing beautifully. Oh, and my maths teacher came to me and said, 'now I know why your maths marks have increased'. I just laughed and said, 'O, okay, ma'am'. I believe it's true. Because, counting in the music helped my maths. Rhythm sort of just hit me and influenced my brain. I believe it's because of choir that my maths mark is so good now, and my teacher believes it too. I have never had an 86% for maths in my whole life!
50	R: Wow! That is amazing, well done! How did you feel about yourself at the concert?
51	L: Well, I felt relieved and my spirit felt lifted. It lifted my confidence. I also felt that now I can speak to God more. Before choir I never really spoke to God the way I do now. And I also sing to God.
52	R: That is great. And how did you feel about the group after the concert?
53	L: I was so glad we did it. I laughed with everyone and that was nice.
54	R: How did you experience singing? Like, the warm-ups and sounds...
55	L: The warm-ups and the funny sounds were nice. Those were fun and woke me up sometimes – like made me focus, but still having fun.
56	R: Do you think your voice has developed.
57	L: Yes, definitely.
58	R: What was your favourite song and why?
59	L: Am...The Michael Jackson song. That was the most beautiful song. Because the words are really true. The words made me realise that we must care for one another and we mustn't fight. The words in that song means a lot to me know. I sing it a lot.
60	R: What do you think could have been done differently?
61	L: Not much, just sometimes some girls making a noise was not nice.
62	R: How was the length of each session?
63	L: I think it was perfect.
64	R: And the size of the group?
65	L: It was just right. If there were more kids it would have been chaos.
66	R: Would you sing in a choir like this again?
67	L: Yes, I would. It was so fun.
68	R: Besides your math marks, how else do think choir influenced your life?
69	L: I started talking to my teachers more. I started talking more in general.
70	R: That is great! Thank you for the interview, Lexie.

Interview 3: Amber

1	(Amber)
2	Researcher: Thank you for your time and for being here. Please remember the information is confidential and your identity will be kept anonymous. You can answer the questions in ways you feel comfortable and be true to yourself in the answers. Firstly, generally speaking, how was your experience of being part of the choir?
3	Amber: It was really nice...like...I really enjoyed it. I never knew that we would make like a such a nice group together. I thought choir would happen and then we would go our separate ways, but, we actually really bonded...and these bonds are lasting, even though choir has finished. At choir we actually really bonded. At choir...I basically like really enjoyed it...like, wow, we can work together as a group, and if we push for something we can be successful.
4	R: What were your favourite moments?
5	A: Oh okay...like, my favourite was at the concert and then also moments we just improvised together in practice like on the drums and making noises and just jamming like crazy...that was fun! Also realising that I can actually sing.
6	R: Have you sing in a choir before?
7	A: Yes, grade 4, 5, 6 and in grade 7 I was a lead singer. And then in grade 8 I did it for a while...ugh...but, then, I didn't want to do it anymore.
8	R: Why didn't you want to do it anymore?
9	A: Because it was just different.
10	R: How was it different?
11	A: Here, you take into great consideration what we want to do. Like, what we want to sing. There they were just giving instructions and we had to follow. Here we have a say.
12	R: Are there any other differences for you?
13	A: Yes. Obviously. Like there I wanted to quit. Here I didn't. There we were like pressurised and stuff...'you have to do this, and this is final', is what they told me, but then here, you asked our opinion about everything that we did. And then there they were like you don't have a say...if you don't do this then you are out. The guy asked me to sing this low part in the choir and then I said I didn't want to. He said that if I don't do it then I am out. Then I said, 'Okay, fine, bye!' and then I was out and I left. Here at choir is was more spontaneous. And the interaction is different. Children would have moods and not talk to here, but here at choir us children always had time to chat and laugh together. I was more motivated in this choir, because I had people who had my back. There, you couldn't say anything then the instructor would say no

	it's not nice idea. Here people actually like what we're doing so you are motivated to carry on. The games were nice here, so we could laugh. Here you were also laughing with us and stuff and interacting with us...that was nice! Because, like you are older than us, but you still talk to us like we're on the same level...although then...you can also then tell us like we have to keep quiet now and practice this and that, so then especially at the end, children were listening much better because they respect you.
14	R: Thank you...what was your least favourite moment here at choir?
15	A: Uhm...yo...there is nothing I enjoyed everything.
16	R: Tell me about how you felt at choir practice...
17	A: Well, I became more confident every week towards the concert. So I was feeling sure of it you know, but then at the concert I felt nervous a lot. And...during choir practice I was so confident, but, after the concert I felt overwhelmed. Like I was not shy at all, I felt so confident that we could do the whole show for a thousand people. I got a lot of compliments afterwards so I realised I did good and people like what I did and that made me believe in myself even more.
18	R: Well done. Why do say concert was your favourite moment?
19	A: Because we did a great job. Especially with the Jabulani song...like we really killed it. Every song at the concert went good and people were singing on one note. We were working together as a team and that made my nervousness go away. At the end, like even quite before the end, I thought, 'Amber, you've got it!' and I thought 'yo, this is fun'.
20	R: Tell me about your emotions...you were feeling on an emotional level at choir?
21	A: I was...I don't know...depends on the day.
22	R: Tell me more about that.
23	A: Well, sometimes I was upset or just down and...ja...school makes you tired and takes all energy, but, because I am committed to choir I come. Other times I just wanted to stay here all night I was so happy, but then, the times I was sad, like I felt much more better every minute at choir.
24	R: Tell me more about that..
25	A: I was focusing on other things, and spending time with people that make me happy...people with whom I can bond, and then, obviously, when I was singing I was just singing towards my own happiness.
26	R: Tell me about the days you experienced happiness here at choir...
27	A: Then, I was just happy. I could just be myself and make a bit of a noise (laughter). I enjoyed being happy, making other people happy and seeing other people happy

	then. I come off as a strong girl, so people tell me I have the potential of influencing people in a positive way. I rather want to influence sad people to become happy than allowing sad people to kill my happiness.
28	R: Are you happy you did choir?
29	A: It was a wonderful experience with the people, ja...
30	R: Did you feel different before and after choir?
31	A: Before you came I thought why must I go to choir? But then, I just went and now that after choir is finished, I think...yo, I am actually sad for those people who didn't come. I feel sorry for them, because they might have felt what I am feeling now.
32	R: And what are you 'feeling now'?
33	A: Feeling so good. Just so happy...because, I also overcame a fear of mine – doing something in front of an audience. I would drink like 2 pills usually before I went on stage and then after I would throw up. And at this choir I was like I didn't throw up...I didn't even drink pills. So I overcame that fear. I will do performing now before an audience...no problem.
34	R: Great job! Did you feel you could express yourself through singing?
35	A: Yes, especially with my solo. And I wanted my words to really touch somebody.
36	R: What did it mean for you to sing in the choir personally? Did you learn something about yourself?
37	A: I learned that teamwork is always a huge thing. If you don't have teamwork you'll get nowhere. So with teamwork, we came far, hey. And then...Like, I have a low self-esteem, right...So, I learned that I have to believe in myself. I always have to believe in myself. I saw that. I realised that I must and I try.
38	R: And now that you talk about self-esteem, where do you experience your self-esteem now?
39	A: Like...I still struggle with it. I know, but, it has improved...it has...I'm not there yet, but, I am getting where I want to be. What really puts me off is being there for people when they need me, but when I need them, they are not there. That gets me off a lot. Also judging...I think abandonment (abandonment) really screwed my self-esteem. Now, I am really sensitive. And I still rely on people too much.
40	R: I am sorry...did you experience yourself to be motivated at choir.
41	A: I was motivated, because, I knew that you would interact with us and laughed with us. You were also joking around with us and stuff. (laughter)
42	R: How did you experience singing in the group? Focusing on the group...
43	A: I found it interesting...like, how we put together everything. And how we grew a

	bond in such a short amount of time...We believed in each other. We told each other we did the best. We believed in each other...like family should.
44	R: Is there anything else you would like to say about the concert?
45	A: It was nice. I thought we can do it...we can do good...ja...people encouraged us to do good. My teacher enjoyed it so much. She showed everyone the video and then I sang in front of the whole class and she gave me a chocolate. And everyone said, 'wow, you really have a nice voice and stuff'.
46	R: How did you experience the singing?
47	A: My voice got so better! I was nice to sing, because...ja...it was nice...just.
48	R: And the games?
49	A: I enjoyed it because we laughed a lot.
50	R: What was your favourite song and why?
51	A: Timbaktu...because my best friend played it for me once. And it means that, yo, I actually have someone that cares about me that side of the world. Like, ek sal jou volg na Timbaktu, like her will go with me wherever...Ja...the words tell me he will always be there for me whatever I go through.
52	R: What did you think could have been better in the sessions?
53	A: Nothing needed changing or improvement...just more practicing hours.
54	R: How did you experience the length of each session?
55	A: We could have done maybe 2 hours...
56	R: How did you experience the size of the group?
57	A: It was fine. If more people came it would have been chaos.
58	R: Is there anything else you want to say about your experience?
59	A: It was nice...it was fun. I like bonding with people and stuff. Somehow, I can now defend myself more in situations where I couldn't usually stand up for myself.
60	R: Would you do a choir as this again?
61	A: Yes! Like because everything was perfect, fun and nice...I like it. Getting to know these people I know realised that it is safe to trust them. We don't have a lot of people that we can trust so now trusting each other means a lot to all of us. It is a trust we won't break.
62	R: Thank you for your time for doing this interview

Interview 4: Ian

1	(Ian)
2	<p>Researcher: So, as you know, this interview focuses on your experience of singing in the choir. All information is confidential. Please be yourself, and be honest in your answers – and only if you feel comfortable answering the questions. The interview will be recorded. We will go into more detailed questions, but firstly, tell me about your experience of singing in the choir.</p>
3	<p>Ian: I can give it in two terms. It was the worst of times; it was the best of times.</p>
4	<p>R: How wise. Tell me more about that – worst of times?</p>
5	<p>I: Making a choice. Okay...worst of times there are two things. Singing in the choir I really had my own stress, and that was frustrating when people where loud and destructive. I got irritated you know! Sometimes, the girls they just laugh for no reason and talk without saying anything. That was the worst of times. And in terms of the choice. I had to make a choice. Okay, my friends are going to play some PC games. And I'm like, yo, Anrie is here. She is going to take us to the choir. And then I say, it's fine, it's fine...'let me go to choir, guys, I'll be back,' I tell them, but, this was the start. I didn't want to go in the beginning, but then, it changed. I still had to make the choice, but I wanted to make the choice. I had my own personal distress still, but I was starting to look forward to choir, to some fun. And then, I came, I came, I came. It got me in that process...in that routine. Okay, Wednesday, 5 O Clock, if you have something, then leave it out. 5 O Clock, I need to be with Anrie. And I now I have gotten into that routine, and now, Anrie won't be here, so what will I do? And I am asking myself: 'If we ask her to come and then we do some more songs, like what would her response be?' Because, you know, in all my life, someone hasn't cared about my feelings the way you do. You really listen. So you must come again. Because, as for me, I would come. Especially after the performance, like, I really killed it.</p>
6	<p>R: Yes, you did! And tell me a bit about the 'best of times'?</p>
7	<p>I: The best of time was like 'you know what, we really did it'. Like having to learn something from scratch...Succeeding on many levels. That felt like scoring the winning goal. Okay, I never thought that combing two songs would just come out perfect. It's like, being a DJ, this song and this song. As you taught us the songs, the first days it was really hard. And it came together to form one thing. Then, okay, I started understanding and I got into the motion. It was good learning other stuff...and stretching your voice. And warming up our voices, the 'mmm' sounds. Ja, I really liked it.</p>

8	R: What moments stood out for you? Some of your favourite moments?
9	I: Uhm...What stood out?...The best moment was my last performance. That was the best of moments. I really enjoyed it...the flow. When I got on stage I was frightened. And when I was done, yo, it was the compliments of your lectures that really gave me that feeling that I can do it.
10	R: And moments you didn't enjoy?
11	I: Moments I thought I was letting you down, but then, when I read you the words I wrote, you said it was perfect. And I felt so relieved because I didn't let you down.
12	R: You did not let me down! And, what feelings did you experience during choir times?
13	I: Inside choir?
14	R: Yes.
15	I: I had a smile, most of the time. Sometimes when you were here, I felt frustrated by others being loud and not listening when you try to tell them to keep it down, that was irritating. So, others took you being here for granted.
16	R: Any other feelings? How were you feeling for example within a session?
17	I: In the first days I got quite emotional, when we had to keep quiet, listen to the music and reflect on our lives.
18	R: And if you feel comfortable sharing more, what was your emotional experience like?
19	I: I was down. It takes me deep into the ocean. Like, I go through introspection. And there is a picture from the past, that always passes by when I do introspection, and it really triggers everything. I experienced feeling the sadness, but after experiencing them, we do fun things, and everything just sinks out. People do funny things at choir, making funny sounds, and then and it keeps me there – in a lighter space, it gets me out of that 'deep in the ocean' mood. Also just singing makes my mood better.
20	R: How did you feel before sessions?
21	I: Often I came in here feeling down. And then after the session I would exit laughing and smiling. When I come in I'm down and when I go I am laughing. Singing with the others – I guess the music – gets me to that mood of dancing. I can let go of the sadness here, you know, but at choir I can express it. If I am down and sad...I can be that way at choir, even though, soon you will see me happy because that is just what happens at choir when I am singing. And I could then also express my happiness, but, my sadness shifting during choir practice...Singing brings joy and delight...it soothes the heart and its pain.
22	R: And when you were sad, where you comfortable to just be sad at choir?

23	I: No. I don't like being sad.
24	R: What did singing in the choir mean to you personally?
25	I: Singing in the choir gave me self-esteem. It boosted my self-esteem. Confidence, I had it before, but I can say it was not enough. After the compliments at the concert, ja, I felt like, ja, I am really doing something right. At the concert, and old man came to me and said my voice is good and I can really use it. He said I can even be famous. I never even thought I can sing, and that stranger saying I can really go far with my voice...it was great to hear. Now, I always sing. Even in the shower.
26	R: In what ways did you experience as boosted self-esteem?
27	I: In ways of believing in myself. Like what I can do and in terms of my abilities. Another thing personally, persistence consist of perseverance and patience. You coming every time, ended up being a role model. If now I get persistent towards a certain goal, no matter how hard it gets, I will end up reach it. And you being there, I had to learn from it. You being there, you played a role, and I had to learn from it. You started with us knowing nothing. We sang crap, to be honest, we sang crap (laughter)...then you came and worked on us to a point that crap is flushed and something new is coming up. It was a seed that you planted in us and it grew, but, you planted a seed, but obviously we had a fertile soil as we were able to learn new things.
28	R: Wow, fertile soil...
29	I: Me, I'm a fertile soil (laughter)
30	R: You are talking about being persistent. Do you think you can be this way in other areas in your life too?
31	I: Eish. How can I put it?...You were boosting me. So, okay, in other things, I will need to work on it. I might be patient, but on my own I am not persistent, but, I need to work on it. I was dependant on you to push me towards the goal, but now, I need to work on it, to become persistent on my own, and push myself, without someone else doing it for me.
32	R: I understand, but it wasn't just me. You made a choice to be here and to do your part.
33	I: Yes. I can say...if you need to heal, you go to a doctor. I can say, this was my surgery.Like, my emotional surgery. I went from sorrow to jubilant moments.
34	R: How was your experience of singing within this group?
35	I: Times spent here, was time spent as a family...we sing...we dance...and being accepted, fixes previous roads of sadness and divergence. And I am so close with me brother. He is not my real brother, but he is my brother, you know. We are so

	close. Like, can you calculate the distance between your nail and your finger? That is how close we are now. Okay, within the group, at the start, there were people that I did not speak to, but now, outside of choir, even now, I am speaking with them, and they are holding conversations. Even, Lexie, now I am taking to her and she tells me stuff. New relationships formed.
36	R: And did you experience old relationships to grow?
37	I: Yes, they grew stronger. There was a time a really hated Amber. I wouldn't like to see myself next to her, but, during the choir, okay, shap...it gave me more time with her. I asked her what I could do that she would like me, as a friend again you know, and we talked about it. We had to fix things, but we did, and then we grew strong.
38	R: What does this relationship mean to you?
39	I: It is special, but at some point I am scared she will disappoint me again. I am scared the relationship will break because she will disappoint me. But, I am working on it to trust her again.
40	R: What did you learn about other people in terms of socialising?
41	I: I learned that there are different people with different visions and different values. So, working on my perseverance is accommodating people with different values. I could still stand in a crowd of people that would have previously irritated me, and handle it. And when I go out – like no hard feelings at all. I can also address things now, and communicate with others easier. I also think we started working together as a functioning group.
42	R: Is there anything else you learn about socialising?
43	I: I got to know people better, learning new things about other people, and communicating with them.
44	R: What can you tell me about your experience of participating in the concert?
45	I: Frightened. That's how I can say. I couldn't even watch people in the eyes. I was watching over their heads, but in the end, people gave me that upliftment. I felt like, at the end, when I told everyone to sing with us, like I could just pop another poem. Like, I felt so confident, hey. The concert just gave me spirit to go and go on.
46	R: What was it like working towards the concert as a goal?
47	I: It was worth it. Because we had to work together.
48	R: What did you learn about yourself at the concert?
49	I: If I do things relaxed, I am definitely going to get through. If I just tell myself I can acquire what is required. I need to be successful. Mostly, like my goals are making a success. Prosperity, I am gonna live it. I am getting through. That is my aspiration! (Exclaiming).

50	R: So you feel you can make a success of your life?
51	I: Positive. And singing in the choir...there were things I had to get. I acquired things I needed as a result of singing in the choir. Participation in the choir...okay...what I got was really a useful tool, consisting of many tools.
52	R: Tell me about these tools.
53	I: I got skills.
54	R: What skills did you get?
55	I: Singing skills. I didn't know I could sing until I was told here that I can sing. Other skills I got was communication. Also working on perseverance, patience...being persistent towards what I want. Like those are the skills. These are the tools I needed to get on my mission for the future. My mission towards success.
56	R: Wow, that is so insightful! Do you feel brave?
57	I: In a crowd of new people, I am not sure that I feel brave, but, if I see faces that I know, then I feel stronger and more brave, but, I can be myself, if I start to know people better.
58	R: How did you experience 'singing'? What was it like to sing and vocalise?
59	I: They were crazy. I felt exposed; other people seeing my face do funny things, but now I do those things in the mirror.
60	R: And the games?
61	I: The games they were fun.
62	R: What was your favourite song in the concert?
63	I: My favourite song was Shan's song. It was power. She meant those words, hey. She was praising God, singing those words. It was perfect.
64	R: It was beautiful, hey. Would you sing in a choir as this choir again, and why?
65	I: Jaaa (exclaiming). It is fun. I like fun, hey. I don't like books. Seriously. And at the concert – I felt like a celebrity. On my whatsapp was like 'bzz'. I enjoyed showing off my skills.
66	R: How do you view your future?
67	I: Well, I got some skills and tools that I will be using in my future. I have a vision, but, I needed some things before I start my mission – proper tools. Being in the choir helped me attain some tools. So now, it is time for me to go back to my dream board. And put my vision in a place where I can see it. Now, I can start working on it.
68	R: Tell me about you vision?
69	I: I want to be wealthy. I don't want to be rich, because I don't want to be careless. I want to have enough to eat, save and help other people. Have enough to build my own empire. I want a wife and kids.

70	R: Great! Thank you for your time, Ian.
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Interview 5: Michelle

1	(Michelle)
2	Researcher: Thank you for your time and for being here. Please remember the information is confidential and your identity will be kept anonymous. You can answer the questions in ways you feel comfortable and be true to yourself in the answers. Firstly, generally speaking, how was your experience of being part of the choir?
3	Michelle: It was extremely nice! I didn't actually think that I can sing...until you helped me and then I started realising I can sing. And...I could express my emotions that way.
4	R: How did you express yourself?
5	M: I could use my voice more. I could sing how I was feeling. I could really sing how I was feeling.
6	R: Tell me more about singing how you feel?
7	M: Aah (high pitched expressive sound). It felt wonderful...it made me feel alive. It felt wonderful to just sing my feelings.
8	R: And what type of feelings did you 'sing'?
9	M: Sadness...At times I became emotional. I could sing out the sadness.
10	R: Tell me more about 'how' you sang out the sadness?
11	M: Like, when I am sad, then meaning the words such as 'you are not alone'...once I just started to cry when we sang the song. I had to wipe my tears. And then I felt the sadness, and it just decreased as we sang the song. That is why I say I sing out the sadness.
12	R: What other feelings did you experience at choir?
13	M: I felt really happy too...most of the time.
14	R: Why do you think you felt happy?
15	M: Just to be there. To get to know the people. I didn't really know, know, know the people's stuff, but at choir I got to know new things about them for the first time.
16	R: I will ask you more about the other people in a short while, I first want to know more about your feeling of happiness at choir?
17	M: I don't know. It is hard to put into words. It was just real great being there. I felt like myself. I guess a big thing is I felt good enough because at the start I was shy to sing because people have told me in the past that I can't sing, but, the people at choir told me, 'you can sing beautiful, just sing, just be yourself'...So, I just did it!
18	R: Do you feel different in and out of choir?
19	M: I looked forwards to Wednesdays. I was like 'Yes! Choir!' Wednesday was my day that I looked forward to the most. I did everything quickly on a Wednesday so that 5 O

	clock can arrive quickly. I just wanted the day to pass by until choir starts.
20	R: And the happiness you experience at choir, do you feel this way during the rest of the week too?
21	M: No...I feel different. At school, children are mean and nasty. Then I am not happy, but, when I get to choir it is totally different, because people say nice things to me. They build me up...at school...well, they break me down.
22	R: I am sorry about that...
23	M: That's okay. I am used to it. They say I am ugly and that I can't sing.
24	R: And here it choir you say you can be yourself? Why do you think so?
25	M: Because people don't laugh at me in a nasty way. I could just be myself. I could be hyper if I wanted to be. People accepted that, you know.
26	R: Thinking back, what were your favourite moments?
27	M: It was nice to sing and to relax...to make sounds...and to play games...and to laugh together.
28	R: How was the experience of being part of the group?
29	M: It was great. Like, we really enjoyed working together as a group. We understood one another. We worked together as a team. For example, someone might struggle with something, and then everyone is sensitive to help that person. Everyone has their strengths and their weaknesses and it was part of the teamwork.
30	R: Did you become closer with some of the people?
31	M: Yes! Especially with some of the big kids. Like, Lee is sad a lot of the time. I learned how to really be a friend to her...to talk to her...and to laugh with her. And the boys...usually I never talk to them, but at choir I talk to them and say, 'Hi! How are you? How was your day?' It's nice to know and hear what goes on in everyone's day at school. The big kids...I didn't really talk to them before choir, but now, I actually became friends with them. In the past, I walked in another direction when they were coming my way. Can you believe it? But now, we talk, I got to know them, when they are sad.
32	R: Why do you think you got to know people better?
33	M: Now I must think...because we spent time together...having fun!
34	R: And you and Sally?
35	M: Yes, we became BFFs. It was nice to do it together. Like before choir we weren't on speaking terms, but now we are BFF's and we do stuff together here at Bramley every day.
36	R: Is there anything you learned about other people?
37	M: Well, I am not that used to being between a group of people. So, as for me, I

	learned how to work along with other. Teamwork is a big thing. And appreciating people for who they are. I could be nasty to people in the past, but, now, I don't want to do that anymore. I want to be nice, work together and appreciate others. I really did not judge people at choir. For example, even if they would sing false I would tell them that they are getting better. I tried building them up. I saw when people were shy and then I told them that they can sing.
38	R: What did it mean to you personally to be in the choir? What did you learn about yourself?
39	M: I actually learned about myself...that I can make friends more easily if I...how can I say? When I came to Bramley I was always part of the mean friend group. I didn't like it actually, but, here, I started accepting other people. I made a lot of new friends at choir. You can make a lot of friends if you appreciate people for who they are. Everyone has something great about them, something they can do that I can't do...and that should be appreciated.
40	R: And...what did you learn about yourself and who you are?
41	M: I did grow in myself. I did gain more confidence...yes...believing in myself. Usually I was like, 'no, I can't do it!' With the concert, I stressed before the time. Usually I would totally freak out, but I stood there in front of the audience telling myself 'you can do it' and 'go for it' and then it wasn't even that bad after all. I told myself that I won't forget my words and I just did it. I saw people enjoying it and I thought, okay, let me put in everything I have. I realised it is once in a life time, so I should take the opportunity to do my best and to believe in myself.
42	R: How did you feel after the concert?
43	M: I told myself, 'wow, you did it!' And Sally and I told each other 'You can do it!' I was so proud of myself. It went by so quickly! It was amazing!
44	R: That's great! Why else do you think it was amazing?
45	M: The fact that we did it together and that we enjoyed it together. Everyone did their best and we cheered one another.
46	R: What did people tell you after the concert?
47	M: They said, 'Wow, that was like awe' and 'you sang beautifully.'
48	R: And how did that make you feel to hear that from people?
49	M: Wow...it felt amazing, honestly. I never get so many compliments. I was like, o my soul, they are saying how great I am! I felt great. I felt good about myself. Jip! And next time when we do a show I will be like, I've got it, I have confidence...And I was so stressed at the start...but then, it wasn't that bad! I got the stressed feeling I usually had with gymnastics, but here I realised, I don't have to be scared to do

	something wrong. I often felt embarrassed at gymnastics after a competition.
50	R: What did your parents tell you?
51	M: My mom said it was so beautiful, and she got goose bumps and she started crying when we sang 'heal the world'. It felt so special.
52	R: Was it worth it for you to work towards the concert?
53	M: It was. At the start I thought, agh, whatever, this is just another thing to keep us busy, but then, I realised, no, we are actually learning something here, we are working towards something.
54	R: What was your favourite moment at the concert?
55	M: That feeling in the song we improvised. When Shan and them were just dancing and enjoying the moment. Agh, we enjoyed ourselves...and we just laughed. At the start of the song we felt stressed, but then we just made all those sounds and we enjoyed one another. We just did our thing. It felt like a family!
56	R: Now that you know you know you can sing, what does that mean to you?
57	M: It means that I won't give up singing now. I will continue singing and keeping my voice in shape. I still sing all the songs in the shower! (laughter)
58	R: What was your favourite song?
59	M: The Adel/Bieber medley...that feeling when the group just came together and two songs became one. It felt like the group became one there, like a family singing together.
60	R: How was the singing and vocalising to you?
61	M: The sounds like 'oo' and 'aa' (sliding her voice from low to high range)...that was funny. When people made random animal sounds I laughed so much. It wasn't typical boring warm up exercises...but, these were nice...fun! Making sounds and playing games at the same time.
62	R: So you enjoyed the games?
63	M: Yes! At the start I didn't actually know some of these people are so fun. I realised, agh, these people are <i>freaken</i> cool. These people know things that I know. They like things that I like. Games were so fun. Especially, when people were laughing together.
64	R: What do think could have been differently in sessions?
65	M: No. Everything was just right.
66	R: And the length of the sessions?
67	M: It was too short.
68	R: And the size of the group?
69	M: Yes, it was right. If a group become much bigger then you'll struggle to let them

	work together.
70	R: Would you sing in a choir as this again and why?
71	M: I would definitely! Because it was so fun! It was nice to be with people and to sing with them.
72	R: How do you think choir has impacted your life?
73	M: Well...it has impacted my life. Here at the children's home, now we talk to one another more, now that we know one another. We are more open towards one another now, sharing stuff. Now, I have a lot of friends here in the children's home. Some people are nasty to one another here at Bramley, but, the choir kids are great <i>chommies</i> , like you don't want to be nasty to your family. I chat to people everyday – the choir people. It lights up my day to see them.
74	R: I am so glad! Then, a last question, do you think choir has influenced how you see your future?
75	M: I will always sing my feelings. I do that every day.
76	R: Is there anything else you would like to say about choir?
77	M: Thank you for coming! It was amazing and I hope you come again.
78	R: Pleasure. Thanks for your time!

Interview 6: Tyler

1	(Tyler)
2	Researcher: Thank you for your time for this interview. All information you share will be kept confidential and your name will not be mentioned whatsoever. The interview will be recorded. Please be yourself and honest in your answers. So firstly, an opening question – tell me about your experience of participating in the choir.
3	Tyler: It was awesome and amazing. Ja! (laughing and smiling) It showed that anything is possible. The first time when I came here I was like ‘aagh’ (negative tone), they are just trying to keep us busy with the choir, but then, a family bond started building. Then, I realised that: every opportunity you get, you must take it with both hands. Look where we are now, look how far we have come – who would’ve known that we will end up like this – a family. It also shows that someone – you – care for us.
4	R: Yes! What moments stand out for you?
5	T: When we had fun at practice. The games. (Laughter) How can I say? The first time when we started I was like ‘aaghh, we won’t finish this’, but then, you kept on believing in us and building in us. You came back, even though...I think...we were hard to handle, hey. And from there on we just wanna sing and go on. It is great to know there are really people out there that care for us.
6	R: Do you have any moments that you didn’t enjoy and don’t stand out?
7	T: Are you crazy? I enjoyed every single moment. There is nothing that I didn’t enjoy. Even the girls that scream and laugh – that was part of the practice.
8	R: So you say, ‘look how far we have come’...Tell me more about that?
9	T: Ja! We could have not come, but I wanted to come to every practice. Because it is fun. It is really nice to interact with people. You teaching us what to sing and how to sing. Because we always sang with our throat, but now, singing loud from the stomach. Now my voice doesn’t hurt when I sing anymore. I have some stamina and volume – and it sounds good, hey! We actually found out how to sing from our stomachs.
10	R: In terms of your feelings and emotions, did you experience any feelings at choir?
11	T: For me it is like this: if I sing music, I can feel the words. At practice and not at the practice – I never just sing, I listen to the words. And the words...it makes sense. It is all about life. For me, without music there is no life. Singing...you are giving a message to the listeners. So yes, I feel emotional when singing. When you listen to the music you are singing, you can feel.
12	R: Wow. And tell me about the emotions that you experienced.
13	T: For me it was always about happiness. All the songs we sang. Although some of

	the songs were emotional songs, the feel of us singing it is uplifting and made me happy.
14	R: You are someone who mostly seems happy. Is this true?
15	T: Yes. Me I am a happy guy, but, I am also tired when I come from school, but then, in general I am a happy person. I like to interact and being active.
16	R: Did you feel different in and out of choir?
17	T: You remember that one time, I didn't feel well, but then, I realised that even though I don't feel well...I started feeling relieve the whole time. And then my thoughts tell me that 'Why am I supposed to feel down when I am at choir, where I can sing out what I feel inside?' I told myself, I don't have to feel this way...so it was like I embraced a positive feeling to come over me. And when I sing it out, then I start feeling happy. That is the truth. Sometimes you wouldn't see that I am sad, but I know inside I am sad...but, when I start singing, the person or thing that made me feel bad or sad, I sing that out.
18	R: How do you 'sing it out'?
19	T: Through the music and the words and the sound of it...like if I sing it I want to feel it. The music is real to me.
20	R: Did you feel you could express yourself?
21	T: Yes. Through the music...I am free to be myself.
22	R: What did singing in the choir mean to you personally and on an individual level?
23	T: You know, I didn't know that I could sing. I was like 'aah, you can't sing'. I told myself I won't go for choir at school, because I know how I sing and stuff, but the time, just after you came, I started thinking, 'yes, you can sing' and then I went for an audition to sing in the choir and they put me on the waiting list. I didn't even know that I was going to be on the waiting list, but they put me on! I thought they were going to say 'no, you can't sing, you can go'. So I am actually proud of it. At least I know where I stand and that I can sing.
24	R: Yes! And on a personal level, what did you learn about yourself?
25	T: For me, it's like, don't actually judge yourself by saying negative stuff to yourself. Like, how can I say, when I came here I was like, 'she will only choose the best'. And then, well...I was also there, I guess I was one of the best in the end. It really touched me, like, if you don't try, then you never know what you are capable of, but if you try, even though you are not up there, you never know what might happen. So, ja, it was really amazing for me to be in the choir.
26	R: And how do you see yourself?
27	T: I see myself in a positive way now. Like, usually when you get on a stage, it's like,

	<p>'what if my voice does that or this' and 'what if that perfect song doesn't come out?'</p> <p>The time when you came here, I was like scared to go on stage at school. Did I tell you? On Wednesday, I went and sang in front of the whole school. I sang my own rhythm and my own words with this other guy about the talent show. Ja! So I was like, you know what? You are in the choir at the children's home, so why stress here? Just let it out! And then I was singing in front of the school and all that stuff, and when we were done, I saw everyone clapping hands for us. So now, I have confidence to go on a stage and sing, and even to do other stuff. Before choir they would tell me to go on stage and every time I would say 'no, no, I don't want to', but actually I was just scared, but now, I can go with confidence.</p>
28	<p>R: Wow, that is so cool! Well done. And tell me...how was it like for you to sing within the group specifically?</p>
29	<p>T: The group was awesome. It was really amazing! The group was amazing. I didn't know that the group can sing like this! Sometimes a few of them sing, but when we are together we unite. You shock, like, is this really us? The group can sing incredible.</p>
30	<p>R: Where there development in terms of relationships and friendships with people in the group?</p>
31	<p>T: Me and my brother! Me and my brother...we were never so close. We were just like 'hallo...okay...bye'...We didn't have this connection...now we sing together...we play together. Maybe, just once in a while you will see us together. Now, it's an everyday thing. Everyday it's like, 'Brother, come here!' And then we wrestle and play like brothers. I didn't know that me and my brother would sing a solo together. I didn't know he has such an awesome voice...his voice is so beautiful! Previously I just thought, 'aagh, he is just a small boy', but, when I heard his voice, I didn't even know he could sing like that. We didn't have a connection like this, but, at the choir me and my brother started a new relationship. I don't know where it comes from, but sometimes when someone talks about my brother I miss him so much. I miss him and I just feel it inside, like, you know, I miss my brother.</p>
32	<p>R: Having this connection with your brother now, what does that mean to you?</p>
33	<p>T: It means the world to me. It means that for me you know, having a relationship like that – with family – it is something big, because it is your flesh and blood. It is forever. I will not let anything break our relationship. I will stand up for him. He is my brother. I will protect him. I will stand up for him. If he is wrong, then I will tell him so, but, if someone else does wrong to my brother I will jump on top of them, because, you know, he is my little brother. If I hear him cry, I care so much. I will do choir all over</p>

	again, thanks to this relationship and connection that I have with my little brother now.
34	R: That is great! Are there any other relationships and friendships that developed?
35	T: I think everyone in the choir became close. We started building a bond – a family bond. Like Sally, we didn't even interact. Now it's like, 'hallo, give me a hug...like, how are you?' You know, Lee, it's an awesome person. Even though sometime she is heartbroken, I learned to care for her. We can play and laugh together now. When we see each other, we just laugh and beating up each other the whole time. And with Shan, she is also an awesome person. Even though sometimes I am down, she will just come and make jokes and then she lifts me up, but I spoke to her the first time at choir! They are really awesome, I always think Shan and Lee is here, they are outside, I can just go and find them and then we have fun...and we laugh (laughter)...I can never be alone here at Bramley now because they are here.
36	R: Is there anything you learned about other people here at choir?
37	T: Let me think...Lexie, she is a quiet person. How can I say? I have a lot of respect for her, because she has a lot of respect for everyone. She will never <i>diss</i> anyone, but, she also started playing with us, like pushing me, which was kind of cute. Small Lexie'tjie coming and playing with you...then you are like...ja...choir has come and it has brought a bond to us, both friends and family. For me it isn't just friendship. It is family. Choir built a family bond. It is because, you know, the person that you see everyday here, it is not like you pass them, but then you see them and 'hey, how are you?' But you see family. I am very proud of everyone. And for me...I just want to thank specifically you...even though sometime you had to raise your voice because they don't want to listen...but then, I want to thank you for holding onto us. Usually, with people are like, you know what, they don't want to listen, so I don't care anymore...and then they go, but then, you kept on holding onto us, even though it was hard and sometimes difficult. You just kept coming, and look today were we are. I just wanna say thanks to you and the group.
38	R: It is a pleasure...Then, in terms of the concert, how was that experience?
39	T: You know...it's not every day we get the opportunity to go and sing or perform in front of people. So it was a great opportunity for us. You know, on Monday the teacher told me, 'Tyler, you can really sing'...I was like 'ah, ma'am'...you know <i>mos</i> that shy feeling that you get when someone tells you some compliment. You will be like, ' <i>eish</i> , ja'...and you know, I was really proud of myself, because not everyone says compliments to you every day. So then, it is really an opportunity that people can see us shining for some time. If you get an opportunity from people outside here at the children's home, you must really take the opportunity with both hands.

	Because, you never know what can happen with you. Other people out there don't get this opportunity to just sing or do anything in the children's home.
40	R: Was it worth it working towards the concert?
41	T: It really was. Ja. You have to practice hard...you have to work hard to achieve something...and we achieved the concert. Look now where we are. The children's home wants us to sing at two other things...so, ja, it was really great to practice with the choir.
42	R: How did you feel before the concert?
43	T: At the start of choir I was like, are they just trying to keep us busy here, maybe it will be boring, but then, I realised, we are really learning something here, boys. We are learning how to sing. Who could have taught us these things? So then before the concert...I was nervous in the day, but, I got confidence from the start through the end. When I thought I would make a mistake I was like, don't worry, Anrie said if you make a mistake, carry on. So then I was like, confidence will bring me far. So just have confidence all the way. Then I had confidence.
44	R: How did you feel after the concert?
45	T: I was like, is this really us? Did we really bond and sing for people out here. Like, the comments that were coming in, like 'well-done' and 'you sing really beautiful' and 'your group is awesome'...It is not an everyday-thing that we sing here for people. We sing about life, for people we chose to come and listen. Like 'heal the world' and 'we are the world'...people realised this children are singing a message to us and not just a song. This song, it has a message. It was awesome to sing for people not just here, but outside. I would invite even more people next time, to show people our children here, we have something and we have talent. The house parents were also proud of us, because they didn't know that their children can sing like that.
46	R: How did you feel about yourself after the concert?
47	T: I was like, 'yeah, I'm the man!'...I was like, 'you know what, you did it, bra, you did it'. I was proud of myself. I was like, 'you did it...you brang your part...you did your part...you sang your part...you really did it...you were on stage...Good job, brother!' I told myself...We really did it as a group.
48	R: And now, knowing that you can sing, what does that mean to you?
49	T: I always listen to music, but, I didn't want to sing with, I wanted to hear the message of the song, and I wouldn't want to sing because I heard my voice ...you know...like 'uugh', but know, I can sing with the artist! I can sing and sing with the artist and know what they feel. Now, every morning and every night I play music and I sing! And I can express myself.

50	R: How did you experience specifically the singing?
51	T: It was funny making sounds. I was laughing. And I was learning the right way to sing, because, here in the throat, it starts getting sore and the sound that comes out is not the sound that you want, but, when the sound comes from the stomach it is powerful and it is the sound you want.
52	R: True! And the games?
53	T: The games were fun. I enjoyed it to see how other people laugh and smile. Sometimes, you know this person is a sad person, always emotional or something...But, when we are up here and you see specific people sing and laughing, you will be like, 'what? Wow, is she really smiling...is he really laughing?' Yo! Then that will <i>sommer</i> make my day.
54	R: What do you think could have been different in a session?
55	T: Like, I said, I don't have nothing to change. Everything for me...I liked it...the singing, the laughing, the smiling.
56	R: What do think about the length of the session?
57	T: It was short because you still wanna go through the songs again, because it is nice to practice and sing. I wouldn't mind singing for six hours in the choir every day, because it feels nice to be yourself. The sounds of the group...you could hear it developing and progressing...and now we just want more and more. But, we are in a children's home. We have to follow rules, so we can't practice long enough.
58	R: What do think about the size of the group?
59	T: I think there are people here that want to come sing next time when you come. I know them. They will come. They missed out and they know it. This other girl, she can sing, but she is still small.
60	R: Will sing in such a choir again and why?
61	T: Yes I will sing. Obviously. Why would I say no? I wouldn't say no, because it was so awesome. I will sing in this choir again – expressing your feelings, progressing you voice, the love we have each other in the group, trusting each other so much...it is really amazing how we trust each other. Other people they say, these children's home children, I am not going to trust them, but here I felt that...quick, quick, then trust it came in the group. I trust the group. What is the use you have a family and then you don't trust them. You trust your family <i>mos!</i> And the choir is my family. And also you came and it was like one, two, one, two and then you started trusting us. For me like I said, we are a family...it really has trust.
62	R: Has choir impacted your future in any way.
63	T: You know what? I realised, I am not going to let the fact that I am in a special

	<p>school stop me and the fact that I can't have metric. I'm not gonna make that stop me. That is your own choice. For me, I want to be a sportsman or a boiler maker at a big factory. I am working towards an average of 60%, because then someone at Tuks said they will sponsor me to play sport. Choir influenced me, you know, knowing anything is possible in my future. I also won't take judgement to heart...people saying, no you were in a special school, you can't, because, I know I can. If you listen to everything people say, you are breaking yourself. You can make a success of your life...and if people say negative things, I will turn it to influence me in a positive way.</p>
64	<p>R: Is there anything else that you would like to see in terms of how choir impacted you?</p>
65	<p>T: Specifically...future...you know I think of what I learned here. I want to give back what people gave me. I would like to come back one day, or go to another children's home, maybe get people together who can sing or who can play soccer. I want to give back what I have gotten in my life, I want to help other children too. Small children...that is where it starts. It will be really cute for me to see small children singing or playing soccer.</p>
66	<p>R: Is there anything else that you would like to say before we end?</p>
67	<p>T: I just wanna say thank you to your people who came here and watched us. Thank you to you...I hope to see you in the future.</p>
68	<p>R: Thank you for your time and for doing the interview, Tyler</p>

Interview 7: Penny

1	(Penny)
2	Researcher: So, please remember that the information is confidential that you will be sharing today. Your name will not be mentioned. Please feel free to share honest answers that you feel comfortable with. We will go into more detailed questions, but firstly, I would like you to tell me how it was for you to participate in the choir. How was your experience?
3	Penny: In the beginning I didn't think that I could sing. So, I didn't expect much, but then I realised I can sing. I started enjoying in the process thing...in the choir. So my experience was very good.
4	R: What moments stood out for you when thinking back on the choir process?
5	P: Teamwork! In the beginning we didn't work as a team. There was like no notes...or there were a lot of different notes the whole time (laughter). But then, we got to one note. Ja, teamwork...that is what it took to get to one note. Working together as one. That's what stood out.
6	R: And moment that weren't pleasurable? Your least favourite moments?
7	P: No, there wasn't least favourite moments.
8	R: What feelings did you experience in choir?
9	P: (laughter) A lot! Happy and sad...
10	R: You say a lot of feelings. Tell me more about that...
11	P: No I guess varying degrees of feeling happy and sad.
12	R: Tell me more about the happiness...when you experienced this.
13	P: Most of the time.
14	R: Why were you feeling happy?
15	P: To see you again. Yay! You know, no one has ever cared so much for us...for me! You always knew how I felt, and then you showed...well, interest and support. You always took time to listen, even if you have to drive home in the dark. And yes, choir was something exciting to do. That is why I was happy.
16	R: Okay. Thank you. And in terms of the group, do you think the choir as a group influenced your happiness?
17	P: Yes. Also seeing them happy. Seeing others want to be here and go on and do the thing.
18	R: Why do you think you were happy at choir?
19	P: All the things I said now. And I like singing.
20	R: And tell me about your sadness.
21	P: When I broke up with my boyfriend. And to see him again...to be around him.

22	R: And how did the music influence the sadness.
23	P: I could express my emotions through singing. When I was feeling sad about breaking up with my boyfriend...especially, when singing that song 'you are not alone' (singing the song with hand movements and closed eyes). So, I could sing out my heart.
24	R: Talk a bit about your feelings before a session compared to after a session.
25	P: Usually, I was mostly happy. After my breakup I was sad. So with choir, I was sad when coming to choir, but, after choir I felt happy...because, I could express my feelings through the music. I felt relieved.
26	R: So, could you express yourself through the music?
27	P: Ja.
28	R: In what ways?
29	P: Through singing. I could sing about my sadness...and I could live out my happiness.
30	R: Did you experience new feelings at choir?
31	P: No.
32	R: You sang in another choir before...
33	P: Yes, my school choir.
34	R: Tell me about that...
35	P: I couldn't stay because my marks weren't good enough.
36	R: And how would you compare this choir experience to school choir?
37	P: It was different! This was more fun...more action! There is more rhythm, playing instruments and drums while singing. And more interacting - playing and laughing together.
38	R: What did it mean to sing in the choir for you personally?
39	P: That is a difficult question.
40	R: Yes, it is. Okay, let me ask you this. What did you learn about yourself?
41	P: I didn't know that I could sing. And then you came to us and then I found out that I can actually sing and that I have a beautiful voice.
42	R: And what does it feel like to know you have a beautiful voice? What does it mean to you to know you can sing?
43	P: It feels amazing. I can sing, without being shy. So, I have more confidence. I feel proud. It is energising. I see myself more happy.
44	R: Do you have more confidence when singing, or in general too?
45	P: In general. I didn't always want to talk, but, now I don't care. Now I say what I want to say. I speak my mind.

46	R: That is great! Are there other things that you learned about yourself?
47	P: Working hard...yes I can work hard. We had to work hard to get on the same note. And I can be committed, because I had to be on time and I was on time.
48	R: Is hard work easy or difficult?
49	P: Hard work is not always nice, obviously, but singing is nice...working together while having fun makes it worth it.
50	R: How do you experience yourself taking responsibility now?
51	P: Making these choices the way I wanted to make them, well, you know that mos made that I became more responsible. Adulity. I can now take more responsibility. People count on me now. People didn't count on me in the past.
52	R: In what ways do people count on you now?
53	P: In everything! In the house, I can look after the small children now.
54	R: Okay. And then, how did you experience making music and singing in the group?
55	P: I don't understand.
56	R: All right. Do think relationships strengthened during choir?
57	P: Yes. We spent more time together. We came to be more open with people in the group. We shared more stuff so that makes us closer.
58	R: And what do these friendships mean to you?
59	P: It means I can count on them and have their support. And singing in the choir influenced this.
60	R: Why?
61	P: Because, they said 'you can sing'; 'don't be shy'...Then if they tell me that, I can embrace my voice.
62	R: What did you learn in terms of communication?
63	P: I talk a lot. So, I like talking. I guess I have to listen to others. I know I have to now, although I still struggle with it sometimes. I have to work on it. (Laughter), but I learned that communication is a two way street.
64	R: How do you feel in terms of trust in the group?
65	P: I don't trust easily. People...I don't know...I just can't trust easily. People let you down. I can start trusting some people in the group...I am scared to trust, though, but, there was trust in the group...trusting the group.
66	R: Would you like to be able to trust people more someday?
67	P: Yes. I want to be open...totally open.
68	R: Is there anything else that you would like to tell me about the social experience?
69	P: It was fun.
70	R: Can you tell me more about what was fun?

71	P: Everything. The music. The singing. The laughing. Spending time together.
72	R: What can you tell me about your experience in the concert?
73	P: Aaah! (exciting exclamation, laughter and clapping hands.) I wondered when you were going to ask about this question! In the beginning it was very stressful! Yo! But, it was fun! I loved it! We came so far as a group together, so having to show all our hard work, with all eyes on us, was exciting. Like, that does not happen every day. My nervousness decreased during the concert. Then I was fine! I felt great and so proud of myself!
74	R: Why did you enjoy the concert? Why did you feel great?
75	P: In the beginning, it was weird to let someone new in to teach us how to sing. So, then, we never had encouragement to go and do stuff, but, then our musical skills got better. We practiced every week for months and months. So, we got better every week. Then the concert came and we sang perfectly as one group...as one family. I was proud of myself and the group for coming so far.
76	R: Do you think the concert had an influence on how you see yourself?
77	P: Yes. I felt more confident...that I can stand in front of people and just sing...just sing. Next time, I will be more confident from the start. I will be less stressed, because now we know we can work hard together as a group to achieve it and we can do it together.
78	R: Thank you. What did people tell you about the concert?
79	P: (Laughter and raised voice) 'That was so great!' 'You sing amazing!'
80	R: How did it feel to here this from people?
81	P: I felt proud of myself.
82	R: How did you feel about the group at the concert?
83	P: I felt proud of them. Like I said, we have been through a lot. A lot of hard work. The concert was great because we worked as a group.
84	R: Was the concert different than what you thought it would be?
85	P: Yes. Because I stressed and I thought I would stress the whole time, but, then the stress decreased.
86	R: I how did you experience specifically singing and using your voice in different ways?
87	P: It felt good. My voice improved. My voice is amazing now. My voice is more interesting now, and I am more confident to sing. At the start the vocal warm ups did not make sense, but then I understood why we had to do it and it got more interesting.
88	R: What did you think about the games?

89	P: Very interesting. Funny and fun.
90	R: How do you think the funny and fun games influenced the group?
91	P: To work together...To concentrate and communicate with one another while having fun.
92	R: What was your favourite song, and why?
93	P: 'Heal the world'...I found that beautiful. We sang it so beautifully. Our world is so corrupt now, and like how the song says that we have to heal the world. We must not mistreat people around us. The song speaks.
94	R: how did it compare to sing this song together as a group, and to sing your solo in another song?
95	P: I rather prefer singing in the group. It is strong and the words come across emphasised. So is also nice, but singing together has <i>oomph!</i>
96	R: Do you think anything could have been better of different during the sessions?
97	P: No, I liked everything exactly.
98	R: And what did you think of the length of the sessions?
99	P: I think there could have been longer sessions.
100	R: And the number of songs at the concert?
101	P: That was enough.
102	R: And the size of the group?
103	P: Ja, we were enough.
104	R: Would you participate in such a choir again?
105	P: Yes! I love singing! So wouldn't I?
106	R: Why else would you do a choir like this again?
107	P: Because of you. You came and you actually wanted to be here. You wanted to spend time with us and get to know us. You wanted to give us a chance. Like, we already know everyone here – so, it is good to get someone new into our lives. I would sing in your choir again, not my school choir. Because, my school kids, they can't sing. They are lazy and they don't like working together. People judge one another there, but here, I did not experience judgement. No, no! Here I am accepted.
108	R: Why do feel accepted?
109	P: Because I can be myself.
110	R: Do you think choir had an influence on how you are thinking about your future?
111	P: I want to work towards things. I can do many things. I am going to military.
112	R: Is there anything else you would like to say about choir?
113	P: It was very fun and thanks for coming into our lives. I enjoyed every moment. I like singing. Choir was fun because it is something different from our usual boring days.

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We don't do much in the week. So, it was exciting to do something new.

R: Thanks for your time, Penny!

Interview 8: Shan

1	(Shan)
2	Researcher: Thank you for agreeing to do this interview. This interview is being recorded. You can relax and be yourself and share with me information you are comfortable to share. Please answer the question anyway you would like, but, most importantly honest answers. This information is confidential and you will remain anonymous. I won't be using your name when I write up my research. Tell me about your experience of participating in the choir....
3	Shan: My experience in the choir...was very nice (smiling and laughter). I learned a lot of things. Back at school when there was choir, I didn't usually attend. For the first time, okay, 'let me just come to choir' and see what happens, so when I came I wanted to come back again. And the more I came, the more I enjoyed choir. And...ja. I did come back because I enjoyed it. The other choir is was stupid. I didn't quit like the other choir. For the very first time in choir I was motivated...and committed...because we can have fun also and sing songs we want to sing.
4	R: What moments stood out to you?...Anything that comes to mind, that really stood out...
5	Sh: Obviously my favourite was when we had to sing and put together songs, different songs. It was something different. It's not usually done outside. Like putting the songs together in one song. That was the nice part. I really enjoyed the combined songs and something nice comes out and stuff. Mm. Ja...(Looking up at ceiling and folding hands). And the game part and vocal exercises.
6	R: What were your least favourite moments?
7	Sh: When everyone was out of order.
8	R: Okay, and then...What feelings did you experience during the process?
9	Sh: When I came ja...it was dark. And then. When I was singing it was like light came over me.
10	R: Tell me more about when it felt dark here at choir?
11	Sh: We had this other session with you, where you played a song and we had to lie down and think about everything we have been through and stuff. So ja, it opened, and ja, the emotions were out and everything. All the emotions about everything I have been through in life. Uhm, being here in Bramley and my previous family.
12	R: What did you feel while listening to the music?
13	Sh: I thought about their stuff right, and I was feeling angry and tensed...and mad for the first few minutes. I was thinking why should I forgive them anyway, but because of the song...the flowness of that song. Everything just came to me, and I was okay with

	it and I just forgave them while listening to the song. What they have done. It was not that easy, but it was the start of forgiving them.
14	R: Wow, that is great! Did you feel you could express yourself?
15	Sh: Ja
16	R: What could your express? What feelings could you express?
17	Sh: Well, my happiness obviously. When I was happy, you knew I was happy. And when I was sad, I would just sit and look.
18	R: Did you feel you could also express your sadness?
19	Sh: Ja. When I start singing, I calm down.
20	R: How were you feeling after the choir practices?
21	Sh: I felt calm.
22	R: And before a session?
23	Sh: Okay, I am stressed, I am nervous. I don't even know about what. I just start doing the thing, the music. And everything calms down.
24	R: What did singing in the choir mean to you personally?
25	Sh: I can express myself, even though I am shy.
26	R: Did you experience any changes within yourself?
27	Sh: Growth. I realised I could do more. I didn't know I could sing. And then I was like, ja, okay, wow! I can sing!
28	R: And what does this mean to you now, to know, 'wow, I can sing'?
29	Sh: Yo (exclaiming and shaking her head with amazement). It means a lot, hey. Like, it is a gift. I thought I can only play soccer, and that's it, but, now I see myself in a positive way. I feel now, I didn't know I could sing, and I did it. So, maybe now I know I can do other things. I can do anything. I can do new things. I think I can do more things.
30	R: Did you feel this way before choir about yourself?
31	Sh: No. I did choir and I thought, okay, I can do other things.
32	R: Is there anything else you would like to tell me about your personal experience of singing in the choir?
33	Sh: Ja. Confidence, obviously. I know now I can do more things. I can try them, and if I am committed like I was in choir, I will succeed too. I took responsibility also. I was always here, so I was committed, obviously. I was proud of myself . If I can be committed now, I can be committed in life also.
34	R: Why do think you were committed to this choir?
35	Sh: Because I think...uhm...I am actually doing something that I like. I enjoyed it. That is why. I wanted to come.

36	R: Okay. Moving on to something else, how did you experience making music and singing within the group? So when thinking about the group...
37	Sh: The group...they are loud, but, it was very nice working with them. We were communicating. Some that will not talk outside of choir were communicating. And also the others that are talking to much everyday in Bramley, they also had to listen when others were talking now for a change.
38	R: Did any new relationships form between you and others?
39	Sh: Ja. There was people I was not with them, but, because of the togetherness in the choir, we were working out. And then also – Tyler and Ian – we did not have this close friendship, but then, because of working together we formed a nice friendship. Like brothers to me, hey.
40	R: What do these friendships mean to you?
41	Sh: They are important. Because, they just make me happy. If it was not for choir, then maybe we would not have laughed together so much...we would not be like this...you know...together and close. There is not a day that I am sad, that they don't make me happy. Serious.
42	R: So these relationships formed in the choir?
43	Sh: Yes, the choir was very helpful, because of the togetherness.
44	R: Is there anything that stands out for you in terms of socialising and interaction with the group? What do you take away with you?
45	Sh: Obviously, respect. We had sometimes respect for each other...and listening to whoever is giving an opinion, but, I take out respect. I respect what other do and say.
46	R: And what do you think about trust in the group?
47	Sh: Ja, there was trust in some of them. There was trust – trusting that other are also committed like me. We trust the group...but me, I have struggled to trust in life sometimes, hey.
48	R: How do you see yourself this choir group setting?
49	Sh: Brave enough. I was brave in this group, hey (exclaiming)!
50	R: Can you be this brave in other groups too?
51	Sh: I think I can be brave. Sometimes I am shy, but I will be brave.
52	R: You spoke about respect. Was this something new for you?
53	Sh: No. I just think it became more important. It is important for us to work together.
54	R: Tell me about your experience of participating in the concert...
55	Sh: (laughing)...Well...It was the best. My experience of being in the concert...Uhm...it was great, but at the same time I was nervous. It was fun to be in front of people.
56	R: Did you feel less nervous towards the end?

57	Sh: I think my confidence grew throughout the night. So next time, I will do even better, but then, ja, it was nice...
58	R: How did it feel to sing your solo in front of those people and they loved it?
59	Sh: Later, after the concert, I felt good. I thought, what did I do? Having succeeded at the concert...People said, 'you sang nice', 'you sang nice'...all the positive talking...that was amazing...'you sang so good', 'you sang since'...so then I thought, ja, 'I can sing, hey'...(laughing). I felt so good about myself. I felt confident. I can do other things now too.
60	R: What was like for you working towards the concert?
61	Sh: The preparation...we had to work hard, and it was straining at the same time, but not that straining, but, because we work together, we overcome everything. We did our best.
62	R: Was it worth it to work towards the concert?
63	Sh: Yes, it was worth it. Because it is something we love and enjoy. And we presented it in front of people and they loved it, hey.
64	R: How did you feel during the concert?
65	Sh: I felt good. I was nervous when I saw people coming in. I just told myself, 'calm down'. And it helped that...you know...when your teammates are around, you also feel confident. We did great. We sounded great. And I was so proud of myself.
66	R: And how did you feel afterwards?
67	Sh: Okay...I felt confident. Next time, I will be happy also. If you are coming back.
68	R: Is there anything else you would like to say about the group at the concert?
69	Sh: Well, my group is very hyper. They know what to do. And, I think they are committed. And I think they can sing very well, because you helped us. I believe in them. They can do many things. Some of them couldn't sing, but now they can, hey.
70	R: How did you experience vocalising? As in, singing, and using your voice?
71	Sh: It was amazing. And ja...because, it is amazing singing with the group, and with people you know where you feel comfortable to be yourself. So, they wouldn't laugh at you...(laughing)...they would laugh with you, yes. Every time someone sings, obviously, the group will support you because we are a group. We need to support each other. And while they are supporting me to sing, I can do much better.
72	R: How did you experience your voice, looking back on the process, from the first to the last practice.
73	Sh: It was upgrading, upgrading, upgrading...and at the last part where I had to perform it was...'nja'...it was the best.
74	R: So, knowing you can sing. Knowing you sing beautiful, how does that feel?

75	Sh: I feels amazing...really amazing (pitch going up). Knowing I can sing. Now I believe I can sing and I am proud of myself. R: What were the games like to you?
76	Sh: The games they were so fun. So funny. I enjoyed them. The exercise that we usually do before we start, that was so amazing. It was creating the friendship, the communicating, the togetherness, the laughing, in the games.
77	R: What about the vocal warm-ups?
78	Sh: I liked the warm-ups. They were shap. They really helped a lot.
79	R: What is your favourite song? And why?
80	Sh: It is the Michael Jackson song. Because, it says a lot about life. You, yourself, you are not alone. 'I am here for you'. And the choir was 'here' for everyone.
81	R: What was your least favourite part of the music?
82	Sh: We had to have more songs. So we can sing together more. One vocal. The power, energy and 'vum' when everyone sings together. That! I like it, neh!
83	R: What did you think of the length of the choir practices?
84	Sh: Sometimes it was long, but it was fine. I wanted to stay more always.
85	R: And what about the size of the group?
86	Sh: I think we need more people...Mm...with more base and soprano, but, we did it even though we were only 15 or whatever.
87	R: Would you sing in such a choir again?
88	Sh: Obviously, because I want to do it again. I enjoyed doing it. And I love my teacher. Because I just want to.
89	R: What did you learn about yourself?
90	Sh: I could do much better in life. I can do a lot of things. Anything, actually.
91	R: What did you learn about other people.
92	Sh: No, I don't know now, hey. Everything I said is what I learned.
93	R: Do you think this experience in the choir changes how you think about your future.
94	Sh: Ja. I can sing, maybe I can be the next Beyonce, but, I can do anything I want. Now, I will go to college. I can be beauty therapist or a DJ. I just want to try everything. I can baby sit. If you can give me anything, I can do it. I can work in the farm. Name it, I will be willing to do it.
95	R: Is there anything else you would like to tell me, as I last remark?
96	Sh: Eish...in choir...it was amazing. Togetherness was great...communication...and obviously love your team. And the concert was beautiful, with a lot of people. We thought the people was going to drop us, but they came. And it was nice, everyone said, we really did good. And we have a wonderful teacher...I mean...leader, you

97	<p>know. One leads by example...that is why we could depend on one another and keep on going, because you also depended on us and kept on coming back. I can't believe we are not coming to choir tomorrow. What am I going to do? (laughter)</p> <p>R: Thank you for your time and for sharing with me.</p>
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Interview 9: Sally

1	(Sally)
2	Researcher: Thank you for taking the time for the interview. It will be recorded, but please remember that all information will be confidential and your identity will not be made known. Make yourself comfortable, and answers the questions honestly, if you are comfortable in sharing the information. So, the first general question I would like to ask is: how was your experience of participating in the choir?
3	Sally: It was nice.
4	R: Thinking back, what moments stand out for you? Some of your favourite moments?
5	S: When we learned the new songs. I have never done things like warming up my voice and exercising my voice. I enjoyed that. I also liked the group work where all the groups then come together in a mash-up.
6	R: What moments didn't you enjoy?
7	S: When children were late and when some children didn't listen.
8	R: How did you experience your feelings and emotions during choir?
9	S: I was happy. I felt chilled.
10	R: How did you feel chilled?
11	S: I felt myself. And sometimes we had to lie down and I felt relaxed and chilled.
12	R: And saying you feel happy...tell me more about that?
13	S: I was happy when we sang.
14	R: Why do think you were happy when you sang?
15	S: I just felt happy, because I like singing...learning new songs. I didn't know all the songs so I really got to know them.
16	R: Do you feel this happiness often?
17	S: Every week when I am feeling Wednesday is coming closer, then I become real excited. It makes me happy thinking I will be going to choir again soon. Choir made me happy in the week, because...like...on a Thursday the songs are stuck in my head and then I sing the songs.
18	R: What other things make you happy during the week?
19	S: Uhm...choir makes me happiest.
20	R: Could you express yourself at choir?
21	S: Well, I never actually thought I could sing. It felt like I made a success of something, coming to choir every week and realising, okay, wow! I can really sing!
22	R: And how does that feel to know 'Wow, I can really sing?'
23	S: I feel so excited...Children used to tease me, saying my voice sucks, but now,

	children at school tell me, 'Wow, Sally, you sing beautiful'. That makes me feel good and it makes me believe in myself. Before, children teased me, but one day at school in break I walked in the hallway and sang so loudly and then the children heard me and said, 'Wow, Sally, you can sing girl'. So I showed them, 'aha, I can sing!' I felt so good about myself.
24	R: That is great! What did it mean to you personally to have been part of the choir?
25	S: Personally what it meant to me is that I wanted to sing...I wanted to do something...and I did it. I kept on doing what I really wanted to do. I didn't give up. So...like...you must always keep on going for your dreams.
26	R: Did you learn something about yourself?
27	S: I firstly learned I can sing and that made me feel big. I never thought I am still too young or small to do this.
28	R: And what did it mean to you to be part of the choir as a group?
29	S: Teamwork stands out. We had to work together. We had to respect one another...and no judging.
30	R: So do you think respect and no judging was within the group?
31	S: Especially, towards the end yes. Sometime I thought the group is getting now where and I thought maybe we must practice twice a week because we won't make it, but then at the concert we made...we did it! So there was teamwork!
32	R: Yes, that's true! Did you feel accepted in the group?
33	S: Yes, I feel accepted because I can be myself and I feel at home.
34	R: Did you become better friends with some of the people.
35	S: Yes. I got to know Tanya and Lexie better. I didn't really know them. We chat a lot now. Oh, and Michelle. Let me tell you...we were best friends okay...and then we had a fight and didn't speak again. Both of us ended up doing choir. So at choir we started seeing each other and talking again. We decided to be friends again and we became closer. Now, we are BFFs. If it wasn't for choir we might still not have been talking. We might have made peace, but we wouldn't have been friends again.
36	R: That is good news! And what does this friendship mean to you?
37	S: Well, it means a lot. Because it feels as if she is part of me...it feels like she is my sister.
38	R: Did you learn anything about other people?
39	S: I learned something about the two brothers. They are good brothers. They work together. They carry on when they make a mistake.
40	R: Did you learn something about relationships with others?
41	S: I learned, within my friendships with people like Michelle, that we have to respect

	each other for who we are...for what we are...because everyone is different, so you have to accept them. You mustn't change who you are but appreciate everyone being unique.
42	R: How did you experience trust in the group?
43	S: There are a few people I trust, but I don't trust that easily.
44	R: Is there something else that doesn't come that easily?
45	S: Well, I struggle with school work. And it is difficult not knowing who my real parents are. I struggle to get things out of my head, like when someone told me a lie.
46	R: Okay...How long have you been here at Bramley?
47	S: 3 years.
48	R: Okay. Tell me about your experience of participating in the concert?
49	S: It was nice. We worked well together. Everyone cheered. That made me so happy to see everyone enjoying the concert.
50	R: What did people tell you about the concert?
51	S: They said it was so great!
52	R: How did you feel before the concert?
53	S: I was so excited. I was excited to find out what we were going to wear and where it is going to be.
54	R: And just before the concert and then after the concert?
55	S: A little stressed, but mostly excited. Then in the concert I was excited and a bit shy...but I wasn't shy for long. After the concert I felt glad and proud, but I was sad because it was over. It went by so quickly and I wanted it to go on. I didn't want it to be over. I was not shy at all in the end.
56	R: How did you feel about yourself after the concert?
57	S: I felt proud of myself and it felt like I made a success. I believed in myself and that God was with me.
58	R: How did you experience the singing specifically?
59	S: I enjoyed it.
60	R: And the games?
61	S: I enjoyed it and I laughed a lot.
62	R: What was your favourite song?
63	S: That one of 'heal the world'. I didn't know it and then it was such a nice song. Everyone sang it together and the words meant something.
64	R: What do think could have been done differently in sessions?
65	S: Children must work together all the time and listen.
66	R: What did you think of the length of each session?

67	S: Just right.
68	R: And the size of the group?
69	S: Ja, we were enough.
70	R: Would you sing in such a choir again?
71	S: Yes. It is nice. It is group work. I wanted to know how it feels to do choir and I love it.
72	R: Did choir impact your week or life?
73	S: It made me look forward to every Wednesday.
74	R: Thank you for your time, Sally!

Interview 10: Travis

1	(Travis)
2	Researcher: Thank you for your time. This interview will be recorded. Remember that all information you share will be confidential and your identity will be kept private. Please be honest and true in your answers and answer as you are comfortable. Firstly, how was your experience of participating in the choir?
3	Travis : It was a good experience. Because like I have learned more things that I didn't know before...like, I couldn't face my fears, but, now I can.
4	R: Really? Why do you say so?
5	T: Because, I can face my fear. I am afraid of a crowd. And now I can face them any time. I can stand up for myself in many ways, like honouring myself.
6	R: What moments stood out for you?
7	T: It was the last times when we practiced. Because everyone was focused and starting to look forward to the concert. There were no more distractions.
8	R: What moments were your least favourite?
9	T: There is nothing. What I enjoyed most was the last days of choir practice.
10	R: Did you experience any feelings at choir?
11	T: Like, I would come here feeling empty and when I go back to the house, then I am in a different mood.
12	R: What mood are you in then?
13	T: Like I would come to choir after school when I am angry and then I sing and there will be jokes around and then suddenly I am happy.
14	R: Why do you think you were suddenly happy?
15	T: It was the singing. Because music is the key to happiness...I realised it is the only thing that can unlock happiness...for me...
16	R: And tell me more about the anger and the empty feeling?
17	T: That is how I feel most of the time.
18	R: Tell me more about that...
19	T: I am an alone person. When I am sitting alone I get that freedom to release everything. I am happy after choir and I will be that way until someone upsets me.
20	R: And being an alone person, how was choir for you?
21	T: It was good, but, I like being focused at choir. It was nice to be with the group.
22	R: Tell me of your experience of being part of the group?
23	T: It teaches like team spirit. It gave me that courage that if you have teamwork...then...let me put it like this. Blood makes you related, but loyalty makes you family. I experienced that here. This group was loyal. It was all fair. Everyone's

	loyalty towards the choir made the choir a family and gave us a good name. Everyone's support in the group made us a family. Now, people from outside...now they know me now us the new person Travis . And that is a good thing. Now, I have
24	more friends.
25	R: Did you get to know other people better?
26	T: Yes I did.
27	R: What did you learn about other people?
28	T: They are just themselves, but, I am just an alone person.
29	R: In terms of interacting with others? T: I learned in the choir that listening is a skill and understanding is a talent. Because, we were not gonna make it a nice concert putting everything together if we didn't
30	have teamwork.
31	R: What does teamwork mean to you?
32	T: Like I said earlier, blood makes you related, loyalty makes you family.
33	R: And that is teamwork for you?
34	T: Yes.
35	R: What did it mean to you personally to sing in the choir? T: The first time I came to choir I told myself that I am not going to mix with anyone. I am going to try a new thing and be all by myself. It gave me that courage to know that
36	I can do things, but it helps to actually have the support from the others.
37	R: Who is the support? T: Everyone...the people in the choir is the support. So I didn't do it just on my own.
38	We did it as a group. I also try to be better.
39	R: Tell me more about what you found within yourself? T: There was some growth. I gained more patience. Because like, there were times, so many times that I will get angry, but at choir I started telling myself, let me see
40	what is going to happen, and then that means I become more patient.
41	R: You say you are an alone person? Do you enjoy being part of the group?
42	T: Yes I enjoy it, but, people they can upset me.
43	R: Tell me about your experience in the concert? T: The concert it was excellent. People they were so focused and they listened to
44	you.
45	R: And the performing? T: It was excellent. We all wanted to do best and we did best. I feel we made a
46	success.
47	R: How did you feel at the concert?

48	T: At the start a little bit stressed, but then, at the end so relieved. I felt free...I felt free because I was very, very, very happy and then I am free and stressless and then no negative emotions and free from anything negative. I was free to be myself.
49	R: Was it worth it working towards the concert? T: Yes, it was. All of us we tried giving our effort. Those that didn't come to choir, they had a big loss. The concert ended with a big smile on my face...having such a big smile on my face means one thing: I am totally extra proud of myself. I have confidence. I told myself at the concert I have to be confident so that something best can come out. I don't struggle with confidence. I struggle with other things...like...getting lost in my bad mood. I am a short-tempered person...I am a very emotional person, but, choir helped me get rid of some bad emotions. I also struggle to go on with something sometimes. I don't like doing one thing for a long time and then I don't get success. So, I struggle to persevere sometimes, but, I did it at choir.
50	Choir it worked very well.
51	R: What did people tell you after the concert? T: They said it was excellent, but some of the people didn't come which I asked to invite.
52	R: Sorry about that! How did you experience singing, specifically using your voice? T: It made me want to do more in life with my voice. Like getting solo lessons and singing at more concerts. Music is in my blood.
53	R: And what about the games? T: The games were...it was good...because it would give you the time to be friendly with other people. I don't always have that.
54	R: What was your favourite song? T: The halo song and Michael Jackson. Both are my favourite songs, because...it is the kind of music I like...the kind of music I can relate to. It sets me free.
55	R: What do you think could have been done differently in the practices? T: More of planning ahead
56	R: And what do you think about the size of the group? T: Just good.
57	R: Would you sing in a choir like this again and why? T: Definitely, yes. That is where I get my teamwork skills.
58	R: Do you think choir influenced how you see your future in any way? T: No.
59	R: Is there anything else you would like to say? T: No.
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R: Thank you for coming and for your time!
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Interview 11: Sam

1	(Sam)
2	Researcher: Thank you for your time, Sam. This interview will be recorded if that is fine with you. All information will be kept confidential and your name will not be mentioned. Please relax and just be yourself, and answer the questions as you are comfortable. So starting with the first question, generally speaking, how was your experience of being part of the choir?
3	Sam: How can I say...like, first time it was hard, but as time goes, it was good. It was actually great. It was actually my rest how I took it. Like when I come from school I start with homework, but now, I have choir on Wednesday which is time for me to rest also, because school makes you tired. And I was part of a choir before, but it was different from this one.
4	R: Okay, you sang in a choir previously? What do you mean by it was different?
5	S: Yes. I found this one interesting. Because, everyone in the choir comes with their opinions and their things and then we mix them. The start was strange and different, but, it was interesting and I wanted to come to see what we will be doing then the second time. At my old choir we had to do everything they say, you have to follow boring rules and keep quiet all the time. The first time I thought the children making noise you take it as 'these children they don't listen', but then you came back and making noise was sometimes part of a game and part of the fun, you know. You laughing with us...and then you say, 'okay, now we sing again'. I thought let me go back and see what will be happening. And when I go back every time then it was good because I saw the beneficial of the choir...doing choir...This choir it was better. It was like, at school, the teacher comes and says you must sing this...you must sing like that...But here it was like, no, let's change this to this, how we feel about it. That was good. At my previous choir we were not playing games. I prefer playing games because actually it practices your voice and it keeps yourself ready. Through the games you might exercise your voice while having fun in the group. This choir it was also interesting with variety. Eish. It's like sometimes you go into something and you think, eish, this is interesting, I want to see how it will end up. At the previous one it was like, ah, we are just singing. You couldn't think...like...what are we going to do this week? It's just the usual songs and we sing them. Here at Bramley choir it was like this week we play like this game, next we will do silly sounds with our voices...so it was interesting in a way to do new things every time.
6	R: Very insightful, thank you. And what were your favourite moments?
7	S: My favourite moments was when we were just singing, without joking, working

	together and singing together. Like practicing for the concert as a unified group.
8	R: And your least favourite moment?
9	S: When you were busy with someone practicing, and then, someone just comes and screams. You know them, you know them <i>mos</i> . (laughter)
10	R: You spoke about choir being beneficial...tell me more about that.
11	S: Ja, firstly to express yourself in music...
12	R: Tell me more about expressing yourself at choir...
13	S: Okay, you know, uhm, eish...The music that we are singing, they consist of parts and then those parts like how you were grouping them they were good. Because, actually, they go together, but, the one song it is already popular, and then you mix the songs, the songs we wanted to sing...remember you asked us <i>mos</i> what songs we want to sing and the first songs it was the Bieber song and 'hallo' and then you grouped them together so that they work. It was cool. That inspires me. Sometime I don't feel in a mood, but then when we sing the songs that inspire me, then I get back...then I get some better mood.
14	R: Tell me more about the mood.
15	S: Okay. It's like this. The one we were singing and then the people were crying. That was the best song of the whole concert. Because, I was also feeling it, hey. The song 'heal the world' and all that. That made me emotional.
16	R: And tell me about your mood at choir practice?
17	S: Before choir, normally...and then...when times go...it was good, like...better. Because I like it. It was something that I wanted to do. I felt better. It made me feel better...actually...happy (laughter). I can say after the concert I was so sad, like...how could they stop it? Even if we don't go and perform that is fine...but, if we can just keep on practicing. For me...it's good. It's good. Actually, it is something you can get talented into without realising.
18	R: Yes...and how did you feel after a choir practice?
19	S: Like the happiness...it was there. After choir when I get into the room it was good. I was thinking, this song is getting there...this one, getting there. So, ja, I like it. I felt happy about it.
20	R: How did you feel before a practice?
21	S: Normal...just normal. I forced myself to do it.
22	R: Why did you force yourself to do it?
23	S: No, no. I mean before choir started I forced myself to come after the one time because it seemed interesting. Because long ago I am watching TV and I'm like,

	there is a song that plays and you wonder if you can do it. Then choir, it came, and you give me that thing that I think I can also do this. I can sing. I was scared to prove myself, but I wanted to prove to myself that I can sing. So I thought, let me go and see and I am glad I did go.
24	R: And how does it feel to think you can sing?
25	S: It feels good. Now, sometimes, me and Tyler, we sing together. Ja. I like it. Actually, I loved being in choir.
26	R: Why do you think you loved it?
27	S: First thing...I can say...I was scared to prove something to myself, like, I can sing, but, I proved it. Secondly, I came to choir and it helped me to manage my time. It was good for me to manage my time. Thinking about the plans for my days. Maybe to do something and something. I find it easier now to manage my times. Thirdly, after realising that I can polish this part of singing, I told myself, no one can do something until he really wants to do it. Because, like, people say I can't sing, but then I can. So you decide you want to do something and then you can do it. With choir I realised I can do things, and I can do them better. Now at school, they asked me to sing and I did and then they said it was so great. I realised I heard my voice like it was good. From then, I sing alone and singing the songs and I was like I can sing and I feel like I can sing.
28	R: And does it really feel like to know you can sing?
29	S: Eish...I can say...it is a happy thing to me. Because, I can just express myself and in music. I had music in my phone, but I couldn't listen to it. After hearing singing here, now, I listen to the song and the lyrics. So, now it helps me a lot to express myself through the lyrics, but, now, only, I have confidence to sing with the songs in my phone. Previously I can't. I listen to music differently now...they have meanings and everything. I also write my own music, like, add my own words to beats, then I express myself that way. I enjoy it. And I am good at it.
30	R: What did it mean to you personally to sing in the choir? Did you learn something about yourself?
31	S: I learned that I can actually work with people and that I can share something with other people. That was something new to me. I can also say that when I was on stage at the concert and when I saw those people I was afraid. Yes, but, then...I actually told myself that I can't be coward to these people. They came here for us. And then, I started putting that fear away and doing what I was supposed to do. Because they came there to watch us. So that is what I learned, when I do something, I have to do it in a way that the people can enjoy it. I have to do my best.

	Like I said, I learned that I can do things...and I can do them even better.
32	R: Yes. You spoke about being afraid at the concert...how did that change? How did you feel after the concert?
33	S: I felt so amazed. I couldn't believe that we just did it and that we finished it. And the compliments that people gave were cool. I really did feel proud of myself. It was something huge that it actually happened...that the group did it...happy moments.
34	R: Happy moments?
35	S: Yes. I felt good, but then, I felt sad. Because, it was the end.
36	R: How was the concert for you in general?
37	S: It was great! From my own side, I didn't think that there would come such a lot of people. You know...and, I didn't believe that people just come from where they come from only to listen to us. So that the time that I saw all those people really coming for us, oh, it felt good. Like, we really mean something to people outside. And then, did you see my dancing there? So, I knew the people they came for us so I had to do my best. So I felt so confident hey and I just stood up and did it. I was happy. I enjoyed it so much.
38	R: Was it worth it to work towards the concert?
39	S: It really was. It was also hard work. Like in life you study and then you write a test. So here, we practice and after we practice...you know...and after the concert was like the test, and we passed with flying colors.
40	R: How did you feel about the compliments from the people?
41	S: It made me feel good. They didn't come as a group, but you get people who say, 'oh, I like the way you sing' and 'you, you should keep going on' and then when we pass some people they come to us and say all these things. This other lady she came and said, 'I know the times you practiced it was hard, but then, now you did so great and good...you must keep it up! One day we will be listening to your CDs.' I liked that compliment.
42	R: I believe! Tell me about your experience of being part of the group?
43	S: It was great, because everyone in the group got a turn to do something, so that people can look at how they can do. Yes. It was good.
44	R: How did you experience relationships with other people in the choir?
45	S: I got to know people better that I didn't know before. It was great. Some of them I didn't know them that better and everything, but then, I got to know them better and I understand who they are. I will just accept them, even if they laugh so loud. I asked Lee why she is like that and she said 'I am like that' and I said 'okay, that's fine then'. So I got to know people in ways that I never could imagine. I can accept them and its

	fine. I felt accepted too. I could be myself. The group...the time I said I can't do something, then the group gave me that courage that I can do it. Everyone was like watching me do it saying you do it, do it, do it and I realised they need me and I also need them. I am good and that and they need me so I went and did it, but I needed them to give me that support to do it. Everyone has a part in the group – their own special part.
46	R: Did you learn something about other people?
47	S: No not that I can think of now.
48	R: Okay...in terms of interacting with other people?
49	S: We can communicate in the group. The group surely showed that they love music. The time you said and everyone came with a song, and people like different music and also the same. So, it really helps that we choose the music, because someday someone will be in a bad mood, but then they will hear their song and it helps them to be in a good mood. The music that they love...the music they are choosing. And then I am just that guy, it takes me weeks or even months to trust a person.
50	R: Would you sing in a choir like this again and why?
51	S: I would really like to. Because it was amazing and I would like to do it again. I don't want that thing of people saying it is only up to this month. I want it a full year. Because, now at school they know that I am in a choir. When they ask me now, I say, no I am no more doing it. Eish. That is not nice. And they ask me why is it off? Why? Why? Why? I am so sad.
52	R: I am so sorry.
53	S: Next time I think it can be...let me say...people can be on time all the time and also listen to you better. You know why? Because...they see that it the concert it was great, but, now, it can be even more greater. Now, people will listen to you because they trust you when you will say we can make it more greater. That is my opinion.
54	R: Okay! That makes sense. Did you experience your voice to become better.
55	S: Yes it did.
56	R: How did you experience the singing – specifically using your voice?
57	S: It was actually great. Now, I can understand how to sing. It was good. Exercising your voice is good, to make your voice perfect.
58	R: How did you experience the games?
59	S: The games they were great. Because, they were making you to concentrate. We must concentrate and listen, but also then having fun.
60	R: What was your favourite song and why?
61	S: The song of Michael Jackson of 'heal the world' because like it has the good lyrics.

	We as young people, we can brighten up the future, we can sing, we can do better. And people saw us and said, eish, those guys they can sing.
62	R: What do you think could have been done differently?
63	S: I can say is that...uhm, when we invite people for the next concert we can even invite more and more people. Like there was much people at the concert, but now, next time, we can invite even more...like, another choir group maybe.
64	R: How did you feel about an hour session?
65	S: It is too short.
66	R: And the size of the group?
67	S: For now it was good...but, next time, it can be more, because already there is another people who say they want to join.
68	R: Is there something that stands out in how choir impacted your life?
69	S: It something that I can do everywhere.
70	R: And has choir influenced how you see yourself in your future?
71	S: It has.
72	R: In what way?
73	S: You can start everything. It will never be too late. It's is never too late to start something new. I thought that only starting to sing now...like I am a bit old now...my voice won't be young and perfect. Then, I started and it wasn't like that. So in my future I can start anything, it is never too late.
74	R: Is there anything else you want to say about your experience in choir?
75	S: Just that I enjoyed it a whole lote...like it was awesome! Thanks!
76	R: It is a pleasure. Thanks for participating and for your time

Interview 12: Tanya

1	(Tanya)
2	Researcher: Thank you for being here and taking time for this interview. If it is okay with you the interview will be recorded. All information you share will be kept confidential and your name will not be mentioned anywhere. So I am going to ask you a few questions and you can just be honest in your answers. I would firstly like to ask how was your experience of being in the choir?
3	Tanya: It was so nice. It was a new experience for me. I have never done something like this before.
4	R: What were moments that stood out for you?
5	T: When we compared two songs.
6	R: Like putting two songs together?
7	T: Yes.
8	R: Why did you like that?
9	T: It is something new.
10	R: What moments did you not enjoy?
11	T: Sometimes some people were too loud.
12	R: What feelings did you experience at choir?
13	T: On the one hand I was happy because I enjoyed choir and then on the other hand when choir finished it was like 'ugh'...'ugh' (sigh)...that wasn't nice. We still wanted to carry on with choir otherwise our week is so very long and...eish...it is not nice. Otherwise, everyday, we just sit, and choir was something new to come up and practice.
14	R: I am sorry that we can't go on right now...And tell me why did you enjoy choir?
15	T: It was just so nice...so great...everything was nice... <i>lekker</i> ...And I felt happy.
16	R: Why do you think you felt happy?
17	T: It was something new. You do something you have never done. Something exciting. I have sung choir in the past, but then I just gave it up.
18	R: Why did you give it up?
19	T: It was boring. The choir. We did boring things. Just standing still and singing.
20	R: How was this choir then different?
21	T: You can move...you can do things you also want...you can do more things here. We laughed. There was a lot of stuff that we did, you know. Moving, singing, playing some instruments while we sing and then also the singing was nice for a change. There is a variety.
22	R: Why do you think singing was 'nice for a change'?

23	T: Because we can sing songs we want...everyone gets a turn...you get to know your voice.
24	R: Any other difference between this choir and previous choir experience?
25	T: I could be myself at this choir. Because, the previous choir...those people are too tight...uptight.
26	R: You say you were happy at choir?
27	T: Yes...But I am not happy at school because it sucks.
28	R: Why does it suck?
29	T: People call us <i>kinderhuis kinders</i> . People bully me and <i>diss</i> me, telling me I am a slut and a 'hoer'.
30	R: I am sorry people say that. That is not true! Why do you think you were happy at choir?
31	T: Because I can be myself, and other places I can't be myself. Choir is actually the only place that makes me feel like am being myself.
32	R: Why do think so?
33	T: Because at choir no one judges no one, but at other places I get judged when I am myself. I was relaxed at choir. I felt really safe. At the start I was on one side, but then the people drew me in, which changed my mood, and then I started enjoying myself.
34	R: What other emotions did you experience at choir?
35	T: I was only happy. I could get rid of bad emotions. It changed my mood.
36	R: What did it mean to you to sing in the choir personally?
37	T: I learned that I can sing. I don't have to worry what people say to me, because I am special in my own way. I am appreciating who I am. I think I am more comfortable to believe in myself and just be myself, but, sometimes I struggle to be myself and believe in myself.
38	R: What moments do you feel this way?
39	T: Moments in the house because people tell me, no, you must do this, you must do that. They want me to do what they want.
40	R: And is this different at choir?
41	T: Yes, I could do what I want. I could be myself.
42	R: Is there anything you learned about yourself?
43	T: Usually, people decide what I must do, but this time, I chose to be in the choir. I didn't have to stay, but I wanted to stay. I committed because of my choice, and that was nice.
44	R: How did you experience singing in the group, focusing on the group?
45	T: At the start people told me I sing soft.

46	R: Do you think you became closer with some people.
47	T: Yes, I have never really been close with the boys in house three, but, since I came to choir, we started bonding. Like I would bond with them every day. Like, yesterday, Ian and I just sat down and bloomed. We were chatting so <i>lekker</i> .
48	R: And what does it mean to you to be closer with them now?
49	T: For me...it's better...because I used to be scared of boys and everything. And now, I realised they can be my friends.
50	R: Is there anything you learned about interacting and bonding with other people?
51	T: Sometime you are sad and then I just wanted to be alone. And then here, people started coming to you if you are sad. That is funny to me. The one time Amber just came to me and asked me if I was okay. I just started to cry and she gave me a tissue. She was just caring about me...(Tanya starts crying). We talked about the people I lost...people that have died...Like, my granny.
52	R: I am sorry. You can cry...that's okay. I have a tissue. (give her time to recover from crying). Where you close with your granny?
53	T: Really close. She died a year ago.
54	R: Did you see her often?
55	T: Yes. Amber was really there for me after my granny passed away.
56	R: And how was choir to do it with Amber?
57	T: Our relationship just got stronger
58	R: I am glad. Are you okay to continue? You are welcome to go to the bathroom if you want...
59	T: I am okay.
60	R: All right...Is there anything else you would like to say about interacting with others?
61	T: I started bonding with more people...but, I don't exactly trust easily. Because, people have big mouths. And like, my mother, I invited her to the concert, and she came too late.
62	R: I am sorry about that. Tell me about the concert?
63	T: It was nice. It was something new.
64	R: Was it it worth it working towards the concert?
65	T: Yes.
66	R: Was it hard work?
67	T: Yes, but it was nice.
68	R: And the concert, how did you feel?
69	T: I was a bit stressed, but then, I became more relaxed and started to be myself.
70	R: How did you feel after the concert?

71	T: Relieved...proud of myself...very proud...because I didn't chicken out. It felt like I wanted to run away at the start, but I didn't.
72	R: Why didn't you run away?
73	T: I wanted to see where it would take me.
74	R: Where did it take you?
75	T: It took me somewhere where I was able to trust myself. Knowing that I can do it. I can sing. And I am proud of it.
76	R: How did you feel about the group at the concert?
77	T: The one teacher told me 'do you want me to cry?' And others just said it was great and well done.
78	R: How did you experience the singing?
79	T: It was nice. I didn't even know one should warm up your voice. And my voice became better.
80	R: How does it feel to know you can sing?
81	T: It feels nice to know that I can sing. I don't have to be scared to use my voice now. I don't have to be scared to raise my voice for myself anymore.
82	R: How did you experience the games?
83	T: It was nice to laugh with others. The games were funny.
84	R: What was your favourite song and why?
85	T: I would say the Michael Jackson song. That was my granny's best song.
86	R: What did you think about the length of every session?
87	T: It was really too short. I wanted to stay longer every time.
88	R: How did you experience the size of the group.
89	T: It was nice, but, I guess it can be bigger too. There are more people that could've come, but they thought choir sounds boring, but we tell them no, it's not boring. So next time, they will come with. It wasn't boring at all. It just wasn't. We really improved.
90	R: Would you sing in such a choir again and why?
91	T: Yes. It is something new. You can also use things you learn at choir. Here, some of us children, we might do bad things if you don't use our time wisely...but, at choir we are busy with something good.
92	R: Are there any other ways you think choir has impacted your life?
93	T: It did. I made me more happy. I started bonding with people.
94	R: What do you take away from choir into your future.
95	T: Being braver
96	R: Is there anything else you would like to say before we end?

97	T: Nope.
98	R: Thank you for doing the interview

Interview 13: Lee

1	(Lee)
2	Researcher: Thank you for agreeing to do this interview. This interview is being recorded. You can relax and be yourself and share information with me that you are comfortable to share. Please answer the questions anyway you would like, but, most importantly honest answers. This information is confidential and you will remain anonymous. I won't be using your name when I write up my research. Tell me about your experience of singing in the choir?
3	Lee: I enjoyed it! (laugh) I didn't know I could sing. I sang in my room, but I would never sing in front of people. And finally, when I came here, I accepted and knew that I can sing. Now, I believe I can sing. And people encouraged me to sing and to come.
4	R: That is great! What moments were significant to you?
5	L: What you mean?
6	R: Like...your favourite moments? Moments that stood out?
7	L: Oh, like that! The games and laughing with the other kids...such as 'pass the beat around the room'. Oh, I laughed like crazy. And then down there, at the tables when laughing in other games. And a moment that stood out to me was the first time we made different sounds with our mouths, funny sounds, and hearing my voice do different things. I also enjoyed lying down and listening to the music and being quiet. I like that I felt 'in' my body, you know. Being just Lee and feeling I am being her.
8	R: What moments didn't you like?
9	L: When I had to sing and everyone looked at me, but, towards the end I felt more comfortable though. It got much better. At the end, I wanted to sing a solo. At the start I didn't because I was conscious about my stuttering and I felt shy, but, then I did sing in front of people. So I can do it now.
10	R: Are there any emotions and feelings that you experienced during the choir process?
11	L: Well, basically, I was always happy here. I laughed a lot. I was the happiest that I have been in many, many years. I always looked forward to choir. And I sang in a choir when I was younger, but that wasn't nice. It was boring, actually.
12	R: Tell me more about why you it wasn't nice?
13	L: Just because I didn't enjoy it. Boring warm-up exercises and boring songs...Here...well, we have different things to do...it stays interesting with games and making sounds and using our voices in interesting and good ways. And...Like the teacher is up there and you are down here and you must do everything right the whole time. Pressure and stuff. I never felt like I could sing good enough

	there...That's not nice. I didn't look forward to choir when I was younger...that is why I almost didn't come to your choir...but, like, you know, I was on time in every practice with you...always here...not because I had to, but because I wanted to.
14	R: Yes...And are there any other feelings that you experienced at choir here?
15	L: Once I was sad, because of things in my life. I think the song triggered that emotion. I wanted to run away from that emotion, but I had to face it. I just sang...and after the session, my sadness...well...I guess it was much better, but, here at choir I was much happier. I laughed a lot, but at the house, it's more sadness and going to bed like that alone, but here at choir, I know there are people that care for me. If I cry, they will pick me up. The happiness lasts at choir, but then the next day I ask myself, 'I was happy yesterday at choir, why am I sad again'? There are people in my home that don't care for me, but here, everyone cares somehow. We are like together you know. After choir I go to bed feeling good, but when I wake up I feel sad again, but, when I am around the choir people, then I feel good again.
16	R: Are there specific things that make you sad at home (her house at Bramley)?
17	L: I feel out between some of the kids, but at choir I am happy.
18	R: So feeling happy at choir, or sad, or any other feeling, could you express that at choir?
19	L: I honestly could, hey.
20	R: Could you express yourself, and who you are?
21	L: I can. Because people accept me for who and what I am. I can be myself...I can honestly just be myself. And I don't feel that way at school and stuff, but here, people accept me for who and what I am! Tyler and them, especially. I am in the room with Shan, and I tell her everything, but, some people ask me 'are you okay', and then I simply say, I am just tired, because school makes you tired you know.
22	R: So do you feel you can't be honest with these people then?
23	L: I can't. Because they try to get things out of me, but they don't really care, and they aren't honest either. I have to keep my emotions to myself. I will share my emotions with people who care. If I want to cry then I can cry with Shan and Tyler.
24	R: What did it mean to you to sing?
25	L: It meant a lot, because I have never sung before people before. And I didn't know I could sing and now I love singing. I now know that actually, I can sing.
26	R: And what this mean to you to know you can sing now and to enjoy singing?
27	L: It means so much. I know people listen to me. I can show them what I can do – that I can do things. I can do great things. I use my talent to become better. And I am motivated – I mean, you know I was very committed. I looked forward to choir every

	day. If I am at choir, all the sadness I have, I can sing that away, but, the rest of the week, the sadness is just present the whole time.
28	R: What did you learn about your own identity?
29	L: If I am around people who accept me for who and what I am, then I can be happy. In other words, having these great friends now makes me feel happy and good inside, but if I am around people who don't accept me, then I feel sad and out, because I don't fit in.
30	R: Is there anything else about yourself and singing in the choir that you would like to say?
31	L: I did my part. I was on time...
32	R: So, you took responsibility then!
33	L: Yes, I did. I believe in myself. My confidence grew. Before choir I allowed people to break me down and they did, but now, I found people that encourage and affirm me...people who stand by my side. They believe in me, so then how can I not believe in myself.
34	R: How did it feel to singing within the group?
35	L: It was great. I enjoyed it so much! I laughed so much with the others. I made jokes with others, and I enjoyed it with them. I can just be myself. I am accepted and they (people in the choir) don't judge me.
36	R: Do you think relationships strengthened here at choir?
37	L: Yes, it did. Everyone's did.
38	R: Why do you say so?
39	L: My relationships grew a lot with Shan and Tyler. I didn't even know Shan when choir started. After being at choir together with Shan, we tell each other everything. We laugh together. And I am in class with Tyler. So after choir we have now started saying we are going to do 'this' and 'that' in life. We will do more things, having each others' back. Now, we help each other with homework.
40	R: What do these relationships mean to you?
41	L: It means so much. Because, I felt alone most of my life. People came and then left, but my friends from choir are my family now. We make jokes, we laugh together and we tell each other stuff. A lot of stuff.
42	R: That is great! What did you learn in terms of communicating with others?
43	L: I just learned to be myself around people and I don't have to change just because people think I should.
44	R: What did you learn in terms of socialising?
45	L: To listen to other's opinions, but also to share my opinion. I enjoyed singing with

	others, and that you were here.
46	R: Tell me about the concert? Was the hard work worth it?
47	L: Yes! (Exclaiming) I enjoyed knowing that there is going to be a concert where people will come and watch us. That people spend time to support us.
48	R: What was it like working towards the concert?
49	L: It wasn't really hard work because I enjoyed it, but I learned that if you want to do something, you have to be...and stay committed.
50	R: How was the concert?
51	L: I thought it was...too short. We could've gone on for longer. I enjoyed the concert! (laughing and smiling) It was nice and all eyes were on us. The video was very funny and I enjoyed watching it.
52	R: How did you feel?
53	L: I was stressed before the concert – scared I was going to forget my words, but, after the concert I felt good. I was very proud of myself. Everyone liked it. Even my English teach said that she liked it so much.
54	R: How did you feel about yourself at the concert?
55	L: A lot more confident. Yes. Yes! A lot. I am not so shy anymore. Now I can sing in front of people, so I can do many other things to, and I won't be as shy as I was before. I know I don't have to be shy anymore because I am with the group – the choir group – we know each other and can be ourselves, and not be shy.
56	R: Wow, that's good. What about the audience at the concert?
57	L: They were nice! They cheered. And everyone looked at us. There were a lot of people, and that made me happy. The vibe was great!
58	R: How did you experience different musical things – singing?
59	L: I enjoyed it. Some people sang to loud for me though.
60	R: And the games?
61	L: I enjoyed that so much. Like 'pass the beat around the room'. I like it a lot. I laughed and enjoyed myself so much.
62	R: Did you experience your voice to develop in terms of singing?
63	L: Yes, it went to the next level. It developed. I will sing in the shower everyday to keep it in practise until you come again next year. (laughter)
64	R: and...What was your favourite song?
65	L: 'Love yourself', because you have to love yourself. If you don't love yourself, who else will?
66	R: And your least favourite song?

67	L: No, liked all the songs
68	R: What do you think could have been done better in the choir sessions?
69	L: Well, I could've sung alone.
70	R: I asked you so many times and wanted you to sing alone.
71	L: I know. I said no, but, now I regret it. Maybe then I wasn't brave enough, but, after the concert I am.
72	R: I am sorry you never sang alone.
73	L: That's okay. I still did good. And we could have sung more songs at the concert.
74	R: How did you feel about the length of the session?
75	L: At times, it felt long, when everyone was misbehaving and making a noise. And you tried to calm them down. Then it felt long.
76	R: What did you think about the size of the group?
77	L: It was nice
78	R: Would you sing in a choir as this one again? And why?
79	L: Yes, any time. Because, it keeps me busy. Busy with other people and enjoying time with other people. And these people allow me to be myself because I am accepted. I belong in the group. The thing is everyone belongs in the group, and that is why we can unite in such a strong way. It is hard to explain but you get it right...
80	R: Do you think choir gave you anything else outside of just the choir experience?
81	L: Yes, my school work improved. I try to focus more when doing my homework now...the way we had to focus when you teach us new things. I think good things about myself. I am still stressing about my future and it is unsure, but, I saw myself making a success of this (choir), so I can make a success in life too. I am scared about next year still; it is dangerous out there. My first option is going to my mom. And my second option is, well I don't really have a second option. That is my only option. To live with my mom forever. I want to work and help them with what I said I will...like financially. I also have to help her with the children. There are a lot of children, but my brothers and sister, we don't have the same father though. I had to be at Bramley because they couldn't care for my financially. I had to come. I have been here for 11 years.
82	R: That is a long time. Is there anything else you would like to say?
83	L: Just that I enjoyed it. Thank you for being here. Phone me if you come back. Thank you...now I can sing! I appreciate it. I hope you come back.
84	R: Coming to the end, is there something that stand out that you learned about yourself?
85	L: Uhm...just that I can be myself and I don't have to change. I will always remember

86	choir. R: Thanks, Lee. Thanks for your time!
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Interview 14: Davin

1	(Davin)
2	Researcher: Thank you for your time for this interview. It will be recorded if that is all right with you. All information you share will be kept confidential and your name will not be mentioned whatsoever. Please be yourself and honest in your answers. So firstly, an opening question, tell me about your experience of participating in the choir.
3	Davin: It was nice. It taught me that I can play drums and sing. I didn't even know I can...so yes.
4	R: What were your favourite moments?
5	D: The last song, that one of Michael Jackson.
6	R: Why?
7	D: Because the choir was in a good mood when they sang it at the concert and people in the audience wanted to cry. And those words really touched my heart right there. The song tells you to go on.
8	R: What was your least favourite moment?
9	D: There's nothing. It was different than school choir like last year.
10	R: How was it different?
11	D: You had to do everything right the whole time...and the funny thing is we never got it right anyway. At the concert last week, it felt like we won, even though I made a mistake, you know...like you say...no one cares. And then I felt free to myself here, but there the teacher just chased me out if I say a word...Aaai...I didn't enjoy choir, so I can't believe I actually enjoyed this choir so much. We had practice the same thing forever back at school...And here, it was nice to do these different and funny things, which I thought in the beginning, this lady is a little crazy! (laughter) But, it was fun... (laughter)
12	R: Okay! What feelings did you experience at choir?
13	D: I felt happy. It made me happy and times I was mad and angry and I went to choir then it just made me happy.
14	R: Why do you think that happened?
15	D: Because I sang and I could get my emotions out through singing. I really felt it. The one day I was really mad at someone and I was in a mad mood. Then...I sang it out...I started feeling my heart pounding and I was shaking and then I knew I am singing it out. It was hectic. I couldn't believe it.
16	R: Wow! And then how did you feel after that?
17	D: I really felt happy...and relieved.
18	R: Do you generally feel happy in the week too?

19	D: Well, choir has an influence on that. On Tuesday my whatsapp status is negative, but then...on a Wednesday I feel happy again and on a Thursday I change my status to something positive. I usually stayed happy for the rest of the week, but then, on a Monday I am sad again, but I just tell myself I must just hold on until Wednesday because then I will feel better again.
20	R: Sjoe...what other feelings did you have at choir?
21	D: Music at choir always makes me happy. Sometimes when I got worked up, I just think about the music and it calms me down.
22	R: So, how did you feel after choir?
23	D: Then I just wanted to go on and then we couldn't. Now that choir is finished, I am so sad.
24	R: Why do you say so?
25	D: Because choir is nice. You learn to use your voice.
26	R: What did it mean to you to sing in the choir? Did you learn anything about yourself?
27	D: Mm...I learned that I have a voice and that I must use it. I also learned going on and on and not giving up. Not being negative.
28	R: Tell me more about not being negative?
29	D: Usually I was negative the whole time and I got angry so easily...and now I don't become angry so much anymore. You can go ask any child here, and they will tell you that I am not getting angry anymore.
30	R: Why do think this has happened?
31	D: I don't know. It just happened. Choir motivated me not to become mad so easily, because at choir I was happy, and I enjoy being happy more than I enjoy being angry. Becoming angry just wastes my energy, but being happy gives you new energy.
32	R: Did you really get this from choir?
33	D: I promise you!
34	R: How was your experience of singing in the choir with other people?
35	D: I learned that everyone had a purpose and a point...that we all contribute to the choir in our own special way. That everyone has a voice.
36	R: Did you enjoy the group?
37	D: Yes. Because if I wasn't in the group, then I don't know. They encouraged and motivated me there. I would not have done that without their support.
38	R: Did you experience relationship growth with some of the people in the choir?
39	D: Yes. With Tyler, with Penny, with Shan too.
40	R: And what does this mean that you to be closer with them now?

41	D: It means that we are friends. It means I have friends at Bramley. I can feel that I might trust them soon. I don't trust easy, but I can feel it will happen with them.
42	R: What did you learn about other people?
43	D: I learned that I must listen to other people when they are talking and that I must respect others. Usually, I would've walked and just ignore someone, now, I will listen, because you need to show respect towards people. Usually at school I would just talk and make noise will all the children being naughty, but now, I know that is not right. Because at choir, when you talk, I listen. So, I can listen at school too.
	R: That is great! Tell me about your experience of the concert?
44	D: It was amazing. I was so proud. I saw that we were good and that the audience...they liked it. Ane's mother told me it was excellent.
45	R: How did you feel during the concert?
46	D: I stressed at the start, but when we watched the video at the start and you talking to the people, that made me calm and want to do my best, so I did, I really did and I
47	am proud of myself. We won! I realised that from the start of choir up until this point my self-esteem has been raising and raising and that feels good!
	R: How did you experience singing?
	D: I didn't know I can sing. I don't have the best voice, but I sing better now.
48	R: How did you experience the size of the group?
49	D: It was nice...maybe some more people, but I think this time it was perfect.
50	R: And the length of the practices?
51	D: Much too short...much, much, much too short!
52	R: And how do you think choir impacted your life.
53	D: People have told me I will get nowhere in life because of this and that, but now, I
54	can tell them, look what I did! I can make the best of my future if I just go on and do
55	my best. I also think that singing in the choir helped me at school, because I had to focus here at choir so now I can focus more with the hard stuff such as maths. I understand things easier now...like in figuring them out.
	R: Is there anything else you would like to say?
	D: Yes. I will never forget choir and please come back next year
56	R: Thank you for your time, Davin
57	
58	

Appendix H: Coding – Transcript 6 (Tyler)

<p>Researcher: Thank you for your time for this interview. All information you share will be kept confidential and your name will not be mentioned whatsoever. The interview will be recorded. Please be yourself and honest in your answers. So firstly, an opening question – tell me about your experience of participating in the choir.</p> <p>Tyler: It was awesome and amazing. Ja! (laughing and smiling) It showed that anything is possible. The first time when I came here I was like ‘aagh’ (negative tone), they are just trying to keep us busy with the choir. But then, a family bond started building. Then, I realised that: every opportunity you get, you must take it with both hands. Look where we are now, look how far we have come – who would’ve known that we will end up like this – a family. It also shows that someone – you – care for us.</p> <p>R: Yes! What moments stand out for you?</p> <p>T: When we had fun at practice. The games. (Laughter) How can I say? The first time when we started I was like ‘aaghh, we won’t finish this’. But then, you kept on believing in us and building in us. You came back, even though...I think...we were hard to handle, hey. And from there on we just wanna sing and go on. It is great to know there are really people out there that care for us.</p> <p>R: Do you have any moments that you didn’t enjoy and don’t stand out?</p> <p>T: Are you crazy? I enjoyed every single moment. There is nothing that I didn’t enjoy. Even the girls that scream and laugh – that was part of the practice.</p> <p>R: So you say, ‘look how far we have come’...Tell me more about that?</p> <p>T: Ja! We could have not come. But I wanted to come to every practice. Because it is fun. It is really nice to interact with people. You teaching us what to sing and how to sing. Because we always sang with our throat. But now,</p>	<p>Enjoyment</p> <p>New possibilities/ Renewed hope</p> <p>Family-like bond</p> <p>Taking charge of opportunities</p> <p>Family-like bond</p> <p>Care from therapist</p> <p>experiencing fun</p> <p>Therapist’s belief in choir</p> <p>Dedicated therapist</p> <p>Motivation (C); Dedication (C)</p> <p>Care from therapist</p> <p>Enjoyment; pleasurable experience of choir</p> <p>Making my own choice</p> <p>Motivation (C); Dedication (C)</p> <p>Enjoyment; shared fun; pleasurable experience of interaction; Attaining new</p>
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<p>singing loud from the stomach. Now my voice doesn't hurt when I sing anymore. I have some stamina and volume – and it sounds good, hey! We actually found out how to sing from our stomachs.</p> <p>R: In terms of your feelings and emotions, did you experience any feelings at choir?</p> <p>T: For me it is like this: if I sing music, I can feel the words. At practice and not at the practice – I never just sing, I listen to the words. And the words...it makes sense. It is all about life. For me, without music there is no life.</p> <p>R: Wow. And tell me about the emotions that you experienced.</p> <p>T: For me it was always about happiness. All the songs we sang. Although some of the songs were emotional songs, the feel of us singing it is uplifting and made me happy.</p> <p>R: Did you feel different in and out of choir?</p> <p>T: You remember that one time, I didn't feel well. But then, I realised that even though I don't feel well...I started feeling relieve the whole time. And then my thoughts tell me that 'Why am I supposed to feel down when I am at choir, where I can sing out what I feel inside?' I told myself, I don't have to feel this way...so it was like I embraced a positive feeling to come over me. And when I sing it out, then I start feeling happy. That is the truth. Sometimes you wouldn't see that I am sad, but I know inside I am sad...but, when I start singing, the person or thing that made me feel bad or sad, I sing that out.</p> <p>R: How do you 'sing it out'?</p> <p>T: Through the music and the words and the sound of it...like if I sing it I want to feel it. The music is real to me.</p> <p>R: Did you feel you could express yourself?</p> <p>T: Yes. Through the music...I am free to be myself.</p> <p>R: What did singing in the choir mean to you personally and on an individual level?</p> <p>T: You know, I didn't know that I could sing. I was like</p>	<p>information</p> <p>Utilising my musical voice</p> <p>Discovering my musical voice</p> <p>Emotional expression</p> <p>Finding meaning through lyrics and singing</p> <p>Experiencing happiness</p> <p>Feeling the music</p> <p>Feeling happy</p> <p>Feeling down</p> <p>Emotional expression</p> <p>Release of negative emotion</p> <p>Emotional shift</p> <p>Emotional expression</p> <p>Emotional regulation</p> <p>Emotional expression</p> <p>Shift towards positive emotions</p> <p>Emotional expression</p> <p>Feeling the music</p> <p>Emotional expression</p> <p>Free to be me</p> <p>Discovering my musical voice</p>
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<p>'aah, you can't sing'. I told myself I won't go for choir at school, because I know how I sing and stuff. But the time, just after you came, I started thinking, 'yes, you can sing' and then I went for an audition to sing in the choir and they put me on the waiting list. I didn't even know that I was going to be on the waiting list, but they put me on! I thought they were going to say 'no, you can't sing, you can go'. So I am actually proud of it. At least I know where I stand and that I can sing.</p> <p>R: Yes! And on a personal level, what did you learn about yourself?</p> <p>T: For me, it's like, don't actually judge yourself by saying negative stuff to yourself. Like, how can I say, when I came here I was like, 'she will only choose the best'. And then, well...I was also there, I guess I was one of the best in the end. It really touched me, like, if you don't try, then you never know what you are capable of. But if you try, even though you are not up there, you never know what might happen. So, ja, it was really amazing for me to be in the choir.</p> <p>R: And how do you see yourself?</p> <p>T: I see myself in a positive way now. Like, usually when you get on a stage, it's like, 'what if my voice does that or this' and 'what if that perfect song doesn't come out?' The time when you came here, I was like scared to go on stage at school. Did I tell you? On Wednesday, I went and sang in front of the whole school. I sang my own rhythm and my own words with this other guy about the talent show. Ja! So I was like, you know what? You are in the choir at the children's home, so why stress here? Just let it out! And then I was singing in front of the school and all that stuff, and when we were done, I saw everyone clapping hands for us. So now, I have confidence to go on a stage and sing, and even to do other stuff. Before choir they would tell me to go on stage and every time I would say 'no, no, I don't want to', but actually I was just scared.</p>	<p>Belief in my ability; feeling able</p> <p>feeling proud of myself belief in ability</p> <p>self-insight: don't doubt yourself</p> <p>Positive regard for self Belief in ability Taking charge of opportunities; New possibilities</p> <p>Positive regard for self Self-doubt Struggle with self-esteem Fear of stage</p> <p>Choosing to act Sharing music with community (the music never stops) Regulating stressful feelings Utilising my musical voice Noted by community Increased confidence Belief in ability/ feeling capable Fear of stage</p>
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<p>But now, I can go with confidence.</p> <p>R: Wow, that is so cool! Well done. And tell me...how was it like for you to sing within the group specifically?</p> <p>T: The group was awesome. It was really amazing! The group was amazing. I didn't know that the group can sing like this! Sometimes a few of them sing, but when we are together we unite. You shock, like, is this really us? The group can sing incredible.</p> <p>R: Where there development in terms of relationships and friendships with people in the group?</p> <p>T: Me and my brother! Me and my brother...we were never so close. We were just like 'hallo...okay...bye'...We didn't have this connection...now we sing together...we play together. Maybe, just once in a while you will see us together. Now, it's an everyday thing. Everyday it's like, 'Brother, come here!' And then we wrestle and play like brothers. I didn't know that me and my brother would sing a solo together. I didn't know he has such an awesome voice...his voice is so beautiful! Previously I just thought, 'aagh, he is just a small boy'. But, when I heard his voice, I didn't even know he could sing like that. We didn't have a connection like this. But, at the choir me and my brother started a new relationship. I don't know where it comes from, but sometimes when someone talks about my brother I miss him so much. I miss him and I just feel it inside, like, you know, I miss my brother.</p> <p>R: Having this connection with your brother now, what does that mean to you?</p> <p>T: It means the world to me. It means that for me you know, having a relationship like that – with family – it is something big, because it is your flesh and blood. It is forever. I will not let anything break our relationship. I will stand up for him. He is my brother. I will protect him. I will stand up for him. If he is wrong, then I will tell him so. But, if someone else does wrong to my brother I will jump on top of them, because, you know, he is my little brother. If I</p>	<p>Increased confidence during process</p> <p>Positive and pleasurable experience of interaction</p> <p>Unity; teamwork; group cohesion</p> <p>Enhanced closeness</p> <p>Experiencing connection with others; Sharing music (outside of choir)</p> <p>Social bonding in community</p> <p>Positive regard for others; getting to know others better</p> <p>Experiencing connection with others;</p> <p>Increased social awareness</p> <p>Enhanced closeness</p> <p>Managing relationships</p> <p>Taking control; choosing to act</p> <p>Standing up for others</p>
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<p>hear him cry, I care so much. I will do choir all over again, thanks to this relationship and connection that I have with my little brother now.</p> <p>R: That is great! Are there any other relationships and friendships that developed?</p> <p>T: I think everyone in the choir became close. We started building a bond – a family bond. Like Karien, we didn't even interact. Now it's like, 'hallo, give me a hug...like, how are you?' You know, Lee, it's an awesome person. Even though sometime she is heartbroken, I learned to care for her. We can play and laugh together now. When we see each other, we just laugh and beating up each other the whole time. And with Shan, she is also an awesome person. Even though sometimes I am down, she will just come and make jokes and then she lifts me up. But I spoke to her the first time at choir! They are really awesome, I always think Shan and Lee is here, they are outside, I can just go and find them and then we have fun...and we laugh (laughter)...I can never be alone here at Bramley now because they are here.</p> <p>R: Is there anything you learned about other people here at choir?</p> <p>T: Let me think...Lexie, she is a quiet person. How can I say? I have a lot of respect for her, because she has a lot of respect for everyone. She will never <i>diss</i> anyone. But, she also started playing with us, like pushing me, which was kind of cute. Small Lexie'tjie coming and playing with you...then you are like...ja...choir has come and it has brought a bond to us, both friends and family. For me it isn't just friendship. It is family. Choir built a family bond. It is because, you know, the person that you see everyday here, it is not like you pass them, but then you see them and 'hey, how are you?' But you see family. I am very proud of everyone. And for me...I just want to thank specifically you...even though sometime you had to raise your voice because they don't want to listen...but then, I</p>	<p>Displaying empathy</p> <p>Experiencing connection with others and enhanced closeness</p> <p>Enhanced closeness; A family-like bond; increased communication in community</p> <p>Starting new friendships; Positive regard for others; Displaying empathy; Shared fun; pleasurable social interaction; Social bonding</p> <p>Positive regard for others</p> <p>Friendship in the community; experiencing support; starting new friendships</p> <p>Friendships in the community</p> <p>Shared fun; pleasurable experience of interaction</p> <p>Social awareness</p> <p>Displaying respect</p> <p>Social bonding</p> <p>Experiencing connection with others; family-like bond</p> <p>Sustained relationships in community</p> <p>Positive regard for others</p> <p>Displaying gratitude</p>
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<p>want to thank you for holding onto us. Usually, with people are like, you know what, they don't want to listen, so I don't care anymore...and then they go. But then, you kept on holding onto us, even though it was hard and sometimes difficult. You just kept coming, and look today were we are. I just wanna say thanks to you and the group.</p>	<p>Dedication from the therapist</p>
<p>R: It is a pleasure...Then, in terms of the concert, how was that experience?</p>	
<p>T: You know...it's not every day we get the opportunity to go and sing or perform in front of people. So it was a great opportunity for us. You know, on Monday the teacher told me, 'Tyler, you can really sing'...I was like 'ah, ma'am'...you know <i>mos</i> that shy feeling that you get when someone tells you some compliment. You will be like, 'eish, ja'...and you know, I was really proud of myself, because not everyone says compliments to you every day. So then, it is really an opportunity that people can see us shining for some time. If you get an opportunity from people outside here at the children's home, you must really take the opportunity with both hands. Because, you never know what can happen with you. Other people out there don't get this opportunity to just sing or do anything in the children's home.</p>	<p>Taking charge of opportunities Pleasurable experience of choir performance Receiving affirmation and positive regard Sense of accomplishment; feeling proud Acknowledged by the community; feeling meaningful</p>
<p>R: Was it worth it working towards the concert?</p>	
<p>T: It really was. Ja. You have to practice hard...you have to work hard to achieve something...and we achieved the concert. Look now where we are. The children's home wants us to sing at two other things...so, ja, it was really great to practice with the choir.</p>	<p>Taking charge of opportunities New possibilities</p>
<p>R: How did you feel before the concert?</p>	
<p>T: At the start of choir I was like, are they just trying to keep us busy here, maybe it will be boring, but then, I realised, we are really learning something here, boys. We are learning how to sing. Who could have taught us these things? So then before the concert...I was nervous</p>	<p>Dedicated; motivated; Committed; choosing to act Feeling capable and competent Sense of accomplishment Attaining new information Discovering/utilising musical voice</p>

<p>in the day. But, I got confidence from the start through the end. When I thought I would make a mistake I was like, don't worry, Anrie said if you make a mistake, carry on. So then I was like, confidence will bring me far. So just have confidence all the way. Then I had confidence.</p> <p>R: How did you feel after the concert?</p> <p>T: I was like, is this really us? Did we really bond and sing for people out here. Like, the comments that were coming in, like 'well-done' and 'you sing really beautiful' and 'your group is awesome'...It is not an everyday-thing that we sing here for people. We sing about life, for people we chose to come and listen. Like 'heal the world' and 'we are the world'...people realised this children are singing a message to us and not just a song. This song, it has a message. It was awesome to sing for people not just here, but outside. I would invite even more people next time, to show people our children here, we have something and we have talent. The house parents were also proud of us, because they didn't know that their children can sing like that.</p> <p>R: How did you feel about yourself after the concert?</p> <p>T: I was like, 'yeah, I'm the man!'...I was like, 'you know what, you did it, bra, you did it'. I was proud of myself. I was like, 'you did it...you brang your part...you did your part...you sang your part...you really did it...you were on stage...Good job, brother!' I told myself...We really did it as a group.</p> <p>R: And now, knowing that you can sing, what does that mean to you?</p> <p>T: I always listen to music. But, I didn't want to sing with, I wanted to hear the message of the song, and I wouldn't want to sing because I heard my voice ...you know...like 'uugh'. But know, I can sing with the artist! I can sing and sing with the artist and know what they feel. Now, every morning and every night I play music and I sing! And I can express myself.</p>	<p>increased confidence at the concert</p> <p>no performance pressure</p> <p>increased confidence at the concert</p> <p>sense of accomplishment/ social bonding; receiving affirmation; feeling acknowledged</p> <p>finding meaning through lyrics</p> <p>feeling meaningful (to community)</p> <p>pleasurable experience of concert; choosing to act</p> <p>feeling acknowledged and meaningful</p> <p>Positive regard for oneself; increased confidence at the concert; sense of accomplishment.</p> <p>Teamwork; cohesion</p> <p>Discovering my musical voice; feeling capable; belief in abilities; The music and singing continues; self-expression</p>
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<p>R: How did you experience specifically the singing?</p> <p>T: It was funny making sounds. I was laughing. And I was learning the right way to sing, because, here in the throat, it starts getting sore and the sound that comes out is not the sound that you want. But, when the sound comes from the stomach it is powerful and it is the sound you want.</p> <p>R: True! And the games?</p> <p>T: The games were fun. I enjoyed it to see how other people laugh and smile. Sometimes, you know this person is a sad person, always emotional or something...But, when we are up here and you see specific people sing and laughing, you will be like, 'what? Wow, is she really smiling...is he really laughing?' Joe! Then that will <i>sommer</i> make my day.</p> <p>R: What do you think could have been different in a session?</p> <p>T: Like, I said, I don't have nothing to change. Everything for me...I liked it...the singing, the laughing, the smiling.</p> <p>R: What do think about the length of the session?</p> <p>T: It was short because you still wanna go through the songs again, because it is nice to practice and sing. I wouldn't mind singing for six hours in the choir every day, because it feels nice to be yourself. The sounds of the group...you could hear it developing and progressing...and now we just want more and more. But, we are in a children's home. We have to follow rules, so we can't practice long enough.</p> <p>R: Will you sing in such a choir again and why?</p> <p>T: Yes I will sing. Obviously. Why would I say no? I wouldn't say no, because it was so awesome. I will sing in this choir again – expressing your feelings, progressing you voice, the love we have each other in the group, trusting each other so much...it is really amazing how we trust each other. Other people they say, these children's home children, I am not going to trust them. But here I felt that...quick, quick, then trust it came in the group. I trust</p>	<p>Discovering my musical voice; applying new information Feeling capable</p> <p>Shared fun; shared happiness; aware of other's feelings; empathy positive and pleasurable experience of interaction</p> <p>pleasurable experience of choir pleasurable experience of singing and interaction motivated</p> <p>dedicated; desire to continue</p> <p>developing teamwork motivated</p> <p>desire to continue; motivated emotional expression; developing discovered voice experiencing trust in the group experiencing trust in the</p>
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<p>the group. What is the use you have a family and then you don't trust them. You trust your family <i>mos!</i> And the choir is my family. And also you came and it was like one, two, one, two and then you started trusting us. For me like I said, we are a family...it really has trust.</p> <p>R: Has choir impacted your future in any way.</p> <p>T: You know what? I realised, I am not going to let the fact that I am in a special school stop me and the fact that I can't have metric. I'm not gonna make that stop me. That is your own choice. For me, I want to be a sportsman or a boiler maker at a big factory. I am working towards an average of 60%, because then someone at Tuks said they will sponsor me to play sport. Choir influenced me, you know, knowing anything is possible in my future. I also won't take judgement to heart...people saying, no you were in a special school, you can't, because, I know I can. If you listen to everything people say, you are breaking yourself. You can make a success of your life...and if people say negative things, I will turn it to influence me in a positive way.</p> <p>R: Is there anything else that you would like to see in terms of how choir impacted you?</p> <p>T: Specifically...future...you know I think of what I learned here. I want to give back what people gave me. I would like to come back one day, or go to another children's home, maybe get people together who can sing or who can play soccer. I want to give back what I have gotten in my life, I want to help other children too. Small children...that is where it starts. It will be really cute for me to see small children singing or playing soccer.</p> <p>R: Is there anything else that you would like to say before we end?</p> <p>T: I just wanna say thank you to your people who came here and watched us. Thank you to you...I hope to see you in the future.</p>	<p>group; a family-like bond a family-like bond experiencing trust from therapist trust/ family-like bond</p> <p>renewed will-power; renewed hope; making your own choice making future plans; having dreams and aspiration dedicated and motivated</p> <p>new possibilities standing up for myself belief in ability</p> <p>desire for success</p> <p>hope for the future having dreams and aspiration</p> <p>making future plans helping others</p>
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Appendix I: Themes and substantiating quotes

Intrapersonal Experiences

THEME	Subtheme	Quotations (and interview number and paragraph)
Theme 1: Discovering my musical voice		<p>“The thing is you made that I know I can sing.” (1:54)</p> <p>“It was great that you might their lives brighter for them...that they know that they can sing now.” (1:21)</p> <p>“I enjoyed learning how to sing.” (2:3)</p> <p>“Yes. I didn’t know I could sing. When I first tried singing here at choir in those new ways I noticed, goodness, I can sing.” (2:21)</p> <p>“Like it just went into my head like ‘wow, Lexie, you can sing’...so now, I can sing all the time.” (2:47)</p> <p>“Also realising that I can actually sing.” (3:5)</p> <p>“I never even thought I can sing, and that stranger saying I can really go far with my voice...it was great to hear. Now, I always sing. Even in the shower.” (4:25)</p> <p>“I didn’t know I could sing until I was told here that I can sing.” (4:55)</p> <p>“I didn’t actually think that I can sing...until you helped me and then I started realising I can sing.” (5:3)</p> <p>“You teaching us what to sing and how to sing. Because we always sang with our throat. But now, singing loud from the stomach. Now my voice doesn’t hurt when I sing anymore. I have some stamina and volume – and it sounds good, hey! We actually found out how to sing from our stomachs.” (6:9)</p> <p>“You know, I didn’t know that I could sing. I was like ‘aah, you can’t sing’.” (6:23)</p> <p>“In the beginning I didn’t think that I could sing. So, I didn’t expect much. But then I realised I can sing.” (7:3)</p> <p>“I didn’t know that I could sing. And then you came to us and then I found out that I can actually sing and that I have a beautiful voice.” (7:41)</p> <p>“Growth. I realised I could do more. I didn’t know I could sing. And then I was like, ja, okay, wow! I can sing!” (8:27)</p> <p>“It means a lot, hey. Like, it is a gift. I thought I can only</p>

		<p>play soccer, and that's it. I feel now, I didn't know I could sing, and I did it." (8:29)</p> <p>"Some of them couldn't sing, but now they can, hey." (8:69)</p> <p>"Well, I never actually thought I could sing. It felt like I made a success of something, coming to choir every week and realising, okay, wow! I can really sing!" (9:21)</p> <p>"R: Did you learn something about yourself? K: I firstly learned I can sing and that made me feel big. I never thought I am still too young or small to do this." (9:26-27)</p> <p>"For me...it's good. It's good. Actually, it is something you can get talented into without realising." (11:17)</p> <p>"It was actually great. Now, I can understand how to sing. It was good. Exercising your voice is good, to make your voice perfect." (11:57)</p> <p>"I learned that I can sing. I don't have to worry what people say to me, because I am special in my own way." (12:37)</p> <p>"It feels nice to know that I can sing...now." (12:81)</p> <p>"I didn't know I could sing. I sang in my room, but I would never sing in front of people. And finally, when I came here, I accepted and knew that I can sing. Now, I believe I can sing." (13:3)</p> <p>"I didn't know I could sing and now I love singing. I now know that actually, I can sing." (13:25)</p> <p>"Thank you...now I can sing!" (13:83)</p> <p>"It taught me that I can play drums and sing. I didn't even know I can..." (14:3)</p> <p>"I learned that I have a voice and that I must use it." (14:27)</p>
<p>Theme 2: Accessing inner strength to take action</p>	<p>Displaying motivation and dedication</p>	<p>"And you must never quit what you started, because then you will make a success." (1:3)</p> <p>"I learned that one must never quit and stay strong and do what you must do." (1:17)</p> <p>"I also practiced before I went to bed...You do what you must do to be able to do your best at the end of the day." (1:19)</p> <p>"we showed people what we can do and that we can sing and that there is never a time to give up, but always a time</p>

		<p>to keep on going.” (1:33)</p> <p>“Like there I wanted to quit. Here I didn’t.” (3:13)</p> <p>“Here people actually like what we’re doing so you are motivated to carry on.” (3:13)</p> <p>“I was more motivated in this choir, because I had people who had my back.” (3:13)</p> <p>“Well, sometimes I was upset or just down and...ja...school makes you tired and takes all energy. But, because I am committed to choir I come.” (3:23)</p> <p>“I had to make a choice. Okay, my friends are going to play some PC games. And I’m like, joe, Anrie is here. She is going to take us to the choir. And then I say, it’s fine, it’s fine...‘let me go to choir, guys, I’ll be back,’ I tell them. But, this was the start. I didn’t want to go in the beginning. But then, it changed. I still had to make the choice, but I wanted to make the choice.” (4:5)</p> <p>“And then, I came, I came, I came. It got me in that process...in that routine. Okay, Wednesday, 5 O Clock, if you have something, then leave it out. 5 O Clock, I need to be with Anrie.” (4:5)</p> <p>“Another thing personally, persistence consist of perseverance and patience. You coming every time, ended up being a role model. If now I get persistent towards a certain goal, no matter how hard it gets, I will end up reach it.” (4:27)</p> <p>“We could have not come. But I wanted to come to every practice.” (6:9)</p> <p>“I wouldn’t mind singing for six hours in the choir every day, because it feels nice to be yourself. The sounds of the group...you could hear it developing and progressing...and now we just want more and more.” (6:57)</p> <p>“Working hard...yes I can work hard. We had to work hard to get on the same note. And I can be committed, because I had to be on time and I was on time.” (7:47)</p> <p>“For the first time, okay, ‘let me just come to choir’ and see what happens, so when I came I wanted to come back again. And the more I came, the more I enjoyed choir. And...ja. I did come back because I enjoyed it.” (8:3)</p> <p>“For the very first time in choir I was motivated...and committed...” (8:3)</p> <p>“I was always here, so I was committed, obviously. If I can be committed now, I can be committed in life also.” (8:33)</p>
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		<p>“I took responsibility also. I was always here, so I was committed, obviously. I was proud of myself . If I can be committed now, I can be committed in life also.” (8:33)</p> <p>“I am actually doing something that I like. I enjoyed it. That is why. I wanted to come.” (8:35)</p> <p>“Personally what it meant to me is that I wanted to sing...I wanted to do something...and I did it. I kept on doing what I really wanted to do. I didn’t give up. So...like...you must always keep on going for your dreams.” (9:25)</p> <p>“I thought let me go back and see what will be happening. And when I go back every time then it was good” (11:5)</p> <p>“Relieved...proud of myself...very proud...because I didn’t chicken out. It felt like I wanted to run away at the start, but I didn’t.” (12:71)</p> <p>“I am motivated – I mean, you know I was very committed.” (13:27)</p> <p>“It wasn’t really hard work because I enjoyed it. But I learned that if you want to do something, you have to be...and stay committed.” (13:49)</p> <p>“I also learned going on and on and not giving up.” (14:27)</p> <p>“because if I wasn’t in the group, then I don’t know. They encouraged and motivated me there. I would not have done that without their support.” (14:37)</p>
	<p>Renewed hope and plans for the future</p>	<p>“These are the tools I needed to get on my mission for the future. My mission towards success.” (4:55)</p> <p>“I got some skills and tools that I will be using in my future. I have a vision. But, I needed some things before I start my mission – proper tools. Being in the choir helped me attain some tools. So now, it is time for me to go back to my dream board. And put my vision in a place where I can see it. Now, I can start working on it.” (4:67)</p> <p>“R: Tell me about you vision? I: I want to be wealthy. I don’t want to be rich, because I don’t want to be careless. I want to have enough to eat, save and help other people. Have enough to build my own empire. I want a wife and kids.” (4:68-69)</p> <p>“It was awesome and amazing. Ja! (laughing and smiling) It showed that anything is possible.” (6:3)</p> <p>“You know what? I realised, I am not going to let the fact that I am in a special school stop me and the fact that I can’t have metric. I’m not gonna make that stop me.”</p>

		<p>(6:63)</p> <p>“Choir influenced me, you know, knowing anything is possible in my future. I also won’t take judgement to heart...people saying, no you were in a special school, you can’t, because, I know I can.” (6:63)</p> <p>“You can make a success of your life...” (6:63)</p> <p>“R: Is there anything else that you would like to see in terms of how choir impacted you? T: Specifically...future...you know I think of what I learned here. I want to give back what people gave me.” (6:64-45)</p> <p>“I want to work towards things. I can do many things. I am going to military.” (7:111)</p> <p>“But, I can do anything I want. Now, I will go to college. I can be beauty therapist or a DJ. I just want to try everything. I can baby sit. If you can give me anything, I can do it. I can work in the farm. Name it, I will be willing to do it.” (8:95)</p> <p>“You can start everything. It will never be too late. It’s is never too late to start something new. I thought that only starting to sing now...like I am a bit old now...my voice won’t be young and perfect. Then, I started and it wasn’t like that. So in my future I can start anything, it is never too late.” (11:73)</p> <p>“I am still stressing about my future and it is unsure. But, I saw myself making a success of this (choir), so I can make a success in life too” (13:81).</p> <p>“People have told me I will get nowhere in life because of this and that. But now, I can tell them, look what I did! I can make the best of my future if I just go on and do my best.” (14:55)</p>
	Utilising will-power	<p>“To sing in front of so many people and to choose whom you want to come to the concert. It was the first time we were allowed to choose.” (2:5)</p> <p>“Here, you take into great consideration what we want to do. Like, what we want to sing. There they were just giving instructions and we had to follow. Here we have a say.” (3:11)</p> <p>“you asked our opinion about everything that we did.” (3:13)</p> <p>“And in terms of the choice. I had to make a choice. Okay, my friends are going to play some PC games. And I’m like, joe, Anrie is here. She is going to take us to the choir. And then I say, it’s fine, it’s fine...‘let me go to choir, guys, I’ll be</p>

		<p>back,' I tell them, but, this was the start. I didn't want to go in the beginning, but then, it changed. I still had to make the choice, but I wanted to make the choice." (4:5)</p> <p>"I realised it is once in a life time, so I should take the opportunity to do my best and to believe in myself." (5:41)</p> <p>"I realised that: every opportunity you get, you must take it with both hands." (6:3)</p> <p>"Making these choices the way I wanted to make them, well, you know that mos made that I became more responsible. Adulty. I can now take more responsibility. People count on me now. People didn't count on me in the past." (7:51)</p> <p>"Because, everyone in the choir comes with their opinions and their things and then we mix them...here it was like, no, let's change this to this, how we feel about it." (11:5)</p> <p>"The time you said and everyone came with a song, and people like different music and also the same. So, it really helps that we choose the music." (11:49)</p> <p>"You can move...you can do things you also want..." (12:21)</p> <p>"Because we can sing songs we want...everyone gets a turn..." (12:23)</p> <p>"Usually, people decide what I must do. But this time, I chose to be in the choir...I wanted to stay. I committed because of my choice, and that was nice." " (12:43)</p>
	Facing fears	<p>"I also overcame a fear of mine – doing something in front of an audience. I would drink like two pills usually before I went on stage and then after I would throw up. And at this choir I was like I didn't throw up...I didn't even drink pills. So I overcame that fear. I will do performing now before an audience...no problem." (3:33)</p> <p>"I am scared the relationship will break because she will disappoint me. But, I am working on it to trust her again." (4:39)</p> <p>"I got the stressed feeling I usually had with gymnastics, but here I realised, I don't have to be scared to do something wrong. I often felt embarrassed at gymnastics after a competition." (5:49)</p> <p>"The time when you came here, I was like scared to go on stage at school...actually I was just scared. But now, I can go with confidence." (6:27)</p>

		<p>“I am scared to trust, though, but, there was trust in the group...trusting the group.” (7:65)</p> <p>“I couldn’t face my fears, but, now I can.” (10:3)</p> <p>“I can face my fear. I am afraid of a crowd. And now I can face them any time.”(10:5)</p> <p>“I was scared to prove myself, but I wanted to prove to myself that I can sing.” (11:27)</p> <p>“I can also say that when I was on stage at the concert and when I saw those people I was afraid. Yes. But, then...I actually told myself that I can’t be coward to these people. They came here for us. And then, I started putting that fear away and doing what I was supposed to do.” (11:31)</p> <p>“For me...it’s better...because I used to be scared of boys and everything. And now, I realised they can be my friends.” (12:49)</p> <p>“It feels nice to know that I can sing. I don’t have to be scared to use my voice now.” (12:81)</p>
	Standing up for myself	<p>“I enjoyed realising that I can stand up for myself.” (1:53)</p> <p>“Now, I feel more comfortable to stand up for myself and to give my opinion in situations.” (2:23)</p> <p>“When someone is being mean, I can tell them, what they are doing isn’t right.” (2:23)</p> <p>“I believe I can stand up for myself.” (2:23)</p> <p>“Somehow, I can now defend myself more in situations where I couldn’t usually stand up for myself.” (3:59)</p> <p>“In general. I didn’t always want to talk, but, now I don’t care. Now I say what I want to say. I speak my mind.” (7:45)</p> <p>“I can stand up for myself in many ways, like honouring myself.” (10:5)</p> <p>“I don’t have to be scared to raise my voice for myself anymore.” (12:81)</p>
Theme 3: Experiencing a healthier picture of myself	Heightened self-awareness	<p>“Then, you may find you are good with more things than you thought.” (1:33)</p> <p>“I got the feeling that this is me singing. It was nice to find out who I am.” (2:21)</p> <p>“I didn’t know I could sing...I got the feeling that this is me</p>

		<p>singing. It was nice to find out who I am.” (2:21)</p> <p>“I have a low self-esteem...So, I learned that I have to believe in myself.” (3:37)</p> <p>“R: What did you learn about yourself at the concert? I: If I do things relaxed, I am definitely going to get through.” (4:48-49)</p> <p>“Growth. I realised I could do more. I didn’t know I could sing. And then I was like, ja, okay, wow! I can sing!” (8:27)</p> <p>“I learned that I can do things...and I can do them even better.” (11:31)</p> <p>“I like that I felt ‘in’ my body, you know. Being just Lee and feeling I am being her.” (13:7)</p>
	<p>Belief in ability</p>	<p>“I felt proud and I can show people...what I can do and that I can do it well. I thought that I could do it.” (1:37)</p> <p>“I believe I can sing.” (2:23)</p> <p>“I can do more things.” (2:23)</p> <p>“I have the potential of influencing people in a positive way.” (3:23)</p> <p>“The best moment was my last performance. That was the best of moments. I really enjoyed it...the flow. When I got on stage I was frightened. And when I was done, joe, it was the compliments of your lectures that really gave me that feeling that I can do it.” (4:9)</p> <p>“Like what I can do and in terms of my abilities.” (4:27)</p> <p>“I wouldn’t want to sing because I heard my voice...you know...like ‘uugh’. But know, I can sing with the artist!” (6:49)</p> <p>“My voice improved. My voice is amazing now.” (7:87)</p> <p>“Shan: Growth. I realised I could do more. I didn’t know I could sing. And then I was like, ja, okay, wow! I can sing! Researcher: And what does this mean to you now, to know, ‘wow, I can sing’? Shan: Yo! (Exclaiming and shaking her head with amazement.) It means a lot, hey. Like, it is a gift. I thought I can only play soccer, and that’s it. But, now I see myself in a positive way. I feel now, I didn’t know I could sing, and I did it. So, maybe now I know I can do other things. I can do anything. I can do new things. I think I can do more things.” (8:27-29)</p> <p>“I did choir and I thought, okay, I can do other things.”</p>

		<p>(8:31)</p> <p>“I know now I can do more things. I can try them, and if I am committed like I was in choir, I will succeed too.” (8:33)</p> <p>“Later, after the concert, I felt good. I thought, what did I do? People said, ‘you sang nice’, ‘you sang nice’...all the positive talking...that was amazing...‘you sang so good’, ‘you sang since’...so then I thought, ja, ‘I can sing, hey’...(laughing). I felt so good about myself. I felt confident. I can do other things now too.” (8:59)</p> <p>“Knowing I can sing. Now I believe I can sing and I am proud of myself.” (8:75)</p> <p>“But, I can do anything I want. Now, I will go to college. I can be beauty therapist or a DJ. I just want to try everything. I can baby sit. If you can give me anything, I can do it. I can work in the farm. Name it, I will be willing to do it.” (8:95)</p> <p>“Before, children teased me. But one day at school in break I walked in the hallway and sang so loudly and then the children heard me and said, ‘Wow, Sally, you can sing girl’. So I showed them, ‘aha, I can sing!’ I felt so good about myself.” (9:23)</p> <p>“Because long ago I am watching TV and I’m like, there is a song that plays and you wonder if you can do it. Then choir, it came, and you give me that thing that I think I can also do this.” (11:23)</p> <p>“Previously I can’t. I listen to music differently now...they have meanings and everything. I also write my own music, like, add my own words to beats, then I express myself that way. I enjoy it. And I am good at it.” (11:29)</p> <p>“I learned that I can do things...and I can do them even better.” (11:31)</p> <p>“I can do great things. I use my talent to become better.” (13:27)</p> <p>“I can show them what I can do – that I can do things. I can do great things.” (13:17)</p> <p>“Now I can sing in front of people, so I can do many other things to.” (13:55)</p>
	Increased confidence	<p>“I feel more confident to express myself.” (2:23)</p> <p>“It lifted my confidence.” (2:51)</p> <p>“I became more confident every week towards the concert.</p>

		<p>So I was feeling sure of it you know.” (3:17)</p> <p>“But then at the concert I felt nervous a lot. And...during choir practice choir practice I was so confident. But, after the concert I felt overwhelmed. Like I was not shy at all, I felt so confident that we could do the whole show for a thousand people.” (3:17)</p> <p>“Frightened. That’s how I can say. I couldn’t even watch people in the eyes. I was watching over their heads. But in the end, people gave me that upliftment. I felt like, at the end, when I told everyone to sing with us, like I could just pop another poem. Like, I felt so confident, hey.”</p> <p>“I did grow in myself. I did gain more confidence...yes...believing in myself.” (5:45)</p> <p>“Frightened. That’s how I can say. I couldn’t even watch people in the eyes. I was watching over their heads. But in the end, people gave me that upliftment. I felt like, at the end, when I told everyone to sing with us, like I could just pop another poem. Like, I felt so confident, hey.” (4:45)</p> <p>“at the start I was shy to sing because people have told me in the past that I can’t sing. But, the people at choir told me, ‘you can sing beautiful, just sing, just be yourself’...So, I just did it!” (5:17)</p> <p>“I felt great. I felt good about myself. Jip! And next time when we do a show I will be like, I’ve got it, I have confidence...” (5:49)</p> <p>“I did grow in myself. I did gain more confidence...yes...believing in myself.” (5:41)</p> <p>“With the concert, I stressed before the time. Usually I would totally freak out. But I stood there in front of the audience telling myself ‘you can do it’ and ‘go for it’ and then it wasn’t even that bad after all.” (5:41)</p> <p>“And next time when we do a show I will be like, I’ve got it, I have confidence...” (5:49)</p> <p>“I have confidence to go on a stage and sing, and even to do other stuff.” (6:27)</p> <p>“So then before the concert...I was nervous in the day. But, I got confidence from the start through the end. When I thought I would make a mistake I was like, don’t worry, Anrie said if you make a mistake, carry on. So then I was like, confidence will bring me far. So just have confidence all the way. Then I had confidence.” (6:43)</p> <p>“It feels amazing. I can sing, without being shy. So, I have more confidence. I feel proud. It is energising.” (7:43)</p>
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		<p>“My nervousness decreased during the concert...I felt great” (7:73)</p> <p>“Because I stressed and I thought I would stress the whole time. But, then the stress decreased.” (7:85)</p> <p>“My voice is more interesting now, and I am more confident to sing.” (7:87)</p> <p>“R: Do you think the concert had an influence on how you see yourself? P: Yes. I felt more confident...that I can stand in front of people and just sing...just sing. Next time, I will be more confident from the start.” (7:76-77)</p> <p>“R: Is there anything else you would like to tell me about your personal experience of singing in the choir? Sh: Ja. Confidence, obviously. I know now I can do more things.” (8:32-33)</p> <p>“I think my confidence grew throughout the night. So next time, I will do even better.” (8:57)</p> <p>“Later, after the concert, I felt so good about myself. I felt confident.” (8:59)</p> <p>“I was nervous when I saw people coming in. I just told myself, ‘calm down’. And it helped that...you know...when your teammates are around, you also feel confident.” (8:65)</p> <p>“I felt confident.” (8:67)</p> <p>“Then in the concert I was excited and a bit shy...but I wasn’t shy for long. After the concert I felt glad and proud...I was not shy at all in the end.” (9:55)</p> <p>“I have confidence. I told myself at the concert I have to be confident so that something best can come out.” (10:49)</p> <p>“But, now, only, I have confidence to sing with the songs in my phone.” (11:29)</p> <p>“I had to do my best. So I felt so confident hey and I just stood up and did it. I was happy. I enjoyed it so much.” (11:37)</p> <p>“At the end, I wanted to sing a solo. At the start I didn’t because I was conscious about my stuttering and I felt shy. But, then I did sing in front of people. So I can do it now.” (13:29)</p> <p>“My confidence grew.”(13:33)</p>
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		<p>“R: How did you feel about yourself at the concert? L: A lot more confident. Yes. Yes! A lot. I am not so shy anymore. Now I can sing in front of people, so I can do many other things to, and I won’t be as shy as I was before.” (13:54-55)</p>
	<p>Increased self-esteem</p>	<p>“Like, I have a low self-esteem, right...So, I learned that I have to believe in myself. I always have to believe in myself. I saw that. I realised that I must and I try. But, it has improved...it has...I’m not there yet, but, I am getting where I want to be.” (3:37-39)</p> <p>“Singing in the choir gave me self-esteem. It boosted my self-esteem...in ways of believing in myself” (4:25-27)</p> <p>“I guess a big thing is I felt good enough.” (5:17)</p> <p>“I did grow in myself...believing in myself.” (5:41)</p> <p>“Like, how can I say, when I came here I was like, ‘she will only choose the best’. And then, well...I was also there, I guess I was one of the best in the end.” (6:25)</p> <p>“I see myself in a positive way now.” (6:27)</p> <p>“I don’t have to worry what people say to me, because I am special in my own way. I am appreciating who I am. I think I am more comfortable to believe in myself.” (12:37)</p> <p>“I believe in myself.” (13:33)</p> <p>“I think good things about myself.” (13:82)</p> <p>“I realised that from the start of choir up until this point my self-esteem has been raising and raising and that feels good!” (14:47)</p>
	<p>Comfortable in my own skin</p>	<p>“I could be myself at choir.” (1:11)</p> <p>“I could be myself, yes. I could laugh...I could play...I could be free.” (2:19)</p> <p>“At choir I could be myself, possibly for the first time, so then you get to know yourself.” (2:23)</p> <p>“I felt like myself.” (5:17)</p> <p>“I could just be myself. I could be hyper if I wanted to be. People accepted that, you know.” (5:25)</p> <p>“Through the music...I am free to be myself.” (6:21)</p> <p>“Here I am accepted. R: Why do feel accepted? P: Because I can be myself.” (7:107-109)</p>

		<p>“it is amazing singing with the group, and with people you know where you feel comfortable to be yourself.” (8:71)</p> <p>“I felt myself.” (9:11)</p> <p>“I feel accepted because I can be myself.” (9:33)</p> <p>“I felt free...I felt free because I was very, very, very happy and then I am free and stressless and then no negative emotions and free from anything negative. I was free to be myself.” (10:47)</p> <p>“I felt accepted too. I could be myself.” (11:45)</p> <p>“I could be myself at this choir.” (12:25)</p> <p>“Because I can be myself, and other places I can’t be myself. Choir is actually the only place that makes me feel like I am being myself.” (12:31)</p> <p>“I think I am more comfortable to believe in myself and just be myself.” (12:37)</p> <p>“I could do what I want. I could be myself.” (12:41)</p> <p>“Because people accept me for who and what I am. I can be myself...I can honestly just be myself. And I don’t feel that way at school and stuff. But here, people accept me for who and what I am!” (13:21)</p> <p>“I can just be myself. I am accepted and they (people in the choir) don’t judge me.” (13:35)</p> <p>“I just learned to be myself around people and I don’t have to change just because people think I should.” (13:43)</p> <p>“And these people allow me to be myself because I am accepted.” (13:79)</p> <p>“And then I felt free to myself here.” (14:11)</p>
	Sense of accomplishment	<p>“People told me that we did well. I felt proud and I can show people who I am, what I can do and that I can do it well.” (1:37)</p> <p>“I was proud of myself.” (2:43)</p> <p>“Because we did a great job. Especially with the Jabulani song...like we really killed it. Every song at the concert went good and people were singing on one note.” (3:19)</p> <p>“The best of time was like ‘you know what, we really did it’. Like having to learn something from scratch...Succeeding on many levels. That felt like scoring the winning goal.” (4:7)</p>

		<p>“You have to practice hard...you have to work hard to achieve something...and we achieved the concert. Look now where we are. The children’s home wants us to sing at two other things...” (6:41)</p> <p>“I was like, ‘yeah, I’m the man!’...I was like, ‘you know what, you did it, bra, you did it’. I was proud of myself. I was like, ‘you did it...you brang your part...you did your part...you sang your part...you really did it...you were on stage...Good job, brother!’ I told myself...” (6:47)</p> <p>“Later, after the concert, I felt good. I thought, what did I do? Having succeeded at the concert...I felt so good about myself. I felt confident.” (8:59)</p> <p>“We did great. We sounded great. And I was so proud of myself.” (8:65)</p> <p>“Well, I never actually thought I could sing. It felt like I made a success of something, coming to choir every week and realising, okay, wow! I can really sing!” (9:21)</p> <p>“I felt proud of myself and it felt like I made a success.” (9:57)</p> <p>“It was excellent. We all wanted to do best and we did best. I feel we made a success.” (10:45)</p> <p>“The concert ended with a big smile on my face...having such a big smile on my face means one thing: I am totally extra proud of myself.” (10:49)</p> <p>“I felt so amazed. I couldn’t believe that we just did it and that we finished it. And the compliments that people gave were cool. I really did feel proud of myself. It was something huge that it actually happened...that the group did it...happy moments.” (11:33)</p> <p>“It really was. It was also hard work. Like in life you study and then you write a test. So here, we practice and after we practice...you know...and after the concert was like the test, and we passed with flying colors.” (11:39)</p> <p>“after the concert I felt good. I was very proud of myself.” (13:53)</p> <p>“At the concert last week, it felt like we won.” (14:11)</p> <p>“you talking to the people, that made me...want to do my best, so I did, I really did and I am proud of myself. We won!” (14:47)</p>
<p>Theme 4: Utilising</p>	<p>Attaining new information</p>	<p>“Like having to learn something from scratch...As you taught us the songs, the first days it was really hard. And it</p>

<p>cognitive skills</p>		<p>came together to form one thing. Then, okay, I started understanding and I got into the motion. It was good learning other stuff..." (4:7)</p> <p>"And you being there, I had to learn from it. You being there, you played a role, and I had to learn from it. You started with us knowing nothing. We sang crap, to be honest, we sang crap (laughter)...then you came and worked on us to a point that crap is flushed and something new is coming up. It was a seed that you planted in us and it grew. But, you planted a seed. But obviously we had a fertile soil as we were able to learn new things." (4:27)</p> <p>"You teaching us what to sing and how to sing. Because we always sang with our throat. But now, singing loud from the stomach. Now my voice doesn't hurt when I sing anymore. I have some stamina and volume – and it sounds good, hey! We actually found out how to sing from our stomachs." (6:9)</p> <p>"I realised, we are really learning something here, boys. We are learning how to sing. Who could have taught us these things?" (6:43)</p> <p>"And I was learning the right way to sing, because, here in the throat, it starts getting sore and the sound that comes out is not the sound that you want. But, when the sound comes from the stomach it is powerful and it is the sound you want." (6:51)</p> <p>"R: Thinking back, what moments stand out for you? Some of your favourite moments? S: When we learned the new songs." (9:4-5)</p> <p>"I like singing...learning new songs. I didn't know all the songs so I really got to know them." (9:15)</p> <p>"It was a good experience. Because like I have learned more things that I didn't know before..." (10:3)</p> <p>"Now, I can understand how to sing." (11:57)</p>
	<p>Increased activation of concentration</p>	<p>"The warm-ups and the funny sounds were nice. Those were fun and woke me up sometimes – like made me focus, but still having fun." (2:55)</p> <p>"P: Very interesting. Funny and fun. R: How do you think the funny and fun games influenced the group? P: To work together...To concentrate and communicate with one another while having fun." (7:89-91)</p> <p>"R: What moments stood out for you? T: It was the last times when we practiced. Because everyone was focused and starting to look forward to the</p>

		<p>concert. There were no more distractions.” (10:6-7)</p> <p>“I like being focused at choir.” (10:21)</p> <p>“The concert it was excellent. People they were so focused.” (10:43)</p> <p>“The games they were great. Because, they were making you to concentrate. We must concentrate and listen, but also then having fun” (11:60)</p> <p>“Yes, my school work improved. I try to focus more when doing my homework now...the way we had to focus when you teach us new things.” (13:81)</p>
	<p>Transfer of cognitive abilities</p>	<p>“My maths teacher came to me and said, ‘now I know why your maths marks have increased’ ...I believe it’s true. Because, counting in the music helped my maths. Rhythm sort of just hit me and influenced my brain. I believe it’s because of choir that my maths mark is so good now, and my teacher believes it too. I have never had an 86% for maths in my whole life!” (2:49)</p> <p>“Yes, my school work improved. I try to focus more when doing my homework now...the way we had to focus when you teach us new things.” (13:81)</p> <p>“I also think that singing in the choir helped me at school, because I had to focus here at choir so now I can focus more with the hard stuff such as maths. I understand things easier now...like in figuring them out” (14:55)</p>
<p>Theme 5: Experiencing and expressing Emotions</p>	<p>Experiencing positive emotions</p>	<p>“I was happy!” (1:9)</p> <p>“I was also happy because I enjoyed my solo with my brother so much” (1:11)</p> <p>“in choir, we had fun and we played and everything, and that made me feel happy.” (2:15)</p> <p>“I was glad. I was excited! I was so happy that we did it.” (2:43)</p> <p>“It excites me to sing and to know I can sing” (2:47)</p> <p>“I was just happy. I could just be myself and make a bit of a noise (laughter). I enjoyed being happy, making other people happy and seeing other people happy then.” (3:27)</p> <p>“I felt really happy too...most of the time.” (5:13)</p> <p>“For me it was always about happiness. All the songs we sang. Although some of the songs were emotional songs, the feel of us singing it is uplifting and made me happy.” (6:13)</p>

		<p>“I was happy. I felt chilled.” (9:9)</p> <p>“I felt relaxed and chilled.” (9:11)</p> <p>“I was happy when we sang.” (9:13)</p> <p>“R: What other things make you happy during the week? K: Uhm...choir makes me happiest.” (9:18-19)</p> <p>“R: Why do you think you were suddenly happy? T: It was the singing. Because music is the key to happiness...I realised it is the only thing that can unlock happiness...for me...” (10:14-15)</p> <p>“R: Yes...and how did you feel after a choir practice? S: Like the happiness...it was there. After choir when I get into the room it was good. I was thinking, this song is getting there...this one, getting there. So, ja, I like it. I felt happy about it.” (11:18-19)</p> <p>“And then, did you see my dancing there? I was happy. I enjoyed it so much.” (11:37)</p> <p>“It was just so nice...so great...everything was nice...lekker...And I felt happy.” (12:15)</p> <p>“Well, basically, I was always happy here. I laughed a lot. I was the happiest that I have been in many, many years” (13:11)</p> <p>“at choir I was much happier. I laughed a lot. But at the house, it’s more sadness.” (13:15)</p> <p>“If I am around people who accept me for who and what I am, then I can be happy. But if I am around people who don’t accept me, then I feel sad and out, because I don’t fit in.” (13:29)</p> <p>“There were a lot of people, and that made me happy. The vibe was great!” (13:57)</p> <p>“I felt happy.” (14:13)</p> <p>“I really felt happy...and relieved.” (14:17)</p>
	<p>Experiencing sombre emotions</p>	<p>“In the first days I got quite emotional, when we had to keep quiet, listen to the music and reflect on our lives.” (4:17)</p> <p>“What type of feelings could you sing out? L: Feelings of being upset and sad.” (2:12-13)</p> <p>“Well, sometimes I was upset or just down and...ja...school makes you tired and takes all energy. But, because I am</p>

		<p>committed to choir I come.” (3:23)</p> <p>“In the first days I got quite emotional, when we had to keep quiet, listen to the music and reflect on our lives...I was down. It takes me deep into the ocean. Like, I go through introspection.” (4:17;19)</p> <p>“But at choir I can express it. If I am down and sad...” (4:21)</p> <p>“R: And what type of feelings did you ‘sing’? M: Sadness...At times I became emotional.” (5:8-9)</p> <p>“once I just started to cry when we sang the song. I had to wipe my tears. And then I felt the sadness.” (5:11)</p> <p>“I was feeling sad about breaking up with my boyfriend...especially, when singing that song ‘you are not alone’.” (7:23)</p> <p>“We had this other session with you, where you played a song and we had to lie down and think about everything we have been through and stuff. So ja, it opened, and ja, the emotions were out and everything. All the emotions about everything I have been through in life.” (8:11)</p> <p>“it’s more sadness and going to bed like that alone.” (13:15)</p>
	<p>Experiencing positive shifts in emotions</p>	<p>“Like, you sing out what you are feeling. When you sing...then, sad feelings just go away and a good feeling comes over me.” (2:17)</p> <p>“I just wanted to stay here all night I was so happy. But then, the times I was sad, like I felt much more better every minute at choir.” (3:23)</p> <p>“when I was singing I was just singing towards my own happiness.” (3:25)</p> <p>“I experienced feeling the sadness, but after experiencing them, we do fun things, and everything just sinks out. People do funny things at choir, making funny sounds, and then and it keeps me there – in a lighter space, it gets me out of that ‘deep in the ocean’ mood. Also just singing makes my mood better.” (4:19)</p> <p>“Often I came in here feeling down. And then after the session I would exit laughing and smiling.” (4:21)</p> <p>“When I come in I’m down and when I go I am laughing.” (4:21)</p> <p>“Singing with the others – I guess the music – gets me to that mood of dancing. I can let go of the sadness here, you</p>

		<p>know.” (4:21)</p> <p>“If I am down and sad...I can be that way at choir, even though, soon you will see me happy because that is just what happens at choir when I am singing.” (4:21)</p> <p>“But, my sadness shifting during choir practice...Singing brings joy and delight...” (4:21)</p> <p>“Often I came in here feeling down. And then after the session I would exit laughing and smiling.” (4:31)</p> <p>“I went from sorrow to jubilant moments.” (4:33)</p> <p>“So with choir, I was sad when coming to choir. But, after choir I felt happy.” (7:25)</p> <p>“When I came ja...it was dark. And then. When I was singing it was like light came over me.” (8:9)</p> <p>“Like I would come to choir after school when I am angry and then I sing and there would be jokes around and then suddenly I am happy.” (10:13)</p> <p>“Before choir, normally...and then...when times go...it was good, like...better. Because I like it. It was something that I wanted to do. I felt better. It made me feel better...actually...happy (laughter).” (11:17)</p> <p>“I was only happy. I could get rid of bad emotions. It changed my mood.” (12:35)</p> <p>“Once I was sad, because of things in my life. I think the song triggered that emotion. I wanted to run away from that emotion. But I had to face it. I just sang...and after the session, my sadness...well...I guess it was much better.” (13:15)</p> <p>“If I am at choir, all the sadness I have, I can sing that away. But, the rest of the week, the sadness is just present the whole time.” (13:27)</p> <p>“It made me happy and times I was mad and angry and I went to choir then it just made me happy.” (14:13)</p>
	Experiencing anticipation	<p>“I had my own personal distress still, but I was starting to look forward to choir, to some fun.” (4:5)</p> <p>“I looked forwards to Wednesdays. I was like ‘Yes! Choir!’ Wednesday was my day that I looked forward to the most.” (5:19)</p> <p>“Every week when I am feeling Wednesday is coming closer, then I become real excited. It makes me happy thinking I will be going to choir again soon.” (9:17)</p>

		<p>“It made me look forward to every Wednesday.” (9:73)</p> <p>“I always looked forward to choir.” (13:11)</p> <p>“I looked forward to choir every day.” (13:27)</p> <p>“On Tuesday my whatsapp status is negative, but then...on a Wednesday I feel happy again and on a Thursday I change my status to something positive. I usually stayed happy for the rest of the week. But then, on a Monday I am sad again, but I just tell myself I must just hold on until Wednesday because then I will feel better again.” (14:19)</p>
	<p>Emotional expression</p>	<p>“everything in your heart...you just sing that out.” (2:9)</p> <p>“I can sing it out, then I’m not bothered by the feeling anymore. For example, my housemother is really nasty to us. Then I come to choir and sing, and then afterwards a while I just feel better.” (2:11)</p> <p>“What type of feelings could you sing out? L: Feelings of being upset and sad.” (2:12-13)</p> <p>“Like, you sing out what you are feeling.” (2:17)</p> <p>“It was nice to express myself with my voice.” (2:45)</p> <p>“And I could then also express my happiness.” (4:21)</p> <p>“But at choir I can express it. If I am down and sad...” (4:21)</p> <p>“I didn’t actually think that I can sing...then I started realising I can sing. And...I could express my emotions that way.” (5:3)</p> <p>“R: How did you express yourself? M: I could use my voice more. I could sing how I was feeling. I could really sing how I was feeling.” (5:4-5)</p> <p>“I could really sing how I was feeling...it felt wonderful to just sing my feelings.” (5:7)</p> <p>“At times I became emotional. I could sing out the sadness.” (5:9)</p> <p>“And then I felt the sadness, and it just decreased as we sang the song. That is why I say I sing out the sadness.” (5:11)</p> <p>“or me it is like this: if I sing music, I can feel the words.” (6:11)</p> <p>“when I start singing, the person or thing that made me</p>

		<p>feel bad or sad, I sing that out.” (6:17)</p> <p>“R: How do you ‘sing it out’? T: Through the music and the words and the sound of it...like if I sing it I want to feel it. The music is real to me.” (6:18-19)</p> <p>“I will sing in this choir again – expressing your feelings, progressing you voice.” (6:61)</p> <p>“I could express my emotions through singing...I could sing out my heart.” (7:23)</p> <p>“After my breakup I was sad. So with choir, I was sad when coming to choir. But, after choir I felt happy...because, I could express my feelings through the music.” (7:25)</p> <p>“I could sing about my sadness...and I could live out my happiness.” (7:29)</p> <p>“I can express myself, even though I am shy.” (8:25)</p> <p>“If I am at choir, all the sadness I have, I can sing that away.” (13:27)</p> <p>“Because I sang and I could get my emotions out through singing. I really felt it. The one day I was really mad at someone and I was in a mad mood. Then...I sang it out...I started feeling my heart pounding and I was shaking and then I knew I am singing it out. It was hectic. I couldn’t believe it.” (14:15)</p>
	<p>Emotional regulation</p>	<p>“It means a lot also because I was happy at choir when I was singing, so choir is over now, but if I can still sing, I can maybe be happy, you know.” (2:47)</p> <p>“Singing brings joy and delight...it soothes the heart and its pain.” (4:21)</p> <p>“I can say...if you need to heal, you go to a doctor. I can say, this was my surgery.Like, my emotional surgery.” (4:33)</p> <p>“I told myself, I don’t have to feel this way...so it was like I embraced a positive feeling to come over me.” (6:17)</p> <p>“It opened, and ja, the emotions were out and everything...I thought about their stuff right, and I was feeling angry and tensed...and mad for the first few minutes. I was thinking why should I forgive them anyway. But because of the song...the flowness of that song, everything just came to me, and I was okay with it and I just forgave them while listening to the song.” (8:13)</p>

		<p>“When I start singing, I calm down.” (8:9)</p> <p>“I am a very emotional person. But, choir helped me get rid of some bad emotions.” (10:49)</p> <p>“That inspires me. Sometime I don’t feel in a mood, but then when we sing the songs that inspire me, then I get back...then I get some better mood.” (11:13)</p> <p>“I wanted to run away from that emotion. But I had to face it. I just sang...and after the session, my sadness...well...I guess it was much better.” (13:15)</p> <p>“Music at choir always makes me happy. Sometimes when I got worked up (outside of choir), I just think about the music and it calms me down.” (14:21)</p> <p>“Usually I was negative the whole time and I got angry so easily...and now I don’t angry so much anymore. You can go ask any child here, and they will tell you that I am not getting angry anymore...Choir motivated me not to become mad so easily, because at choir I was happy, and I enjoy being happy more than I enjoy being angry. Becoming angry just wastes my energy, but being happy gives you new energy.” (14:29-31)</p>
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Interpersonal experiences

<p>Theme 6: Experiencing growth in relationships</p>	<p>Social bonding</p>	<p>“The thing is you made that I know I can sing, and that I can do this with them and have a bond with them.” (1:3)</p> <p>“And the interaction is different...here at choir us children always had time to chat and laugh together.” (3:14)</p> <p>“...and spending time with people that make me happy...people with whom I can bond.” (3:25)</p> <p>“And how we grew a bond in such a short amount of time...We believed in each other.” (3:43)</p> <p>“we spent time together...having fun!” (5:33)</p> <p>“Is this really us? Did we really bond and sing for people out here.” (6:45)</p> <p>“R: Can you tell me more about what was fun? P: Everything...The singing...Spending time together.” (7:71)</p> <p>“The exercise that we usually do before we start, that was so amazing. It was creating the friendship, the communicating, the togetherness, the laughing, in the games.” (8:77)</p>
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		<p>“The games were...good...because it would give you the time to be friendly with other people. I don’t always have that.” (10:55)</p> <p>“I have never really been close with the boys in house three. But, since I came to choir, we started bonding. Like I would bond with them every day. Like, yesterday, Ian and I just sat down and bloomed. We were chatting so <i>lekker</i>.” (12:47)</p> <p>“I started bonding with more people...” (12:61)</p> <p>“I started bonding with people.” (12:93)</p> <p>“We make jokes, we laugh together and we tell each other stuff.” (13:41)</p>
	Getting to know others better	<p>“I definitely got to know more people” (2:29)</p> <p>“I learned a lot about how other people respond to music. Some music makes some people happy and some music makes other people sad. I am aware of how people are in certain situations.” (2:31)</p> <p>“I got to know people better, learning new things about other people.” (4:43)</p> <p>“To get to know the people. I didn’t really know, know, know the people’s stuff. But at choir I got to know new things about them for the first time.” (5:15)</p> <p>“the big kids...I got to know them.” (5:31)</p> <p>“Yes. I got to know Tanya and Lexie better. I didn’t really know them.” (9:35)</p> <p>“I got to know people better that I didn’t know before. It was great. Some of them I didn’t know them that better and everything. But then, I got to know them better and I understand who they are.” (11:45)</p> <p>“So I got to know people in ways that I never could imagine.” (11:45)</p>
	Experiencing enhanced closeness	<p>“R: What did it mean to you to sing choir with your brother? A: It was nice. We became closer...” (1:24-25)</p> <p>“I became closer with Penny. She understands it when my house mother is being nasty to me, because we have the same mother, and she is also mean to her sometimes.” (2:27)</p> <p>“I got close with Ian too.” (2:29)</p>

		<p>“like, can you calculate the distance between your nail and your finger? That is how close we are now.” (4:35)</p> <p>“Now, I have a lot of friends here in the children’s home.” (5:73)</p> <p>“Me and my brother...we were never so close. We were just like ‘hallo...okay...bye’...We didn’t have this connection...now we sing together...we play together. Maybe, just once in a while you will see us together. Now, it’s an everyday thing.” (6:31)</p> <p>“I will do choir all over again, thanks to this relationship and connection that I have with my little brother now.” (6:33)</p> <p>“I think everyone in the choir became close.” (6:35)</p> <p>“We came to be more open with people in the group. We shared more stuff so that makes us closer.” (7:57)</p> <p>“And then also – Tyler and Ian – we did not have this close friendship.” (8:39)</p> <p>“Oh, and Michelle. Let me tell you...we were best friends okay...and then we had a fight and didn’t speak again. Both of us ended up doing choir. So at choir we started seeing each other and talking again. We decided to be friends again and we became closer. Now, we are BFFs. If it wasn’t for choir we might still not have been talking. We might have made peace, but we wouldn’t have been friends again.” (9:35)</p> <p>“My relationships grew a lot with Shan and Tyler.” (13:39)</p>
	<p>Starting new relationships</p>	<p>“Ian...I always ignored him and never spoke to him...after the first time of choir we started saying hallo...after a few choir practices we started talking more.” (2:29)</p> <p>“The big kids...I didn’t really talk to them before choir. But now, I actually became friends with them. In the past, I walked in another direction when they were coming my way. Can you believe it?” (5:31)</p> <p>“Okay, within the group, at the start, there were people that I did not speak to. But now, outside of choir, even now, I am speaking with them, and they are holding conversations. Even, Lexie, now I am taking to her and she tells me stuff. New relationships formed.” (5:35)</p> <p>“I made a lot of new friends at choir.” (5:39)</p> <p>“And with Shan, she is also an awesome person. Even though sometimes I am down, she will just come and make jokes and then she lifts me up. But I spoke to her the</p>

		<p>first time at choir!" (6:35)</p> <p>"Now, I have more friends." (10:23)</p> <p>"I used to be scared of boys and everything. And now, I realised they can be my friends." (12:49)</p> <p>"I didn't even know Shan when choir started. After being at choir together with Shan, we tell each other everything." (13:39)</p> <p>"R: And what does this mean that you to be closer with them now? D: It means that we are friends. It means I have friends at Bramley." (14:41-42)</p>
<p>Theme 7: Experiencing improved social skills</p>	<p>Increased communication</p>	<p>"I learned to listen to other people better." (1:29)</p> <p>"I started talking to my teachers more. I started talking more in general." (2:69)</p> <p>"so then especially at the end, children were listening much better." (3:13)</p> <p>"I can also address things now, and communicate with others easier." (4:41)</p> <p>"...and communicating with them." (4:43)</p> <p>"Other skills I got was communication." (4:55)</p> <p>"I learned how...to talk to her." (5:31)</p> <p>"But now, we talk" (5:31)</p> <p>"Here at the children's home, now we talk to one another more, now that we know one another. We are more open towards one another now, sharing stuff." (5:73)</p> <p>"I chat to people everyday – the choir people. It lights up my day to see them." (5:73)</p> <p>"Like Sally, we didn't even interact. Now it's like, 'hallo, give me a hug...like, how are you?'" (6:35)</p> <p>"I didn't always want to talk...Now I say what I want to say" (7:45)</p> <p>"I talk a lot. So, I like talking. I guess I have to listen to others. I know I have to now, although I still struggle with it sometimes. I have to work on it. (Laughter). But I learned that communication is a two way street." (7:63)</p> <p>"R: How do you think the games influenced the group? P: To...communicate with one another while having fun."</p>

		<p>(7:90-91).</p> <p>“We were communicating. Some that will not talk outside of choir were communicating. And also the others that are talking to much everyday in Bramley, they also had to listen when others were talking now for a change.” (8:37)</p> <p>“...and listening to whoever is giving an opinion.” (8:45)</p> <p>“The exercise that we usually do before we start, that was so amazing. It was creating the...communicating.” (8:77)</p> <p>“I learned in the choir that listening is a skill.” (10:29)</p> <p>“People they were so focused and they listened to you.” (10:43)</p> <p>“We can communicate in the group.” (11:49)</p> <p>“The games...We must...listen.” (11:59)</p> <p>“We...tell each other stuff. A lot of stuff.” (13:43)</p> <p>“R: What did you learn in terms of socialising? L: To listen to other’s opinions, but also to share my opinion.” (13:44-45)</p> <p>“I learned that I must listen to other people when they are talking.” (14:44)</p> <p>“Usually at school I would just talk and make noise will all the children being naughty, but now, I know that is not right. Because at choir, when you talk, I listen. So, I can listen at school too.” (14:44)</p>
	Affirming others	<p>“But, the people at choir told me, ‘you can sing beautiful, just sing, just be yourself’...So, I just did it!” (5:17)</p> <p>“For example, even if they would sing false I would tell them that they are getting better. I tried building them up. I saw when people where shy and then I told them that they can sing.” (5:37)</p> <p>“I tried building them up. I saw when people where shy and then I told them that they can sing.” (5:37)</p> <p>“we cheered one another.” (5:45)</p> <p>“I didn’t know that me and my brother would sing a solo together. I didn’t know he has such an awesome voice...his voice is so beautiful!” (6:31)</p> <p>“Even though sometimes I am down, she will just come and make jokes and then she lifts me up.” (6:35)</p>

		<p>“Because, they said ‘you can sing’; ‘don’t be shy’...Then if they tell me that, I can embrace my voice.” (7:61)</p> <p>“But now, I found people that encourage and affirm me...” (13:33)</p>
	<p>Experiencing empathy</p>	<p>“Like, Lee is sad a lot of the time. I learned how to really be a friend to her...” (5:31)</p> <p>“But now...I got to know them, when they are sad.” (5:31)</p> <p>“If I hear him cry, I care so much. I will do choir all over again, thanks to this relationship and connection that I have with my little brother now.” (6:33)</p> <p>“You know, Lee, it’s an awesome person. Even though sometime she is heartbroken, I learned to care for her.” (6:35)</p> <p>“But now, we talk, I got to know them, when they are sad.” (6:35)</p> <p>“And then here, people started coming to you if you are sad. That is funny to me. The one time Ane’ just came to me and asked me if I was okay. I just started to cry and she gave me a tissue. She was just caring about me...” (12:51)</p> <p>“But here at choir, I know there are people that care for me. If I cry, they will pick me up.” (13:15)</p> <p>“There are people in my home that don’t care for me, but here, everyone cares somehow.” (13:15)</p>
	<p>Experiencing acceptance</p>	<p>“I was accepted by people in the group. Yes, I was accepted by the whole group.” (2:31)</p> <p>“being accepted, fixes previous roads of sadness and divergence.” (4:35)</p> <p>“I learned that there are different people with different visions and different values. So, working on my perseverance is accommodating people with different values. I could still stand in a crowd of people that would have previously irritated me, and handle it. And when I go out – like no hard feelings at all.” (4:41)</p> <p>“I could just be myself. I could be hyper if I wanted to be. People accepted that, you know.” (5:25)</p> <p>“And appreciating people for who they are. I could be nasty to people in the past. But, now, I don’t want to do that anymore. I want to be nice, work together and appreciate others. I really did not judge people at choir.” (5:37)</p>

		<p>“But, here, I started accepting other people. I made a lot of new friends at choir. You can make a lot of friends of you appreciate people for who they are. Everyone has something great about them, something they can do that I can’t do...and that should be appreciated.” (5:39)</p> <p>“Yes, I feel accepted because I can be myself and I feel at home.” (9:33)</p> <p>“I learned, within my friendships with people like Michelle, that we have to respect each other for who we are...for what we are...because everyone is different, so you have to accept them. You mustn’t change who you are but appreciate everyone being unique.” (9:41)</p> <p>“I will just accept them, even if they laugh so loud. I asked Lee why she is like that and she said ‘I am like that’ and I said ‘okay, that’s fine then’.” (11:45)</p> <p>“I can accept them and its fine. I felt accepted too.” (11:45)</p> <p>“Because people accept me for who and what I am. I can be myself...I can honestly just be myself. And I don’t feel that way at school and stuff. But here, people accept me for who and what I am!” (13:21)</p> <p>“If I am around people who accept me for who and what I am, then I can be happy. But if I am around people who don’t accept me, then I feel sad and out, because I don’t fit in.” (13:29)</p> <p>“I can just be myself. I am accepted and they (people in the choir) don’t judge me.” (13:35)</p> <p>“And these people allow me to be myself because I am accepted. I belong in the group. The thing is everyone belongs in the group.” (13:79)</p>
	<p>Experiencing respect</p>	<p>“You learned most of us to have true respect.” (2:3)</p> <p>“Also, we developed respect for one another within the group.” (2:31)</p> <p>“especially at the end, children were listening much better because they respect you.” (3:13)</p> <p>“Lexie, she is a quiet person. How can I say? I have a lot of respect for her, because she has a lot of respect for everyone.” (6:37)</p> <p>“Obviously, respect. We had sometimes respect for each other...I take out respect. I respect what other do and say.” (8:45)</p>

		<p>“We had to respect one another...and no judging.” (9:29)</p> <p>“I learned, within my friendships with people like Michelle, that we have to respect each other for who we are...for what we are...” (9:41)</p> <p>“I learned...that I must respect others.” (14:43)</p> <p>“Like you showed us respect. So, we could start showing respect in the group, and now even at other places and stuff.” (14:43)</p>
	<p>Experiencing development in teamwork</p>	<p>“It was nice to be part of the group, to see the group working together better and better. I have never really bonded and bundled in a group like this.” (2:25)</p> <p>“I was so proud of how the group worked together.” (2:43)</p> <p>“I never knew that we would make like a such a nice group together. I thought choir would happen and then we would go our separate ways. But, we actually really bonded...and these bonds are lasting, even though choir has finished. At choir we actually really bonded. At choir...I basically like really enjoyed it...like, wow, we can work together as a group, and if we push for something we can be successful.” (3:3)</p> <p>“Every song at the concert went good and people where singing on one note. We were working together as a team and that made my nervousness go away.” (3:19)</p> <p>“I learned that teamwork is always a huge thing. If you don’t have teamwork you’ll get nowhere. So with teamwork, we came far, hey.” (3:37)</p> <p>“Like, we really enjoyed working together as a group. We understood one another. We worked together as a team. For example, someone might struggle with something, and then everyone is sensitive to help that person. Everyone has their strengths and their weaknesses and it was part of the teamwork.” (5:29)</p> <p>“I am not that used to being between a group of people. So, as for me, I learned how to work along with other. Teamwork is a big thing.” (5:37)</p> <p>“The fact that we did it together and that we enjoyed it together. Everyone did their best and we cheered one another.” (5:45)</p> <p>“We really did it as a group.” (6:47)</p> <p>“Teamwork! In the beginning we didn’t work as a team. There was like no notes...or there were a lot of different notes the whole time (laughter). But then, we got to one</p>

		<p>note. Ja, teamwork...that is what it took to get to one note. Working together as one. That's what stood out." (7:5)</p> <p>"now we know we can work hard together as a group to achieve it and we can do it together." (7:77)</p> <p>"I felt proud of them. Like I said, we have been through a lot. A lot of hard work. The concert was great because we worked as a group." (7:83)</p> <p>"But, because we work together, we overcome everything. We did our best." (8:61)</p> <p>"Eish...in choir...it was amazing. Togetherness was great...and obviously love your team." (8:97)</p> <p>"Teamwork stands out. We had to work together." (9:29)</p> <p>"I thought maybe we must practice twice a week because we won't make it. But then at the concert we made...we did it! So there was teamwork!" (9:31)</p> <p>"It teaches like team spirit." (10:23)</p> <p>"we were not gonna make it a nice concert putting everything together if we didn't have teamwork." (10:29)</p> <p>"R: What does teamwork mean to you? T: Like I said earlier, blood makes you related, loyalty makes you family. R: And that is teamwork for you? T: Yes." (10:30-33)</p> <p>"R: Would you sing in a choir like this again and why? T: Definitely, yes. That is where I get my teamwork skills." (10:62-63)</p> <p>"I learned that I can actually work with people and that I can share something with other people. That was something new to me." (11:31)</p> <p>"I learned that everyone had a purpose and a point...that we all contribute to the choir in our own special way." (14:36)</p>
<p>Theme 8: Experiencing social harmony</p>	<p>Experiencing a family-like bond</p>	<p>"And how we grew a bond in such a short amount of time...We believed in each other. We told each other we did the best. We believed in each other...like family should." (3:43)</p> <p>"Times spent here, was time spent as a family..." (4:35)</p> <p>"we just made all those sounds and we enjoyed one another. We just did our thing. It felt like a family!" (5:55)</p>

		<p>“that feeling when the group just came together and two songs became one. It felt like the group became one there, like a family singing together.” (5:59)</p> <p>“Some people are nasty to one another here at Bramley, but, the choir kids are great <i>chommies</i>, like you don’t want to be nasty to your family.” (5:73)</p> <p>“The first time when I came here I was like ‘aagh’ (negative tone), they are just trying to keep us busy with the choir. But then, a family bond started building.” (6:3)</p> <p>“Look where we are now, look how far we have come – who would’ve known that we will end up like this – a family.” (6:3)</p> <p>“We started building a bond – a family bond.” (6:35)</p> <p>“Choir has come and it has brought a bond to us, both friends and family. For me it isn’t just friendship. It is family. Choir built a family bond. It is because, you know, the person that you see every day here, it is not like you pass them, but then you see them and ‘hey, how are you?’ But you see family.” (6:37)</p> <p>“ja...choir has come and it has brought a bond to us, both friends and family. For me it isn’t just friendship. It is family. Choir built a family bond.” (6:61)</p> <p>“the choir is my family” (6:61)</p> <p>“For me like I said, we are a family...it really has trust.” (6:61)</p> <p>“Then the concert came and we sang perfectly as one group...as one family.” (7:75)</p> <p>“Blood makes you related, but loyalty makes you family. I experienced that here...everyone’s loyalty towards the choir made the choir a family.” (10:23)</p> <p>“It teaches like team spirit. It gave me that courage that if you have teamwork...then...let me put it like this. Blood makes you related, but loyalty makes you family. I experienced that here.” (10:23)</p> <p>“I felt alone most of my life. People came and then left. But my friends from choir are my family now.” (13:41)</p>
	Experiencing support	<p>“I was more motivated in this choir, because I had people who had my back.” (3:13)</p> <p>“someone might struggle with something, and then everyone is sensitive to help that person.” (5:29)</p>

		<p>“It means I can count on them and have their support.” (7:59)</p> <p>“So, they wouldn’t laugh at you...(laughing)...they would laugh with you, yes. Every time someone sings, obviously, the group will support you because we are a group. We need to support each other. And while they are supporting me to sing, I can do much better.” (8:71)</p> <p>“Every time someone sings, obviously, the group will support you because we are a group. We need to support each other” (8:71).”</p> <p>“Everyone’s support in the group made us a family.” (10:23)</p> <p>“It gave me that courage to know that I can do things, but it helps to actually have the support from the others.” (10:35)</p> <p>“the people in the choir is the support.” (10:37)</p> <p>“The group...the time I said I can’t do something, then the group gave me that courage that I can do it. Everyone was like watching me do it saying you do it, do it, do it...I am good and that and they need me so I went and did it. But I needed them to give me that support to do it.” (11:45)</p> <p>“because if I wasn’t in the group, then I don’t know. They encouraged and motivated me there. I would not have done that without their support.” (14:37)</p>
	<p>Experiencing the therapist’s dedication and care</p>	<p>“Here you were also laughing with us and stuff and interacting with us...that was nice!” (3:13)</p> <p>“I was motivated, because I knew that you would interact with us and laughed with us.” (3:41)</p> <p>“In all my life, someone hasn’t cared about my feelings the way you do. You really listen” (4:5)</p> <p>“And you being there, I had to learn from it. You being there, you played a role, and I had to learn from it.” (4:27)</p> <p>“Look where we are now, look how far we have come – who would’ve known that we will end up like this – a family. It also shows that someone – you – care for us.” (6:3)</p> <p>“The first time when we started I was like ‘aaghh, we won’t finish this’. But then, you kept on believing in us and building in us. You came back, even though...I think...we were hard to handle, hey. And from there on we just wanna sing and go on. It is great to know there are really people out there that care for us.” (6:5)</p>

		<p>“I want to thank you for holding onto us. Usually, with people are like, you know what, they don't want to listen, so I don't care anymore...and then they go. But then, you kept on holding onto us, even though it was hard and sometimes difficult. You just kept coming, and look today were we are.” (6:37)</p> <p>“R: Why were you feeling happy? P: To see you again. Yay! You know, no one has ever cared so much for us...for me! You always knew how I felt, and then you showed...well, interest and support. You always took time to listen, even if you have to drive home in the dark.” (7:15)</p> <p>“no one has ever cared so much for us...for me...you always took time to listen” (7:15).</p> <p>“I just want to thank specifically you...even though sometime you had to raise your voice because they don't want to listen...but then, I want to thank you for holding onto us. Usually, with people are like, you know what, they don't want to listen, so I don't care anymore...and then they go. But then, you kept on holding onto us, even though it was hard and sometimes difficult. You just kept coming, and look today were we are.” (7:107)</p> <p>“that is why we could depend on one another and keep on going, because you also depended on us and kept on coming back.” (8:97)</p> <p>“And we have a wonderful teacher...I mean...leader, you know. One leads by example...that is why we could depend on one another and keep on going, because you also depended on us and kept on coming back.” (8:97)</p> <p>“And we have a wonderful teacher...I mean...leader, you know. One leads by example...that is why we could depend on one another and keep on going, because you also depended on us and kept on coming back.” (11:5)</p>
	<p>Experiencing trust in the group</p>	<p>“I can also trust this choir group...and trust does not just happen in a day you know.” (1:29)</p> <p>“Getting to know these people I know realised that it is safe to trust them. We don't have a lot of people that we can trust so now trusting each other means a lot to all of us. It is a trust we won't break.” (3:61)</p> <p>“I trust most of the people in the group.” (2:33)</p> <p>“It is really amazing how we trust each other.” (6:61)</p> <p>“the love we have each other in the group, trusting each other so much...it is really amazing how we trust each</p>

		<p>other. Other people they say, these children’s home children, I am not going to trust them. But here I felt that...quick, quick, then trust it came in the group. I trust the group. What is the use you have a family and then you don’t trust them. You trust your family <i>mos!</i> And the choir is my family. And also you came and it was like one, two, one, two and then you started trusting us. For me like I said, we are a family...it really has trust.” (6:61)</p> <p>“I don’t trust easily. People...I don’t know...I just can’t trust easily. People let you down. I can start trusting some people in the group...I am scared to trust, though. But, there was trust in the group...trusting the group.” (7:65)</p> <p>“Ja, there was trust in some of them. There was trust – trusting that other are also committed like me. We trust the group.” (8:47)</p> <p>“people will listen to you because they trust you” (11:53)</p>
	<p>Shared happiness and enjoyment of interaction</p>	<p>“I enjoyed being with everyone, especially my brother.” (1:23)</p> <p>“Then they smiled and I saw they are enjoying it so that made me happy.” (1:37)</p> <p>“We laughed and we played together.” (1:39)</p> <p>“In choir, we had fun and we played and everything, and that made me feel happy.” (2:15)</p> <p>“I enjoyed it when everyone sang together, and when people were playing together and laughing” (2:25). “and spending time with people that make me happy...people with whom I can bond.” (3:25)</p> <p>“I enjoyed being happy, making other people happy and seeing other people happy” (3:27).</p> <p>“my favourite was at the concert and then also moments we just improvised together in practice like on the drums and making noises and just jamming like crazy...that was fun!” (3:5)</p> <p>“R: Thinking back, what were your favourite moments? M:...to play games...and to laugh together.” (5:26-27)</p> <p>“I wanted to come to every practice. Because it is fun. It is really nice to interact with people.” (6:9)</p> <p>“I enjoyed it to see how other people laugh and smile” (6:53).</p> <p>“I enjoyed it to see how other people laugh and smile. Sometimes, you know this person is a sad person, always</p>

		<p>emotional or something...But, when we are up here and you see specific people sing and laughing, you will be like, 'what? Wow, is she really smiling...is he really laughing?' Joe! Then that will <i>sommer</i> make my day." (6:53)</p> <p>"And in terms of the group, do you think the choir as a group influenced your happiness? P: Yes. Also seeing them happy. Seeing others want to be here and go on and do the thing." (7:16-17)</p> <p>"R: Can you tell me more about what was fun? P: Everything. The music. The singing. The laughing. Spending time together." (7:70-71)</p> <p>"If it was not for choir, then maybe we would not have laughed together so much...we would not be like this...you know...together and close. There is not a day that I am sad, that they don't make me happy. Serious." (8:41)</p> <p>"The games and laughing with the other kids...such as 'pass the beat around the room'. Oh, I laughed like crazy." (13:7)</p> <p>"I enjoyed it so much! I laughed so much with the others. I made jokes with others, and I enjoyed it with them." (13:35)</p>
<p>Theme 9: Experiencing connection into the community</p>	<p>Experiencing sustaining relationships in the community</p>	<p>"I thought choir would happen and then we would go our separate ways, but, we actually really bonded...and these bonds are lasting, even though choir has finished" (3:3).</p> <p>"The big kids...I didn't really talk to them before choir, but now, I actually became friends with them. In the past, I walked in another direction when they were coming my way. Can you believe it?" (5:31)</p> <p>"Like before choir we weren't on speaking terms, but now we are BFF's and we do stuff together here at Bramley every day." (5:35)</p> <p>"Now, I have a lot of friends here in the children's home." (5:73)</p> <p>"Shan and Lee is here, they are outside, I can just go and find them and then we have fun...and we laugh (laughter)...I can never be alone here at Bramley now because they are here." (6:35)</p> <p>"Choir built a family bond. It is because, you know, the person that you see everyday here, it is not like you pass them, but then you see them and 'hey, how are you?' But you see family" (6:37).</p> <p>"If it was not for choir, then maybe we would not have laughed together so much...we would not be like this...you</p>

		<p>know...together and close. There is not a day that I am sad, that they don't make me happy." (8:41)</p> <p>"Yes, I have never really been close with the boys in house three. But, since I came to choir, we started bonding. Like I would bond with them every day. Like, yesterday, Ian and I just sat down and bloomed. We were chatting so <i>lekker</i>." (12:47)</p> <p>"having these great friends now makes me feel happy and good inside" (13:29)</p> <p>"So after choir we have now started saying we are going to do 'this' and 'that' in life. We will do more things, having each others' back. Now, we help each other with homework." (13:39)</p> <p>"My relationships grew a lot with Shan and Tyler. I didn't even know Shan when choir started. After being at choir together with Shan, we tell each other everything. We laugh together." (13:39)</p> <p>"R: And what does this mean that you to be closer with them now? D: It means that we are friends. It means I have friends at Bramley." (14:40-41)</p>
	<p>Acknowledged by the community</p>	<p>"It was great! When we sang, the people there in the front they were looking at me. So I thought, what are they thinking? Then they smiled and I saw they are enjoying it so that made me happy." (1:37).</p> <p>"I felt proud and I can show people who I am, what I can do and that I can do it well." (1:37)</p> <p>"It is fun. I like fun, hey. I don't like books. Seriously. And at the concert – I felt like a celebrity. On my whatsapp was like 'bzz'. I enjoyed showing off my skills" (4:65).</p> <p>"So then, it is really an opportunity that people can see us shining for some time." (6:39)</p> <p>"It was awesome to sing for people not just here, but outside. I would invite even more people next time, to show people our children here, we have something and we have talent." (6:45)</p> <p>"Well...It was the best. My experience of being in the concert...it was great. It was fun to be in front of people." (8:55)</p> <p>"Because it is something we love and enjoy. And we presented it in front of people and they loved it, hey." (8:63)</p>

		<p>“everyone cheered. That made me so happy to see everyone enjoying the concert.” (9:49)</p> <p>“Now, people from outside...now they know me now us the new person Travis. And that is a good thing.” (10:23)</p> <p>“From my own side, I didn’t think that there would come such a lot of people. You know...and, I didn’t believe that people just come from where they come from only to listen to us. So that the time that I saw all those people really coming for us, oh, it felt good. Like, we really mean something to people outside.” (11:37)</p> <p>“I enjoyed knowing that there is going to be a concert where people will come and watch us. That people spend time to support us.” (13:47)</p> <p>“I enjoyed the concert! (laughing and smiling) It was nice and all eyes were on us.” (13:51)</p> <p>“It was amazing. I was so proud. I saw that we were good and that the audience...they liked it.” (14:45)</p>
	<p>Receiving affirmation (from the community)</p>	<p>“I felt proud and I can show people who I am, what I can do and that I can do it well.” (1:37)</p> <p>“Well, people told me that I can sing beautifully.” (2:49)</p> <p>“I got a lot of compliments afterwards so I realised I did good and people like what I did and that made me believe in myself even more” (3:17).</p> <p>“people encouraged us to do good. My teacher enjoyed it so much. She showed everyone the video and then I sang in front of the whole class and she gave me a chocolate. And everyone said, ‘wow, you really have a nice voice and stuff’.” (3:45)</p> <p>“When I was done, yo, it was the compliments of your lectures that really gave me that feeling that I can do it.” (4:9)</p> <p>“After the compliments at the concert, ja, I felt like, ja, I am really doing something right.” (4:25)</p> <p>“They said, ‘Wow, that was like awe’ and ‘you sang beautifully.’” (5:47)</p> <p>“Wow...it felt amazing, honestly. I never get so many compliments. I was like, o my soul, they are saying how great I am! I felt great. I felt good about myself. Jip!” (5:49)</p> <p>“I was really proud of myself, because not everyone says compliments to you every day. So then, it is really an opportunity that people can see us shining for some time”</p>

		<p>(6:39).</p> <p>“You know, on Monday the teacher told me, ‘Tyler, you can really sing’...I was like ‘ah, ma’am’...you know <i>mos</i> that shy feeling that you get when someone tells you some compliment. You will be like, ‘<i>eish</i>, ja’...and you know, I was really proud of myself, because not everyone says compliments to you every day.” (6:39)</p> <p>“Like, the comments that were coming in, like ‘well-done’ and ‘you sing really beautiful’ and ‘your group is awesome’...It is not an everyday-thing that we sing here for people.” (6:45)</p> <p>“‘That was so great!’ ‘You sing amazing!’ R: How did it feel to here this from people? P: I felt proud of myself.” (7:79-81)</p> <p>“Later, after the concert, I felt good. I thought, what did I do? People said, ‘you sang nice’, ‘you sang nice’...all the positive talking...that was amazing...‘you sang so good’, ‘you sang since’...so then I thought, ja, ‘I can sing, hey’...(laughing). I felt so good about myself. I felt confident. I can do other things now too.” (8:59)</p> <p>“And it was nice, everyone said, we really did good.” (8:97)</p> <p>“It made me feel good. They didn’t come as a group, but you get people who say, ‘oh, I like the way you sing’ and ‘you, you should keep going on’ and then when we pass some people they come to us and say all these things. This other lady she came and said, ‘I know the times you practiced it was hard, but then, now you did so great and good...you must keep it up! One day we will be listening to your CDs.’ I liked that compliment.” (11:41)</p> <p>“The song of Michael Jackson of ‘heal the world’ because like it has the good lyrics. We as young people, we can brighten up the future, we can sing, we can do better. And people saw us and said, <i>eish</i>, those guys they can sing.” (11:61)</p>
	<p>The music never stops</p>	<p>“I felt good. I felt chirpy like singing to myself when walking home and going to bed.” (1:15)</p> <p>“now, I can sing all the time.” (2:47)</p> <p>“I never even thought I can sing, and that stranger saying I can really go far with my voice...it was great to hear. Now, I always sing. Even in the shower” (4:25)</p> <p>“On Wednesday, I went and sang in front of the whole school. I sang my own rhythm and my own words with this other guy about the talent show. <i>Ja!</i> I was singing in front of the school and all that stuff, and when we were done, I</p>

		<p>saw everyone clapping hands for us. So now, I have confidence to go on a stage and sing, and even to do other stuff. Before choir they would tell me to go on stage and every time I would say 'no, no, I don't want to', but actually I was just scared. But now, I can go with confidence." (6:27)</p> <p>"I wouldn't want to sing because I heard my voice ...you know...like 'uugh'. But know, I can sing with the artist! I can sing and sing with the artist and know what they feel. Now, every morning and every night I play music and I sing! And I can express myself." (6:49)</p> <p>"Choir made me happy in the week, because...like...on a Thursday the songs are stuck in my head and then I sing the songs." (9:17)</p> <p>"It made me want to do more in life with my voice. Like getting solo lessons and singing at more concerts. Music is in my blood." (10:53)</p> <p>"Now...me and Tyler, we sing together" (11:25).</p> <p>"Now at school, they asked me to sing and I did and then they said it was so great. I realised I heard my voice like it was good. From then, I sing alone and singing the songs and I was like I can sing and I feel like I can sing." (11:27)</p> <p>"Now at school, they asked me to sing and I did and then they said it was so great. I realised I heard my voice like it was good" (11:27).</p> <p>"But, now, only, I have confidence to sing with the songs in my phone. Previously I can't. I listen to music differently now...they have meanings and everything. I also write my own music, like, add my own words to beats, then I express myself that way. I enjoy it. And I am good at it." (11:29)</p> <p>"It (singing) is something I can do everywhere." (11:69)</p> <p>"I will sing in the shower everyday to keep it in practise" (13:63).</p> <p>"I will always remember choir." (13:85)</p>
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