

Masters Research Dissertation

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Exploring autonomy with youth at risk through the UpBeat project

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Declaration

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I, Jessica Landzaad, (U14137552) declare that this dissertation is my own original work and has never been submitted to any other institution of higher learning. All sources cited or quoted in this research paper are indicated and acknowledged in the comprehensive list of references. I understand what plagiarism is and am aware of the University's policy and implications in this regard.

A handwritten signature in black ink, appearing to read 'Landzaad', is written over a horizontal line. The signature is stylized and cursive.

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Abstract

This research study sought to examine if and how ten youth referred for being “at risk” at a high school in Johannesburg, South Africa could explore and express their autonomy through a music therapy process. Within this qualitative case study, video and focus group data were analysed using Braun and Clarke’s (2017) reflexive thematic analysis methods. Four themes emerged, namely adolescents’ formulation of their autonomy, navigating autonomy in context, opportunities to explore and express autonomy within the music therapy process specifically, and transfer and application into daily life. Autonomy was found to be both an individual pursuit and a relational process for these adolescents. Both of these aspects were explored in an integrated way through this group music therapy intervention. This indicated that music therapy is a useful approach for youth deemed to be “at risk” because the process can hold both the growth of an individual and their need for independence, whilst simultaneously offering belonging within a contained group process.

Keywords

Autonomy · Adolescence · Psychosocial stages of development · Group music therapy
· Youth at risk · South Africa

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Chapter 1: Introduction

Through this research project I sought to examine if and how youth at risk could explore, express and experience their autonomy within a music therapy process. My interest in finding ways of supporting South Africa's youth at risk (a term to be critically discussed) lies in the progressively acknowledged potential connections between risky behaviours and mental health problems (Gore et al., 2011; Kaess et al., 2014).

In the South African context, five percent of the total national health budget is spent on mental health services, with childhood/adolescent mental health care being an even smaller subset within that. Alarming, there exists an estimated treatment gap of 92%, meaning that fewer than one in ten people living with a mental health condition in South Africa receive the care they need (Docrat et al., 2019). Epidemiological studies in high, middle- and low-income countries indicate that approximately one in every five children and adolescents suffer from a mental health disorder, and in many instances, these persist into adulthood (Flisher et al., 2012).

Within his articulation of psychosocial stages of development, Erik Erikson (1977) identified the importance of the formation of a personal identity in the maturity of an adolescent. He viewed the establishment of identity as an important developmental step towards becoming a productive and happy adult (Louw & Louw, 2014). Erikson highlighted the link between autonomy and the prevention of identity crises within adolescence. McLeod (2013) has argued that the prevention of identity crises may contribute to the prevention of mental health issues in adulthood. Individuals with greater identity synthesis and lower degrees of identity confusion tend to report higher wellbeing (Schwartz et al., 2015).

For youth at risk, in particular, having supportive opportunities to explore and express their autonomy may lead to improved outcomes and greater resilience (Anthony, 2008; Bernard, 2004; Gross & Capuzzi, 2004; Morrison & Allen, 2007). Providing more psychosocial support programs for adolescents within South African high schools may function preventatively, thereby taking pressure off mental health systems. My research project, which focuses on music therapy, is a small attempt to contribute towards a grand idea.

1.1. Background and context

This study explored how adolescents, at a high school in Johannesburg, engaged with a project called *UpBeat*. This project was facilitated by myself (a music therapy student) in collaboration with another registered music therapist. The project integrated the use of DJing mobile phone applications within the music therapy process. Participants gained musical, basic recording and DJing skills whilst they engaged with the therapeutic process. Ten adolescents who were regarded by the school counsellor who referred them as being “at risk” (a term that will be critically explored in more detail in section 2.3) participated in the project. They were between the ages of 14 and 17 years. As a co-therapist I facilitated many aspects of the therapeutic process, and as a researcher I co-conducted focus groups before and after the project (with questions focussed on the aspect of autonomy). The sessions were video recorded, transcribed and analysed through the reflexive thematic analysis of Braun and Clarke (2017).

1.2. Research aim

The aim of this research project was to explore whether and, if so, how the UpBeat project offered youth at risk opportunities to explore and express their autonomy. Through this study I aimed to examine how the adolescents viewed and experienced autonomy, and how they could use the music therapy process to gain support in ways they found useful.

1.3. Research question

The study was guided by the following research question:

Can youth at risk use music and DJing methods to explore and express autonomy within, the Upbeat project, a music therapy process, and if so, how?

1.4. Chapter overview

In chapter two, literature will be reviewed that explores adolescence as a socially constructed transitional phase of life, holding different meanings across cultures and contexts. The phase specific to this current research project is Erikson’s (1977) fifth

psychosocial stage of development, identity versus identity confusion. Autonomy as an aspect of selfhood has many definitions and applications throughout multiple disciplines. This research project views autonomy (and its many attributes) as an individualised process, which is co-constructed relationally through the individual's social, political and cultural context. Supporting autonomy through a music therapy process during adolescence may help synthesise identity, which may avert an identity crisis or foreclosure, possibly preventing mental health problems in later life. This may be particularly useful for youth at risk. The term youth at risk is only intended to identify certain behavioural patterns or challenges and not intended to stigmatise youths based on those behaviours. Chapter two reviews the importance of supporting autonomy in school settings, adolescents' relationship to music and the opportunities that music therapy may provide exploring and experiencing autonomy and identity.

In chapter three, qualitative methodology and the interpretivist paradigm are discussed. This research project was a case study that looked specifically at how the UpBeat project could offer youth at risk opportunities to explore and express their autonomy within their high school setting. Participants were referred according to particular criteria relating to displaying challenging/acting out behaviours. Nine music therapy sessions were conducted, focus groups before and after the music therapy process were held and video-recorded data were also collected. Thick descriptions were written of video excerpts that were chosen according to specified criteria and the focus groups were transcribed. The data were analysed using Braun and Clarke's (2017) reflexive thematic analysis.

Chapter four presents the analysis and findings. The analytic procedure examined the thick descriptions and focus group transcriptions through coding and categorising. These were developed into main themes.

Chapter five discusses the main themes in detail. The main themes explore how autonomy was formulated by the participants, how they navigated their autonomy in their everyday contexts, how the music therapy process provided opportunities to explore and express their individual and relational autonomy, and how the participants transferred what they identified with, from the music therapy process into their daily lives.

Chapter six provides a summary of the main findings. It includes the limitations of the study as well as recommendations for future research. Chapter six offers a final conclusion with closing sentiments.

Chapter 2: Literature review

In this review of literature, I will explore research focussing on the psychosocial developmental stage of adolescence; identity versus identity confusion, with a focus on identity development; autonomy and its role in identity synthesis; the concept of youth at risk; and music in the lives of adolescents. I will explore particularly how these concepts relate to music therapy with adolescents in terms of developing identity and supporting their autonomy in high school settings.

2.1. Adolescence

According to the World Health Organisation (WHO) adolescence is defined as a period of life with specific health and developmental needs and rights. It is also a time to develop knowledge and skills, learn to manage emotions and relationships, and acquire attributes and abilities that will be important for assuming adult roles (WHO, 2020).

The predominant literature on children, adolescents and youth in South Africa previously focussed on atypical groups (Bray, Gooskens, Kahn, Moses, & Seekings, 2010). The current understanding of what these terms mean in a multicultural context can be quite diverse. The stage of adolescence in the South African context can be considered in relation to multiple and varied biological and socio-cultural factors, as well as individual and cultural differences. In South Africa, adolescence legally ends at the age of 18, when parental consent expires and the person may be liable for lawful responsibility (Kruger, 2007). Taking these challenges into account demarcating adolescence becomes challenging. Louw and Louw (2014) believe that in South Africa adolescence can be considered to include a period of life between the ages of 11-21.

As a concept, adolescence is a socially constructed period of transition between childhood and adulthood (Davidson, Grigorenko, Boivin, Rapa & Stein, 2015; Louw & Louw, 2014). The social construction on adolescence is built around psychological developmental characteristics and social norms rather than chronological age. It can be a period of learning, exploration and opportunity for many (Dweck, Hahl, & Yeager, 2018).

The widely propagated Western view of adolescence as a stigmatised period of conflict between parents and other authority figures with regard to moodiness and high-risk behaviours has been countered by a more balanced perspective (Louw & Louw, 2014).

This perspective frames adolescence as a normal period of development, whereby adolescents' biological and psychosocial functioning undergo major changes that prepare them for adult life. Louw and Louw (2014), for example, describe adolescence as starting in biology (puberty) and ending in society (as a socialised adult). Adolescents can be understood as social actors, navigating through socio-economic, cultural and political environments (Bray, Gooskens, Kahn, Moses, & Seekings, 2010).

2.2. Identity

In South Africa, adolescents are exposed to a variety of cultures and cultural identities. Historically they were exposed to socio-political changes and challenges that could have had effects that either harmed, or strengthened their identities within a society that was, and in some cases still is, undergoing transformation (du Plesis & Naudé, 2017; Naudé, 2020; Thom & Coetzee, 2004).

Identity formation is a cognitive, developmental, and psychological process through which a person explores, negotiates, and comes to understand and establish their place in the social world at a particular time in history (Erikson, 1968). Identity development is also a social process. This process positions one within certain roles and identities due to powerful influences within one's sociocultural context. Empirical studies have shown that adolescents and young adults who have achieved clarity regarding their identity are less likely to engage in risky behaviour and are more likely to express prosocial behaviours in the form of contributions to society (Brittain & Lerner, 2013; Roeser, Peck, & Nasir, 2006; Schwartz et al., 2015).

Identity can be described as a "self-structure, an internal self-constructed, dynamic organisation of drives, abilities, beliefs, and individual history" (Marcia, 1980, p. 109). When constructing a sustainable identity in adolescence, it becomes important that a synthesis of physical development, cognitive skills, and social expectations takes place (Marcia, 1980).

If an adolescent's identity crisis is not overcome and synthesis does not occur, then he or she can face identity confusion. Identity confusion occurs when adolescents are indecisive about themselves and their roles within society. This confusion can cause anxiety, as well as indifference or hostility towards roles and values. Identity confusion could result in an identity foreclosure or the formation of a negative identity (Louw & Louw, 2014). Thom and Coetzee (2004) compared the identity development of

adolescents categorised as black and white in South Africa using the Erikson Scale. They found that the black adolescents had a higher level (or stronger sense) of identity development. They believe this was due to the important correlation between a strong cultural identity for the development of a sense of individual identity. A common cultural identity was developed during the apartheid regime in the fight against racism. After the dismantling of apartheid, it is possible that this strong cultural identity continued to serve as a clear frame of reference. Within the democratic system black culture has become acknowledged and valued. An acknowledged black culture with which adolescents could identify with has therefore formed a synthesis and cohesion between African and Western cultures.

According to Marcia (1980), a well-developed identity structure is flexible. It is open to changes in society and to changes in relationships. This openness assures that identity can still be restructured throughout a person's life. Schwartz and colleagues (2015) researched 9737 young adults' intrapersonal and interpersonal indices of identity synthesis and confusion, in Florida, United States. They proposed that if a young adult can successfully synthesise their identity during the stage of psychosocial development where they are focussing on autonomy, they will fare better in adult life on a number of aspects. For example, an autonomous person will experience higher measures of self-directedness without a need for social approval, their locus of control will more likely be internally instead of externally orientated, they will take more personal responsibility for their lives and willingly make decisions, and they may be increasingly orientated to become independent persons who are active in their achievements.

In Erikson's (1977) psychosocial stages of development he emphasised the link between autonomy and the prevention of identity crises. If an identity crisis is successfully overcome in adolescence, it may prevent mental health issues in adulthood. The "identity vs. identity confusion" stage is the fifth phase of Erikson's psychosocial stages of development. This is the phase that the participants in this research project were in. It is important to note this because during this stage adolescents are in the process of developing a lasting, integrated sense of self and becoming positive contributing agents to society (Capuzzi et al., 2019; du Plessis & Naudé, 2017; Jamshidi, 2019; Kurebwa, 2020; Louw & Louw, 2014; McLeod, 2013; Mfidi, 2017; Naudé, 2020).

2.3. Autonomy

In his book *Autonomy*, Sneddon (2013) explored contemporary philosophical thought about the nature and significance of individual self-rule. According to his book, “autonomy” can be described as “personal self-rule”. In Mackenzie and Stoljar’s (2000) feminist perspective, autonomy involves choosing and living according to standards or values that are one’s own. According to Piaget (1948; 1973), autonomy refers to the ability to think for oneself independently of reward and punishment, to decide between right and wrong, and between truth and untruth. The sentiment ultimately refers to the ability to govern oneself. This use of the term "autonomy" has developed over time to include a more political stance, namely having the *right* to make decisions, and the freedom to act on them (Kamii, 1991).

Sneddon (2013) explained that autonomy needs to be considered in the political atmosphere as “political autonomy”. He proposed that it is particularly important in democratic philosophy and discussions in general, which applies within the South African context (Picard & Mogale, 2015). The general idea of political autonomy is that political powers derive their authority from the autonomous consent of the governed. People are politically autonomous when they are adequately capable to participate and contribute to society, through voting for example, which lends representation to their capacity for self-rule. Therefore, political autonomy relies on the general public’s well-developed personal self-rule and personal autonomy (Sneddon, 2013).

According to Sneddon (2013), personal autonomy is comprised of three components: autonomy of choice about oneself, self-knowledge and self-shaping. The self as an autonomous being exists within broader contexts. Persons experience their social selves and identities in light of their relations to others. The cultural self is conditioned by cultural customs and practices, whereas the relational self is the self that results from particular relations to individual persons such as family members, friends and neighbours (Sneddon, 2013). Therefore, autonomy can be viewed as a co-construction between socio-political contexts and psychosocial development.

Within the discipline of psychology, a perspective on autonomy has been offered through Self-Determination Theory (SDT). Proponents of SDT maintain that people across all cultures have the same fundamental psychological requirements for competence, relatedness, and autonomy (Chirkov et al., 2003). Once these requirements have been supported and fulfilled, wellbeing will be enriched. SDT acknowledges that context and culture can determine differences in the expression and fulfilment of these basic

psychological requirements, but emphasises their fundamental relevance (Chirkov et al., 2003).

According to Savard (2012), adolescents strive to become autonomous, and to have volition over their own choices and actions instead of feeling controlled. Within SDT, a person is considered as being autonomous when he or she experiences his or her behaviour as “willingly enacted” (Chirkov et al., 2003, p. 98). He or she is most autonomous when engaging and acting in accordance with his or her beliefs, authentic interests, values and desires. Autonomy in the SDT framework is seen as unrelated to independence and individualism. One could be autonomously dependent on another or autonomously accept guidance from a peer, parent or teacher (Chirkov et al., 2003). It is important, therefore, to note the difference between dependence and interdependence in relation to how autonomy can be experienced.

Within SDT, conformity holds the potential to be experienced in different ways as well. The outward behaviour of conformity can either be an expression of autonomy or heteronomy. If, for example, a person identifies as being homosexual in a country such as Uganda where there are laws prohibiting homosexuality (Paszat, 2017), conforming to the rules and regulations of the country could be an expression of heteronomy. The experience of being part of one’s community and following the social norms of that community can be heteronomous (Chirkov et al., 2003). If a Ugandan accepted and identified with the country’s traffic laws, however, this act of conforming to the rules and regulations may be an expression of autonomy. In each example it is important to note that being autonomous or heteronomous may be in harmony or dissonance with the individual’s authentic beliefs, morals and values. Proponents of SDT regard autonomy as fuelling the aspiration towards being a contributing agent of one’s own decisions and life (whilst acting in harmony with one’s integrated self). This does not, however, imply acting independently of others (Ryan, 1993).

SDT maintains that people across all cultures have the same fundamental psychological requirements for competence, relatedness, and autonomy. Relatedness was understood by Baumeister and Leary (1995) as the will to interact, to be connected to, and experience caring for others. Throughout his research in evolutionary psychology and analytical thinking, Kagitcibasi (2005) found autonomy to be in conflict with the concept of relatedness. The conflict lay in the tension between the need to be both independent and interdependent. Kagitcibasi also stipulated that there is an unclear divide between the meanings attributed to autonomy and agency, due to the different uses of the

definitions amongst disciplines. Beyers, Goossens, Vansant, and Moors (2003), for example, held a view of autonomy as being equated to agency. Bandura (1989) constructed agency as a motivated action toward a desired outcome. The perspective on autonomy held by Beyers and colleagues (with regard to adolescents in particular) was that it was independent from connectedness or relatedness to parents. Ryan (1993) also viewed autonomy as synonymous with agency. Aspects such as nonconformity, internal locus of control, resistance to persuasion by parents or peers, instrumentality, self-determination, and competence were viewed by Ryan to be the main components of how autonomy functions as agency.

It is common for researchers to view autonomy as agency when studying adolescents. This approach was preferred by authors such as Bretherton (1987), Grotevant and Cooper (1986), Kagitcibasi (1996), Ryan and Deci (2000), Ryan et al. (1995), and Ryan and Lynch (1989). Their emphasis lay on the aspects adolescents can strive to achieve, rather than what they need to give up or outgrow. Conceptualising adolescent autonomy in this way highlights how the development of self-governance or autonomy for most adolescents is not synonymous with breaking away from family or friends. Connectedness within the relationship between parent and adolescent is more significant for adolescents' adjustment than separation from parents, even while autonomy is being developed (Kagitcibasi, 2005). Therefore, autonomy can be seen as co-constructed through adolescents' interdependence on others throughout the developmental process.

Spear and Kulbok (2004) attempted to offer a clear definition of adolescent autonomy. Their research encircled multiple disciplines from nursing to the psychosocial realm. Spear and Kulbok realised that, although, the concept and application of autonomy varied across multiple disciplines and domains, some attributes were shared. They found that adolescent autonomy has not been clearly defined, but nevertheless appears to be composed of three main domains: the behavioural, emotional and cognitive. Overall, Spear and Kulbok's understanding of autonomy refers to an active, individualised, holistic, contextual, and developmental process-oriented state of being. Spear and Kulbok interpreted adolescent autonomy as a complex process affected by numerous internal and external variables. The internal variables include self-esteem, perception of environment, relationships with authority, desire for independence, willingness to make choices, and locus of control. The external variables are family structure, family communication, the absence or presence of control or authority, and the psychosocial and emotional environment within the family or institutional setting. Spear and Kulbok's

varied view on adolescent autonomy was kept in mind when working with the adolescents in the current study, especially in terms of considering internal and external variables.

2.4. Youth at risk

The term “youth at risk” is used in a variety of ways, at times, leaving adolescents to be perceived as either “at risk” or as “posing a risk” to others, or themselves (Kemshall, 2008). Youths at risk are described as those who are not likely to finish high school or who are apt to graduate considerably below potential (Capuzzi & Gross, 2019). According to Moore (2012), “at risk” is a concept that should reflect a chance or a probability, and not suggest inevitability. Being labelled as a “at risk” can stigmatise adolescents (Anthony, 2008; Bernard, 2004; Gross & Capuzzi, 2004; Morrison & Allen, 2007).

Steinberg (2007) does not support the stereotype of youth at risk when adolescents are labelled as irrational teenagers who are unaware, inattentive to, or unconcerned about the potential harms of risky behaviour. In fact, Steinberg found that the logical-reasoning abilities of 15-year-olds are comparable to those of adults and that adolescents are no worse than adults at perceiving risk or estimating their vulnerability to it.

The term “youth at risk” was useful in this current research project in that it offered a lens to assist in identifying adolescents who were displaying challenging/acting out behaviours, but care was taken not to stigmatise participants through the use of this term or through overemphasis on these actions. It is acknowledged by Schwartz and colleagues (2015) that in combination with other stressors and risk factors, adolescents who experience difficulty integrating their sense of self, appear to be most likely to display behaviours consistent with an unsuccessful and difficult transition into adulthood. It is possible that identity problems may add to other issues that predispose a person towards risky and antisocial behaviours.

Capuzzi and Gross (2019) identified risk factors as including chemical dependence, teenage pregnancy, poverty, disaffection with school and society, high-mobility families, emotional and physical abuse, physical and emotional disabilities and learning disabilities that do not qualify students for special education but nevertheless impede their progress (for example, being chronically tardy, earning poor grades, having low math and reading scores, and failing one or more grades).

Gullone and Moore (2000) identified four broad groups of risky behaviours, namely thrill-seeking behaviours, rebellious behaviours, reckless behaviours, and antisocial behaviours.

Thrill-seeking behaviours are those that are risky but are still deemed (relatively) socially acceptable. These behaviours are presented when adolescents show a limited ability to self-regulate, have impulsive and/or reward-driven behaviour (Maslowky, Owotomo, Huntley & Keating, 2018), to play dangerous sports and experiment with relationships and sexuality in unsafe ways.

Rebellious behaviours are those that are seen as experimental or as rites of passage for youth as they pursue independence. These behaviours can include problematic substance use and purposefully deviating from socially accepted behaviour.

Reckless behaviours have higher negative social or health outcomes than is usually considered acceptable even by the adult population. These behaviours include drinking and driving, having unprotected sex, sharing needles, speeding, substance abuse, truancy and arrest (Monahan, VanDerhei, Bechtold, & Cauffman, 2014).

Antisocial behaviours are those that both youth and adults alike typically frown upon and that do not include socially accepted rites of passage. These behaviours include cheating, problematic eating, bullying, school dropout and failure (Henry, Knight, & Thornberry, 2012). There is a possibility that mental health disorders like depression or anxiety may also lead to (and potentially be influenced by) anti-social and risky behaviours (LeCroy & Anthony, 2018).

Johnson (1997), separated risky behaviours from risk factors. Risk factors are described as certain aspects, contexts or circumstances that subject youths to potentially experience risk outcomes. Risk outcomes are the consequences experienced by the adolescents engaging in the risky behaviour. It is important to note that not all youths who are described as “at risk” experience negative outcomes. There have been numerous occasions where at risk youths have come to function successfully in school and in life. This is due to an aspect of personhood called resilience.

The term “resilience” is generally applied to adolescents who demonstrate positive adaptation in spite of risk-potentiating life experiences (Busso, 2014). Ungar (2015) explained that resilience occurs through processes of successful adaptation in situations where there are abnormally high environmental experiences of adversity. Resilience has been attributed to a range of biological, psychological, relational, and sociocultural

factors. Ungar acknowledged the multidimensionality of the processes associated with resilience. Therefore, he proposed that the likelihood of adolescents withstanding the impact of cumulative stressors is not a measure of their personal invulnerability, but rather a combined effect of the individual and their social and physical ecologies which facilitates their coping in culturally meaningful ways.

According to Krovetz (1999), resilient youth are characterised by four main attributes:

- Social competence, which is the ability to elicit positive responses from others, through establishing positive relationships with both adults and peers.
- Problem-solving skills, which is the ability to plan, based on seeing oneself in control and on being resourceful in seeking help from others.
- Autonomy, which is a sense of one's own identity and an ability to act independently and exert some control over one's environment.
- Sense of purpose and future, which relates to having goals, educational aspirations, persistence, hopefulness, and a sense of a bright future.

In addition to resilience that is enhanced through intrapersonal strengths (Ungar, 2011; 2013; 2015), in the South African context, Theron and Theron (2010) indicated that resources that cultivate resilience in adolescents are also embedded in families, communities and culture.

Autonomy is the attribute that this current study is focussed on. As discussed earlier, having a sense of one's own identity might prevent risk outcomes, as this may prevent a negative identity or identity crisis, which could also lead to the prevention of mental health issues in adulthood. According to Spear and Kulbok (2004, p. 147), "adolescents who were allowed to express autonomy were less likely to engage in risky behaviours in general". The benefits of exploring or supporting autonomy for youth at risk may lead to less risk outcomes and greater resilience.

2.5. Supporting adolescents' autonomy in a school setting

Dweck, Hahl, and Yeager (2018) sought to identify the educational interventions implemented in schools for universal prevention programs aimed at addressing risky behaviours. The theory of change underlying many of these interventions comes out of behavioural decision-making theories, which propose that increasing knowledge of health risks, skills for achieving health goals, and awareness of societal values regarding healthy behaviours, will lead to positive behaviour change.

According to Hafen and colleagues (2012), adolescents seek environments outside of their home to grow and develop. Adolescents who feel they have control over these environments develop a feeling of connection to them. Therefore, autonomy within the classroom may bring feelings of connection to what adolescents are learning.

Self-determination theory (as explained in 2.3.) holds that autonomous environments encourage engagement from adolescents because they allow space for increased cognitive involvement, increased effort, and decreased boredom (Ryan & Deci, 2000). Alivernini and colleagues (2019), for example, explored the relationship between teacher support in Italian schools intended to promote students' autonomy and immigrant adolescents' psychological well-being. They found that when teachers are perceived as adopting an approach that is supportive of autonomy, immigrant adolescents reported significantly higher levels of psychological well-being. It seems that adolescents are attuned to environments that meet their needs for autonomy and decide on that basis whether or not to engage with that environment (Lara, 2016).

Hafen, Allen, Mikami, Gregory, Hamre, and Pianta (2012) conducted a study in Virginia, United States, on the degree to which high school students' perceptions about academic competence, teacher connection, and autonomy were related to student reported and observed engagement throughout the school year. Through collecting data before and after the academic year, they determined that adolescents' perception about their autonomy within the classroom was the main predictor of change in engagement. Autonomy was measured by Hafen et al. through questions about leadership, freedom of choice and relevancy of material. Researchers such as Allen and Land (1999) and Steinberg and Silverberg (1986) have identified these measurements of autonomy as fundamentals of adolescent development and growth.

2.6. Music and music therapy for adolescent identity

The relationship between music and adolescents is one of a kind; there is no other time in life when music plays such a central role as in this developmental stage of adolescence (McFerran, Roberts, & O'Grady, 2010). In fact, psychologist Miranda (2013) considers music to be a "genuine developmental resource" (p. 6) because it is the "soundtrack" (p. 10) for this intense transitional period of life.

North, Hargreaves, and O'Neill (2000) conducted a study to determine the importance of music to adolescents and the extent to which they engage with music in their daily lives.

They concluded that music is important to adolescents because it allows them to portray an 'image' to the outside world and satisfy their emotional needs. North et al. (2000) explained that adolescents are drawn to music and choose to listen to it for many reasons, some of which may not always be conscious. At an unconscious level, adolescents may be drawn to music because it has the ability to influence several areas of development including socialisation tasks, development, and emotional regulation (Lara, 2016).

North, Tarrant, and Hargreaves (2000) investigated British and American adolescents' reasons for listening to music. They found that adolescents have a tendency to only share certain musical preferences with their peers, whilst keeping some preferences confidential. It can be challenging for adolescents to cope with emotionally related material publicly which is why some material (such as musical preference) is kept confidential so as to not strain relationships with peers or endure their critique (McFerran et al., 2010). Adolescents share certain types of music with peers, possibly that which is considered more socially accepted or popular and has a badge function. Adolescents "wear" their music as a badge to represent their values, attitudes, and opinions to others (McFerran, Roberts, & O'Grady, 2010).

Aigen (2001) examined the significance of improvisational music therapy when working with persons in relation to developing a sense of identity. Music therapy interventions promote adolescent autonomy and the development of their identities in multiple ways. These methods are accomplished through the exceptional value of participating in the creation of music, which has a social function of supporting experiences of "community" and "liminality". These are important aspects to master in the maturation process outside of the clinical space. A well-developed sense of self related to individuality and one's sense of self in relation to others.

Shiple and Odell-Miller (2012) examined the role of music therapy for anxious avoidant school refusers, at a general hospital in Europe. They found that a music therapy approach focused on empowerment gave the adolescents a space to experience their "real-self" (their own identities). The adolescents in the study required a carefully structured approach to assist them in developing a strong sense of self in relation to others. The authors speculated that resistances from the adolescents could have been an indication of emotional conflict and could be recognised as an opportunity for both containment and empowerment. A vital role of the music therapist when working with youth is to trust in the adolescent's capacity to grow. Making music together is an

accessible, supportive way of communicating this trust, and can provide adolescents with a platform for experiencing their own emotional depths and can support them as they explore and experience their own identities.

2.7. Music therapy to support autonomy

Lara (2016) noted that some adolescents in North American schools who desire to develop their sense of autonomy may resist the therapeutic process as an indication of autonomy development. Kazdin (2003) explained that whilst adolescents are experiencing a desire to become independent and have a sense of control over their lives, a music therapy session may threaten their sense of autonomy since adolescents rarely refer themselves for treatment. Some American adolescents have expressed fears of entering psychotherapy as they did not want to feel controlled or lose a sense of autonomy (Hollidge, 2013). By providing teenagers with the opportunity to make choices regarding the therapeutic processes, however, they may feel they have some control (Lara, 2016). This could foster their developing sense of autonomy. Ungar (2008) stated that South African adolescents might not necessarily identify with feeling controlled or as having a loss of autonomy through the process of therapy. Due to different cultural backgrounds and contexts, South African adolescents may view their autonomy development differently and may feel non-threatened by a therapeutic process.

Autonomy for adolescents is embedded in their relationships with others along with the freedom to express themselves within the therapeutic relationship (Lara, 2016). Music therapy promotes an increased sense of mastery over emotional expression, facilitates greater personal autonomy and understanding of relationship patterns that may inhibit self-esteem, and provide opportunities to experiment with alternative interpersonal behaviours in a creative and safe environment (McFerran, Baker, Paton, & Sawyer, 2006).

Music and music therapy can also be useful in facilitating the expression of emotions for adolescents. Particularly related to emotion regulation, music therapy can be especially useful for youth at risk dealing with a multitude of difficulties. One of these difficulties is the complexity of managing bereavement. Music plays a functional role in emotionally regulating and managing grief. McFerran, Roberts, and O'Grady (2010) depicted this function metaphorically as a mirror. Music can reflect the authentic, hidden emotions bereaved adolescents are coming to terms with during a period of profound loss.

Saarikallio and Erkkilä (2007) examined music and adolescents' mood regulation in Finland. They found that using music for purposes of regulating mood depended on specific personal factors or needs. Adolescents could gauge what genre of music they believed best suited their needs at a given time. Teenagers' personal desires and needs for music were affected by their mood, attitudes and experiences in that present moment. Present musical tastes/choices may also be dependent on what has occurred in their past as well as their personality type, therefore, the kind of music used in mood-regulating goals differs greatly from teenager to teenager.

Researchers have come to the conclusion that music helps to express, induce and regulate emotions (Lara, 2016). It appears that music can impact a person's emotional experience in several ways. Often, the music of a song has a larger impact on the emotional experience than the lyrics. In addition to emotional effects, music also offers social benefits to its listeners. Individuals consider their music preference to be more revealing of their personality than any other hobby or interest. It is suggested that shared music preferences lead people to believe that they may also share similar values, which in turn supports the development of a social bond (Lara, 2016).

Pimentel, Barbosa, and Chagas (2011) conducted a study on music therapy at a primary healthcare unit in Brazil. Music therapy supported the experience of autonomy for their participants. The outcomes of the music therapy interventions were that the patients felt heard, valued, excited, calm, patient, tolerant, and showed improved mood, health and physical well-being. Through opportunities to express, perceive and consider emotions and to think about them, gave them an opportunity to experience their autonomy.

Rickson and Watkins (2003) worked with adolescents who were diagnosed with ADHD. They suggested that a music therapy program promoting autonomy and creativity may help adolescents to interact more appropriately with others. Rickson and Watkin's program encouraged the experience and expression of boys' autonomy by supporting their individual growth through gradually encouraging more freedom of choice, spontaneity and creativity in the music. Increased autonomy meant participants needed to take more individual responsibility for self and for other group members.

Robb (2000) identified a need for investigating how music functions to facilitate coping in hospitalized children. She explored how music therapy for autonomy support encouraged freedom of expression by permitting children to make choices and decisions about their activities. Feeling more autonomous in their context lead the children to become more actively engaged with their environment.

Hickey (2018) explored a music composition program intended to support components of positive youth development in an urban youth detention centre in America. The constructs of positive youth development came from self-determination theory—competence, autonomy, and relatedness. The program shed light on how the opportunity to create, along with the ability to be autonomous with one's creation gave the detained youth positive feelings and feelings of competence. Hickey highlighted how the sense of ownership that comes with making one's own music is not only related to a combination of competence and autonomy but stemmed from the power inherent in creativity.

If we are to view adolescents as actors, decision-makers and shapers of the wider social world, then an emphasis should be put on supporting their mental health by strengthening their personal identity development through providing opportunities for the exploration and expression of their own autonomy. Hence, my study is valuable in the South African school context as the benefits of exploring or supporting autonomy for youth at risk may lead to less risk outcomes and greater resilience. A group music therapy process may provide a platform for purposeful engagement and interaction fostering connection to others whilst simultaneously supporting adolescents' fundamental psychological requirements for competence, relatedness, and autonomy. Providing psychosocial development support programs within South African high schools may function preventatively, thereby taking pressure off mental health systems, due to the progressively acknowledged link between youth at risk and mental health problems in adulthood (Gore et al., 2011; Kaess et al., 2014; McLeod, 2013).

2.8. Conclusion

This chapter reviewed some of the literature specific to this research project. It explored adolescence and its different meaning across cultures and context. It reviewed the notion of youth at risk. The relationships between supporting autonomy for youth at risk and synthesising identity in adolescence were also discussed. Music therapy and its capacity to facilitate and provide opportunities for exploration, expression and experiences of autonomy was considered. The following chapter explores this research project's methodology and design.

Chapter 3: Research methodology

This study was conducted qualitatively through the lens of the interpretivist paradigm, which employs a relativist ontology and subjectivist epistemology. This research project was a case study that looked specifically at how the UpBeat project could offer youth at risk opportunities to explore and express their autonomy within their high school setting.

In this chapter I will describe the research paradigm, qualitative research, the research design, the process of selecting participants, collecting data, selecting and preparing excerpts, how the data was analysed and interpreted, and ethical considerations of the research project.

3.1. Research paradigm

The term interpretivism refers to “epistemologies or theories about how we can gain knowledge of the world, which loosely rely on interpreting or understanding the meanings that humans attach to their actions” (O’Reilly, 2012, p. 2). Within this paradigm one aims to look deeper into human behaviour from the perspectives of the participants’ interpretation and view of their world and reality (Green & Thorogood, 2014). Schwandt (2000) and Sciarra (1999) highlighted that the interpretivist paradigm adopts a hermeneutic approach, which maintains that meaning is hidden and must be brought to the surface through deep reflection. This paradigm highlights the importance of the interaction between researcher and participants as a distinguishing factor. Deeper meanings can be uncovered through this interaction (Ponterotto, 2005).

The interpretivist paradigm is ontologically distinct from other paradigms as it is relativistic. A relativist ontology refers to reality as we know it being constructed subjectively through our experiences, meanings and understandings of our own personal worlds (Ponterotto, 2005). This does not only apply for the research participants but also for researchers. Researchers cannot separate themselves from what they know. Who we are and how we understand the world are central to how we reach interpretations. Within this transactional/subjectivist epistemological approach, the object of investigation and the investigator are seen as linked (Gray, 2004).

The interpretivist paradigm was appropriate for this study because I focused on interpreting the meanings, purposes, and intentions that participants attributed to their own actions and interactions with others. Within the current study this was suitable

because I sought to explore participants' interpretations of how the UpBeat project provided (and/or did not provide) opportunities for them to express and explore their autonomy. As a result, a qualitative methodology was the most relevant for such a study.

3.2. Qualitative research

Qualitative research encompasses a number of different approaches, however, all qualitative approaches have two things in common. Firstly, they focus on phenomena that are occurring or have occurred in natural settings; that is, in the “real world”. Secondly, they involve capturing and studying the complexity of those phenomena (Leedy & Ormrod, 2011).

Qualitative research consists of interpretive, material practices that make the world understandable, representing phenomena through field notes, interviews, conversations, photographs, recordings, and memos, for example. The end goal is to make sense of or interpret occurrences in terms of the meanings people bring to them (Denzin & Lincoln, 2011). In fact, Hennink, Hutter, and Bailey (2020), believe that understanding the meanings and interpretations that the research participants give to their experiences, behaviours or objects is the most distinctive feature of qualitative research.

Denzin and Lincoln (2011) describe qualitative research as a “situated activity that locates the observer in the world” (p. 3). In order to study participants through their world view, the researcher needs to identify how their experiences or behaviour is shaped by the context of their lives. Qualitative research, therefore, seeks to embrace and understand the contextual influences on the research issues (Hennink, Hutter, & Bailey, 2020).

3.3. Research design

The research design for this study was an interpretivist case study. This entails an in-depth empirical inquiry of a bounded system within a real-life setting. The bounded system is a defining feature of all case study research. A case is considered to be a particular entity, in this case a collaborative music therapy project, around which there are discernible boundaries. The interpretivist case study allows for the in-depth exploration of a phenomenon in its naturalistic context, using multiple sources of data (Wheeler & Murphy, 2016).

Hodkinson and Hodkinson (2001) described the strengths and weaknesses of case study research.

The strengths of case studies are as follows:

- They can aid in understanding complex inter-relationships
- They are grounded the research in “lived reality”
- Case studies can shed light on significant issues that were unexpected when the research commenced
- Multiple case studies can enable research to focus on the significance of the idiosyncratic
- The depth and complexity of case study data can illuminate the ways in which correlated factors influence one another

The weaknesses of case studies are as follows:

- There is usually an immense amount of data to analyse
- Case studies do not lend themselves to numerical representation or generalisation
- Case studies can make no claims to be typical, because data are predominantly non-numerical, there is no way to establish the probability that data is representative of a larger population
- There can be doubts about the researchers' objectivity

Flyvberg, Landman, and Schram (2012) argued that the value of case studies lies in prioritising localised research through intimately understanding subjective human relationships, as opposed to the natural sciences which seek to generalise these understandings. Flyvbjerg (2001) explained that case studies examine human interactions involving consciousness, volition, and the power of reflexivity. The interpretivist case study in this research project sought to work with the participants in their natural world, and to understand their experiences from their perspectives and within their contexts.

3.3.1 UpBeat project design

I ran the project together with Mr Nsamu Moonga (the music therapist employed by the school). We conducted sessions twice a week (on Tuesday and Friday afternoons) for five weeks. A total of nine 60-minute sessions were held. Ten adolescents participated.

I assisted as a co-therapist (in training). Focus groups were conducted before and after the process with the participants.

Sessions were facilitated in a manner that welcomed expressions of autonomy (although participants were encouraged to negotiate this socially within a group context). Participants had ample opportunity to make creative choices, to be supported in their decision making and to act on these choices. The project integrated the use of DJing mobile phone applications within the music therapy process. Participants gained musical, basic recording and DJing skills whilst they engaged with the therapeutic process. A more detailed account of the sessions and methods used will be described in section 4.1.2.

3.4. Selection of participants

The selection process began when approaching the school about the research project. The school had a music therapist in their employ, who assisted in implementing the project at the school with the support of the principal. The principal and music therapist were asked to recruit teenagers who they felt would benefit from a project that aimed to support youth who were displaying behaviours that research (as discussed in section 2.4) indicates may place youth “at risk”.

Adolescents were, thus, referred according to the following criteria:

- displaying challenging/acting out behaviours
- displaying aggression and bullying
- being bullied (including being cyber-bullied)
- being socially excluded or stigmatised
- being at risk of failing the school year
- abusing substances

The principal and music therapist identified a number of adolescent boys from grades nine to eleven, who were referred to the process. Once invited, the learners were given information about what the project entailed. If they were interested and their parents/guardians were willing to allow them to take part, then they were given the information forms about the UpBeat project. The music therapist as well as the principal discussed the project further and gave the participants a more detailed information form (see Appendix D) and an information form for their parents (see Appendix C). They also received assent forms (see Appendix B) and consent forms for their parents/guardians

to sign (see Appendix A). These forms will be discussed further in the section on ethical considerations. Ten adolescents were interested and able to participate.

The sampling strategy was purposive (Strydom, 2005). The goal of purposive sampling is to select participants who are suitable for the purposes and focus of the research study (Bryman, 2012). The participants in the study varied in age and the behaviours they were expressing but their psychosocial stage of development was a common factor.

3.5. Data collection techniques

Two forms of data collection were used. The music therapy sessions were recorded and data were collected through focus groups before and after the music therapy process. The reason that I drew on two forms of data collection was to enhance the quality and credibility of the research (for further explanation see section 3.8).

3.5.1 Video recordings

Video recordings are a form of participant observation. Bryman (2012) explains that video recordings are usually accompanied by another method of observation as they seldomly provide context or reasons for observed patterns of behaviour. Collecting video recorded data affords the researcher multiple opportunities to review what occurred at length, before formulating conclusions. As far as possible, the researcher aims to record exactly what happened (Mays & Pope, 1995), by capturing multiple aspects of interaction including talking, gesture, eye contact and gaze, body language etc. Through video recordings the data could be viewed in depth. This helped to address the research question not only from the participants' subjective experience of the project (through their statements of reflection), but also provided opportunities to observe their behaviour.

The video recorder was set in a position to record the sessions but not to be the focal point or be obtrusive in the proceedings. The participants were made aware of the video recorder and as time passed, they became comfortable with it, or even forgot about it being there. A drawback of the recorder was that it did not record every detail as sometimes the boys were out of view, but their voices, opinions and musical contributions were still heard.

Excerpts were selected from the video recordings and were chosen according to criteria based on autonomy. Excerpts were chosen by the researcher (and in consultation with

the research supervisor) that demonstrated situations in the therapeutic process when the participants expressed and explored their autonomy, as well as excerpts where the participants found it difficult, or chose not to express and explore their autonomy. It was considered valuable for excerpts to meet as many of the criteria as possible, in order to analyse those situations. The criteria – drawn from the literature discussed in chapter two - are listed in Table 1:

Autonomy is defined within this research as follows:

As willingly enacted (Chirkov et al., 2003) self-governance (Kamii, 1991), that can include choice to be independent or to collaborate with others (Chirkov et al., 2003), autonomy refers to a process-oriented state of being that is active (involving acts of cognition and independent choice-making), individualised (there is some individual variation), holistic (involving relationships between cognitive, psychosocial, physical and moral domains), contextual (being expressed in a range of contexts such as home and school) and developmental (autonomy is a developmental milestone) (Spear & Kulbok, 2004).

This state of being is affected by internal and external factors. The internal factors that can influence autonomy include self-esteem, perception of environment, relationships with authority, desire for independence, self-determination, competence, volition, willingness to make choices, and internal locus of control. The external factors that influence autonomy include family structure, family communication, the absence or presence of control or authority, and the psychosocial and emotional environment within the family or institutional setting (Spear & Kulbok, 2004).

As a result, my inclusion criteria for selection of video clips were as follows:

Criteria 1:

The excerpt shows a music therapy intervention designed to facilitate the exploration of autonomy

Criteria 2:

The excerpt shows expressions of volition (a motivated action towards a desired outcome)

Criteria 3:

The excerpt shows expressions of willing collaboration (individual behaviour that contributes to group goals; this behaviour can be interpreted as interpersonal behaviour, individual contributions as well as dependence on others to create a collaborative space)

Criteria 4:

The excerpt shows expressions of relationships with both the authority figures (music therapists) and towards peers.

Criteria 5:

The excerpt shows expressions of non-conformity (showing individuality of expression, expressed emotionally, musically or through opinions that do not conform with the group)

Criteria 6:

The excerpt shows expressions of desire for independence (taking the lead, initiating an action and having others follow, indicating control over a situation and mastering what is at hand)

Criteria 7:

Each participant must appear at least once in the excerpts to represent the overall process, as attendance varied throughout.

Table 1: Steps indicating how criteria were developed for selection of video excerpts.

3.5.2 Focus groups

A focus group consists of a selected group of individuals, assembled by the researcher, to discuss the given topic from their personal experience (Powell & Single, 1996). A focus group provides opportunities for the group to share and discuss their thoughts, experiences and ideas, which might broaden the topic of discussion in comparison to what would arise in individual interviews (Bajramovic, Emmerton, & Tett, 2004). As such, focus groups were included as an additional form of data collection because it would provide insight from the participants' perspectives.

The focus group schedule for this study consisted of a series of questions that could also be adapted in the moment depending on the responses of the participants. In a focus group the facilitator usually has some freedom to ask further questions in response to what are seen as significant replies (Bryman, 2012). The questions that were asked were set within the frame of the participants' exploration of their autonomy through the UpBeat project. The questions were developed with the description of autonomy from the literature review in mind but allowed for adaptations to participants' experience and contexts. Please see appendix F and G for the pre- and post-focus group schedules respectively.

3.6. Data preparation

To conduct analysis, one first needs to systematically organise and prepare the data (Tracy, 2013). I prepared the data for analysis by transcribing the focus group recordings verbatim and writing thick descriptions (of musical exchanges) from the video excerpts. All transcriptions and thick descriptions were given titles and organised according to their date and the focus of the content.

Transcriptions are verbatim replications and reproductions of what was recorded. Transcribing can be a long process. If not done in depth or explicitly enough, however, the researcher could lose the quality of the original source (Roschell, 2000). Thick descriptions are deep, dense, detailed accounts of what has occurred. Thick descriptions are able to put into context the nature of what was occurring, provide explanations of behaviours, describe backgrounds or settings, details of responses and interactions, and give meaning to what is being described (Creswell & Miller, 2000). Once all the data are prepared, they are open to analysis and interpretation.

3.7. Data analysis and interpretation

The transcriptions from the focus groups and the thick descriptions of video excerpts were analysed by means of Braun and Clarke's (2019) reflexive thematic analysis. Reflexive thematic analysis is a process of creating meaning from data, whilst implementing a deep theoretical underpinning and transparency. Thematic analysis is a method for "systematically identifying, organising, and offering insight into patterns of meaning (themes) across a data set" (p. 57). Through focusing on significances across a data set, the researcher can make sense of collective or shared meanings and experiences (Braun & Clarke, 2012). In order to enhance transparency, the researcher should be cognisant of the assumptions informing their use of thematic analysis, the conclusions they draw from their research, and should consistently be aware of the fact that they themselves are making decisions from their own subjective framework (Braun, Clarke & Weate, 2017). The steps of thematic analysis are outlined in Table 2:

1. Transcribing data	Reading, transcribing and describing the data, writing down initial ideas.
2. Generating initial codes	Generating codes entails finding relevant pieces of data, in a systematic fashion, across all the data, and then organising data related to a specific code. The coding process requires a continual questioning and revising of the researcher's assumptions in interpreting and coding the data.
3. Searching for themes	Themes are created through the systematic collating of the codes, by organising data relevant to each potential topic/argument together. Themes are creative and interpretive stories about the data, produced at the connexion of the researcher's theoretical assumptions about the data, their analytical skills to understand the data and generated by the data themselves.
4. Reviewing themes	Reviewing themes entails checking whether or not the themes work in relation to the initial codes (Level 1) and the entire data set (Level 2), generating a thematic 'map' of the analysis.
5. Defining and naming themes	Defining and naming themes are part of an on-going analysis to refine the specifics of each theme, and the overall story the analysis tells, generating clear definitions and names for each theme.
6. Producing the report	Producing the final report provide the final opportunity for analysis. Selection of vivid, compelling extract examples, final analysis of selected extracts, relating it back to the analysis of the research question and the reviewed literature, producing a scholarly report of the analysis.

Table 2: Braun and Clarke's thematic analysis (Braun & Clarke, 2006).

When aiming to produce valuable, reflexive thematic analysis the researcher should focus on self-referent thoughtful engagement with their data rather than only on necessarily following procedures “correctly” (Braun, Clarke, & Weate, 2017).

3.8. Research quality

In creating a quality qualitative research project, one needs to consider multiple factors. This section will look at rich rigour, sincerity and credibility of qualitative research.

Flick (2011) considers rigour to be a practice of applying methodological strictness and consequence, whilst employing creativity when the results produce new insights and understandings of the data and persons being studied. Rich rigour, according to Tracy (2013), refers to the care and effort taken to ensure that the research is carried out in an appropriate manner. Rigour denotes whether researchers have applied due diligence in their practice with regard to, collecting enough data to support significant findings, spending enough time in the field to gain trust, identifying theoretical goals that are well aligned with the sample or context, practicing appropriate procedures in terms of writing fieldnotes, conducting interviews, and analysing data.

Sincerity of a qualitative study indicates that the research is vulnerable and authentic. The two measures that ensure this authenticity are self-reflexivity and transparency. Self-reflexivity refers to an honest and authentic awareness of one’s own identity and research approach, and an attitude of respect towards the participants. Practices of self-reflexivity include sharing one’s motivations to conduct a certain study and engaging in practices that promote self-awareness and exposure (Tracy, 2013). Transparency is being honest and open about the proceeding by which the research transpired, and how findings and conclusions were arrived at. Transparency demands that researchers and the process should be continuously self-critical and openly rationalised (Flick, 2011).

Credibility refers to dependability, trustworthiness of a qualitative study (Amankwaa, 2016). Throughout the current research project, rigour, sincerity and credibility were continuously deliberated and engaged with. I also acknowledge that I played a dual role as both the researcher and music therapist. This was deeply considered according to “respect for free and informed consent” (Leadbeater et al., 2006, p. 162) which led to the establishment of boundaries and group goals. Through reflexivity, honest engagement, and facilitation the therapists and the participants set boundaries and had reflective

conversations processing what was occurring in the UpBeat project (the research) and what was happening with, and between them as a group (music therapy).

In the current study, many benefits were explored through this dual role and relationship. The researcher-therapist role opened space for honest focus group engagement, having an active discussion about risky behaviour, their life contexts and how the participants viewed their own autonomy. The group of boys who were identified as “at risk” experienced a positive encounter with a therapist and a project that supported their exploration of autonomy. There were many opportunities to develop a relationship with the researcher-therapist (who attempted to create experiences of positive interaction with an “authority” figure) and opportunities where what was brought into the space was completely accepted and encouraged by the researcher-therapist, within the context of healthy boundaries. Furthermore, positive relations with the researcher-therapist furthered group cohesion. Towards the end of the process the participants were relating to the therapists and their peers in an interactive and interpersonal way; they were not afraid to speak out and share their opinions. Possibly, this contributed to the validity of the study by providing an environment in which the boys set the agenda and voiced their autonomy.

3.9. Ethical considerations

Ethical considerations are concerned with perspectives on right and proper conduct (Israel & Hay, 2011). Ethics covers a range of issues and responsibilities. This section will focus mainly on the process of proper conduct, informed consent/assent and confidentiality.

Once the adolescents agreed to participate, and their parents/guardians were in favour, they were asked to sign assent forms (see appendix B) and consent forms (see appendix A) respectively. Informed consent and assent ensure that individuals are not coerced into research unknowingly and that their participation is entirely voluntary upon full understanding of the implications of the research (Green & Thorogood, 2014). The forms were signed after the participants read and understood the information letters explaining what the research project entailed (see appendix C and D). Parents/guardians were asked to give their consent for their teenager to participate in the UpBeat program and for the data to be collected through the program. They were asked to give their consent for the sessions to be video recorded and for their sons to participate in the focus groups

to be held before and after the project. Participants were asked to give their assent to take part in the UpBeat project, for the sessions to be video recorded, and to participate in focus groups at the beginning and the end of the project. The participants were reminded that they could change their mind at any time and leave the project if they so wished without any negative consequences.

The participants' information remained confidential and no identifying information has been included. The use of pseudonyms ensures their confidentiality. No one other than myself and my supervisor viewed the video recordings. The data will be securely stored at the University of Pretoria's School of the Arts, Music Therapy Unit (South Campus, building 6) for 15 years after the research is concluded.

Another ethical consideration is the sustainability of the therapeutic process once the project had been completed. Although the nine sessions came to an end, the participants gained music and DJing skills throughout the process. We did not use expensive equipment that would have then been inaccessible, but used free DJing apps that the participants downloaded onto their mobile phones so that they could continue to explore after the project was finished. Once the UpBeat project was concluded, the participants had access to the school counsellor for extra support if needed (see Appendix H).

We ensured that participants would not be stigmatised through their involvement in this project. Although it was a therapeutic process, a focus on DJing resulted in the project appearing to be a musical extramural programme called *UpBeat*. Any other learners who witnessed the participants coming to sessions did not need to know that they were attending therapy. It was completely up to the participants to disclose or not to disclose the nature of the process to their classmates and peers. It was considered that if the UpBeat project were to be successful that it would continue and/or be implemented into other high schools. Many unforeseen difficulties (including a world pandemic) have prevented that idea from developing further.

3.10. Conclusion

This qualitative inquiry employed an interpretivist case study. The case study examined how ten participants engaged with the UpBeat project that was designed to facilitate the exploration and expression of participants' autonomy. Data were collected through focus groups and video recordings. Excerpts were chosen according to specified criteria, and thick descriptions were written of the video excerpts, while focus groups were

transcribed. The data were prepared for analysis and interpretation, which will be discussed in the following chapter.

Chapter 4: Data analysis and findings

The music therapy process and the data analysis will be described in this chapter. An outline of the themes that emerged from the data will be presented.

4.1. The analytic procedure

This section begins with a short introduction of participants and their pseudonyms. An outline of the UpBeat project is then provided, followed by an explanation of how the thick descriptions and transcriptions from the UpBeat process were coded, categorised and how themes were then developed.

4.1.1 Participants

I allocated pseudonyms based on certain qualities and strengths that they presented throughout the duration of the process. These characteristics also have a musical element to them which represented a musical quality that they brought to the group. The ten participants' pseudonyms are presented in Table 3:¹

Participant	Pseudonym
1	Mr Beat
2	Mr Creativity
3	Mr DJ
4	Mr Flow
5	Mr Lyrics
6	Mr Mysterious
7	Mr Personality
8	Mr Rap
9	Mr Tap
10	Mr Voice

Table 3: List of participant pseudonyms

The reasons for referral, as discussed in section 3.4, were based on challenging behaviours. The boys were referred by their principal for support related to these behaviours. The participants ranged in age between fourteen and seventeen years. They represented a diverse group of cultures and contexts but they were unified in their roles as learners at an all-boys school.

¹ Identifying information such as exact age and reasons for referral were omitted in order to protect confidentiality.

4.1.2 Outline of the UpBeat process

The UpBeat project entailed a total of nine sessions. The first and ninth session were the focus groups, and the music therapy process was facilitated during the seven sessions in between. In order to facilitate a process whereby the participants could explore and express their autonomy, certain musical experiences were offered throughout which included: exploring music that the adolescents identified with to gain an understanding of their own personal use of music and to draw on this as a resource; song-writing in order to invite self-expression and creativity; turn-taking in order to offer opportunities for self-expression and engaging with leadership roles; drumming to invite leadership, community and mastery; movement and dance for physical expression; and collectively working towards a final video-recorded performance of the song they jointly composed.

An outline of what occurred in each session and the participants who attended is presented in Table 4.

Session	Participants in attendance	Description of session
Session 1	Mr Beat Mr Creativity Mr Lyrics Mr Mysterious Mr Personality Mr Rap Mr Tap Mr Voice	Focus group.
Session 2	Mr Beat Mr Creativity Mr DJ Mr Flow Mr Lyrics Mr Mysterious Mr Personality Mr Rap Mr Tap Mr Voice	Session two began with re-introductions as a few additional participants arrived. The co-music therapist and I split the group into two sub-groups with the set tasks of creating opening and closing rituals for the sessions going forward. These rituals were created by the participants themselves and were reinforced in subsequent sessions with the goal of building a sense of control and affirmation of their choices. Producing these rituals required some facilitation and “fine tuning” of many creative ideas. Each sub-group then showed the others what they had created. Performing their creation as a sub-group appeared to help build some friendly competition and a sense of group mastery and pride over their product. The beginning ritual was a drumming beat that was further extended by the co-music therapist. The closing ritual was a dance to pre-recorded music and drumming. Within session two we also explored DJing apps on their phones and other applications or features the participants might use (Bluetooth speakers, headphones, computers at home etc.). We set an intention of what the participants wanted out of the five weeks together. The group decided on creating a musical piece together.
Session 3	Mr Beat Mr Creativity	We began session three with our greeting drumming ritual. We then had a verbal check-in with the participants. I engaged the

	Mr DJ Mr Flow Mr Lyrics Mr Mysterious Mr Personality Mr Tap Mr Voice	participants by using the titles of their favourite songs as inspiration for song writing. The participants also gave one word describing what the song was about (their perception of what the deeper meaning behind it may be). Themes emerged from the descriptive words: independence, difference, support, autonomy, bravery, fire, helpfulness, and self-control. This opened up an important reflexive verbal dialogue about these themes. The group chose to listen critically to the emotiveness of the music to the themes of independence, support and difference. Whilst listening to the songs, any meaningful lyrics were written on a piece of paper in the middle of the circle by the participants. The lyrics that were written were used as titles for creating their own songs. The titles were “Do you have any idea what I had to do to get here?”, “I can see everything you can be”, and “You came all this way for a door, watching others break it down”. We created three sub-groups, where each worked on one of the three titles in order to create their own songs. They were tasked with creating the songs using the DJing applications (<i>music maker and grove pad</i>). The participants worked for a while on their creations and then we ended the session with the closing ritual. We intended to continue with the song writing process in the next session.
Session 4	Mr Beat Mr Flow Mr Mysterious Mr Tap	Session four began with our greeting ritual and check-in. Only four boys came to this session as the others had sporting commitments. As a group we wanted to continue with the song writing process from the previous session but the participants decided it would be easier to create something new on their own. The co-therapist and myself gave the participants about 30-minutes to do this on their own with little influence or facilitation, to support their autonomy in doing so. Please note that the therapists were just outside the door, and the camera was still recording. One of the boys chose to leave the session as he found it “boring”. During this time the other three boys worked together cohesively on creating their own genre of music called ‘AfroTap’, using pen tapping and drumming. Once myself and co-therapist returned, the boys showed us their creation. The boys said they were willing to teach this to the rest of the group in the following session and that they could extend their music further. We processed with the group what it felt like having people leave, holding their disappointment and considering the possibility that there may be times where attendance is low. The participants acknowledged that they may not have been able to create their own genre if there were too many influences from different group members, and that they felt the music turned a disappointing situation into a positive one. From this session the inconsistency of attendance made it difficult to continue with their ending ritual (as it required a certain number of members). My co-therapist and I began concluding sessions with verbal reflections instead, until enough participants were in the group to continue with their closing ritual. (A predominant reason for low attendance was conflicting sports schedules. The participants were required to meet sports schedules as part of their fulfilment of the school year’s assessments).
Session 5	Mr Beat Mr Creativity Mr Flow Mr Personality	Session five began with a breathing and relaxation exercise and a verbal check-in with the participants, before our drumming greeting ritual. This drumming was extended by my co-therapist to include turn-taking and leading. This provided opportunities

	Mr Lyrics Mr Tap	for the participants to explore their autonomy and themselves in different roles. The drumming ended with a drum roll, and the participants used their voices in a crescendo of sound. The room was left filled with energy which my co-therapist and I channelled into continuing and extending AfroTap from the previous session. In this extension, the three boys who were in the previous session introduced AfroTap to the rest of the group, giving their peers an opportunity to add their own part (drum rhythm, beat, vocal sounds) to the genre. Each participant was given space to create and experience their own music within the greater whole of the group's creation. A verbal reflection took place after this which concluded the session.
Session 6	Mr Beat Mr Creativity Mr Flow Mr Lyrics Mr Mysterious Mr Personality Mr Rap Mr Voice	Session six began with a breathing and relaxation exercise, before our greeting drumming ritual. This moved into a turn-taking drumming circle, where the participants improvised over my consistent holding of a basic 4/4 beat. After the drumming, I invited the boys to compose their song. They decided on a love song with a slow tempo which had rap sections in between the chorus. They wrote the lyrics and modelled the rhythm from a song they identified with. There was much negotiation and collaboration between all of us. This allowed space for experiencing instrumentality, self-determination and making opinions known to peers and authority figures within a safe environment. We ended with a reflection of the session and how we came about creating the music. We closed with our ending ritual, which provided continuity and structure.
Session 7	Mr Beat Mr Flow Mr Mysterious Mr Personality	Only four participants attended this session. We began with our greeting ritual, and a verbal check-in. The participants requested more time to negotiate the lyrics of their song and to practice their rap. During this session we therefore focussed on these aspects. The four boys engaged in playful teamwork. They practiced their song from beginning to end with what they felt were the correct musical changes and rhythmic shifts throughout. Once the group was satisfied, we concluded the session with a verbal reflection.
Session 8	Mr Beat Mr Flow Mr Lyrics Mr Mysterious Mr Personality Mr Rap Mr Tap Mr Voice	Session eight was the final music therapy session we had together. We began with our greeting ritual. Once we practiced and finalised the song with the whole group, we began our performance. The group performed the song we created in front of the video camera in the room so that we could record it. A final music video was an intention set by the group at the beginning of the process. They were given a copy of the video to keep and remember the process by. The group enjoyed the recording process and had a final reflection about the sessions. Reflection was an important part of the process as it aided in self-awareness and processing any thoughts or feelings about the UpBeat project that the group may have had. This left the participants with a feeling of competence, an understanding of their internal locus of control and having expressed and become aware of their autonomy. This was our final verbal reflection which concluded our time together. [See appendix S for their song]
Session 9	Mr Beat Mr Creativity Mr Flow Mr Lyrics Mr Mysterious Mr Personality	Final focus group.

Mr Rap
Mr Tap
Mr Voice

Table 4: Session summaries

4.1.3 Process of analysis

In this section I will firstly discuss how I coded the focus groups. I will then explain the selection of video excerpts and will articulate how I coded the thick descriptions. Following this, I will describe the process of developing categories and themes from the focus groups and video excerpt codes.

4.1.3.1 Coding the focus group transcriptions

After I had transcribed both focus groups verbatim, I started the coding process. Table 5 offers an example of initial coding, from a transcription of the second focus group that occurred at the end of the research process. This example depicts how meaning units were highlighted and given an initial code (a short summary describing the key element(s) within the text). See Appendices T and J for the coded transcriptions of the focus groups.

Transcription	Codes
Interviewer: Just give me a bit of a description of what it has been like for you over the last few weeks.	TRii5-MT Interventions: Interviewer brings attention to what the process was like for the group
Mr Creativity: Mam we were like free to be creative and not be in a box.	TRii6-Exploring meaning of autonomy: Mr Creativity felt the process supported his creativity without restrictions
Mr Rap: I feel like it really brought us to be like a unit, a team, really taught us how to work with others.	TRii7-Exploring meaning of autonomy: Mr Rap felt the process brought the group together as a team
Interviewer: cool, anyone else?	

Mr Personality: the experience was dope. It was very eye opening.

Interviewer: eye opening in what ways?

Mr Personality: like it made me see that people have different talents and maybe you just need something to like spot the talents or you need an experience to show you what kind of talents you have as a person. And how far your creativity goes.

TRii8-Exploring meaning of autonomy: Mr Personality enjoyed the experience of seeing his own and others' different talents

Table 5: An example of coding in transcription two.

4.1.3.2 Selection of video excerpts

I selected video excerpts according to criteria that were listed in Table 1 in the methodology section 3.6. Table 6 shows the seven criteria for selection and how the clips fulfilled these criteria.

<u>Clip</u>	<u>Criteria 1</u>	<u>Criteria 2</u>	<u>Criteria 3</u>	<u>Criteria 4</u>	<u>Criteria 5</u>	<u>Criteria 6</u>	<u>Criteria 7</u>
	The excerpt shows a music therapy intervention designed to facilitate the exploration of autonomy	The excerpt shows expressions of volition (a motivated action towards a desired outcome)	The excerpt shows expressions of willing collaboration (individual behaviour that contributes to group goals; this behaviour can be interpreted as interpersonal behaviour, individual contributions as well as dependence on others to create a collaborative space)	The excerpt shows expressions of relationships with both the authority figures (music therapists) and towards peers.	The excerpt shows expressions of non-conformity (showing individuality of expression, expressed emotionally, musically or through opinions that do not conform with the group)	The excerpt shows expressions of desire for independence (taking the lead, initiating an action and having others follow, indicating control over a situation and mastering what is at hand)	Each participant must appear at least once in the excerpts to represent the overall process, as attendance varied throughout.
Clip1 Session: 2	Participants were separated	Sub-group struggled with leading the	The group is actively collaborating	In relational terms the group is quite reliant	Mr Voice expressed non-conformity through	The sub-group's desire for independence was	Mr Creativity Mr Beat

Length: 04:43	<p>into sub-groups tasked with creating the greeting rituals that would mark the beginning and end of the sessions. This excerpt showed the rhythmic drumming “hello” ritual. Their creation needed facilitation and they were provided the opportunity as a sub-group to lead the other members in learning the ritual.</p>	<p>other members into their ritual. Some members were learning to play the drums. The sub-group needed help with leading. As a whole group they needed facilitation in order for cohesive sound to be created.</p>	<p>together in learning the greeting ritual.</p>	<p>on input and facilitation by the therapists. Amongst peers the group is quite segregated into sub-groups, and some are quite isolated.</p>	<p>choosing not to engage musically. Some of the members showed non-conformity through joining in their own way and creating their own musical rhythms that were different to that of the group’s.</p>	<p>witnessed in initiating an action and having the rest of the group follow. Although, their sub-group needed facilitation in achieving leadership. The participants joining in their own way showed a desire for independence too.</p>	<p>Mr Personality Mr Flow Mr DJ Mr Voice Mr Mysterious Mr Lyrics Mr Tap Mr Rap</p>
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Clip2 Session:4 Length: 03:42 <i>Creativity without facilitation</i>	Song writing that was designed to facilitate autonomy by having no influence from the therapists. The participants were tasked with navigating creative music making between themselves.	Mr Mysterious left the group showing his volition and choice. The rest of the group engaged with the task at hand and created their own genre of music called AfroTap.	The group showed collaborative engagement as well as interpersonal skills. Developing the genre took harmonising skills and texturing or layering of rhythms.	Relationships with peers were navigated.	There was expression of non-conformity by the individuals in two ways: emotionally through their own musical expression and musically through holding their own individual specific rhythm.	The participants joining in their own way musically showed a desire for independence. Creating their own genre indicated a sense of mastery and control.	Mr Tap. Mr Beat Mr Flow Mr Mysterious
Clip3 Session:4 Length: 16:12 <i>Reflecting on group processes</i>	Reflection that invited autonomy by considering their process, and how they came about their AfroTap creation.	The participants expressed volition through their opinions, reflections and ownership of AfroTap.	Collaborative engagement in reflection of how the group created their music and sharing it with the music therapists.	An open engagement between peers and music therapists within a relaxed atmosphere.	Non-conformity was seen through the expression of difference of opinions.	The excerpt showed a desire for independence through the group's reflection and their experience of control over the situation.	Mr Tap Mr Beat Mr Flow

Clip4 Session:5 Length: 07:44 <i>Interactional synchrony</i>	Drumming circles with turn taking were designed to facilitate autonomy by providing opportunities for each participant to lead an experience/express their own creative rhythms.	Motivated action toward a desired outcome was shown through creating their own individual rhythms and communicating non-verbally to the person of choice it was their turn next.	Expression of collaboration is seen in the group's flow and interactional synchrony. They are watching and waiting for their turn, as well as negotiating their rhythms.	Expressions of relationships can be seen in the negotiation of lead roles between peers and therapists. Freedom of expression was encouraged.	Non-conformity can be seen in each individual's unique expressive rhythms.	Mr Beat shows independence through mastery over his drumming skills. He adds rhythms over the baseline drumming, harmonising with others.	Mr Creativity Mr Flow Mr Personality Mr Tap Mr Beat Mr Lyrics
Clip5 Session:5 Length: 06:10 <i>Reflecting on what it means to create harmony</i>	Reflection invited autonomy by considering their process and what it means to create harmony.	The participants expressed volition through their opinions, reflections and understanding of harmony in life and relationships.	The group explored what collaboration means both musically and outside the therapy space.	The relationship dynamics appear to be characterised by greater freedom. Participants readily express and voice their opinions.	Reflecting on non-conformity regarding their own individual contributions and the importance of keeping their individuality while creating harmony with others.	Reflecting on being in a group and the role of independence.	Mr Creativity Mr Flow Mr Personality Mr Tap Mr Beat Mr Lyrics
Clip6	Song writing designed to	Motivated action towards	Collaboration played an	The process was facilitated	Expression of non-conformity was	A desire for independence was	Mr Rap

Session:6 Length: 05:19 <i>Song writing as a group</i>	facilitate autonomy by taking part in an active, individualised, holistic, contextual and developmental process of creating together.	a desired outcome can be seen in the individuals' choice of instruments to play, how they settle into roles and what they took initiative in creating.	essential role in song writing as the participants were negotiating between therapist and peers.	but felt comfortable and free. Peer relationships were more open to critique and negotiation. The relationship with the song itself changed from the original idea of a love song to a love song with break-up elements.	seen in participants' musical expression, individual rhythms and within parts of the song.	seen in those individuals taking the lead during lyric writing, creating rhythms, giving ideas, rapping and the mood of the of the verses and the changing rhythms in the different parts of the song.	Mr Voice Mr Mysterious Mr Flow Mr Personality Mr Beat Mr Lyrics Mr Creativity
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Clip7 Session:7 Length: 01:57 <i>Editing and mastering</i>	Editing and mastering the final draft was designed to facilitate autonomy by providing opportunities to collaborate, master the final rendition of the song and express their opinions during editing.	Motivated action towards a desired outcome was seen by Mr Mysterious actively engaging in giving opinions and ideas. The group navigated individual ideas, opinions and lyrics.	The expression of collaboration was seen in their team work and problem solving together.	The expression of growth in their relationships was seen in the cohesive nature of the peer input and negotiation, accompanied with little to no facilitation from the therapists.	Non-conformity was expressed through verbal opinions and through divergent individual contributions to lyrics.	A desire for independence could be seen through how individuals edited the lyrics, as the participants wanted to express their views and version of the love song/break up song. They expressed their personal views regarding why their lyrics should be in the song.	Mr Mysterious Mr Personality Mr Beat Mr Flow
Clip8 Session:8 Length: 03:30 <i>Final performance</i>	Final performance was designed to facilitate autonomy by providing an opportunity to perform and express themselves.	The performance expressed how one is outside the therapeutic space, including their motivation towards desired outcomes, this	Collaboration was dependent on individuals performing their "parts", as well as being supported musically by the whole group.	Expression of relationships was seen in group participation and performance, as everyone was involved.	Non-conformity was seen in each individual's expression/ performance of their 'part', presenting it in their own expressive ways, and/or not performing at all.	Desire for independence can be seen in an individual's solo performance. They have their individual role to play within the whole group's performance.	Mr Rap Mr Mysterious Mr Lyrics Mr Personality Mr Flow Mr Voice Mr Tap Mr Beat

was seen
when
performing
their 'part' of
the final song.

Total length of the eight excerpts that were thickly described: 44minutes, 57seconds

Total length of the pre- and post-focus groups that were transcribed: 1 hour, 45 minutes

Total video recorded data considered for analysis: 2 hours, 49 minutes

Table 6: Criteria for how each excerpt was chosen.

4.1.3.3 Development of codes from thick descriptions of the video data

After I had written thick descriptions of the video excerpts, I conducted the same process of coding. Table 7 offers an example of how I coded a thick description from session 4 (which I titled “Creativity without facilitation”).

Thick description	Codes
<p>In this session only four participants attended: Mr Flow, Mr Beat, Mr Tap and Mr Mysterious.</p> <p>The intention for this session was song-writing, which was designed to facilitate autonomy by having no influence from the therapists. The group needed to navigate creative music making between themselves. The therapists gave the group 30 minutes to do this on their own (no therapists in the room). This was intended to give them time and space to navigate creating their own song, whilst the camera was recording.</p>	<p>TDii1-MT Interventions: Unfacilitated independent song writing</p> <p>TDii2-MT Intervention: Navigating creative music making as a group</p>
<p>This excerpt begins with Mr Tap taking of the group, by speaking aloud in an imploring manner, reminding his fellow group members “Come on gents! We need a title, we need lyrics...” this was supported immediately by Mr Beat exasperatingly saying “come on guys we need to get this done!”.</p>	<p>TDii3-Demonstrates independence: Mr Tap leads the group by asking to focus on the task at hand</p> <p>TDii4-Quality of relationship (with peers): Mr Beat supports Mr Tap in inviting the group to collaborate</p>
<p>[At this stage Mr Flow, and Mr Mysterious are on their feet walking around the room, Mr Flow even moves outside to have a conversation with a school mate]</p>	<p>TDii5a-Unwilling/less willing to collaborate: Mr Mysterious walks around disengaged with task</p> <p>TDii5b-Unwilling/less willing to collaborate: Mr Flow moves outside of room disengaging with task</p>

Table 7: An example of coding from thick description two.

See appendices R to K for the coded thick descriptions. Once all the codes had been generated from all data sets including transcriptions and thick descriptions, they were

amalgamated and grouped into categories, sub-themes and main themes. This is discussed in the following sections.

4.1.4 Development of categories

Through drawing on Braun and Clarke’s (2017) reflexive thematic analysis, I grouped the codes from both the transcriptions and thick descriptions into categories. Examples of two categories are presented in Tables 8 and 9:

Category	Codes
Being expected to conform to parental taste in music	<p>TRi15-Exploring meaning of autonomy: Mr Tap explaining when the choice of music is his own or his parents/society’s.</p> <p>TRi16-Expressed desire for independence: Collective identification/understanding that you cannot always control what you listen to.</p> <p>TRi21-Conforming: Times when you have to conform to what your parents want/need.</p> <p>TRi22-Quality of relationship (with authority): Understanding which parent supports your music.</p>

Table 8: Example of a category: conform to parental taste in music.

Category	Codes
Individual mastery	<p>TDi15-Volition: Mr DJ joins in first, learning the rhythm.</p> <p>TDiii27a-Exploring meaning of autonomy: Mr Tap’s perception of transforming a disappointing situation into something positive.</p> <p>TDvi9-Volition: Mr Rap is motivated to write a rap based on the music.</p> <p>TDviii10-Demonstrates independence: Mr Personality raps his part of the song enthusiastically.</p> <p>TRii51-Exploring meaning of autonomy: Mr Tap felt he could be autonomous in the music therapy process.</p> <p>TRii52-Exploring meaning of autonomy: Mr Creativity felt his autonomy depended on the day.</p> <p>TRii53-Exploring meaning of autonomy: Mr Lyrics felt autonomy over lyric writing.</p>

Table 9: Example of a category: individual mastery.

4.1.5 Development of subthemes and themes

As I reviewed the categories I began to organise them into higher-order groups according to similar features. I developed subthemes, themes and then grouped these further into main themes. In Table 10 an example is provided of how a main theme was made up of subthemes which, in turn, was comprised of categories which were formed through codes.

Main theme	Sub-theme	Category	Codes	
Main Theme Two: Navigating autonomy in context	Peer context	Conform to friend's music tastes	TRi19	
		Resist and negotiate music played between us	TRi20 TRi25 TRi60	
		Cyberbullying	TRi78	
		The participants influence their friends' music tastes	TRi24	
		Feeling more secure when I'm with my friends	TDiii36	
		Co-dependent on others	TDiii38	
		Reflection on others who are non-committal	TDiii41	
		Parental context	Have to conform to parental taste in music and what is being played	TRi15 TRi16 TRi21 TRi22
	Less autonomous at home		TRi68 TRi69 TRi94a	
	Have to conform to where parents decide to live		TRi63	
	My room/phone/social life is where I have independence at home		TRi64a TRi64c	
	Values parenting/guidance		TRi70b TRi81 TRi87	
	Feel they can manipulate mislead parents to get their way		TDv13a TDv13b	
	Authoritative parenting		TRi84 TRi86	
	School context		Ownership of ideas are not affirmed by the school	TDiii19a TDiii19b
			Lack of voice/freedom at school	TRi72
			Conflict between school sport schedule and MT sessions	TDiii23
		Older learners have more power over younger ones	TDii8b TRii74 TRii76	
		Easy to be friends across the age barrier	TRii78	
	Social media	Pressure to conform online	TRi67	
		Freedom of choice on what to post	TRi66	
	Musical context	Most autonomy over their music	TRi64b	
		Identification as a vocalist	TRi12	
		Musical identity	TRii64a	
		Owning their music	TRi4 TRi7 TRi9a TRi9b	

		TRi9c
		TRi9d
		TRi9e
		TRi9f
		TRi14
		TRii69
	Rejection of music is a perceived experience as rejection of the self	TRi18 TDii47
	Listens to music at home	TRi11
	Self regulates through music	TRi34
Social issues	Addiction decreases ability to choose	TRi36 TRi37 TRi39
	Addiction	TRi40 TRi42
	Stigma	TRi31
	Gender and sexuality	TRi32 TRi48 TRi50
	Therapy stigma	TRii79a TRii80b TRii80c TRii80d
Interpersonal context	<u>Risky behaviour:</u> Exploration is normal and important	TRi79 TRi80 TRi85
	Illegal	TRi76
	Rebelliousness	TRi77
	<u>Wanting to be autonomous and independent:</u> From parents	TRi82 TRi83 TDv12b
	From school	TRi73 TRi74 TRii34
	Autonomy slows me down, feel insecure about decisions	TRi33 TRi94a TRi94b
	<u>Decision making:</u> Always have a choice	TRi38 TRi54a TRi54b TRi56
	Do better when you know better	TRi42 TRi53 TRi62
	Ask for help	TRi41 TRi70a TRi94b

Table 10: Example of main theme two, navigating autonomy in context.

See appendix U for a tabled list of all the coded subthemes and main themes. In total, four themes were developed. These are listed and briefly outlined in the following section.

4.2. Main themes

Four main themes emerged through the data analysis. Table 11 provides the list of main themes with a short description of each:

Main theme	Description
Adolescents' formulation of their autonomy	This theme describes how participants viewed their own autonomy and their relationship to it within their own lifeworlds.
Navigating autonomy in context	This theme captures how the participants navigated exploring their own autonomy in their multifaceted cultures and contexts.
Opportunities to explore and express autonomy within the music therapy process	This theme contains data that shows specifically how the music therapy process provided opportunities for the participants to explore and express their autonomy and why it may have been of importance for the participants to have had these experiences.
Transfer and application to daily life	This theme describes how the participants reflected on transfer from the music therapy process into their daily lives, indicating that experiences and change in the music therapy process could affect change in their lives and behaviours.

Table 11: Main themes.

4.3. Conclusion

This chapter described the outline of the research process, the analytic procedure and the process of how the themes emerged from the data. These themes will be considered in depth in the following discussion.

Chapter 5: Discussion

5.1. Introduction

This chapter will discuss the themes that were developed in order to address the research question. I will explore the themes in relation to the literature reviewed in chapter two, so as to situate the findings.

The participants who took part in the UpBeat project were presented with multiple opportunities to explore and express their autonomy. This section will discuss the four main themes: how the adolescents formulated their view of autonomy, how they navigated their autonomy in context, how they explored, expressed and experienced their autonomy within the music therapy process specifically, and how the participants transferred what they learned during the process into their lives.

5.2. Adolescents' formulation of their autonomy

The participants were asked how they viewed their autonomy and what the term autonomy meant to them. It is best practice in qualitative research to draw on participants' interpretation, rather than only imposing pre-conceived ideas regarding the concept in question (Morrisson, Haley, Sheehan, & Taylor, 2012). Therefore, I integrated an understanding of autonomy from the participants' perspective into what I gleaned from the literature. They viewed and explored their autonomy in terms of individuality, their individuality within relationships to others and highlighted that, for them, autonomy emerged collectively. These dimensions of autonomy appeared to be interrelated. This will be discussed further in this section.

5.2.1 Individualised autonomy

The participants' framing of autonomy as individualised and as related to individual decision-making linked to insights in the literature by, for example, Sneddon (2013) who referred to the autonomous self as having self-control and experiencing personal self-rule. Piaget (1932; 1948) conceptualised individualised autonomy as the ability to think for oneself, independent of reward and punishment, and to decide between right and

wrong, and between truth and untruth. Ultimately this refers to the ability to govern oneself, to make decisions and to act on these. Participants explored autonomy in relation to their individual experiences in a number of ways. Firstly, they referred to a boundary. For example, Mr Rap explained autonomy as an impenetrable force field around himself. He felt that when he was autonomous, no-one could get to him and threats would “bounce off of him”.

Secondly, the participants referred to autonomy in relation to “being yourself”. Mr Beat, for example, attributed autonomy to having independence, which allowed him to embrace who he was without fear of criticism. Mr Creativity also described autonomy as “being yourself”, which he saw as an enabling factor in making the right decisions. At the end of the process Mr Rap realised that one could be more authentically oneself when witnessing others who are brave enough to be themselves too.

Thirdly, participants referred to autonomy in relation to “being free” or “having freedom”. Mr Voice, for example, attributed autonomy to not being controlled by others. He believed the autonomous person is free to choose and can act without others controlling their thoughts or actions. Mr Lyrics referred to freedom through the image of flowing, powerful water. He viewed autonomy as a great, natural force that can move freely and is fluid, carrying itself, unbound. Mr Personality personified freedom as a great liberator who is solely focussed on what his goals are and is indifferent to the opinions of others. As the group discussed the idea of the liberator and freedom from previous rule or oppression, they introduced “Che Guevara”, a liberator whose style has become an omnipresent countercultural symbol of rebellion (Wasserman, 2005). In this discussion the participants associated with ideas of rebelliousness (a notion that is linked with adolescents, but that has also been critiqued as not necessarily helpful as a singular frame for viewing adolescents (Steinberg, 2007)).

Fourthly, the participants described autonomy in relation to independence. Mr Tap explained autonomy metaphorically by describing an independent, confident person with their chest out and with broad shoulders. The participants associated independence with the ability to be confident and with an indifference to outside opinion. This seemed, however, to be more of an idealised attribute: a state of independence one aspires to attain. Mr Tap, who believed that autonomous people do not care what others think of them and are not dependent on others, did explain however that he likes “being with my friends who have my back”. This indicated an attempt to balance both independence and receiving support (further explored in 5.2.2). Becoming an independent, “autonomous”

person, appeared to be actively negotiated by the participants, and was related to acceptance or rejection within adolescent peer relationships. Group identification is important to adolescents and seems to have an influence on their choice of whether or not to engage in risky behaviour (Kiesner, Cadinu, Poulin, & Bucci, 2002).

Fifthly, autonomy was explored in relation to responsibility within decision-making. The participants discussed that becoming a confident, free, autonomous adult comes with taking responsibility for the consequences of the choices one makes. The participants showed an understanding of responsibility and diligence. Mr Rap explained that when it was time to do a task, such as schoolwork, then one needed to “get it done”, and “just do it”. He recognised also that encounters that could change the course of one’s life required strong decision-making skills, for example, “saying no to drugs”. Diligence then became about making choices one may not perceive as immediately beneficial, but that would lead to a better life. Mr Rap perceived diligence to be a skill that needed to be developed so that one could choose the correct options to better one’s life.

When navigating the complexities of making the “right” decisions, participants, to a large degree, felt that they were required to conform. Adhering to rules and regulations set by society, according to some of the participants, made it easier to make the diligent and “right” choice to a certain degree. These societal requirements and standards are often internalised by teenagers as they grow up, becoming their own views and values in adulthood (Tsai, Nguyen, Weiss, Ngo, & Lau, 2020). An example of this was seen with Mr Flow and Mr Tap, who wanted to practice their song over the weekend but then realised they had homework to finish. They chose to make the diligent choice to complete their homework over the weekend.

Decision-making, according to the participants, was sometimes made easier through the help of their peers. This conversation accelerated a debate about who took responsibility for decisions that were made. Mr Personality believed that friends had a responsibility to tell you not to do something that may be detrimental or illegal. Mr Rap responded by saying, “you need to take ownership and responsibility for your choices” and cannot blame your friends for the outcomes of those decisions. This was confirmed when the rest of the group began debating peer pressure and came to a consensus that one could not blame one’s friends for one’s own choices, whether one perceived that they influenced one or not.

The sixth expression of autonomy related to individuality, particularly outward expressions thereof. Mr Creativity stated that the music therapy process affirmed for him that everyone is different, and that each member of the group had their own individualised way of participating. He witnessed the members' different choices of music, styles of playing, and decision-making. He explained that he was unsurprised by how diverse and unique the group members were. The participants discussed how they would like more opportunities to show freedom of choice, for example, in how they do their homework, the way they dress or wear their hair. At this stage in their lives, especially in the South African context within private schools, they are required to adhere to uniform presentation.

Finally, some participants expressed that they were uncertain about what autonomy meant to them. They felt that they were still exploring their view of autonomy. Mr Mysterious, for example, explained that he was still navigating his relationship with autonomy. Mr Beat compared having no autonomy to the feeling of being stuck within four walls and not being able to move. Not having autonomy made him feel insecure about his own decisions.

In summary, the concept of autonomy was described by the group as including strong boundaries, freedom to be oneself, freedom from the restrictive opinions of others, freedom from oppressors, independence, responsible decision-making, and outward expressions of individuality. Some of the participants identified as having some of these characteristics within them. Others felt that they were still grasping the concept and developing an understanding of their relationship to it.

After discussing the participants views of their own autonomy, the therapists endeavoured to synthesise their views with what the concept means for them. Why it may be important to acknowledge where the individual has control or is influenced to make decisions and act on them, responsibly.

Through the discussion of autonomy, a metaphor emerged to frame the individualised state of being. Mr Rap compared autonomy to being the "driver of your own car". He explained that "you have control over the steering wheel, and where the car goes...you can't live your life cruising on automatic". He is referring to autonomy being an active process where one's control lies in the decisions one makes (Spear & Kulbok, 2004). In a more relational context, the participants explored what might happen in the event of traffic, and how it may influence the driver's decisions. For example, the traffic may cause the driver's next decision to make one's car overtake, move lanes, or change route,

having an inter-relational effect on the driver's decision-making. The participants held that even though traffic may influence one's decision-making, one is still solely responsible for the decisions and in which direction the car ultimately goes.

Being the active driver of one's own car is related to intentional action. Intentional action is associated with developing one's sense of self, and one's interactions with one's environments. Selecting, planning, and executing intentional action is central to one's inner sense of self and one's interaction with the external world (Bonicirazi & Haggard, 2019).

Mr Rap experienced having autonomy as "being yourself even if the rest don't want you to be. Not trying to go with the group, but going with what's inside of you". Staying true to oneself, may encourage identity affirmation. Identity affirmation plays a constructive role in positive decision-making, and in developing a positive identity structure (Jang, Woo, & Lee, 2020). A person with a developed positive identity structure is adaptable and takes responsibility for their decisions (Marcia, 1980).

Whilst the participants emphasised an individualistic notion of autonomy, while discussing the metaphor of "driving a car" they acknowledged that one seldomly drives on an empty road. As an individual one is always influenced by one's collective, familial, socio-economic, political, or cultural context. The participants seemed to have an intrinsic understanding of this, as noted by Mr Creativity, for example. He acknowledged (still in keeping with the metaphor of the car) that even though he may be "driving" independently, if another vehicle crashes into him, that person and event would have a direct effect on his autonomy. This leads us into the following section: an exploration of autonomy within relationships.

5.2.2 Relational and collective autonomy

Adolescents are socially embedded. Their identities are formed within the context of their social relationships by many intersecting factors and social determinants (Mackenzie & Stoljar, 2000). One's identity can only be established within the social context in which one develops (Sneddon, 2013). The process of identity development is intricate and contextual. In adolescence, multiple identities are continually performed, invoked, and contested. Autonomy and agency, according to Everri and Sterponi (2017), are the key dimensions of adolescent identity development. These dimensions do not emerge exclusively from within the individual but are co-constructed and transformed through

interpersonal exchanges. Therefore, adolescent autonomy is a process that is being co-constructed. In the music therapy process, participants expressed autonomy in their decisions to willingly contribute towards collaborative musical exchanges.

Successfully creating a cohesive musical product required a musical and relational give and take. As Mr Creativity reflected, when creating harmony between one another, “at first, it is chaos, then there seems to be some freestyling and then towards the end it becomes good. But you have to come in with your own sounds”. Mr Creativity highlighted the role of individual contribution towards group harmony. Here autonomy took shape within a holistic and contextual process (as described by Spear and Kulbok (2004)).

The music therapy process held many opportunities for the participants to explore and express their relational autonomy. For example, Mr Creativity reflected that he experienced autonomy through his drumming and creating, specifically when he felt that his own creation “flowed” with the creations of those around him (perceiving something that was still uniquely his but that was also part of the group’s sound).

Here emerged two important experiences: the self within the group and conforming while keeping true to one’s individuality. As explored in chapter two, within self-determination theory, a person is considered as being autonomous when his or her behaviour is experienced as “willingly enacted” (Chirkov et al., 2003, p. 98). This can include joining a group in one’s own manner (this is more extensively explored further in the discussion in 5.4). As recognised by the proponents of self-determination theory, an autonomous person acts in harmony with his or her integrated self, which does not, however, imply acting independently of others (Ryan, 1993).

Responsibility to others emerged as playing an important role for the participants within their relationships. Mr Lyrics, for example, associated independence, choice, and autonomy with love, devotion, and inspiring others. His view of independence did not only concern being a single autonomous being, he also highlighted being responsible and capable of making the right decisions for himself and for others, so as to ultimately contribute positively to society, “to do something good”.

Relational responsibility towards others was found to be particularly important for the participants with their peers. Mr Personality’s view was that good friends have a responsibility to keep your best interests at heart, because “what they think of us matters a lot”. Mr Personality believed that true friends should not encourage one to engage in risky behaviour or illegal activities, because he believed that friends should support one in becoming the best version of oneself. According to Allen and Loeb (2015), autonomy

ideally transpires in conjunction with peer relationships, however, adolescents are challenged with a predicament. On the one hand, they are in the process of learning to create healthy friendships that are crucial to their social development and mental health; on the other hand, strong and healthy adolescent relationships are regularly connected to increased incidents of risky behaviour.

Adolescents who can establish a degree of autonomy with their peers, by indicating that they are able to resist negative peer influences, seem to fare well over time. Greater autonomy with friends predicts better career progress in later life as well as avoidance of criminal behaviour and problems associated with alcohol and substance abuse. Greater autonomy within peer relationships in early adolescence also predicts long-term success in friendships and romantic relationships in later life (Allen & Loeb, 2015).

Within the music therapy process the group as a social microcosm (Goldberg & Hoyt, 2015), participants experienced many opportunities to co-construct their autonomy. This played out largely on the collective stage through interpersonal interactions. Multiple music therapy methods were used to facilitate this (which will be explored further in section 5.4). Mr Creativity for example, reflected on his experience of autonomy as co-constructed. He explained that he felt his own autonomous decisions were inspired by Mr Lyrics. Through co-creating a song together, they negotiated their ideas, and within this inspired interaction he experienced his autonomy. As noted previously, participants articulated how witnessing someone being brave enough to be autonomous inspired them to authentically experience themselves in that way too. This could hence become both a collective experience and outcome.

5.3. Navigating autonomy in context

The social space in which one develops, experiences, explores and expresses one's autonomy is contextual in nature (Sneddon, 2013). The participants in this research project were navigating and co-constructing their autonomy interpersonally in the South African context between and within their relationships to their peers, parents, school, music, social media, and social issues.

5.3.1 Peer context

Leadbeater and colleagues (2006) explained that adolescents experience their peers largely within groups. Peer groups are important for development due to their potential

to create a sense of connection and belonging. Peer groups reinforce personal relationships and offer a context in which adolescents can learn about themselves as individuals. Within this arena they may try out new styles, discover new selves, engage in new relationships, and encounter new ideas. This may come at a cost, however, when individual identity may be subsumed by group identity.

Participants highlighted that it was important for them to conform to their peers' music tastes. Mr Creativity explained when he is with his friends he plays the music they like, and Mr Voice added that this was in order "to impress them". Mr Rap explained that "sometimes you will like the music that they like but if you play something that you don't like..." (his sentence trailed off). The nods from the group indicated a shared understanding of the ridicule one may receive.

There were instances when the participants explained resistance and negotiation regarding the music that is selected to be played between friends. Mr Personality described compromising with his friends about what they played on their Bluetooth speaker by taking turns, but he encountered a mixture of openness and judgement about the music that was selected. The advantage of sharing music in this way, as Mr Beat and Mr Rap explained, is that one can be exposed to new music by one's friends. Sometimes, showing resistance by playing the music one likes (regardless of others' opinions) can be perceived as leadership by others within the group, and can be appreciated as a way of introducing new music to the group. Mr Tap, for example, guided his friends to begin listening to one of his favourite rappers, which has subsequently become a group favourite. As participants expressed their desire for independence, they found that this sometimes required them to hold strongly to their decisions. Mr Rap found himself developing strict boundaries with his friends who critiqued his music taste. Mr Creativity explained that sometimes his resistance to critique from peers was an attempt to demand respect for his personal views. He found varying responses in terms of whether this impacted the friendship.

In relation to their peer context, the participants mentioned online relational tension that then followed them into school. Mr Beat described how online "rumours" or "scandals" would "go viral [at school] and then everybody will start mocking and making fun of that person". (Social media context will be explored further in 5.3.5). Participants explained their experiences of social pressure as they attempted to navigate their school identity, social identity, as well as online identity. The participants explained that they want to be

recognised on social media platforms but they need to stand out by showing their individuality.

A final feature that was mentioned by the participants with specific reference to their peer context was security and support. The group members particularly referred to each other as influencing their motivation to attend sessions. Mr Beat, for example, relied on Mr Tap's attendance. When asked about the possibility of being alone in a space like this, Mr Flow said "that's scary!" because "you get nervous". Attending such a process alone appeared to be perceived as rather daunting, even for those who were regularly attending. While they expressed their autonomous desire to attend the session, they also highlighted their reliance on their peers for this decision to be supported and to come to fruition. Autonomy appeared here as part of a relational process, rather than an individual objective.

5.3.2 Parental context

Bray and colleagues (2010) identified active engagement and interest on the part of parents as fundamental to building adolescents' autonomy. In their research adolescents emphasised that they experienced a supportive relationship with parents when trust and respect were reciprocal.

The participants in the current study reflected on the value of having relational structure and parental figures who held them accountable for their actions. Mr Lyrics found it "relaxing" to have strict boundaries because he knew what was expected of him. He did experience some ambivalence, however, because he felt that if he had more freedom, he would explore more. Mr Mysterious believed that structure kept him "away from the streets", which was supported by Mr Lyrics. Mr Personality acknowledged the importance of guidance from his parents as he recognised that they were trying to protect him from engaging in risky behaviour.

The participants reflected on examples where they felt they did not have freedom, choice or autonomy. One aspect was parental decision-making that affected the family's livelihood, such as emigration. Mr Tap, for example, realised that emigrating might provide a better future for him with more opportunities. He also felt somewhat helpless, however, with no opportunity to impact this decision. Mr Personality experienced lack of freedom when his parental figures invaded his personal space (his room) and criticised the state of it.

Mr Voice, Mr Beat, Mr Personality and Mr Mysterious experienced feeling autonomous outside of their home environments and with their peers at school. Mr Beat felt freedom to be independent with his peers, where he felt accepted for how he dressed and the music he liked to listen to. Others experienced autonomy on their mobile phones or, through independent decisions related to how they engaged with their academic work, such as how they chose to complete their homework.

One consistent aspect that was discussed related to the requirement to conform to one's parents' rules (and also their choice in music). Mr Tap, for example, listened to rap music because he perceived the lyrics to be "very deep" and meaningful to him, but at home he was required to listen to what his parents played on the radio. Mr Tap's statement was followed by a collective giggle from the group indicating an identification with this dynamic in the home.

When it came to exploring how to navigate parental rules and expectations, the group members shared ideas on how to mislead their parents. According to Mr Personality, Lyrics and Creativity, the more parents shouted, denied and restricted their sense of freedom, the more this motivated them to explore the very thing they were not allowed to do. As Mr Personality explained, "strict parents create sneaky kids". He claimed that if parents were more allowing or understanding then teenagers may not feel the need to lie about events, because they would not fear unfair punishment or consequences. Kamii (1991) believed that parents reinforce adolescents' innate heteronomy when they use rewards and punishment, thereby hindering the development of autonomy. That is not to say parents should not have structure, rules or boundaries, but that adolescents may also desire freedom of decision-making and an exchange of viewpoints within this structure. Allowing spaces for adolescents to make decisions and exchange viewpoints constructs the value of honesty with their parents over time. McElhaney and Allen (2001) reported that adolescents whose parents fostered autonomy were more likely to establish positive social relationships with peers and family members and demonstrated positive social functioning.

5.3.3 School context

Navigating one's autonomy as an adolescent takes place largely within parental, peer and school contexts. The participants in this study held a negative view of their school's support system. This was interesting as the group members were chosen by the principal

of the school to attend the music therapy process, to aid them with their behaviour and offer them psychosocial support. When adolescents perceive social support from parents, teachers, or peers it has positive effects on their mental health (Galand & Hospel, 2013).

During the music therapy process, participants discussed the possibility of developing the group's song further into a cheer or war cry for their school's sports teams. Mr Flow, Tap and Beat's dismissal of the idea came from the belief that the school would take their song, change it and they would receive no recognition for their work. This indicated a perception by the participants that the ownership of ideas was not confirmed or validated by the school. Mr Personality felt he had a lack of choice and freedom within the school setting saying "Ma'am,² sometimes the schools are like dictatorships. They're very oppressive, like everybody has to do sports even if you don't want to do sports". This was the case, and sports times conflicted with the music therapy process resulting in irregular attendance from the participants.

Within the school context, participants were navigating power dynamics between the older and younger boys. During the music therapy process Mr Mysterious assertively confronted Mr Beat in a session when the music therapists were outside the room (but the video camera was still recording). He confronted Mr Beat, intimidating him and ordering him to go and fetch his school bag for him from a particular area on the school grounds. This was an initiation pastime which was banned by the school but still occurred. Mr Tap stood up for Mr Beat, reminding Mr Mysterious that he was being filmed on tape, which stopped the intimidation from progressing any further.

At the end of the process the therapists encouraged the group to reflect on power relationships. The group (who were from grades nine to 11) unanimously expressed their annoyance with the attitudes of entitlement expressed by the grade eights. They did not feel that they had expressed such an attitude when they were in grade eight themselves. The group members were asked to reflect on the grade eights possibly attempting to exercise their independence which may have come across as an entitled attitude. Mr Lyrics responded, "they do have a right to step forward, but they should do it in a respectful manner". Mr Tap explained that at their school it is easy to cross age and grade boundaries because there is a tutor system. Developing relationships between the

² It was not requested that the participants use the term "Ma'am" when referring to myself the music therapist. They were invited to call me by my first name, but that is the language they are required to use at school. Even after the invitation they still referred to the "default" term, as a sign of respect.

older and younger boys was encouraged by the school in order to diminish power relationships.

5.3.4 Musical context

Participants experienced autonomy within their musical contexts. Mr Rap and Mr Mysterious, for example, felt they had the most autonomy over their music. Throughout the music therapy process the participants developed even further in confidently expressing their musical preferences. Mr Rap strongly affirmed his preference for rap (which he found inspirational); Mr Personality confidently expressed his preference for R&B; Mr Creativity vocally asserted his enjoyment of hip-hop; Mr Beat expressed his love of house music; Mr Mysterious claimed his affinity for amapiano; and, as a classical vocalist, Mr Voice asserted his enjoyments of classical vocal pieces (which he experienced as connecting him to a part of himself). Mr Lyrics explained that “people are not the same. Sometimes we think that we all listen to one type of song, but actually we are all different”.

As explained by McFerran and colleagues (2010) adolescents “wear” their music as a badge to represent their values, attitudes, and opinions to others. Differing musical preferences can open peers up to different dialogues and values as explained by Mr Lyrics: “as they begin to open up and they ask us to do the same, we begin to open up too and be proud of what we like”. Musical identity was important to Mr Tap, Mr Beat and Mr Flow as it was connected to their values and belief systems. They described how “rejection of one’s music can feel like rejection of one’s self”. They explained this sense of rejection further by saying, “it touches your soul man”, “it’s personal” and “it hurts inside”. To avoid this kind of rejection, sometimes they experienced a pressure to conform to the music of their peers.

Music assisted Mr Tap and Rap in self-regulation of emotions. Mr Tap explained the importance of his choice in music and artists “because whenever I feel sad it makes me feel better”. Lara (2016) described how music is an important factor for adolescent emotional regulation. Adolescents seek musical pieces so as to support, control, or change their current emotional state.

5.3.5 Social media

According to O'Keeffe and Clarke-Pearson (2011), due to adolescents' limited capacity for self-regulation and susceptibility to peer pressure, some are at risk as they navigate and experiment with social media. The risky behaviours experienced and engaged with online include cyberbullying, invasions of privacy, and engaging in underage explicit content. Mr Beat, for example, explained that what happened online outside of school often manifested within school, where other learners mocked and made fun of classmates. The effects of cyberbullying can cause profound psychosocial outcomes including depression, anxiety, severe isolation and suicide (O'Keeffe & Clarke-Pearson, 2011).

Social media can also have positive benefits for adolescents. Social media can enhance socialisation, communication, exploration of self, community, and the world. It can enhance individual and collective creativity through sharing of artistic and musical activities; creative ideas can be developed and expressed through blogs and podcasts; online connections can be expanded through shared interests to include others from more diverse backgrounds; and one's individual identity and unique social skills can be fostered (Boyd, 2007; Dennen, 2019; Marwick & Boyd, 2014; O'Keefe & Clarke-Pearson, 2011; Rambe, 2012).

Mr Beat personally experienced his autonomy through social media (by posting about the cars he loves). Mr Beat and Mr Tap considered that posting pictures is a means of self-expression and could display one's choices. They also acknowledged that in expressing oneself online, one opens oneself up to critique and pressure to conform.

5.3.6 Social context

In order to navigate autonomy, one must consider the social context in which one develops (Sneddon, 2013). Sometimes, this includes navigating social issues and peer pressures which may impact one's autonomy and decision-making. Mr Personality, for example, believed that making good decisions begins with education. He believed that schools should teach pupils not to engage in risky behaviour. Otherwise, he believed one would follow the actions of one's role models (celebrities, friends, family members, favourite artists) without considering the adverse consequences.

The participants explored peer pressure to take drugs, drink alcohol, and engage in underaged sex. Mr Personality, Mr Rap and Mr Tap explained that risky behaviour is

seen as fashionable to teenagers and that pressure occurred at parties to drink alcohol, have sex, smoke cigarettes or take drugs. Whilst these may seem like minor decisions at the time, they may have adverse effects on one's life, and also, if one becomes addicted to certain substances, choice becomes harder (Heather & Vuchinich, 2003). Mr Lyrics was of the opinion that one always has a choice, even when addicted. He ultimately believed that one has volition over one's self and one's decisions and cannot blame others for the personal outcomes of those decisions.

Mr Personality and Mr Tap experienced society as judgemental. They said that fearing judgement from others sometimes makes one insecure about making independent choices and being autonomously oneself, especially when stigmatised as a "slut", for having multiple sexual partners as a woman, or as "gay", for having a different sexual orientation. The group discussed their dilemma between technically having the freedom to make their own decisions, and the social pressure on them to make particular choices. The participants identified that autonomy fuels the aspiration towards being a contributing agent of one's own decisions and life (Ryan, 1993).

This current research project was named the "UpBeat Project" so as not to stigmatise the participants joining the music therapy process. It was up to the participants to disclose to their peers the reason for the project if they chose to. Mr Mysterious was the first to alert the therapists that other school learners were making fun of the group members for attending therapy. Mr Tap explained that these learners were making fun of the word "therapy" believing that the participants had problems. Mr Lyrics believed the other learners were, in fact, jealous and also wanted to be part of the DJing project, to which Mr Beat added that their jealousy came from an attempt to get out of detention and join the project.

This was explored further to identify whether or not any of these stigmatising messages were being internalised by the participants. Mr Rap responded, "I make a joke out of it, I make them think that I am actually disturbed and tell them that I'm crazy and mentally ill and then I don't care what they have to say about it because they don't know what goes on here". Mr Lyrics responded that he did not give the others the reactions they wanted, "I just say ok, and then walk away, but inside they're being mean about it and want a reaction". Mr Beat responded that he ignored their comments and did not take them to heart. This was processed with the therapists in order to avoid internalised stigma which could hinder the progress that was made (Yanos, Roe & Lysaker, 2011).

5.3.7 Interpersonal context

The interpersonal context voices the participants' specific views around risky behaviour and decision making within their social contexts. The participants viewed risky behaviour as illegal activities or rebelliousness. Mr Personality and Mr Tap described risky behaviour as "drinking alcohol, taking drugs, engaging in sexual activities, online tension and committing crimes". However, they observed exploration and exploratory behaviours as a natural and important part of life. Mr Flow and Mr Creativity explained that one goes through a phase where one tries everything to see for oneself what is good or bad, and that's how one learns what and what not, to do. Mr Mysterious and Lyrics believed exploration is a rite of passage into becoming an autonomous adult.

The group expressed the importance of taking responsibility for their own decisions and actions. The group believed that the right decision is one that is the least harmful to those around them. Mr Personality explained, "you can only do better, if you know better". Mr Mysterious and Mr Lyrics, for example, expressed that they wanted to experience more trust from their parents regarding their ability to make the right decisions. The group also expressed wanting to experience autonomy from their school. The majority of the participants believed that their school should be transparent about the spending of funds; transparent about decisions made for them on their behalf; they should have more freedom of expression in how they dress or do their homework; and they believed that their teachers should be open to different opinions. Teachers who support adolescent's autonomy play a role in improving their academic achievement (Filippello et al., 2020).

5.4. Opportunities to explore and express autonomy within the music therapy process

The music therapy process facilitated opportunities where the participants could explore and express their autonomy. Within the following section the group process is reflected upon, followed by specific discussions on individual, relational and collective autonomy with particular emphasis on the context of the music therapy process.

5.4.1 Group music therapy process

Being part of a group entails, by definition, "the experience of the self in relation to other persons" (Pavlicevic, 2003, p. 23). This section considered the group music therapy

process with a focus on the music therapy context and how the group co-constructed their exploration of autonomy in the sessions.

In the first stage of this group process the members were becoming orientated to the process, setting intentions, providing structure through their developed greeting rituals, and they were establishing relationships with the music therapists and one another (Bonebright, 2010; Tuckman, 1964). Autonomy was explored in the first stage through holding and verbal negotiation.

Holding, according to Winnicott (1960; 1986) and Yogev (2008), is an action that therapists engage in when providing an environment for individuals to engage in self-exploration. It provides a particular kind of meeting and relating that offers opportunities for constructive and meaningful engagement with the individual's inner world. Such an environment was imperative in order for the adolescents to explore and express their autonomy. While holding was initially offered largely by the music therapists, as the group process developed, the participants held one another musically through providing grounding experiences. Wigram (2004) explains musical grounding as "creating a stable, containing music that can act as an 'anchor' to the client's music" (p. 91). For example, Mr Voice and Mr Beat held the basic 4/4 rhythm for the group. By offering this grounding the other participants were able to add their own creative aspects to the music, exploring their own individual autonomy within relationship to others.

The first stage of the group process also included exploring autonomy through verbal and musical negotiations, for example through collaboratively creating songs. The participants needed to negotiate their roles musically and verbally, and were required to contribute and build onto one another's suggestions. For example, Mr Flow was working with Mr Tap on the tempo of his musical idea. Mr Tap said agreeably, "yeah do it slowly and then we add our own parts" (referring to their rhythm). Mr Flow directed, "ok start". Taking lead of the group, Mr Tap continued to explain, "but at one-point I'm gonna go...", offering an altered pen tapping rhythm in double time. Both Mr Beat and Mr Flow simultaneously agreed, "yeah and then that's where we stop." approving the exact moment where the pen tapping solo would begin. In other occurrences group members verbally negotiated drumming or rhythmic discrepancies, the editing of lyrics, the mood of a song, their favourite artists and songs, selection of DJing apps, the genre of the songs, who they wanted to work with in subgroups, and how they would assume leadership roles.

The group appeared to transition to a second stage when they experienced fragmentation, “stuckness” and conflict. It could be argued that this related to Tuckman’s (1964) second stage of group development, namely storming. This stage is said to be a time of conflict due to lack of unity. During this phase members tend to resist shifting into unfamiliar interpersonal relations and seek to maintain security (Bonebright, 2010).

A confrontation occurred when Mr Mysterious aggressively antagonised Mr Beat, which contributed in part to the emergence of what Nitsun (1996) described as the anti-group. The anti-group is not perceived as an inevitable influence that will destroy the group structure but, rather, a complementary relationship countering the creative group process, requiring recognition, therapeutic containing and processing in order to continue the constructive development of the group (Nitsun, 1996). The confrontation was resolved through working together through song-writing. Throughout the process the group resolved conflicts related to mismatching rhythms, beats for their song, lyrics, and themes. The participants were tasked with reflecting on conflict resolution and compromising musically by making two separate songs in the two different genres that they struggled to choose between. Mr Flow furthered Mr Tap’s reflection by suggesting that the compromise should include combining the two genres into one song. The group realised that negotiating this blend required good communication skills. At the end of the process the group members were able to poke fun and joke about their conflicts freely within more secure relationships.

Fragmentation, both musical and relational, is a necessary part of navigating a group process. In the early stages of the process the group experienced fragmentation in multiple ways. For example, the participants felt stuck when tasked with creating a song without help or facilitation from the music therapists. Mr Beat explained, “yeah we weren’t getting anywhere”, followed by Mr Tap, “yeah like at the beginning we didn’t all gel”. But, as they began to become more relationally cohesive, musically, they began to sound more attuned, interconnected and unified. In the final focus group Mr Creativity considered that the process was about learning to compromise, “It’s not only you in the space, and your own point of view, you need to listen to all the other point of views and create something together”. Mr Rap reflected that he felt that their song was an amalgamation of everyone’s opinions, “Like Mr Creativity said, there were times where we didn’t ‘get’ everyone’s opinion but we were able to bring them all together”.

According to Tuckman (1964), the third stage of group development can be termed “norming”. In this phase the group develops cohesion. Group members tend to accept one another and feel confident in expressing personal opinions. Roles and group norms are established, as they discover the most effective way to work together. Task conflicts are avoided to maintain relational harmony (Bonebright, 2010). Within the music therapy process, the group appeared to transition into this stage as they explored their autonomy through freely expressing themselves, developing friendships and showing group cohesion interpersonally and musically.

Freedom of expression was a valuable part of the music therapy group experience. The participants felt that they were provided with opportunities to make decisions, and give suggestions towards collaborations without being “wrong”. They were able to decide when they wanted (or did not want) to offer their opinion, how they wanted to participate, which instrument they wanted to play, and how they wanted to express themselves musically through varying beats, rhythms and melodies. Mr Creativity felt the process supported creativity without restrictions: “we were like free to be creative and not be in a box”.

Friendships began to develop throughout the music therapy process. The participants reflected on how they experienced communicating with one another in a more familiar and approachable manner. Mr Tap explained, “well we’re all friends, so let’s say Mr Beat is playing something, and I’m gonna say sorry I didn’t like it”. He looked at Mr Beat at that moment and they smiled at one another in mutual understanding regarding their relationship. Mr Tap continued, “we’re not close friends but we’re friends, we know each other”. Mr Beat and Mr Tap felt that the process brought them closer together. Mr Beat explained, “we didn’t used to get along like in, from grade six to seven Ma’am, we even got into a couple fights but with music and that, we agree and we get along”. When invited to reflect, Mr Tap felt that musicing created friendships. Mr Rap identified that the music therapy process had given the group commonality.

Interpersonal cohesion was experienced through a growing comfort and safety within the group music therapy space. The participants were free to present themselves in whichever manner they wanted to. They usually presented a relaxed appearance after a group musicing experience. Being playful with other group members was important for creating group cohesion. This playfulness emerged through conversations, through sub-group inquisitive questions and answers, through supporting one another, and through the expression of certain members’ personalities. Playfulness allowed for reviewing of

opinions and open rebuttal without offense, which aided in communicating and relating on a friendlier level. The boys also related playfully to the music therapists. They were being affirmed and accepted by “authority figures” who were working closely with them. They were free to express themselves and their opinions and be supported on their ideas. They experienced both a structured and unstructured give and take in handing over lead roles, as well as negotiating closely with music therapists and peers and what they wanted or needed. The music therapy group allowed for co-constructing their autonomy with their peers and their music therapists through their playfulness and their dynamic collective musical exploration. This will be discussed further in section 5.4.3.

Group cohesion was both a goal and a result of being a part of the music therapy process. Towards the end of the process the group began to express problem solving, exhibited increased group and musical unison, showed team-work, explored multiple roles and functions and engaged in a final performance. One could consider that they had shifted into what Tuckman (1964), described as the fourth stage of group development, namely performing. This stage is where the group tends to become its own resolving unit as members adapt and play roles that will enhance the task activities (Bonebright, 2010). As a team, the group work enabled the participants to explore and express their autonomy through meeting personal needs, experiencing positive shifts in relationships, and continuing to build interpersonal trust between the members. The group, as its own resolving unit, seemed to have a more cohesive sound (less fragmentation and more flow) as their relationships strengthened.

According to Tuckman (1977), the final stage of group development can be considered as adjourning. This phase identifies that the ending stage of a group and the separation that may come with it (Bonebright, 2010). Within the music therapy process, autonomy was explored as the participants discussed how they could transfer what they learnt in the process into their daily lives. Prior to discussing this in detail (see section 5.5.), the manner in which the participants explored and expressed individual autonomy and collective autonomy throughout this music therapy process will be examined respectively.

5.4.2 Individual autonomy explored within the music therapy process

As mentioned, individual autonomy refers to the ability to govern oneself, to make decisions and to act on these (Piaget, 1966; Sneddon, 2013). Multiple opportunities were

presented through the music therapy process for individuals to experience mastery and decision-making, and for the participants to take part in their own unique way.

The participants experienced mastery in different ways throughout the process. Mastery is a sense of having command over something or having the developed competence in something despite experiencing difficulties (Porter et.al, 2020). The benefits of experiencing mastery include increased resilience, as well as better social and emotional functioning. Mastery has also been indirectly associated with prosocial behaviour through enhancing emotional regulatory capacities (Ramakrishnan & Masten, 2020). Mr DJ, for example, experienced musical mastery by conquering creative improvised drumming as he persisted in learning difficult rhythms. Mr Rap, experienced mastery over different musical roles, for example, as rapper, singer, song-writer. The participants reflected how, through mastering musical instruments and musical tasks/processes, they experienced a sense of accomplishment.

Individualistic autonomy was experienced through being offered choices and being able to make decisions. At times these decisions furthered the group's process and, at other times, participants made decisions that did not contribute to the group's process and goals as a whole. On a few occasions Mr Mysterious and DJ chose to disengage by not interacting, chatting, or exploring on the instruments. Mr Mysterious developed an ambivalent relationship with the process. When unsupervised, Mr Mysterious and Mr Flow disengaged with the task by stepping outside the room. Once back inside and required to focus on the task, Mr Mysterious did not offer musical ideas to the group, was socially disengaged and physically sat to the side as opposed to being in the centre with the others. He decided to leave in session four and did not return for the rest of the session. In the final performance, Mr Mysterious was on his phone, and was non-participative for the majority of the performance. Mr DJ did not return to the process after session three. The group members speculated as to why Mr DJ did not return. Mr Tap believed, "it's because he doesn't like our music", Mr Flow said "he doesn't like what we do" and Mr Flow added "or it's because we didn't listen to him".

Participants were invited to align themselves with the group's activities (to complete a task, make music, contribute to conversation) but could choose to do so by maintaining their individuality and participating in their own way. This was witnessed through differing musical contributions, creative ideas, and varied opinions.

Mr Creativity, for example, experienced his autonomy through joining in his own way. He explained, "Ma'am, for me, when we're drumming and everything, I'm able to come up with something by myself. And it can flow in with what's happening around me, so it's

still mine but part of the group”. Group participation through both cohesion and unique contributions within this cohesive frame became more pronounced as the process progressed. Having an individual identity amongst the collective was to experience the self within the whole. The group resonated with feeling that the process gave them a space where they had their own unique role to play, experiencing themselves as important and valuable in contributing to the whole.

In order to offer a unique contribution to the whole, participants needed to understand both musical and relational harmony for their part to “fit in” with the group. According to Mr Creativity, “It starts off like one person is playing something...then this person is playing something similar to the other person but with their own vibe”. The rest of the group agreed with Mr Creativity, acknowledging what it takes to create their own “vibe” and keep their individuality within a group musical experience.

Finding a place to fit in both musically and relationally depended on relational harmony. Lun and Bond (2006) explained relational harmony as balance that is achieved in relationships. Through improvisation, group drumming and song-writing, participants experienced finding a balance between their own individuality and the group. Mr Flow speculated that finding his own way to fit in with the group was, “basically about us making our own music. You make your own individual beats”. These individual beats merged with that of the group’s, creating complex harmonies and textured or layered rhythms unique to the group’s sound. Reflecting with the participants on how they collectively came to make the harmonies, Mr Tap and Beat supposed, “we were just like playing around with this and just seeing what happens”. The navigation of relational harmony has intrapsychic benefits of elevated mood and increased self-esteem. Relational harmony contributes to group functioning and performance as the group works towards a mutual goal which in effect creates a sense of fulfilment and autonomy (Lun & Bond, 2006).

The participants reflected on their performance and they noted that their song represented the group as a whole, but that each individual had his own contribution and part in it. The participants felt that their song grew from them collectively. Their song was co-constructed and they felt that they were able to hear their part within the whole in the final product. Joining the performance in their own way provided group members with opportunities to experience themselves and their autonomy in varying ways. For example, Mr Personality did not view himself as a drummer or a rap artist but in his solo

in the performance, he met both tasks with vigour and enthusiasm. Mr Lyrics found himself in a leadership role as the lyricist, exploring his autonomy in a new manner.

Within the group members' relationships, they were able to explore their personal autonomy and identity. As explained by Sneddon (2013), personal autonomy is considered to be self-shaping: "To shape oneself is to exercise control directly over one's identity" (p. 60). Self-shaping was explored through opportunities to perform and experience oneself differently within the group context. For example, Mr Personality found it easier to make his peers laugh than to take the lead in drumming. Mr Beat, Mr Tap and the music therapists encouraged Mr Personality to try. Mr Tap enticed him by saying, "you know if you are a 'sax' you could do it!" (in their use of the term, "sax" meant a "cool kid"). Mr Personality laughed in response to his comment and boisterously retorted "saxes need time to create!". The group chuckled at this exchange, as it had become an inside joke that Mr Personality viewed himself as a sax. Once he tried again and successfully took the lead, Mr Personality found a new, fun and creative way of playing (using fists) on the drums and he reflected loudly on his accomplishment: "See...I'm a Sax!". In this moment, Mr Personality experienced his individual identity and personal autonomy through the support of the group and the music therapy process.

Exploring one's individual autonomy within a group process was seen through relational dependence. It seemed that the participants' motivation to attend the music therapy sessions relied on the safety of their peers also attending. Misterys Beat, Tap and Flow acknowledged that they felt scared and nervous at the thought of being left alone. They acknowledged their budding relationship when Mr Tap jokingly reprimanded his peer, "dude, you better come, do you understand?". Through their relationships with one another they were committed to the process, whereby they were able to explore and express their individual autonomy and co-construct their autonomy together. Autonomy for adolescents is embedded in their relationships with others. Support in this can be fostered through the freedom to express themselves within the therapeutic relationship (Lara, 2016).

Individual autonomy within a relational context was also expressed by the participants through leadership. Successful leadership required collaboration from the other group members. If the group members do not cooperate then it was only a leadership attempt. For example, Mr Tap invited Mr Mysterious to stay instead of leave the session and to collaborate with them on the task at hand. Mr Mysterious did not stay regardless of Mr Tap's attempt. Mr Creativity attempted to develop a title for the group's "love song" which

was briefly considered, before it was overruled by the group. This did not stop the members from attempting to lead on other occasions.

There were moments where the participants were successful in leading their peers and the music therapists. Mr Creativity, for example, tentatively explored taking the lead. He looked to his peers with a facial expression that indicated the question, “are you ready?” and led his sub-group into the performance of their creation. As a sub-group, Mr Creativity, Mr Flow and Mr Personality began leading the other sub-group in teaching them their greeting ritual. Mr Tap showed leadership skills through asking the other boys to focus on the task at hand, negotiating the pen tapping process, inviting his peers’ collaboration on the song whilst also providing space for the others to join in in their own way, directing the format of their song and showing developed leadership skills. When Mr Tap reflected on the music therapy process, he explained that he felt the most autonomous when taking the lead in this moment.

Through a drumming turn-taking experience, the boys were provided with the opportunity to lead their peers. Mr Creativity took the lead by loudly and expressively playing his beat to which the group could not help but follow with enthusiasm. Mr Flow took a moment to establish his own leadership role and unique rhythm which was followed by the group. Without much prompting, Mr Beat launched into his role with a fast-paced rhythm. He showed a strong musical presence and the group aligned with his rhythm, except for the music therapists who were adding in alternative rhythmic patterns. Mr Lyrics led the group quite confidently through exploring multiple versions of his own rhythmic patterns. When writing their song together, some of the participants took the lead in establishing the direction of the song and their roles. Mr Personality guided the song writing process towards the creation of a “love song”. Mr Lyrics was the first to decide that their song was going to have a sad quality. In close negotiation with the researcher who accompanied them on guitar, chords with a sad sounding quality were selected. Mr Lyrics became the authority figure in writing the song. He was the only one standing (in order to write the lyrics on the board) positioning him in a leadership role. He also had the final say as he determined what was to write on the board.

An important development throughout the process was the participants’ experiences in leading the music therapists. Mr Tap, for example, taught the music therapist how to pen tap on the drum. He explained that teachers could not stand his craft but here he was praised for his talents. Relationships with valued adults can be transformative for young people (Dweck, Hahl, & Yeager, 2018).

5.4.3 Relational and collective autonomy explored through the music therapy process

While individual autonomy was experienced in the context of the group members' relationships, as discussed above, participants explored and expressed relational and collective autonomy. Participants explored their autonomy relationally and collectively (as an autonomous group) through the music therapy process by willingly contributing towards collaborative musical exchanges. Relational autonomy is co-constructed and transformed through interpersonal exchanges (Sneddon, 2013). Co-constructing autonomy included experiences of peer support, collaborative accomplishment, collaborating to further or hinder current activities and the dynamic collective musical exploration, with peers and music therapists.

Firstly, peer support emerged as an aspect of the music therapy process that seemed to validate relational autonomy. The participants supported each other in a number of ways through interactions of encouragement, reassurance, affirming one another, or actively helping one another. For example, Mrs Lyrics and Mr Flow offered Mr Personality verbal support during his turn to take the lead. Mr Personality was nervous and doubted what he played. Mr Lyrics offered, "hey, there was nothing wrong with what you were playing dawg". Mr Flow added, "any beat, you could choose a beat from a song dawg". The encouragement enticed Mr Personality to continue trying out his new lead role and rhythms on the drum. As the process progressed, the participants actively acknowledged and appreciated one another's talents and roles (Mr Beat as the drummer, Mr Voice as the vocalist, Mr Rap as the rap artist etc.). They praised and affirmed each other's roles musically as well as their individual sense of identity within the group. As Postmes, Spears, Lee and Novak (2005) explained, showing one's individuality can be an expression of solidarity within a collective identity and it does not appear to diminish the capacity for social attachment.

Secondly, when the participants successfully created something together, they experienced a sense of collaborative achievement. Mr Rap explained that the process "really brought us to be like a unit, a team, really taught us how to work with others". The music therapy process offered the participants opportunities to reflect on their collaborations, communicate, and own their creations through a shared sense of accomplishment. As a group the participants mastered musical talents and skills collectively. This was seen through teamwork, for example, when Mr Tap, Mr Beat and Mr Flow created their genre of music called AfroTap. As a group, when asked to reflect

on their final performance, they felt that they had mastered the song-writing process collectively, whilst each person was individually represented.

Thirdly, relational autonomy was explored by willingly contributing towards collaborative musical exchanges. These exchanges took place within the music therapy process in two ways: collaborating with peers on furthering the current musical activity; and collaborating with peers (in a subgroup) in a way that opposed the current activity. Both entailed the participants' active decision-making skills and autonomy (whilst differing in how constructive or deconstructive their contribution was for the group as a whole). Musical collaboration to further the current activity was seen in multiple ways. The participants collaborated through inquisitive sub-group competition by, for example, asking "Hey! What did you guys do?". They established non-verbal means of communicating. For example, Mr Creativity looked over at Mr Personality with a facial expression communicating the question "are you ready" and then they began to lead the other sub-group together. In learning their greeting ritual, the participants were collaborative in the musical experience. They created their own genre of music together using a pen tapping method on the drums. When reflecting on the process of creating "AfroTap" together, the value for the participants seemed to be that they were able to work together and communicate through the music, which was a new experience for many of them. They furthered the current activity through teamwork on lyrical editing of their song, as each member negotiated their part. When performing their song, the members explored new roles through the comfort and support of the group. Those who were not self-defined as singers sang, those who were not rappers rapped, and those who were not "the drummers" explored tapping and drumming in their performance. The experience of their autonomy became co-constructed.

When an individual or subgroup of participants collaborated against the activity proposed by the music therapists or other group members this was expressed through: chatting and collaborating on the side, deciding to leave, swapping instruments to explore others, and using technology devices for more than just the musical task at hand.

A fourth experience of relational autonomy could be seen within the dynamic collective musical exploration between peers and music therapists. This is part of autonomy that Spear and Kulbok (2004) refer to as being "active" as it includes a dynamic process that involves various levels of interaction, negotiation and growth. Musically this was explored through collaborative call-and-response, negotiating individual contributions into a complete cohesive sound non-verbally, and collaborating on a song from differing

viewpoints. Mr Flow introspectively compared the group members' collaborations to "freestyling" until, through their dynamic collaborations, they created their final musical productions. Collaborating with the music therapists appeared to provide an experience of mutuality. Music offered a non-threatening space where the adolescent and "authority figures" could lead one another, willingly engage in conversation (even though it was difficult at times attempting to synthesise concepts with personal experiences), take ownership for their work and product, collaborate on ideas and let ideas be heard, acknowledge and develop skills to communicate verbally and non-verbally, set collective intentions, and engage playfully. Music and group music therapy may have been the most appropriate medium for the members to experience this "active", dynamic exploration of their autonomy, because adolescents have a natural affiliation to music (Frisch, 1990; McFerran, Roberts, & O'Grady, 2010; Nielsen, 2016; North, O'Neil, & Hargreaves, 2000).

Finally, performing as a group furthered the participants' exploration of collective autonomy. When a member performs themselves within the social microcosm of the group, they bring with aspects of their individual and collective past and present life experience, their social and cultural experience of music, as well as all the layers and complexities of "being a person" in the social world (Pavlicevic, 2003). This was experienced when the participants were invited to perform their creations for the music therapists and in their final performance. The recording of the song was distributed to those who wanted a copy. Performing in unison provided a group experience of cohesiveness and togetherness. During the final chorus of their performance, the participants enthusiastically sang, played and moved in time with the music. The end of the performance was triumphantly signalled by Mr Flow with a loud "Ai!", suggesting a successful accomplishment.

5.5. Transfer and application to daily life

The participants explored how they were transferring what they had experienced during the music therapy process into their daily lives. Participants reported transferring values of mutual collaboration into peer group contexts, learning coping mechanisms, learning to use music to self-regulate, sustaining music making after the process, valuing inspiration from their daily life and making art from it, becoming increasingly more

confident in expressing musical preferences socially, transferring musical harmony into relational harmony and expressing their views on therapy.

In terms of learning to navigate collaboratively within their peer relationships outside of the music therapy process, the first point mentioned above, Mr Lyrics explained, “You could help guide your friend to make the right decisions.” When reflecting on a situation where his friend might try to influence him, he commented, “at first, like, I’d hear his point, before making my decision”. Mr Personality recognised collaborating with the group members from the process, “It was eye opening ma’am, it made you see that like people come from very different musical backgrounds, cause, like, he likes rap you see and I like R&B and everybody was different and they had to try and merge that together. So, everybody has their own part in the songs”. Mr Personality related his musical collaborative experiences to navigating school and groupwork. Mr Tap experienced collaborating on a musical project as transformative. It shifted a disappointing moment and “turned something that’s meant to be bad into something good”. This transformative notion that music therapy brought the participants was summed up by Mr Lyrics: “I can make art of my situation”. In order to make art of his situation Mr Lyrics explored using what is around him and what inspires him to create something that would help him cope and manage situations after the process. Mr Creativity discovered that music was a mental escape, and he found himself beginning to use music for this purpose on a more regular basis. Mr Rap found it useful to express his feelings of anger through performing and writing rap music. This helped him alleviate stress – as writing rap music functioned as a distraction, even though he discards pieces after he has written them. He reported that through the writing process, his anger tends to dissipate.

The participants learned to use music to help manage and regulate their emotions. Mr Lyrics and Mr Tap felt that song writing helped them with stress relief. Mr Tap expressed,

“Ma’am, before we started this, I didn’t really think I was a musical person, like I listen to music because I like music, but now every day, every day I listen to music, before it was every now and again, but now I’m listening to music at home and tapping on my desk...I don’t know how to explain it but it just takes the relief off the day. Like oh we’re having boring class, and whilst we’re waiting in the line, then we just start doing/jamming some music and it takes some stress off your back”.

Mr Rap and Mr Tap reflected on music’s capacity to alter their mood and reactions to situations. Music and music therapy are known for their ability to aid adolescents in

emotional expression and regulation (Lara, 2016; McFerran, Roberts, & O'Grady, 2010). Music was used as an emotion altering tool for Mr Tap and Mr Rap and they commented on how it changed their reactions to anger provoking situations. Mr Tap explained the impact of music by referring to, "the way that it stops you from being so angry. Like how it calms you down".

Secondly, the participants expressed a desire for sustaining their music making and creating together after the music therapy process. Mr Rap said, "no one knows this ma'am, but as we started doing this, I actually went home and wrote a lot of songs". Mr Tap had begun pen tapping with his classmates. Mr Rap commented, "I was thinking about this a couple of days ago and my uncle has a recording studio and I think we should get together and continue there". The group collectively expressed that they thought it was a good idea and that they wanted to continue making music together as a group. The participants expressed that they valued their new-found ability to draw on inspiration for creating art from their daily lives. Mr Mysterious felt he could get inspiration from his food (the group laughed at his inside joke about a lyric he tried to use about the fast-food chain 'Chicken Lickin'). Mr Rap chose to listen to music that was inspirational to him.

Thirdly, the participants felt that they were increasingly more confident to express music preference socially after the process, regardless of critique from their peers. They began to take ownership of their music and, as Mr Personality explained, "I don't really care about what people think about my choice of music Ma'am". Through creating musical harmony, the group members felt that they grew in their ability to create relational harmony. They expressed what it meant to create interactional harmony with their peers when negotiating what pre-recorded music could be played. Mr Lyrics identified humour and flattery as a method of "harmonising" with his parents. Mr Personality added that those were his methods too.

Fourthly, the group wanted the music therapy process to continue for a longer period of time. Mr Beat said, "Yeah, for like the whole term", followed by Mr Creativity who commented, "Nah, the whole year!". The participants were very appreciative of the process. Mr Personality explained that the sessions were, "eye opening...It made me see that people have different talents and maybe you just need something, to like spot the talents, or you need an experience to show you what kind of talents you have as a person. And how far your creativity goes". He felt he discovered this in others but also inside himself. Mr Tap thanked the music therapists for the UpBeat experience.

Finally, when the interviewer asked if there were any last statements or questions the boys wanted to make, they brought up the issue of dealing with the stigma of going to therapy. Mr Mysterious said, “Ma’am they’re making fun of us, and saying things about us going to music therapy” (I speculate this to be one of the reasons Mr Mysterious had an ambivalent relationship with the process). Mr Tap added, “Yeah, they’re making fun of the word “therapy”. And everyone thinks that like we have problems”.

The participants expressed that therapy is a place where group members support one another. Mr Tap identified the UpBeat project as therapeutic, “Well, this was actually kind of a therapy”. Mr Tap believed that therapy helps one to “open up”. Mr Lyrics believed that therapy was for support in anger management and depression. Mr Creativity believed that therapy supported one’s confidence in relationship building, and helped with socialising. Mr Rap explained,

“therapy can do a lot of things. I just think that when other people view therapy, they only hear bad stuff about it, so they think only people who are sick go to therapy. But like I could go to therapy ‘cause I think it will help me and it doesn’t mean something bad, but just ‘cause something is wrong in my life I could go to therapy for help, and to help you with yourself”.

As explored in section 2.4 it is important to note that not all youths who are described as at risk, experience negative outcomes. There have been numerous occasions where at risk youths have come to function successfully in school and in life. This is due to an aspect of personhood called resilience. According to Krovetz (1999), resilient youth have a developed sense of autonomy, which is a sense of one’s own identity and an ability to act independently and exert some control over one’s environment. For youth at risk, in particular, music therapy may be an appropriate interventive method for creating supportive opportunities to explore and express their autonomy which may lead to improved outcomes and greater resilience (Anthony, 2008; Bernard, 2004; Gross & Capuzzi, 2004; Morrison & Allen, 2007).

5.6. Implication for practice in South Africa

Autonomy can be understood as an individual pursuit and a relational process for adolescents. In this study, it appeared that both of these facets can be explored and enhanced in an integrated way in music therapy. Music therapy, therefore, may be a useful approach for holding both the growth of an individual adolescent and their need

for independence, whilst simultaneously offering belonging within a contained group process. Music therapy promotes an increased sense of mastery over emotional expression, facilitates greater personal autonomy and understanding of relationship patterns that may inhibit self-esteem, and provides opportunities to experiment with alternative interpersonal behaviours in a creative and safe environment (McFerran et al., 2006).

This is particularly meaningful for youth at risk because autonomy, according to Erikson (1977), aids in the development of adolescent identity. Having a sense of one's own identity might prevent risk outcomes. According to empirical studies, adolescents who have achieved clarity regarding their identity are less likely to engage in risky behaviour and are more likely to express prosocial behaviours in the form of contributions to society (Brittain & Lerner, 2013; Roeser, Peck, & Nasir, 2006; Schwartz et al., 2015).

In music therapy, the group acts as a social microcosm and participants bring aspects of their individual and collective complexities of "being a person" in the social world (Pavlicevic, 2003). The participants in this study were able to explore their personal and relational autonomy through music within the safety of the group process, which may have allowed for exploring and synthesising individual and collective identities.

If youth deemed to be "at risk" are able to successfully synthesise their identities in adolescence, this may contribute to the prevention or diminish mental health risks in adulthood. Providing more psychosocial support programs for adolescents within South African high schools may function preventatively, thereby taking pressure off mental health systems.

5.7. Conclusion

The UpBeat project and music therapy process provided opportunities for youth at risk to explore and express their personal and relational autonomy. The participants were continually offered opportunities to reflect on the sessions which aided in synthesising what was experienced in the process, and considered how experiences and actions could be applied and transferred into their daily lives.

Chapter 6: Summary and conclusion

A summary of the main findings will be provided in this chapter. The limitations of the study and recommendations for future research will also be presented.

6.1. Summary of the main findings

The participants in this study used music and DJing methods to explore and express their autonomy. The participants explored their own personal autonomy as including strong boundaries, freedom to be oneself, freedom from the restrictive opinions of others, freedom from oppressors, independence, responsible decision-making, and outward expressions of individuality. Some of the participants identified as having some of these characteristics within them. Others felt that they were still grasping the concept and developing an understanding of their relationship to it. Adolescents are socially embedded (Mackenzie & Stoljar, 2000) and their autonomy is navigated within several interpersonal contexts.

The study highlighted that transformative experiences occurred through interpersonal exchanges within the group music therapy process. The participants experienced their exploration of autonomy as a process that was both individual as well as relational and co-constructed. Throughout the music therapy process, participants had multiple opportunities to explore and express their individual and relational autonomy through willingly contributing towards collaborative musical exchanges. These opportunities included: exploring music that the adolescents identified with to gain an understanding of their own personal use of music and to draw on this as a resource; song-writing in order to invite self-expression and creativity; turn-taking in order to offer opportunities for self-expression and engaging with leadership roles; drumming to invite leadership, community and mastery; movement and dance for physical expression; and collectively working towards a final video-recorded performance of the song they jointly composed.

The group was continually offered opportunities to reflect on the process. The reflections aided the participants in synthesising experiences and relating these to their own personal development and contexts. The participants experienced their own individuality, creativity, and autonomy throughout the process and transferred values they identified as important to them into their daily lives.

6.2. Limitations of the study

The school at which the study took place is a private school for boys only. Even though the group was diverse in age, ethnicity and language, they were all adolescent males. Due to the participants' sports commitments after school hours there was varying attendance of the research project. Although this was a qualitative study the number of participants who could attend remained relatively small. It may have been more useful to have a longer process including more sessions. It would have been informative to include member checking, where I present the findings to the participants to see if they agreed with my conclusions and interpretations.

6.3. Recommendations for future research

Recommendations for future research would be to consider implementing and researching the UpBeat project as an integrated multi-disciplinary arts intervention aimed at working towards the exploration of autonomy. The study could also be conducted within government schools (as opposed to a private school as was the case in this study) particularly for youth who may not have access to other support services, and also for female learners. A recommendation for qualitative questionnaires to be used after the project to really gain insight into the participants' exploration and expression of their autonomy. One could research further into very specific aspects of this project that deal with identity development, or the long-term effects of the project on risky behaviours and/or mental health statuses into adulthood.

6.4. Conclusion

Adolescents have a natural affiliation to music (McFerran, Roberts, & O'Grady, 2010). Music therapy is a useful approach because it can hold both the growth of an individual and their need for independence, whilst simultaneously offering belonging within a contained group process. Music therapy provided safe interventions for exploring adolescent autonomy. These methods were accomplished through participating in the creation of music, which have a social function of supporting experiences of individuality, basic trust, belonging, initiative and industry. These are important aspects to master in this psychosocial developmental phase of identity and autonomy outside of the clinical space (Louw & Louw, 2014). A well-developed sense of self related to individuality and

one's sense of self in relation to others may lead to greater resilience in adolescents. The Upbeat project may function as a preventative measure and intervention in support against the progressively acknowledged link between risky behaviours and mental health problems in later life (Gore et al., 2011; Kaess et al., 2014; McLeod, 2013).

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Appendix A: Consent for parent/guardian



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities
Department of Music

CONSENT FOR PARTICIPATION IN THE "UpBeat" PROGRAM AND ASSOCIATED RESEARCH PROJECTS

Thank you for reading the information from about the UpBeat project. If you are happy for your son/daughter to participate, please complete the following:

I, _____, have read the information letter and hereby consent for my son/daughter _____(name) to participate in the UpBeat program and for the data collected through the program to be used for the two research studies. I give my consent for the sessions to be video recorded and for my son/daughter to participate in the focus groups to be held before and after the project. I understand that future researchers may use the data collected through this project for further research.

Signed: _____

Date: _____

Researchers' signatures:

Andeline dos Santos:

Jessica Landzaad:

Fakulteit Geesteswetenskappe
Departement Musiek
Lefapha la Bomotheo
Kgoro ya Mmino

Appendix B: Assent form



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities
Department of Music

ASSENT FOR PARTICIPATION IN THE "UpBeat" PROGRAM AND ASSOCIATED RESEARCH PROJECTS

Thank you for reading the information from about the UpBeat project. If you are happy to take part, please complete the following:

I, _____, have read the information letter and agree to take part in the UpBeat project. I agree to the sessions being video recorded and agree to participate in a focus group at the beginning and the end. I know that this data will be used as part of two research studies. I know that I can change my mind at any time and leave the project if I want to. I understand that future researchers may use the data collected through this project for further research.

Signed: _____

Date: _____

Researchers' signatures:

Andeline dos Santos:

Jessica Landzaad:

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Lefapha la Bomotheo
Kgoro ya Mmino

Appendix C: Information for parents



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INFORMATION FOR PARENTS/GUARDIANS CONCERNING THE "UpBeat" PROGRAM AND ASSOCIATED RESEARCH PROJECTS

Dear _____,

We are hoping to facilitate a program that uses DJing as part of a therapeutic process for learners who would benefit from additional support. We are an HPCSA registered music therapist (Andeline dos Santos) and a music therapy Master's student (Jessica Landzaad).

The school has referred your son/daughter to this program as they feel that he/she may benefit. We would like to invite your son/daughter to take part. Participation in this project is completely voluntary. Even if you and your son/daughter decide that he/she will participate, he/she is still free to leave at any point without facing any negative consequences.

We aim to conduct approximately 6 sessions with between 12-15 learners. Sessions will be held once a week for 90 minutes. We propose a Tuesday afternoon. Sessions will involve the following:

- Exploring music that the learners identify with
- Songwriting
- Learning DJing and remixing techniques with free apps that they can download onto their phones
- Movement and dance
- Working towards a showcase if they would like to and if they want to do this it will be for the audience of their choice (e.g. friends, or simply for each other within the group).

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There are three research projects that are going to be conducted in relation to this one project.

1. Jessica Landzaad will be exploring whether and, if so, how this project can offer opportunities for the teenagers to experience autonomy. The title of her study is:
Exploring autonomy with youth at risk through the Upbeat project
2. Andeline dos Santos will be exploring if and how this therapeutic process creates empathic relational networks, particularly for participants who have experienced difficult life circumstances. The title of her study is:
DJing in a collaborative arts therapy project with teenagers navigating adverse life circumstances: Creating empathic relational confluences

To collect data for all three research projects we will be asking your son/daughter to complete a brief background questionnaire. We will also be conducting focus groups at the start and end of the program so that we can ask the teenagers about their experiences; and we will be video recording the sessions. These video recordings will be securely stored and no-one other than the three therapists will view them. When we write up the findings of the study we will not use your son/daughter's name and will not include any identifying information. We will keep the identity of your son/daughter confidential. We will also keep any information that is shared with us in sessions confidential, as is standard therapeutic practice. The only time that we will divulge any information that is shared in sessions is if one of the participants reports plans to hurt him/herself or someone else, or if they are in danger. We will then let them know that we need to share this information with their parent/guardian.

If difficult issues are raised in sessions and your son/daughter feels that he/she needs additional therapy after this process has finished the school's music therapist has agreed to see him/her for further sessions.

Some researchers may choose to use the information that we collect through this project for future research. If so, they would only have access to the transcripts of the interviews and the descriptions that

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were written of some of the video/audio excerpts. They would not be able to watch the videos and would not know the names of the learners who took part.

We would greatly appreciate your son/daughter's participation in this project.

Please let us know if you have any questions. We are most happy to chat to you further.

Yours sincerely,

Andeline dos Santos (083 289 8261 | andeline.dossantos@up.ac.za)

Jessica Landzaad (076 246 1206) | u14137552@tuks.co.za

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Appendix D: Information for participants



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INFORMATION FOR PARTICIPANTS CONCERNING THE "UpBeat" PROGRAM AND ASSOCIATED RESEARCH PROJECTS

Dear _____,

We are hoping to run a program at your school that uses DJing to offer you some personal support. We are a music therapist (Andeline dos Santos), and a music therapy Master's student (Jessica Landzaad).

Your school has referred you to this program as they feel that you may benefit. We would like to invite you to take part, but this is completely up to you. Even if you decide to take part and then change your mind that is fine too.

We hope to have about 6 sessions with 15 learners altogether. Sessions will be held once a week for 90 minutes. We suggest a Tuesday afternoon. Sessions will involve the following:

- Exploring music that you like and identify with so we can understand how you use music in your life
- Songwriting
- Learning DJing and remixing techniques with free apps that you can download onto your phone
- Movement and dance (that you feel comfortable with)
- Working towards a showcase if you would like to and if you do want to do this it will be for the audience of your choice (e.g. friends, or simply for each other within the group) in a way that works for you.

There are two research projects that are going to be conducted in relation to this one project.

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1. Jessica Landzaad will be exploring whether and, if so, how this project can offer opportunities for you to experience autonomy. The title of her study is:
Exploring autonomy with youth at risk through the Upbeat project
2. Andeline dos Santos will be exploring if and how this therapeutic process creates empathic relational networks, particularly for participants who have experienced difficult life circumstances. The title of her study is:
DJing in a collaborative arts therapy project with teenagers navigating adverse life circumstances: Creating empathic relational confluences

To collect data for the two research projects we will be asking you to complete a short background questionnaire. We will also be conducting focus groups at the start and end of the program (where we will sit together with you in smaller groups—about five per group—and ask you about your experiences). We will be video recording the sessions. These video recordings will be securely stored and no-one other than the three therapists will watch them. When we write up the findings of the study we will not use your own names and we will not include any information that could identify you. We will keep your identity confidential. We will also keep any information that you share with us in sessions confidential. The only time that we will share any information is if one of the teenagers taking part tells us that he/she plans to hurt him/herself or someone else, or if they are in danger. We will then let that person know that we need to share this information with their parent/guardian to keep them and others safe.

If difficult issues come up in sessions and you feel that you need more support after this project has finished the school's music therapist has agreed to see you for some further sessions.

Some researchers may choose to use the information that we collect through this project for other research. If so, they would only have access to the transcripts of the interviews and the descriptions that were written of some of the video/audio excerpts. They would not be able to watch the videos and would not know your name.

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We would greatly appreciate your participation in this project!

Please let us know if you have any questions. We are most happy to chat to you some more.

Yours sincerely,

Andeline dos Santos (083 289 8261 | andeline.dossantos@up.ac.za)

Jessica Landzaad (076 246 1206) | u14137552@tuks.co.za

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Appendix E: Information for the school



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INFORMATION FOR CHRISTIAN BROTHERS' COLLEGE, BOKSBURG CONCERNING THE "UpBeat" PROGRAM AND ASSOCIATED RESEARCH PROJECTS

Dear Mr Flood,

We are hoping to facilitate a program at your school that uses DJing as part of a therapeutic process for learners who would benefit from additional support. We are an HPCSA registered music therapist (Andeline dos Santos), and a music therapy Master's student (Jessica Landzaad).

The learners who we feel would benefit from being referred are those in grades nine and ten who are displaying/experiencing one or more of the following:

- displaying challenging/acting out behaviours
- displaying aggression and bullying
- being bullied
- socially excluded and stigmatised
- at risk of failing the school year
- abusing substances

While learners can be referred by the music therapist who is currently working at your school, participation in this project will be completely voluntary. The teenagers and their parents/guardians would need to give assent and consent. The teenagers would be free to withdraw at any point without facing any negative consequences.

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We aim to conduct approximately 6 sessions with between 12-15 learners. Sessions will be held once a week for 60 minutes. We propose a Tuesday afternoon. Sessions will involve the following:

- Exploring music that the learners identify with to gain an understanding of their own personal use of music, so we can draw on this as a resource
- Songwriting (expressing personal experiences to the degree that they feel comfortable to share)
- Learning DJing and remixing techniques with free apps that they can download onto their phones (and applying these techniques to the music they enjoy and the songs they have written)
- Movement and dance
- Working towards a showcase if they would like to and if they want to do this it will be for the audience of their choice (e.g. friends, or simply for each other within the group).

There are two research studies that are going to be conducted in relation to this one project.

1. Jessica Landzaad will be exploring whether and, if so, how this project can offer opportunities for the teenagers to experience autonomy. The title of her study is:
Exploring autonomy with youth at risk through the Upbeat project
2. Andeline dos Santos will be exploring if and how this therapeutic process creates empathic relational networks, particularly for participants who have experienced difficult life circumstances. The title of her study is:
DJing in a collaborative arts therapy project with teenagers navigating adverse life circumstances: Creating empathic relational confluences

To collect data for the two research projects we will be asking the teenagers to complete a brief background questionnaire; we will be conducting focus groups at the start and end of the program so that we can ask the participants about their experiences; and we will be video recording the sessions.

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These video recordings will be securely stored and no-one other than the two therapists will view them. When we write up the findings of the study we will not use the participants' own names and will not include any identifying information. We will keep the identity of the participants confidential. We will also keep any information that is shared with us in sessions confidential, as is standard therapeutic practice. The only time that we will divulge any information that is shared in sessions is if one of the participants reports plans to hurt him/herself or someone else, or if they are in danger. We will then let them know that we need to share this information with their parent/guardian.

If difficult issues are raised in sessions and the teenager feels that he/she needs additional therapy after this process has finished we will refer him/her back to the school's music therapist for further sessions.

Some researchers may choose to use the information that we collect through this project for future research. If so, they would only have access to the transcripts of the interviews and the descriptions that were written of some of the video/audio excerpts. They would not be able to watch the videos and would not know the names of the learners who took part.

We would greatly appreciate being able to conduct this project at your school!

Please let us know if you have any questions. We are most happy to discuss this further with you.

Yours sincerely,

Andeline dos Santos (083 289 8261 | andeline.dossantos@up.ac.za)

Jessica Landzaad (076 246 1206) | u14137552@tuks.co.za

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Appendix F: Focus group interview schedule (Beginning)

Good afternoon ladies and gentlemen, how is everyone today? My name is Jessica and I am going to ask you some questions today which I would really appreciate your input and participation. But first, can we go around the room and can I ask you to tell me (and the group) your name and something about yourself (like your favourite song/genre of music)?

So today we're going to have a discussion around some questions I have for you. Please know that this is a safe space where there is no right or wrong answer, but your answers and contributions are important because today we are going to think and dig a little deeper into some big concepts about yourselves. I will also ask that we respect each other's answers and responses? Shall we begin?

1. Who here knows what autonomy is?

Alternatively: If someone says "I don't know", say: I'm going to throw out some words and I want you to immediately say whatever comes to your mind: independence, identity, sense of self, agency, choice, decisions, being able to choose for yourself, making your own decisions, being able to act on your choices/decisions etc.

2. How would you define autonomy now?

Alternatively: How should we finalise this concept of autonomy for the next couple of questions, from what we have just discussed?

3. What is your experience of having (or not having) autonomy here at school?
4. Would you want to experience and explore being/feeling autonomous?
5. How do you think you can appropriately express autonomy at school?
6. How do you think you can express/explore your own autonomy at home?
7. What characteristics do you believe someone would have if they have autonomy over their life, decisions and situations?
8. Do you think you have any of these characteristics? If so, what situation showed you that you possess these characteristics?
9. What does it mean for you to be independent (make your own choices and act on them)?
10. Is there anyone you know that you would consider independent and autonomous? (Sibling or a family member, or friend?)
11. What music do you like/listen to?

12. Do you have choice over the music you listen to?

13. How do you relate to your music?

Alternative: what does music offer you or do for you?

14. Do you mostly listen to what your peers listen to?

15. What role does autonomy play in your relationship with music?

Alternative: Being able to choose your music and act on that choice how does that affect you and your music?

16. What is risky behaviour to you?

17. Do you think you (or any of your peers) have engaged in risky behaviours?

18. Do you think taking risks or risky behaviours are part of being autonomous/independent?

Appendix G: Focus group interview schedule (End)

Good afternoon everyone and welcome back, how are you since we last saw each other? How did you find the UpBeat project? Now that we have come to the end of the UpBeat project, we are going to continue some of our discussion from the first meeting we had:

1. Who of you remember what we said about autonomy and what it may mean to each of you?
2. Do you still feel the same way about autonomy?
3. What were your experiences of autonomy throughout the UpBeat project?
4. Did you feel that there were any moments where you could explore/ express or exercise your autonomy?
5. Did you enjoy having opportunities to be autonomous?

Alternatively: How? In what way?

6. Were there any moments where you felt that you could not explore/ express or exercise your autonomy / or where you did not want to?
7. What was that like for you?
8. How did it feel working with others in a group?
9. How was the experience sharing/creating music with the peers in your group?
10. What is your relationship like with the people who you attended UpBeat with?
11. Would you have interacted with your peers on this level outside of the UpBeat project?
12. Do you feel you can express your autonomy in different ways? Both inside and outside school?

Alternatively: What are some other ways you believe you could be autonomous at home or at school?

13. And what would that look like?
14. Will you be continuing to use the skills (like DJing/song writing) that you have learnt?
15. What does this skill provide for you/offer you?
16. Do you think you have a closer relationship to music since being a part of the project?
17. Do you still think taking risks or risky behaviours are part of being autonomous?

Appendix H: Counsellors agreement

To collect data for the two research projects we will be asking the teenagers to complete a brief background questionnaire; we will be conducting focus groups at the start and end of the program so that we can ask the participants about their experiences; and we will be video recording the sessions. These video recordings will be securely stored and no-one other than the three therapists will view them. When we write up the findings of the study we will not use the participants' own names and will not include any identifying information. We will keep the identity of the participants confidential. We will also keep any information that is shared with us in sessions confidential, as is standard therapeutic practice. The only time that we will divulge any information that is shared in sessions is if one of the participants reports plans to hurt him/herself or someone else, or if they are in danger. We will then let them know that we need to share this information with their parent/guardian and/or a teacher.

If difficult issues are raised in sessions and the teenager feels that he/she needs additional therapy after this process has finished we would greatly appreciate if you would be willing to see him/her for further sessions.

Please let us know if you have any questions. We are most happy to discuss this further with you.
Yours sincerely,

Andeline dos Santos (083 289 8261 | andeline.dossantos@up.ac.za)

Jessica Landzaad (076 246 1206) | u14137552@tuks.co.za

I, MOONGA NSAMU, in the position of
COLLEGE MUSIC THERAPIST at Christian Brothers College Boksburg would be willing

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to see learners for additional sessions after they have attended the 'UpBeat' program if they are in need of additional support due to sensitive material emerging in the process.

Any additional comments / clarifications:



Signed:

03/10/2019

Date:

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Appendix I: Permission from principal

Jessica Landzaad (076 246 1206) | u14137552@tuks.co.za

I, Darren Flood hereby give my permission for Jessica Landzaad and Andeline dos Santos to conduct the 'UpBeat' program at Christian Brothers College Boksburg and for them to use the data collected through this process for their research studies.

Any additional comments:

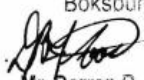
Signed:



Date:

3/10/2019

School stamp:

Christian Brothers' College
Boksburg

Mr. Darren B. Flood
PRINCIPAL – HIGH SCHOOL

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[laughter]
Mr Creativity: tell her about genres

Mr Rap: I listen to a bit of house music. Hip hop. Pop, punk, I like rap. It's this guy called Scarlxrd who got me into pop, so I've carried on listening to pop, like Boy Stacey and Pink.

Andeline: **who's your favourite artist? Like if you were stuck on a desert island somewhere and you could just take one.**

Mr Rap: I don't think you guys know this guy called Trippie Redd, but ja I'd take him, he's a rapper.

Andeline: **ok, so actually you've got wide range of music tastes, anyone else? What do you listen to?**

00:08:01

Mr Personality: um the artist?

Andeline: ja, sure, genres, artists....

Mr Personality: I listen to R&B I listen to hip hop. I listen to all types of music.

Andeline: **is there anyone you don't like?**

Mr Voice: gospel [said with a big giggle]

Mr Personality: no man gospel's nice... I don't like country.

Mr Rap: yeah country.

Mr Personality: so yeah mam I listen to notorious B.I.G, I listened to Tupac, Ella Mai, uh, I listen to Daniels as well... I listened to, uh, Ed Sheeran sometimes, Amanda Black, MT, Nasty-C,

[inaudible comment made by the boys, caused more laughter]

Mr Personality: ey... I listened to Michael Jackson, R Kelly.

Mr Voice: just say you listen to a lot [giggling]

00:09:14

Andeline: **is your taste similar to his?**

Mr Creativity: ah mam but the thing is I listen to nice music [more laughter erupting], I mostly listen to hip hop and sometimes R&B and mam I like voice so I listen to Boyz ii Men.

TRi5-Quality of relationship (with peers): The group laughing in response and Mr Creativity helping Mr Rap by explaining what MT is asking

TRi6-MT Intervention: Eliciting more information from the conversation about favourite music

TRi7-Demonstrates independence: Mr Rap owning his music and musical taste

TRi8-MT interventions: MT inviting others to own their music

TRi9a- Demonstrates independence: Mr Personality owning his like for R&B

TRi10a-Quality of relationship (with peers and MT): There is a conversation occurring and playful banter between peers and authority figures

TRi9b- Demonstrates independence: Mr Creativity owning his musical taste for R&B and Hip Hop

<p>Andeline: Boyz ii Men are coming to south Africa I heard on the radio today. Mr Creativity: yeah cool, but mostly I'm into hip hop.</p>	<p>TRi10b-Quality of relationship (with peers and MT): There is a conversation occurring and playful banter between peers and authority figures</p>
<p>00:10:00 Andeline: cool and the rest of you? Mr Voice: Mr Beat? [laughter] Jessica: we pick you [in a joking manner] Mr Beat: I really like house, and so yeah, my favourite artists are biggie smalls, DJ Maphorisa and I also listen to a little bit of hip hop.</p>	<p>TRi9c- Demonstrates independence: Mr Beat owning his musical taste and likes house music</p>
<p>00:10:40 Mr Voice: probably isn't just house if you just listen to hip hop [inaudible part lots of giggling and agreeing]</p>	<p>TRi9d- Demonstrates independence: Mr Lyrics owning his musical taste listens to Rap</p>
<p>00:11:05 Mr Lyrics: me I listen to pop, hip hop, rap, and piano sometimes. Andeline: your favourite artist? Mr Lyrics: Michael Jackson [some giggling and Michael Jackson impersonations] Mr Mysterious: mam I listen to piano a little, Nsamu: ama piano?</p>	<p>TRi9e- Demonstrates independence: Mr Mysterious owning his musical taste listens to ama piano</p>
<p>Andeline: where do you access your music from? Mr Mysterious: mam I listen to it at home</p>	<p>TRi11-Volition: Mr Mysterious listens to music at home</p>
<p>00:11:48 Mr Voice: mam I like, uh, classicals, I like kinda slow songs and I like the song 'let me down slowly' by Alec Benjamin Mr Lyrics: yeah, I agree that's nice Andeline: what do you like about it? Mr Voice: I like the way her voice goes up and then it can come down easily Andeline: because you are a vocalist you feel the music you listen to, you're also drawn to by listening to how they use their voice? Mr Voice: yeah, so I like that song a lot Mr Personality: yeah I also listen to Alessia Cara</p>	<p>TRi9f- Demonstrates independence: Mr Voice owning his musical taste listens to Alec Benjamin TRi12-MT Intervention: MT revealing to Mr Voice connections to parts of himself</p>

[boys collectively, 'yeah you listen to a lot', giggling at Mr Personality]

00:12:21

Andeline: so sometimes you're drawn to the way an artist uses their voice and sometimes you're drawn to the meaning of the lyrics or the feel of the music. I mean someone brought up the artist Michael Jackson and something about his presence and way of performing...

Mr Rap: yeah mam that's how I feel when I talk about Scarlxrd, some people say he's too loud but they're not trying to listen to what he's saying, and I try to tell them, you must listen to what he's saying because what he's saying is very inspirational.

Jessica: so, you listen to music that inspires you? [collective acknowledgment of 'mmm']

Andeline: would you like to share?

Mr Tap: uh, yes mam. I listen to rap. But like the reason I listen to rap is because, mam, like if you listen to the words that they say, it's like deep, but sometimes I have to listen to what my parents listen to on the radio too. It's not rap so I can listen to other things.

[collective giggle of identification]

00:13:28

Mr Tap: so yeah, I do have to listen to pop and stuff, but like mam, if you go to clubs and what not mam and you listen to you know house music, I also like that.

Andeline: I wanted to ask you that! Do you feel like you've got a lot of choice over music you listen to, or are there some spaces like in the car with your parents on the way home or maybe when you're with your friends you feel a bit of pressure that you've got to listen to what they do, or is it I wanna listen to what I wanna listen to?

00:13:54

[started speaking at the same time]

Mr Rap: joh mam that depends.

Mr Creativity: if you're around friends and you play music, they like

TRi13-MT interventions: Exploring what the group is drawn to in personalised choice of music

TRi14-Volition: Choice in music is inspirational for Mr Rap

TRi15-Exploring meaning of autonomy: Mr Tap explaining when the choice of music is his own or his parents/society's
TRi16-Expressed desire for independence: Collective identification/understanding that you cannot always control what you listen to

TRi17-Exploring meaning of autonomy: Exploring peer pressure in music listening

TRi18-Exploring meaning of autonomy: Friends are judges of your music

Andeline: and when you're playing music that your friends like is it because you're trying to sort of ...

Mr Voice: impress

Andeline Fit in and impress them?

Mr Creativity: mam sometimes it's up to you not what....

Mr Rap: sometimes you like what they like

Andeline: and if you put on something that they don't like, will they give a hard time for it?

[a few said 'yes' simultaneously and laughter broke out]

00:14:19

Mr Personality: I encourage my friends to listen to what they want to listen to, and maybe I might like what they listen to as well you see and when we use the Bluetooth speaker we like take turns playing songs, so like when it's my turn I'll play whatever I wanna listen to and when it's their turn they play whatever they wanna listen to.

Andeline: and how do they respond? Are they open to that?

Mr Personality: yeah, they're open..... some are not so open

Andeline: is it? So, it's a mixture?

Mr Tap: yeah mam you see also, because my parents make me listen to their music mam, the reason why is because they're playing certain stuff, you have to listen to it.

Andeline: do the rest of you feel like that? Like the music that you like can you play it at home?

[collective speaking some are in agreement some are not]

Andeline... or are your parents like hey this is not cool?

00:15:08

Mr Creativity: yeah, I can play my music

Mr Rap: with me it really depends on like whose around. Like my dad also likes the music that I like, I don't know how but he does mam.

[collective commentary]

Mr Rap....so basically everyone listens to what I listen to but with my mom, it has to be pop.

Andeline: and how do you feel when she's like...and were listening to pop?

Mr Rap: it depends on who, because I do like Elie Goulding, and Katy Perry and yeah sometimes Justin Bieber I won't lie, I even have his album fearless..

Andeline: the rest of you? Do you feel you have freedom in choosing the music that you like? Or do you feel the pressure from others around you to listen to what they're listening to? Or can you make your own choices?

TRi19-Conforming: A group understanding of conforming to peer pressure in music taste

TRi20-Desire/invitation for collaboration individually expressed: Mr Personality explores compromising what music gets played between friends

TRi21-Conforming: Times when you have to conform to what your parents want/need

TRi22-Quality of relationship (with authority): Understanding which parent supports your music

00:16:01

[chatter amongst one another]

Mr Voice: ... uuuh there's also another good artist Lewis Campbell he's also got a good voice

Andeline: and your own musical taste do you feel like it's grown out of your friendship circles or who you follow in the media,

Mr Voice and Mr Lyrics: yes

Andeline:.....or do you feel it's been quite an individual journey of figuring out what you like?

Mr Tap: mam so like I started listening to this other rapper mam, when his one song went like famous, and then like afterwards I showed it to my friends and now my friends we like always sing his song.

00:16:36

Andeline: so sometimes it can like be contagious? If you like something and you share it with your mates and they like the song?

Mr Lyrics: sometimes if you're listening to the artists and it inspiring you...

[boys jump in to talk as well]

Andeline: can we please do this one at a time because poor Jess is going to have to write down everything, she's not going to be able to hear what everyone says.

Mr Lyrics: yeah like Questa mam, Rick Ross and Shomajozi, they made a song about John Cena

[collectively...'oh yes', 'oh ja']

Mr Tap: you know she met John Cena on that talk show

Andeline: yes, I saw and he came up behind her like ... ahhh

[giggling]

00:17:23

Andeline: sorry you were saying

Mr Beat: no, its ok mam

Andeline: no go for it

Mr Beat: ok mam you see like my one friend, you see like he was listening to YBN Cordae, I didn't even listen to because I thought he was boring, but when he played his songs, I now listen to him.

Andeline: that's the great thing about friendship groups is you can learn more about music you may never listen to.

Mr Rap: what also opened me to music was a guy called XXX Extension like after him I just. Joh,

Mr Voice: you know he passed away?

TRi23-MT Interventions:
Inviting exploration of what
informs your choices

TRi24-Demonstrates
independence: Mr Tap
guides his friends to listen
to a certain rapper

TRi25-Collaboration (as a
pair/group): Friendship
groups can expose you to
new music tastes/ideas

<p>[collective chatter]</p> <p>Mr Lyrics: I feel like he didn't die.</p> <p>Mr Tap asking Mr Voice: do you like Juice World</p> <p>Mr Voice: yeah, I like Juice World bruh.</p> <p>00:18:09</p> <p>Andeline: ok so I wanna just talk a little bit and I wanna just ask you about a word called autonomy. And you've maybe heard about the word autonomy? Do you know what it means?</p> <p>Mr Tap: sounds like astronomy</p> <p>[Giggling]</p> <p>Andeline: it does sound like astronomy, ... ok so none of you?</p> <p>Mr Voice: no</p> <p>Andeline: okay, so there's some synonyms for the word, so things like independence and being able to make choices, like being in the driving seat of your own life and not only that you can make decisions, but then you can then act on the decision. So, you might decide, I'm going to go to the gym five times a week, but then you actually can't access the gym, so in your life can you make your own choice and you can act on it. So that's pretty much what autonomy means.</p> <p>So, when I say words like that, like independence and making your own choices and what pops into your mind when I say those kinds of words?</p> <p>00:19:01</p> <p>Mr Lyrics: uh mam I think it's really about love and inspiring other people,</p> <p>Andeline: huh? That's interesting so you think that the independence and the choice isn't just about you. It's about being able to make the choice to do something that's actually good...</p> <p>Mr Voice: also, that you can choose what you want to do. And others can't control your thoughts</p> <p>Andeline: ah, so there's something about, I can control your behaviour if I send you to, I don't know what your consequences are here for not doing your homework or whatever,</p> <p>[someone said 'Mr Flood' the school principle/collective identification of parental/school discipline methods and eruption of laughter]</p> <p>00:19:41</p> <p>Andeline: so, like a d-merit, I can give you a d-merit, but I can't control what's going on inside your head, is that what you're saying?</p> <p>Mr Beat: independence is about embracing who you are</p> <p>Andeline: huh, so when you have independence does that mean you're free to embrace who you are?</p>	<p>]</p> <p>]</p> <p>]</p> <p>]</p> <p>]</p> <p>]</p> <p>]</p> <p>TRi26-MT Intervention: Inviting the group to explore the meaning of autonomy</p> <p>TRi27-Exploring meaning of autonomy: Mr Lyrics attributes autonomy to love and devotion to others</p> <p>TRi28-Exploring meaning of autonomy: Mr Voice attributes autonomy as not being controlled</p> <p>TRi29-MT Interventions: Inviting more exploration of Mr Voice's idea of not being controlled</p> <p>TRi30-Exploring meaning of autonomy: Mr Beat attributes autonomy to</p>
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<p>Mr Beat: yes mam</p>	<p>independence and embracing yourself</p>
<p>Mr Tap: mam sometimes I feel like, some people aren't brave enough to be independent, like society is very judgemental mam, like you're either this, or you're this, or you're this, like a lot of girls that like 'Tik Tok' then they get judged, and get called disco girls but they can be whatever they want.</p>	<p>TRi31-Exploring meaning of autonomy: Mr Tap reveals peer pressure on independence</p>
<p>Mr Personality: it's like mam if in society people are gay then they get judged, and like let's say a girl engages in sexual intercourse when she's a teenager then people label her as a hoe, and things like that,</p>	<p>TRi32-Exploring meaning of autonomy: Mr Personality and MT explore the influence of your social space on decision making with the whole group</p>
<p>Andeline: so, there's one thing about technically having the freedom to make your own choices, but the social space you're in puts a lot of pressure on you. You might want to do something but then you're afraid cause it takes a lot of bravery to actually step out and do it. [collective 'yeah']</p>	
<p>00:21:04</p>	
<p>Mr Rap: especially at our age I encountered this when you get people telling us you can't do this and that, and you can't do this because you don't have that, but like the people who listen to those people are listening to those people at the top, let's say they're famous they have everything and they don't wanna lose their fame so they try to keep maintaining it by telling people they can't do the same , so it's like the press basically it's like us listening to the press</p>	
<p>Andeline: and in a situation where you're saying you want to do this and people are saying you don't have that, could you give an example of what you mean?</p>	
<p>00:21:33</p>	
<p>Mr Rap: like let's say were just like, talking to each other, look I mean it's a stupid example I'm talking about DSTV, let's say I'm targeting Mr Tap because he doesn't have a DSTV and they'll tell Mr Tap, bruh walk away because he doesn't have DSTV. And then you're going to be like ok, then go home and shout at your parents and be like why don't I have a DSTV? And you're going to start feeling sad and fighting with your parents. So, one person causes like a whole breakdown.</p>	<p>TRi33- Exploring meaning of autonomy: Exploring age and freedom of choice, which transfers to pressure in the home</p>
<p>Mr Tap: and that's why the artists I listen are good because whenever you feel sad, xxx and them mam, that make you feel better.</p>	<p>TRi34- Exploring meaning of autonomy: Mr Tap uses music for self-regulating his emotions</p>
<p>[boys chatting now amongst themselves and in agreement with Mr Tap]</p>	
<p>Mr Lyrics: I don't rate him well, you know coz of all the bad things he did then he tried to take advantage, like it's still a crime.</p>	
<p>[some mixed mumblings from around the room]</p>	
<p>00:22:22</p>	
<p>Andeline: and sometimes do you think it's a case of you're trying to make the right choices. You trying to, but it's hard. I mean if you think of the metaphor of being in the car driving your own life. There's still lots of stuff that's coming at</p>	<p>TRi35- Exploring meaning of autonomy: Understanding the</p>

<p>you sometimes. Maybe you haven't stayed awake and you fall asleep. Some of these things inside of you maybe don't have the skill to drive a car properly, but you're like screw it I'm gonna get in and drive it anyway because I want to go to my mates and my parents won't take me. Sometimes there's a taxi driver that's kind of across your way. There's all sorts of things that make it quite complicated. Yeah. Okay.</p>	<p>complexities behind decision making</p>
<p>Mr Personality: mam also about like, taking drugs like as a teenager, teenagers are persons who like say, weed is like fashionable and you go to a party and you get pressured by your own friends to drink alcohol and smoke drugs and that.</p>	<p>TRi36-Exploring meaning of autonomy: Mr Personality considers difficulties of choice in addiction</p>
<p>Andeline: and that journey can then be in the beginning you're making the choice whether or not to do it. And then once addiction comes into the mix, it makes that whole choice process harder sometimes as well.</p>	
<p>Mr Personality: and then sort of affect your parents as well because maybe they are out of money and you steal their jewellery and stuff to sell it just so you can take drugs.</p> <p>00:23:36</p> <p>Andeline: and do you think in that situation you're choosing to sell the jewellery or not? That is the, how much agency do you still have?</p>	<p>TRi37- Exploring meaning of autonomy: Does one still have agency in addiction</p>
<p>Mr Lyrics: mam I think it's a choice. Even though he's addicted.</p> <p>Andeline: so, all along you still have the choice to say yes or no or I'm going to do this?</p>	<p>TRi38- Exploring meaning of autonomy: Mr Lyrics ultimately believes that everything in life is about choice</p>
<p>Mr Personality: no mam I'm talking about like cocaine and ecstasy, like really addictive drugs.</p> <p>Andeline: so, you feel like it would get harder to make the choice and you were saying you have agency?</p> <p>Mr Personality: mam like weed and alcohol like all the mental addictions and not a physical one.</p>	<p>TRi39- Exploring meaning of autonomy: Choices get harder when mentally/physically addicted</p>
<p>Mr Tap: and that's pressured by society as well bru. Like when you go to braais and stuff and you see other people drinking and they're like why aren't you drinking? It's almost set up that you must drink,</p>	<p>TRi40- Exploring meaning of autonomy: Mr Tap identifies societies pressure to drink/take drugs</p>
<p>Andeline: do you think it could be different for different people, different people's journeys, that sense of yes, I can make this choice for myself or this is really hard and stuff.</p>	<p>TRi41- Exploring meaning of autonomy: Could it be harder or easier for different people to make the right decisions</p>
<p>Mr Voice: yeah, some people have different mind sets when they do their own stuff. So, it's like any, it's their choice to go for it. And if they need help, I think that people would ask family members around them.</p>	

Mr Personality: but it's also about education at school as well because, like if at school they're not telling you that drugs are bad and you see your older cousins doing it you're going to think that its good. And think it's something like fashionable and you want to do it as well.

Andeline: okay. So, we've spoken a little bit about this, but what characteristics do you think someone who has, who has autonomy, you've mentioned that bravery, what else is there, someone who's independent that they can make their own choices and to follow through. They're assertive. What else?

00:25:24

Mr Tap: they don't really care about what other people think.

Andeline: and I'm not asking this in the sense that here's this autonomous person. They're all good. That's amazing. Here's a person who have no autonomy, he's terrible as you know, life's more complicated. Sometimes having lots of autonomy is great. Sometimes your teacher says it's now time to sit down and do your work and you're like, I'm not doing my work I'm going to go to the tuckshop right now, I'm not saying it's all good or all bad, just like anything in life this is complicated. A person who does have the sense of independence and can make their own choices. What kind of characteristics would they have?

Mr Rap: I get what you're trying to say so basically, when it's time to do something, you gotta do it if you know that you don't have to do it, then don't do it. Like with school work, with school, obviously you have to do it but the other stuff, like drugs and everything, that's where you choose.

00:26:20

Andeline: so, do you think there's something about knowing what you want? Like what your goal is and then having those decision to use my autonomy to get me here? Cause I know where I'm going versus, I don't know who I want to be you. Do I want to be this person? Am I going to throw my life away using my autonomy to get there...?

Mr Personality: but also like you see what, like society comes to um, teenagers sleeping around. Like I feel like teenagers probably want to, but because society says do this...and like celebrities are just doing what they feel the need to do it as well. Without thinking about the consequences of STD's and pregnancy.

Andeline: so, then you don't have autonomy? Then you're just going with the flow and going with your friend...

TRi42- Exploring meaning of autonomy: Recognising education and trust around decision making

TRi43-MT Interventions: Exploring characteristics of an autonomous person

TRi44-Exploring meaning of autonomy: Mr Tap believes autonomous people don't care what others think

TRi45-MT Interventions: Exploring complexities and responsibilities of being autonomous

TRi46-Exploring meaning of autonomy: Mr Rap differentiates diligence and choice

TRi47-MT Interventions: Exploring knowing what you want and its consequences/duties

TRi48-Exploring meaning of autonomy: Mr personality explains pressure of decision making without considering consequences

TRi49-MT Interventions: Experiencing no autonomy and going with the flow

Mr Lyrics: I disagree with that. No one like forces you to go have sex with a girl, you choose to do it.

Mr Rap: but what if like the public says, yeah, go do it, they won't say no

[group starts talking about peer pressure]

00:27:32

Andeline; when you say that's about peer pressure say more about that?

Mr Lyrics: if your friend comes up and says, yes, I did it, it doesn't mean that he's telling you to go do it as well, he's just telling you what he did.

Mr Personality: but there's a pressure that you must also do it

Mr Rap: what about pressure from your partner. Let's say like I'm dating a girl and she wants me to have sex with her.

[boys giggling]

Mr Rap: ... And you don't agree and let's say she starts threatening you like I'm going to break up with you or leave you for some else.

TRi50-Exploring meaning of autonomy: Mr Rap, Lyrics and Personality contests with MT one's volition in peer pressure to have intercourse

Andeline: have you been in situations where you feel like it's harder to say no?

00:28:02

[collective yes]

Andeline: so maybe it isn't always a black or white, it's always your choice, or you're always the victim to peer pressure. Do you think that maybe that it can be different in different situations/people? Even if it's useful saying it's more this way and you're still saying it's more this way, I'm just wondering, it could be both in different situations for different people.

Mr Rap: yes mam

Mr Tap: mam like how, for example, like if my friend offers me a cigarette or my cousin offers me a cigarette I'd just say no to my cousin, but if I say like no I don't wanna do that to my friend then he'll be like, even though none of my friends would do that...

Andeline: so, I've been thinking about this terrible situation with this [mentioned school] boy. Right, a situation where you're coming into a high school, you try

TRi51-MT Interventions: MT exploring with the group situations where it's harder to say no

TRi52-MT Interventions: MT exploring with the group situations where you

and fit in the pressure of being in an all-boys school and what if you can't swim? How much in that situation, how much freedom might he have actually felt to say 'I can't'? I should say, and we don't know all the facts, but that sort of situation. Sometimes it can be hard to say.

[collectively: 'yeah, exactly'.]

Andeline: I think there's many legitimate reasons where sometimes it's hard. I'm not saying that you would ever completely lose your agency, and you're just the victims of your circumstances.

Mr Lyrics: I feel like it's the first impression, you want your first impressions to be great, showing everyone that you're good enough. But sometimes I feel like it's not worth it.

00:29:27

Andeline: but I'm interested in why, tell me why it's important to you. I mean I hear there's like passion in what you're saying, that people have choice and they have responsibility. Especially towards something that matters to you.

Mr Lyrics: people have their own choices mam, then sometimes they make bad decisions they blame and say 'nah' I got into this because he forced me to do it. But you had the choice of saying no, because you've seen what it does to other people.

Mr Personality: but peer pressure plays a role mam

Andeline: yes

Mr Personality: because like if your friend has a responsibility to tell you no, don't go have sex, and if he encourages you that he's a bad friend he shouldn't be encouraging you to do that because, let's be honest, like we all take all our friends opinions to heart, what they think of us matters a lot. If all your friends are going around having sex and they're also pressuring you to do, you're going to end up doing it just to fit in you see.

Andeline: this is a great debate to even explore musically in what you're thinking.

00:30:28

Mr Mysterious: also, I feel like you can't blame a person for like their own life choices. Like let's say I start doing drugs when I'm 25 and blame someone for taking those drugs. It's not on them. You chose to listen to your friends.

may not have freedom of choice

TRi53- Exploring meaning of autonomy: Mr Lyrics determines how trying to impress others is not worth it

TRi54a- Exploring meaning of autonomy: Mr Lyrics is adamant that you always have a choice

TRi54b-Non-conforming: Mr Lyrics against falling into peer pressure

TRi55-Exploring meaning of autonomy: Mr Personality sees friends as having a responsibility to keep your best interests at heart

TRi56- Exploring meaning of autonomy: Mr Mysterious expresses owning your decisions

Jessica: so, it's more about accountability for the choices you are making

Mr Mysterious: yes mam

Jessica: regardless of what lured you to choose...

Mr Mysterious: yes, mam because a lot of people blame someone for something, when they listen, for example if I say hey Mr Tap, do drugs and then Mr Tap does drugs and then he's gonna blame me, I feel that's not right...

00:31:00

Mr Personality: but like you have a responsibility as a friend to tell him not to do something

Mr Rap: yes, but...

Mr Personality: so, if you're encouraging part of his behaviour

Mr Rap: yeah but he can't blame you at the end

[all the boys begin debating about peer pressure and why you can't blame your friends for your own choices]

Andeline: these characteristics that you say are in somebody who does have autonomy, this bravery, this knowing where you're going in your future. How many of you feel like that's part of what you have, more than assign yourself?

Mr Tap: mam, I don't know, but that comes into independence, means like you can be by yourself and you don't need others but I like being with my friends who have my back.

Andeline: **yes, and say more, what's the fit between being independent and belonging. Do you think those two things can coexist? Being independent and making my own choices and your own decisions and belonging?**

[collective discussion]

00:32:17

Mr Rap: sometimes when I listen to my friend's neh, if they say ok let's go play soccer, I'm like ok, but like if you're going to tell me when I'm listening to music, hey man I hate that song, that's where I'm like, neh, you have your own personal space, I have my own personal space. Give me my time.

TRi57a-Quality of relationship (with peers): Debating responsibilities of friendship

TRi57b-Exploring meaning of autonomy: Are choices independent of friends' encouragement

TRi58- Exploring meaning of autonomy: Mr Tap believes independence is not needing someone

TRi59-MT Interventions: MT explores the coexistence of independence and belonging

TRi60-Expressed desire for independence: Mr Rap and Creativity explore navigating clashing views with peers

[collective mhmmm in agreement]

Andeline: so, you say sometimes it clashes?

Mr Creativity: sometimes it's about respect like, what you like, because I would like this artist and they were like no, then I would listen to him and now they're like yo he's whack but I'd still stand up, and it went into a big debate about why I like him but I was still sticking with Nasty-C and Eris, and I would say you know you stick to who you wanna listen to and I'll stick to Nasty-C, like I'm still loyal.

Andeline: but did that impact the friendship? Did you stay friends even though you had a difference of opinion?

Mr Creativity; yeah mam were still friends

[Mr Creativity moving his hands sideways indicating 'relatively' and group laughs]

Andeline: well there you go that's a nice example of how you can have both. And even some relationships they shift over time you know, if you think of your family, when you're younger, you've got this interdependence. We all need each other, your parents pretty much tell you what to do and then as you got older you become more independent and your relationship with your parents shifts, but you can still have this supporting connectedness even amongst changes. Okay. I'll ask you a little bit more about that in a second. Um, so do you feel like these characteristics are the inside of you, in some ways it's not like an either-or thing?

[collective 'yes']

Andeline: ... Do any of you feel like the opposite is in you too? Sometimes it's hard to feel independent and it's hard to make choices on, to follow through.

00:34:13

Mr Personality: mam you can only do better if you know better.

Andeline: true I mean were all growing and we've got a long way to go to figure it all out. What do you feel you most of the time do you feel like at school or at home or your friends, you're mostly independent, or you don't actually have a lot of freedom to make choices or something like that?

TRi61-Exploring meaning of autonomy: MT observes interdependence and change in adolescence

TRi62-Exploring meaning of autonomy: Mr Personality's insight into better decision making
TRi63-Exploring meaning of autonomy: Mr Tap assess choice in situations where you don't have control/choice

Mr Tap: mam like, also with this thing about going to England, like if I had the choice, I wouldn't go mam, but it's not up to me it's up to my parents, and then I'll have to go. So, like if I could be independent, I would like board here. Because here is where all my friends are mam, but also, I realise it's a better future there for me. So, I'm 50/50.

Andeline: so sometimes you have to find ways to find some choices inside the situation that you didn't choose yourself.

Mr Tap: yes mam. Yeah, but I think as you grow up then it becomes less and less.

Andeline: okay... um, are, we've spoken a bit and I don't know if you wanna say any more about situations where you feel you have a lot of independence in your life, practically. Which situations do you feel you're independent and you have the most autonomy? ... sorry?

Mr Tap: on my phone

Andeline: on your phone?

Mr Tap: my parents respect that I have my own private life, so they just leave me when I'm on my phone.

Mr Rap: for me it's basically they know that I know that I, I want to do what I wanna do, so if he says don't listen to that, I'm like no, especially when it comes to music cause I get it a lot. Like my sister, she's like you listen to too much of this and this. Cause she likes old school music. And I'm like nah I'm not going to listen to that.

00:36:00

Mr Beat: I feel like that about my social life. Like even though people in my social life tell me how to dress up I like to dress up the way I wanna dress up and how I like. People are always like 'oh no why you wearing this'? But I still go like that because it's what I like. Even my music and stuff like that but at home I don't feel like I have much independence but outside of my home in my social life I have more freedom with my friends.

Mr Personality: I also like in my social life, with my music, academically, and yeah sometimes I do battle

Andeline: and academically do you mean how much you choose to kind of, maybe you to get something done, but you've got some freedom in how you do it.

TRi64a-Exploring meaning of autonomy: Mr Tap feels he has the most autonomy on his phone

TRi64b-Exploring meaning of autonomy: Mr Rap feels he has the most autonomy over his music

TRi64c-Exploring meaning of autonomy: Mr Beat and Personality feel they have autonomy over their social life

TRi65-Exploring meaning of autonomy: Mr Personality explores freedom of expression in how you do homework

Mr Personality: yeah sort of like that.

Andeline: and you where do you feel you have the sense of autonomy

Mr Beat: uh mam in music, so not a lot of people ask me why are you only listening to [inaudible] and it's because I just love it that much, I just love African music mam, and it's like my life cause, like I love BMW mam, and everyone's like yoh why are you always posting about cars, and whys your profile picture always cars, and those who don't like it I say, say what you wanna say I'm going to stick to it.

Jessica: so, I just wanted to ask a question about what you've said. Do you feel that posting certain things kind of displays your own choice and your own independence?

Mr Beat: yes, mam and its cause, I don't know why someone would have something against what like other people post. Some people might find it like hey, this guy's a nerd, or this guy has depression and some of the people they post like songs and then they write something that's like very depressing, like I'm not going to say names but someone posted something about depression on Instagram and the people who were watching it were like, uh, this guy why do you have to be so depressing.

Mr Tap: yeah man that doesn't help

Andeline: mmmm

Jessica: so, with autonomy there's also this dictatorship of what it should look like online as well.

[collective yeah]

00:38:36

Andeline: and you what situations do you feel you have autonomy in?

Mr Voice: outside my home

Andeline outside your home? So is there quite a big difference between in the home and outside your home.

Mr Mysterious: same

Mr Voice: yeah, with my one friend, coz we do, we always go hang out together. And go to parties and stuff.

TRi66-Exploring meaning of autonomy: Mr Beat's sense of autonomy found in what he listens to and what he posts on social media

TRi67-Exploring meaning of autonomy: Social media displays choice, also another platform for pressure to conform

TRi68-Exploring meaning of autonomy: Mr Voice and Mysterious feel greater sense of autonomy outside their homes

Andeline: and is he a friend who you feel is just going to be your friend no matter what? Doesn't matter what you do what you say, he's just still gonna love you?

Mr Voice: yeah

Mr Tap: who [friends name]?

Mr Voice: joh [friends' name] nah man [friends' name] he's kinda an idiot.

[collective laughter]

00:39:14

Andeline: tell me more about why some of you feel home is a space where you actually don't have a lot of independence? How do the rest of you feel about home?

00:39:23

Mr Rap: mam at home in my room, that's mine, that's my area. That's my country.

[collective giggles]

Mr Rap: my mom mam if she sees anything, like whys that paper on the floor, I tell her cause it's mine. And then she gets angry and I say I'm understanding what you're trying to say, but I'll pick it up, it's not like I won't pick it up. I like everything clean.

Andeline: so, it's your zone, like you need your zone where you can make your own choices.

Mr Rap: yeah, like if I put down something then she moves it. Joh then I get angry.

Mr Personality: when my mom comes into my room then she'll tell me about everything that's wrong with my room.

[boys laughing and commenting on how mothers see everything]

Mr Personality: yeah, she's quick to tell me it's her house but when it comes to doing chores then it's her house too....

[eruption of laughter and mutual understanding]

TRi69-Exploring meaning of autonomy: The spaces where you don't have a lot of independence, like at home

00:44:23

Andeline: and what's going on inside you when your mom's going, 'you haven't made the bed the way you're supposed to'. If there was a speech bubble above your head what would it be saying?

Mr Personality: she's like very OCD, like if one things like, like my DVD's, or for X-box like, if one isn't in its case she'll come and shout like do you know how expensive these things are and what if this gets scratched and this and this, and yeah she'll kick me outside mam.

[giggles of identification]

Andeline: you're making me want to go home and apologize to my sons

[laughter]

Andeline: and tell me what home feels like for you when there's not that much autonomy? Do you feel like this is my home and I don't actually have independence?

Mr Lyrics: ah mam I find it relaxing.

Andeline: is it relaxing? That's interesting is it because you don't have to make any choices. You just do what you're supposed to do... and your experience of it?

[laughter]

Andeline: say what you wanna say you don't have to say what you don't want to say. Does it feel in a good way or bad way that you don't have much freedom?

00:44:33

Mr Mysterious: good, yeah mam it's keeping me away from the streets.

Mr Lyrics: yeah like if I had freedom, I'd also be able to explore. And find out what I really want in life first.

Andeline: so, it's a mixture?

Mr Personality: yeah cause we need order. Cause if our moms weren't there everything would be a mess.

TRi70a-Exploring meaning of autonomy: Mr Lyrics, Mysterious and Personality find that having structure helps making better decisions

TRi70b-Quality of relationships (with authority): Parents provide order and structure to adolescents' lives

[laughter]

Andeline: so, there's also a relationship between freedom and order? That you can see there's some value in structure? Just like there's some value in independence? They've got this interesting almost dance between each other?

00:42:16

[collectively soft agreements of 'yeah'/boys talking about what they have to do for their mothers]

Andeline: and at school? How much independence and freedom and choice you have?

Mr Personality: mam sometimes the schools are like a dictatorship sometimes ...

[collective agreement]

... they're very oppressive and like you see when it comes to sports, like everybody has to do sports and like sometimes you don't want to do sports because like sports, ends late, you still have to go home and do your homework, chores and still gotta relax a bit before you sleep.

[collectively giving Mr Personality ideas of what they need to do like 'prepare, eat, shower' etc.]

Mr Personality: ... and you only get to sleep at like 11pm, coz we have a lot of homework, and when it comes to like 4am you have to wake up again, and the that whole cycle repeats.

Mr Voice: Jussie you wake up at 4am?!

Nsamu: Sho

[chatting amongst one another about wake-up times]

Mr Rap: schools don't really give a shit if we do have sleep you know, they don't really ask us what we want, you know, it's not about us

[collectively giving input in agreement with Mr Rap *inaudible*]

00:43:39

TRi71-Exploring meaning of autonomy: MT observes the relationship between freedom and order, with the group

TRi72-Exploring meaning of autonomy: Mr Personality exploring his feelings of lack of choice and freedom within the school setting

Jessica: so, if they asked you about what you wanted, do you think ...

[collectively chatting]

Mr Tap: ja because mam, like they're very strict about your hair, so next thing they could send out like pamphlets and stuff so then you can tick off or write how we feel about it.

Mr Personality: for some people it should be allowed to have dreadlocks because for some people it's not about image it's cultural and like other than that [their school] is pretty lenient when it comes to other schools about hair and stuff. If he came to like a primary school like they would have shaved him bald.

[inaudible chatting on the subject of hair]

00:44:22

Mr Lyrics: yeah mam but like some of us wanna see where the money goes. Coz we get a lot of money and we don't have any practice grounds to use and we can have a student wallet etc.

Mr Personality: like it's not transparent

Mr Rap: we don't know what's happening

Mr Lyrics: what we would like to have at the school like, they could put some money towards.

Andeline: so, is there something about when there is a structure you want to know what the reasons are for it? Like if there are rules, you want to know why the rules are there how the rules are being implemented so that you can buy into something if you understand why it's there.

[inaudible discussing between everyone]

Mr Lyrics: like why do we have to pay for our tours when others schools don't and they pay less school fees than us?

Mr Tap: uh mam, so also at school you know, they want us to be ourselves. They try and push for that. But then how can we be ourselves? If we can't appear how we wanna appear? Like for me mam I had to shave my hair because I had highlights in it. But I liked that and now I can't have it because of the school.

TRi73-Quality of relationships (with authority): Exploring the need for explanation of structures so adolescents understand decisions made by authority figures

Mr Rap: yeah like when my hair was dark blue and I had to cut it.

Mr Voice: sorry mam is it fine if I go? Coz my parents are here.

Andeline: ag shame ja, what's the time?

Jessica: we have 15 more minutes

Andeline: then ja we'll finish up in the next few minutes.

[burst of chatting between everyone *inaudible*]

Andeline: Mr Voice I just want to say thank you very much and we'll use all of this information as we build our process together.

[Mr Voice leaves]

Mr Personality: there's like certain things about the school, like for the money we paid, they increased the school fees quite a lot this year, [collective agreement] and you see other schools have those programs and they're paying less than us, you see like [other school mentioned] but they've got like close to four swimming pools. They've got engineering, a proper uh computer lad, proper science lab, also like [public school mentioned], a public school. They, they um, they have, uh, their school's in good condition, not like ours mam.

[collective debate starting]

Mr Mysterious: mam for me like I wanna understand where this comes in for like our education. The education in all areas will stay the same regardless of what you look like mam.

00:47:00

Andeline: so, you think how you present yourself is an important way of showing your choice

Mr Rap: I kind of miss where I came from because my old school was quite open with hair, like you could do anything. I had braids, yeah. You could do anything until they notice that people are changing hair daily. Then I see where it comes in, but then like I feel like with the short hair its more acceptable than other hair styles.

Andeline: I just wanna ask you one more, question regarding this topic and then we can close up. Um, you know some times you hear people talking about

TRi74- Exploring meaning of autonomy: Mr Rap experiences how you present yourself as an important way of showing your choice

TRi75-MT Interventions: MT invites the group to explore, what is risky behaviour

teenagers engaging in risky behaviours. What do you think, what is meant by that, what is risky behaviour?

00:47:51

Mr Personality: uhm drinking alcohol, taking drugs, engaging in sexual activity and um, committing crimes as well.

Mr Tap: mam like, in today, like modern day mam, there's a lot of rebellious tension between teenagers and will show up on online

Andeline: have you guys experienced any of that? Is it in your space? How do people treat each other online?

Mr Tap: mam my friend just got catfished the other day. [collective giggles] and he got so excited mam.

[boys burst into chatting about experiences of catfishing all at once]

Andeline: sorry I just wanna hear what he has to say.

Mr Rap: I felt it once mam it was back in the day when I had Facebook mam, and I commented on like a post and people just started going hard on me, and I was like what did I do wrong? I just deleted it and was like I can't deal with this anymore.

Andeline: does it follow you into school or that kind of thing happens, online and you arrive at school and its part of your day?

Mr Tap: yeah

[boys trying to explain at once]

Mr Beat: if somebody found out at school what happened, it's going to go viral and then everybody is going to start mocking him and making fun of him.

Andeline: what other kinds of risky behaviour can you think of?

Mr Flow: besides drugs and alcohol, I feel like you go through a phase where you'll try everything and see what you like or didn't like and that's how learn what to do and what not to do.

TRi76-Exploring meaning of autonomy: Mr Personality sees risky behaviours as illegal activities

TRi77-Exploring meaning of autonomy: Mr Tap sees risky behaviours as rebelliousness

TRi78-Exploring meaning of autonomy: What happens online often follows adolescents into school

TRi79-Exploring meaning of autonomy: Mr Flow sees risky behaviour as an exploratory phase

TRi80-Exploring meaning of autonomy: Mr Lyrics and Mysterious believe

Andeline: so, is it almost like a rite of passage that you've got to try a whole bunch of things?

Mr Mysterious and Mr Lyrics: yeah mam

Mr Lyrics: I think it's good to explore

Andeline: and what do you guys think about it?

Mr Personality: mam you see like our parents we all see them as like, no, they're trying to tell us what to do, but they've been teenagers before they know that alcohol and drug does it, cause they've seen drug addicts in their time, who just started experimenting with drugs and now they're full on drug addicts and they've gone to ruin, they've seen all of this and that's why they try to guide us. But we don't see most teenagers don't see it as that and they rebel.

00:50:03

Mr Mysterious: I wanna say that's true, but sometimes our parents must trust us.

Mr Lyrics: yeah, they're being over protective in some situations, just because one person does it doesn't mean I'm going to do it. I should know right and wrong, so I should be like nah this is not for me.

Andeline: so, you want to be trusted to have your autonomy?

Mr Personality: mam you see...

Andeline: I'll come to you now you have lots of good things to say.

Mr Rap: it's a bad story this but it's also quite inspirational. So when I used to live in Durban my next door neighbour, my brother's friend, they used to be very close friends, and then like he started doing drugs, this was also when my mom was telling my brother don't do drugs, after his parents found out like he was kicked out. Every time I went to school, I saw him on the road. And I felt sad but it was like an inspiration like ok don't do drug I already see what's going on. That just hit me inside.

Mr Personality: like they say these days, like especially your teachers and parents, if you do, if you do like drink alcohol, they shout at you, even if you don't drink alcohol, they'll shout at you even for something that you not doing.

Mr Creativity: they assume

exploration is a healthy part of growing up

TRi81-Exploring meaning of autonomy: Mr Personality acknowledges parental advice and experience

TRi82-Exploring meaning of autonomy: Mr Mysterious wants more trust from parental figures

TRi83-Exploring meaning of autonomy: Mr Lyrics believes parents should trust him to not conform to peer pressure

TRi84-Exploring meaning of autonomy: Adolescents experience less freedom from parents as motivation to explore more

Mr Personality: yeah mam so they don't trust us. And that pushes kids because even if I don't do it, I'm going to get shouted at, so I'm damned if I do damned if I don't.

Andeline: and how do you guys feel about it the whole issue of you should try it anyway as part of exploring and growing up?

00:51:47

Mr Lyrics: mam I think they shout at you more and you wanna do it more.

Andeline; so, if I give you less and less autonomy and less and less freedom you want to push and explore more.

[collectively yes]

Mr Creativity: because you're not free mam, you wanna try and see your boundaries

[collectively chatting]

Andeline: sorry you were saying something?

Mr Creativity: mam if you're in your comfort zone you also wanna step out of it and explore. If you always stay here you will never know what goes on there. Like if you don't drink at all you're going to try it one day, right, and if you don't like it then you'll never drink again.

Andeline: so, the word risky for you on the one hand it can be that it's getting you into dangerous situations. But the word risky for you, is also part of exploring and growing. So, the word is like a multidimensional word.

00:52:37

[inaudible mumbling]

Mr Creativity: I know it seems weird saying try everything, but you also gotta see what you're good at like with the drinking, or other things, you gotta know for yourself

Andeline: sometimes you don't know until you try. What did you wanna say? And then I'll come to you.

Mr Rap: like with what Mr Lyrics said I feel like if you know that that's very dangerous then ok then don't do it. My dad like stopped cigarettes cause he started having lung problems. And yeah I'm not going to do that coz I also don't wanna have lung problems and like yeah run around, now he's started hiking. He used to play soccer with us every day but now he can't.

Mr Personality: strict parents create sneaky kids mam. Because if you're very strict your child is going to turn out to be a liar. Coz you going to lie to try and get out of certain situations. Because you know like if I lost a book you see, it's an honest mistake to lose a book but if your parents are like strict, you're going to come up with something. But if they weren't strict you were going to just tell them.

Mr Lyrics: but if they weren't strict then you'd just do as you please with no one to shout at you and you could then just end up on the streets.

TRi85-Exploring meaning of autonomy: Mr Creativity sees risky as part of exploring and growing up

TRi86-Exploring meaning of autonomy: Mr Personality explains that strict parents create sneaky kids

TRi87-Exploring meaning of autonomy: Mr Lyrics acknowledges, without parental guidance one would end up on the streets

[debate started between the boys between strict and non-strict parenting styles]

00:54:20

Mr Rap: I feel like there should be a boundary where parents should and shouldn't be strict.

Mr Lyrics: yeah coz if you only tell your dad and then your dad tells your mom then its over for you

[collective laughter]

Andeline: so, to kind of end off today, this might seem a bit abstract. But if you imagine autonomy as a thing in the middle here. It could be a sword, a flame, a beach, a person, anything. So maybe just close your eyes for a second or look at the space and the way we've been talking about autonomy, independence, freedom choices and if that was a thing or a person, I'm going to around and ask you what does that look like what would it be for you? And it can be very different for all of you. And what does that look like? Does it have a shape or form or a colour?

... momentary silence from Mr Creativity

So, is it you standing in the centre there, is it you making your own decisions? And what do you say to this you standing there?

Mr Creativity: be yourself, and make the right decisions.

Andeline: ok thank you, and for you what's autonomy?

Mr Lyrics: I think water.

Andeline: water? Why tell me why water? Is it moving is it still?

Mr Lyrics: its moving. It's like free... I like that

Andeline: and do you wanna say something to it? Do you want to be in it or what would you want?

Mr Lyrics: I'd like to tell it to carry itself. It's just flowing

Andeline: wow thanks.

Mr Mysterious: nothing mam

Andeline: is it hard to think of what it could be? Is it just blank?

Mr Mysterious: yeah, it's just blank mam.

Andeline: no, its fine it can be whatever it is. And do you want to say anything to the blankness? Even if it's hard to define?

Mr Mysterious: be yourself.

Andeline: be yourself and does the blankness have a sound?

Mr Mysterious: yes mam

TRi88-MT Interventions: Using imagery to conclude the conversation and conceptualise autonomy

TRi89-Exploring meaning of autonomy: For Mr Creativity autonomy is being yourself and making the right choices

TRi90-Exploring meaning of autonomy: For Mr Lyrics autonomy is seen as water, moving freely, carrying itself

TRi91-Exploring meaning of autonomy: For Mr Mysterious he seems to still be figuring out his relationship with autonomy and what it means to him

Andeline: what's the sound?

Mr Mysterious: sounds mam

Andeline: ok it sounds like you're still figuring out your relationship with it? And that's so fine I mean all these concepts sometimes we feel like we don't understand what they are sometimes they feel a bit blurry and fuzzy and that's ok. Cool thank you, what is autonomy for you?

Mr Tap: mam it's kind of hard mam cause like the word independence mam when I grew up you just hear people like striving for independence so that's like the image in my mind. But now that I'm older and I understand a bit more, like when I think of independence, I think of someone confident like chest out, broad shoulders...

Andeline: mmmm. And if this person is standing here, would you want to say anything to them or are they somebody saying something to you?

Mr Tap: uhm, they say keep it up

Andeline: keep it up! Cool

Mr Rap: Mam I basically see like a force field around me like everything just bouncing off and like you can't get to me. Also, when I was young it was basically just a black hole and I could just run around on my own with no one telling me nothing.

Andeline: and does that feel like that force, the you running around without anyone being able to tell you what to do and this person in the force field are they different? Or are they similar?

Mr Rap: I feel like the blackhole thing is different to the force field. Like the force field I can still talk to you but you can't tell me what to do. And the black hole is more like you're alone.

Andeline: ja you guys are so deep and insightful and wise

Mr Beat: ja mam for me it's like being stuck with walls around you and you can't move.

Andeline: and is that autonomy or is that not having autonomy?

Mr Beat: not having autonomy.

Andeline: and, if that was the person here in the middle, what would you want to say anything to them?

Mr Beat: I would say, stop listening to what others have to say, you control your actions, you don't have to pick a side, if I say to you this, you control the actions about what they're saying, just focus on the actions not all the words.

00:59:24

Andeline: have you ever heard of the concept of learned helplessness? It was about elephants who ended up in the circus, when they were small elephants they tie chains to them so that they can't move and as they got bigger, even though the chains not there the elephant doesn't even try to move anymore because it still believes she was chained. And when you spoke there, and you

TRi92-Exploring meaning of autonomy: For Mr Tap autonomy looks like an independent confident person with chest out and broad shoulders

TRi93-Exploring meaning of autonomy: For Mr Rap autonomy looks like an impenetrable force field around himself

TRi94a-Exploring meaning of autonomy: For Mr Beat not having autonomy feels like being stuck with walls around you and you can't move

TRi94b-MT Interventions: Interviewer and Mr Beat exploring learned helplessness and how it resonates with his feelings of not having autonomy

said the way you were speaking to this person in the wall, it just got me thinking that maybe that wall is in your imagination, maybe some of the bricks are real, and maybe some of the bricks aren't really there.

[group mumbling and thinking about what was said]

Andeline: does that resonate with your picture?

Mr Beat: it's about me trying to make a decision and do something, there's always someone with comments and actions to slow me down. So, you become insecure about your decisions.

Andeline: and that's so human. And for you, what's autonomy for you?

Mr Personality: like I think of like a South American guy, "Che" that liberated South America and led them to their independence and freedom. I always picture him

Andeline: and what would you say to that? Or what can you hear him saying to you?

Mr Personality: like just don't care what other people say. Just do you,

Andeline: that's great. So in this process in the next few weeks, that Nsamu and Jess are going to facilitate with you, I think there's already so much richness that you brought up in this conversation and debates and stuff you might want to dig deeper into and ways you want to explore who you are and who you want to be. And like I said, this is your process. Doing you, they're going to hold it and offer you ideas, and this is really a space for you to do stuff that you want to do. Well, thank you for today. It's been really helpful to get to know you all a little bit better. I'm very jealous because I'm not going to be able to be part of the process and then come back at the end and chat to you. You're all super cool and I'm very sad that I can spend the next few weeks with you. Thank you for today. Thank you for just your openness and for sharing and your humour and you guys are really great.

[collective thank you mam]

[end of session]

TR195-Exploring meaning of autonomy: For Mr Personality autonomy looks like a liberator

Appendix K: Coding of thick description one

<p><i>Title: Navigating our way forward</i></p> <p>The excerpt begins with some chatter amongst the sub-groups of the participants whilst the whole group is seated in a circle facing one another. The sub-groups were formed by the music therapists splitting the whole group into two parts, for the purpose of creating the beginning and ending musical greeting rituals, which would be used to start and end every session for the continuation of the process together. The beginning sub-group is group A and the ending sub-group is group B.</p> <p>Mr Personality, who is in sub-group A, bridges this divide by asking the sub-group B members in an inquisitively competitive manner “Hey! What did you guys do?”, and Mr Lyrics proudly replied “we have some dancing and we have a beat”.</p> <p>Already it seemed that Mr DJ was quite isolated and not engaging in conversation with the other group members. Even though he is part of the circle and musical experience through being present, he is not engaging.</p> <p>He is not indicating eye contact and his body language he seems shut off [<i>this is notable because Mr DJ does not return to the process after the following session</i>]. The first group to share was sub-group A as they created the beginning ritual.</p> <p>The sub-group A consisted of Mr Creativity, Mr Flow, and Mr Personality who were presented with the opportunity to share with the whole group (including the therapists) what their greeting ritual creation was. There was no clear indication that they were about to start or wanting to show the group their creation as they seemed shy and some were distracted. Nsamu then encouraged them by asking, “do we need drums for our greeting?” and Mr Creativity replied assertively “yes sir”.</p> <p>With this apparent need for greater facilitation Nsamu and Jessica began handing out some drums to the rest of the group members who did not have any at hand whilst the group was chatting animatedly amongst themselves. Once seated in the</p>	<p>TDi1-MT interventions: organised group into subgroups</p> <p>TDi2a-Quality of relationship (with peers): member reaches across MT-determined subgroups</p> <p>TDi2b-Volition: takes initiative to inquire about another subgroup’s music</p> <p>TDi3a- Collaboration (as a pair/group): member proudly describes subgroup’s musical product</p> <p>TDi3b-Expressed desire for independence: member expresses sense of sub-group mastery</p> <p>TDi3a-Unwilling/less willing to collaborate: Mr DJ presenting isolative</p> <p>TDi3b-MT interventions: Music can be a cohesive factor holding the group; therefore, you are part of the music even if you do not engage.</p> <p>TDi4a-Volition: Mr DJ does not return to the process</p> <p>TDi4b-Quality of relationship (MT): Mr DJ unexpressive and disengaged</p> <p>TDi5-MT interventions: provided/encouraged an opportunity to lead sub-group B</p> <p>TDi5a-Less/little desire expressed for independence: Early on in the process the group relies on facilitation</p> <p>TDi5b-MT Intervention: music therapists are</p>
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circle again, Jessica then asked collectively to the sub-group presenting their ritual, “ok so what are we doing, what do we need to be doing? Are we learning something, are we doing anything?” as an effort to invite sub-group A to present their creation to the whole group, so that they could view, hear and learn it. [*The sub groups need facilitation in creating their rituals, which indicates at this stage that they rely on strong facilitation to collaborate and create together. They need assistance in performing their creation to the rest of the group as they seemed unsure and nervous at first. This unassertive behaviour develops into confidence in performing, as the process evolves and they begin to take ownership of their musical creations*].

The whole group members are now shifting in their chairs, exploring their drums, engaging in light chatter, anticipating what sub-group A is going to present. The energy is quite fidgety.

In response to Jessica’s question, Mr Tap takes the lead and loudly says ‘ok let’s listen gents, don’t play’ hushing the fidgeting of sub-group B, of which he is part, providing a quiet moment for the sub-group A to present to them the greeting ritual they had created. In unison with Mr Tap, Mr Rap said ‘Ok you guys go first’.

The first sub-group took the cue to begin. Mr Creativity looked over at Mr Personality, in an ‘are you ready’ manner, and then began to play the first beats of the rhythm tentatively.

This was followed by silence, and then Mr Personality started to overtly click a basic 4/4 rhythm to keep the beat in the momentary silence before Mr Flow began to fill out the silence with the second half of their rhythm, which is much quicker and double timed. Mr Flow’s playing had more energy and enthusiasm brightening up their ritual and inviting more vigor from his peers. Mr Personality, Mr Creativity and Mr Flow are now collectively playing their greeting rhythm repeatedly and loudly on their drums, filling up the room with their creation. Their ritual has a strong two pounded beat entry followed by a roll into fast repeated syncopated quavers in a 6/8-time signature.

Jessica and Nsamu begin to follow and copy sub-group A’s rhythms.

Mr DJ concentratedly begins to do this first and picks up the rhythm quite easily and he’s rhythmically aligned.

Mr Beat is following only the beginning beats which are more accented rhythms.

supporting sub-group A’s leadership skills

TDi6-MT Intervention: Inviting Sub-Group A to take lead/ownership of their creation

TDi7-Conforming: Early stages of the process the participants rely strongly on facilitation from therapists

TDi8-Low/lack of volition: Anticipation and fragmentation of group waiting for sub group A to take lead

TDi9a-Desire/invitation for collaboration individually expressed: Mr Tap supporting sub group A

TDi9b- Desire/invitation for collaboration individually expressed: Mr Rap supporting sub group A

TDi10-Expressed desire for independence: Mr Creativity tentatively exploring taking lead

TDi10b-Quality of relationship (with peers): nonverbal communication between peers already established

TDi11-Collaboration (as a pair/group): Sub group A navigating collaboration

TDi12-Non-conforming: Mr Flow individually expressing himself musically

TDi13-Collaboration (as a pair/group): Mr Personality, Creativity and Flow collectively leading sub-group B

TDi14-MT Interventions: Modelling and supporting the whole group

TDi15-Volition: Mr DJ joins in first, learning the rhythm

TDi16-Conforming on own terms: Mr Beat choosing to follow certain accented rhythms

The other group members start to fall in one by one and attempts to learn the ritual's rhythm, some joined spontaneously and others joined in because Nsamu and Jessica modelled it for them.

The group as a whole sound split into two parts. Some are playing the beginning accented beats and the other half the faster quavered section. They are invested in learning the rhythms and some participants are trying both sections. None of the learners are out of time and they are rhythmically strong and aligned.

Jessica identifies that Mr Voice is not playing at all. He is just watching his peers around him, sitting hands crossed with interlocked fingers physically closing himself off. She moves her attention towards him and motions closer to him, by moving her whole body around on her chair to face him and moves her head and shoulders in towards him. She begins to play the rhythms and invites him to play with her by using her eyes and non-verbal gestures like head nodding at him and his drum. Mr Voice then says 'mam, nah I can't, I don't know how to play', Jessica responds with 'that's ok, just try and you might pick it up as we play'.

Mr Voice is reluctant to try and he sits back in his chair for a moment averting his gaze and watching the others.

Then Mr Voice begins to try and play with the group, but he does not play the complicated quaver rhythm and only the strong accented beats which keeps him grounded and in pace with group.

With the beat continuing constantly and the whole group falling into a regulated and paced rhythmic flow, Nsamu stands up to retrieve a piece of paper so that he can record the greeting ritual so as we do not forget it for the following week. At this point Jessica says to the sub-group A presenting 'ok now were going to end it!', she then rolls on the drums to create a crescendo of sound accompanied by the group. Once at the apex of noise she brings the rhythm to a stop, the group stopping directly after her. *[At this point some of the boys were expressive like Mr Beat and Mr Voice and chatting to one another. Mr Personality was massaging his hands from the drumming and some of the boys have stopped playing, some have started exploring soft rhythms on the drums like Mr Lyrics and Mr Creativity and others are chatting amongst themselves, and I find it noticeable at this point that both Mr DJ and Mr Mysterious seem withdrawn and disengaged from the whole group. They are not interacting, chatting, exploring instruments or the space, there is no eye tracking of the on goings around them. This is important because during the course of the process Mr Mysterious has an ambivalent relationship with attending the sessions, and Mr DJ does not return after session three]* Jessica then says 'all right, thank you' aimed at sub-group A for teaching the whole group

TDi17-Desire/invitation for collaboration individually expressed: Musical participation differs

TDi18-Collaboration (as a pair/group): Navigating interpersonal musical expression as a group

TDi19-Non-conforming: Mr Voice is not musically collaborating with the group

TDi20a-MT Intervention: Encouraging and inviting Mr Voice to participate

TDi21a-Volition: Mr Voice choosing not to engage

TDi20b-Quality of relationship (MT): Authority in this instance is providing support and choice by encouraging/not demanding participation/collaboration

TDi21b-Volition: Mr Voice making his decision to join or not

TDi22-Conforming on own terms: Mr Voice attempting to play with the group whilst keeping individual expression

TDi23-MT interventions: methods to bring group drumming to a cohesive end

TDi24-Quality of relationship (with peers): The relational dynamics of the group is fragmented

TDi25a- Quality of relationship (with peers): Mr Mysterious is disengaged, developing an ambivalent relationship with the process

TDi25b-Quality of relationship (with peers): Mr DJ is disengaged and does not return to process

their beginning ritual. At this point Nsamu returns to the circle with a pen and paper, Jessica then asks the whole group 'do you want to record this on your phones so that you have it' and Nsamu says 'yes, so that we can remember it' [*laughing as he says so*].

Nsamu, with the intention of writing down and recording the beginning greeting rhythm, begins by vocally repeating the sound aloud. Nsamu singing, 'dam, da, da, da, da, dam, do do do do do do do, dam, da, da, da, da, dam, do do do do do do do'. Jessica immediately joins him in singing the rhythmic pattern. It was Nsamu and Jessica's singing that invited the boys to begin playing the ritual rhythm. This was moments later matched by Mr Creativity and Mr Beat first and then the rest of the group on their drums, more enthusiastically this time round [*Mr Personality was the only one not playing this time around as he was using his phone to record the ritual*].

What was not communicated by the music therapists but ended up occurring was only one half of the group spontaneously only played the 'dam, da, da, da, da, dam' part and the other half the 'do do do do do do do' in a call and response type manner. Mr Flow, Mr Personality and Mr Creativity began to quicken the pace of the rhythms on their drum, Jessica began to match their pace on her drum and the rest of the group followed her playing, at this point Nsamu put his hands out to indicate something which Jessica picked up as a sign to stop, so the quickening pace turned into another loud drum roll and came to an end. Jessica said 'nice' aloud.

Nsamu, intending to facilitate and extend the experience of the ritual, said 'let's try that again' holding his pen in the air like a conductor, 'let's start again, dam, da, da, da, da, dam, and who is going to keep that rhythm? Just dam, dam, dam, dam?' Mr Voice was the first to keep the basic fundamental beat, just a 4/4 accented rhythm, and Mr Beat said 'Ja, Mr Voice' in a non-assuming way acknowledging his musical presence, in a way of saying 'yeah he can handle that rhythm' as though Mr Voice was the obvious choice for this role.

In the style of a conductor, Nsamu non-verbally invited some of the group to begin the first bit of the rhythm and then with his pen whilst looking around the room at his orchestra. Nsamu then pointed his pen towards Jessica, and she intuitively began to fill on top of the first bit of the rhythm, the second half of the rhythm

TDi26a-MT Interventions: Acknowledgement of sub-group A's leading efforts by the therapists

TDi26b-MT Interventions: Recording of the ritual to integrate DJing methods

TDi27-MT interventions: Nondirectively inviting the group members to participate for the recording

TDi28-Demonstrates independence: Mr Personality and Creativity take the lead

TDi29-Volition: Mr Personality is recording and integrating technology into their creation

TDi30-Collaboration (as a pair/group): Collaborative call and response made by the group

TDi31-Expressed desire for independence: Sub-group A leading the pace of the music

TDi32-MT Interventions: Positive confirmations for leading and taking initiative

TDi33-MT Interventions: Nsamu extending the group's experience

TDi34-Demonstrates independence: Mr Voice now showing engagement, mastery over drumming and leadership skills

TDi35-Quality of relationship (with peers): Mr Voice being further affirmed by group members for his drumming

TDi36-Quality of relationship (MT): Working together with the therapists as they are conducted as a group

(the quavered faster rhythm) layering the texture of the beat, with multiple rhythms.

Then as the layered rhythm starts to build so does the energy in the room as well as the energy inside the conductor. Nsamu stands up keeping Mr Voice's basic 4/4 rhythm with his body (through bouncing slightly on his legs moving his head and shoulders to the rhythms) and pointing his pen to fill in the more complex syncopated rhythms as an instruction of the pace at which to play the rhythms, all whilst singing the faster quavered rhythms and overall beat with his mouth. The whole groups' attention is on him as he leads and extends the experience of this ritual. He then motions with his hands (palms facing the ceiling and motioning upwards with his fingers) a commandment of *louder!* He then points to Mr Lyrics and Mr Mysterious with his pen, urging them to up their volume so that their rhythms are prominent in the layering of rhythms. Then with great energy Nsamu uses his whole body to increase the tempo of the rhythm, he does this by speeding up his nodding and hand and arm movements in a circular movement punching the air faster and faster, calling the group in with him to play more rapidly. Once harnessing the energy and focus of the group, our conductor throws out his hands and this time palms facing the ground and fingers motioning downwards, indicating to the group to play softer. This catches the intrigue of the whole group, all eyes on the conductor. They appear to be having a closely shared experience of controlling the sound and volume level to match the commands of the conductor... [*The hushing of the loud drumming and slowing of the tempo helps to build group anticipation. The boys are now darting their eyes around at Nsamu and to one another waiting in expectation of what is coming next. There is a non-verbal sense of communication of this expectation as the boys wait for a command. The pressure of this anticipation is building because it is matched by the drumming, because even though the volume is softer the drums are rolling and the beat is pounding on building this pressure as if to match that of a nervous heartbeat. This is fostering a group experience and expression that unites them through the sound.*] ...Then the conductor breaks the anticipation with a burst of loud singing of the rhythm as well as loud physical movements urging the group to meet his energy and volume level. All of the group members, excited to break the expectation are now energetically pounding away at their drums with more enthused energy and synchrony. Nsamu's facilitation of the group as an orchestra seemed to pull in each member as an important contributor to this ritual. There was a freedom in expressing themselves in this layered, but structured ritual, which allowed them to meet themselves, their peers and their music therapists with interactional synchrony and enthusiasm.

Mr Creativity, Mr Voice, Mr Lyrics, and Mr Personality are smiling in spite of themselves and at their conductor who is so enthusiastic that they can't help but become enthusiastic too, even those who weren't as enthusiastic in the beginning are now engaged fully and with the group.

TDi37a-MT Interventions:

MT provides a dynamic group experience shifting the group's energy

TDi37b-MT Interventions:

MT experience creates group cohesion

TDi38-MT Interventions: MT

orchestrating the drumming/shared group experience

TDi38b-Quality of

relationship (with peers): Shared expectation and nonverbal communications through musical anticipation

TDi39-Collaboration (as a

pair/group): Interactional synchrony within the music and as a group

TDi40a-Quality of

relationship (MT): Influenced relational dynamic and altered moods, through shared MT experience

TDi40b-Volition: Participants are showing more

After some time Nsamu then brings the tempo and volume down again through his non-verbal instructions, and he brings the sound lower and lower and lower, softer and slower until the layered rhythms become so unidentifiably soft the rhythm comes to an end, leaving the groups energy in a more quieted, satisfied and passive atmosphere.

enthusiasm and engagement in comparison to the beginning of the session

TDi41-MT Interventions:
Ending a group experience and attenuating energy levels to a more passive atmosphere

Appendix L: Coding of thick description two

<p>In this session there were only four participants who attended. It was Mr Flow, Mr Beat, Mr Tap and Mr Mysterious. The intention for this session was song writing, which was designed to facilitate autonomy by having no influence from the therapists. The group needed to navigate creative music making between themselves. The therapists gave the group 30 minutes to do this on their own (no therapists in the room). This was intended to give them time and space to navigate creating their own song, without facilitation, whilst the camera was rolling.</p> <p>This excerpt begins with Mr Tap taking lead of the group, by speaking aloud in an imploring manner, reminding his fellow group members 'Come on gents! We need a title, we need lyrics...' this was supported immediately by Mr Beat exasperatingly saying 'come on guys we need to get this done!'</p> <p>[At this stage Mr Flow, and Mr Mysterious are on their feet walking around the room, Mr Flow even moves outside to have a conversation with a school mate]</p> <p>Mr Flow shouts from outside the room in a self-justified manner 'I'm trying to think of a title man!'</p> <p>Mr Beat and Mr Tap, are seated together in the centre of the room actively invested in trying to create something together. Mr Tap has a pen, paper and a drum and Mr Beat is holding a drum with another one placed to his right-hand side. Whilst Mr Beat is exploring a soft rhythm on both drums Mr Mysterious walks up to him and loudly confronts him. Mr Mysterious asks him in accusatory tone 'Mr Beat! Do you have my bag?'. Mr Beat replies unassumingly 'everybody's or mine?' Mr Mysterious replies 'yours is here, don't you feel like getting mine?' [What is transpiring here is an initiation, almost power play, aspect of being part of [Their school]. As explained to the researcher by an ex-[their school] learner, the initiation by the older on the younger boys, is that they must go and fetch the older boys' school bags from any point on the school grounds or get them to carry their things around for them] Mr Tap, supporting Mr Beat, then retorts to Mr Mysterious in a non-aggressive but triumphant manner 'you know that they're getting this on voice, on the recorder, about you saying that everybody must go get your bags' smiling as he says so. [This is a reminder from Mr Tap to Mr Mysterious that those sort of initiation tactics are not allowed and may have consequences if seen on record]. Mr Mysterious immediately looks directly at the lens of the camera and drops the subject or any mention thereof and returns to what he was busy with beforehand, and moves outside of the camera shot.</p>	<p>TDii1-MT Interventions: Unfacilitated independent song writing</p> <p>TDii2-MT Intervention: Navigating creative music making as a group</p> <p>TDii3-Demonstrates independence: Mr Tap leads the group by asking to focus on the task at hand</p> <p>TDii4-Quality of relationship (with peers): Mr Beat supports Mr Tap in inviting the group to collaborate</p> <p>TDii5a-Unwilling/less willing to collaborate: Mr Mysterious walks around disengaged with task</p> <p>TDii5b-Unwilling/less willing to collaborate: Mr Flow moves outside of room disengaging with task</p> <p>TDii6-Conforming on own terms: Mr Flow justifies that he is indeed participating</p> <p>TDii7-Collaboration (as a pair/group): Mr Beat and Tap engaging in a sub group collaboration on drums</p> <p>TDii8a-Volition: Mr Mysterious assertively confronts Mr Beat</p> <p>TDii8b-Quality of relationship (with peers): Demonstration of initiation and power dynamics between older and younger [their school] boys</p> <p>TDii9-Quality of relationship (with peers): Mr Tap intervenes confronting the antagonist protecting Mr Beat</p> <p>TDii10-Quality of relationship (with authority): Mr Mysterious resigns his confrontation realising he is being recorded</p>
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<p>Mr Flow now re-enters the room, walking in a swagger to the rhythm of what Mr Beat is playing, after his chat outside. Mr Flow then walks past Mr Mysterious to retrieve a drum. All whilst Mr Tap and Mr Beat have resumed figuring out their rhythm. Mr Flow then joins the two at the centre of the room engaging with the project at hand. Mr Beat is playing on the drum and Mr Tap is tapping on his drum with a pen. Mr Mysterious is not offering musical engagement/ideas or even socially engaging with the rest of the members at this point, and is still to the side of the room and not in the centre with everyone else.</p>	<p>TDii11-Conforming on own terms: Mr Flow finally joins the sub group to attend to task</p> <p>TDii12-Unwilling/less willing to collaborate: Mr Mysterious is disengaged physically and instrumentally from the task and group</p>
<p>Mr Tap then says to Mr Beat 'hey maybe try not to play so loud because then you can't hear it' referring to his pen tapping technique on the drum.</p>	<p>TDii13-Collaboration (as a pair/group): Mr Tap and Beat are negotiating musical dynamics</p>
<p>Mr Mysterious says out loud 'hey gents yeah I have an idea'. Not elaborating on his idea, he goes quiet because the group seems disinterested in what he has to say.</p>	<p>TDii14a-Desire/invitation for collaboration individually expressed: Mr Mysterious is verbally attempting to engage and give ideas</p>
<p>Mr Mysterious leaves the room then stating aloud 'Right, I'm going to go and get my bag', but he does not leave right away, he comes back inside and moves to the centre of the room, standing closer to the centre circle but on the outside of the circle. He then says to the group 'gents, let's call it quits neh, I feel like leaving, this is boring.' <i>[this is notable as it shows his ambivalent relationship with the process. He is present every single session but he seems to be the least invested in the process]</i></p>	<p>TDii14b- Desire/invitation for collaboration individually expressed: Mr Mysterious is tempting the group to leave the session with him</p> <p>TDii14c-Quality of relationship (with MT): Mr Mysterious' ambivalent relationship with the process by leaving and attending most sessions</p>
<p>Mr Tap then sings 'hey, we're making a song', singing it to Mr Mysterious in a melody, before returning his attention to the circle and continuing to create their rhythm.</p>	<p>TDii15- Desire/invitation for collaboration individually expressed: Mr Tap invites Mr Mysterious to stay and collaborate on the task</p>
<p>Mr Mysterious then says 'ok gents, bye bye gents, see you later neh' puts up his hands, with a thumbs up, in a very colloquial south African style of saying 'shap' which means everything is good, and he proceeds to leave the room and does not come back for the rest of the session.</p>	<p>TDii16a-Volition: Mr Mysterious leaves the session</p>
<p>Mr Tap excitedly expresses 'yeah, that's fire!' referring to the beat that they're creating to the other two group members.</p>	<p>TDii16b-Non-conforming: Mr Mysterious does not stay and complete task</p>
<p>Taking lead of the musical experience he invited the other two drummers to join him by saying 'Ok I'm gonna go slower ok guys.'. Mr Tap begins his pen tapping slowly on the drum providing space for his peers to join him. This is followed first by Mr Beat who is playing a different beat to harmonise with Mr Tap.</p>	<p>TDii17-Quality of relationship (with peers): Mr Tap is positively affirming their musical creation</p> <p>TDii18-Demonstrates independence: Mr Tap showing leadership skills and inviting his friend's collaboration</p>
<p>Mr Flow takes a while to find where his beat begins and ends in the mix, but he is trying to keep a unique rhythm and stands on his own without falling in to the groups' sound.</p>	<p>TDii19a-Conforming on own terms: Mr Beat is harmonising with his own rhythm</p> <p>TDii19b-Conforming on own terms: Mr Flow is adding his own motif to the group's sound</p>

<p>There is a relaxed atmosphere and the groups sound is not yet in unison, but it is a comfortable chaos for the moment. The boys play on their drums together for a while, and as the time passes, they find a unique rhythm with one another. Each individual is playing their own individual beat and not copying each other. Their eye contact is moving between playing on their drum and keeping eye contact with one another in a non-verbal, we are together and I am following you, manner. Holding their own musical line adds to the texture of the whole overall sound, giving it a unique polyphonic rhythm with a very syncopated African sound to it. The pen tapping is very quick and has quavered time signature with accented main beats to it. Where the main accented beats are Mr Beat adds his own short rhythm in a crotched time signature. Mr Flow ends up adding what feels like an underlying baseline to, what sounds like a high hat, of the pen tapping, grounding the rhythm.</p> <p>In the midst of their grooving together, Mr Tap stops playing, puts his one elbow on the drum and with the pen in his hand pronounces to his peers 'ok I like this but I think we must stop, ok I'm not trying to be selfish but the pen thing is kind of cool', looking to and from the group members. Mr Beat and Mr Flow cease playing directly after Mr Tap started speaking to them, considering his idea. They both reply in agreement 'yeah its cool', and then Mr Tap continues, 'yeah so I think the pen thing should have a solo'.</p>	<p>TDii20-Collaboration (as a pair/group): Group negotiating individual contributions into a complete cohesive sound non-verbally</p> <p>TDii21-Demonstrates independence: Mr Tap, Beat and Flow are expressing mastery over their own rhythmic lines within their collaboration</p> <p>TDii22- Demonstrates independence: Mr Tap is directing the format of their song</p> <p>TDii23a-Collaboration (as a pair/group): Mr Beat and Flow agree with Mr Tap's idea</p> <p>TDii22- ...continued Mr Tap is directing the format of their song</p>
<p>Mr Flow is now standing and retrieving a second drum (in a higher register) and in response to Mr Tap agreeingly says, 'yeah do it slowly and then we add our own parts'. And as Mr Flow returns to the circle in the centre of the room, Mr Flow directly says 'ok start' intended for Mr Tap.</p> <p>Mr Tap replies, 'ok wait at one point, I'm sorry, ok, this is the beat' he then very slowly introduces the first pen tapping rhythm again and Mr Beat plays with him whilst, Mr Flow is clicking a basic 4/4 rhythm that underpins the whole beat. Then, Mr Tap continues to explain, 'but at one-point I'm gonna go' and then he switches up the beat of the pen tapping rhythm to something new and double time. And then both Mr Beat and Mr Flow simultaneously agree 'yeah and then that's where we stop', agreeing that that's the exact moment where the pen tapping solo comes in.</p> <p>The boys then continue to practice the rhythms they've just created and testing out the roles each drummer plays in their creation. The rhythm the group created, they gave the name AfroTap, and called it a new genre of music as it includes pen tapping.</p>	<p>TDii23b-Collaboration (as a pair/group): Mr Flow is working with Mr Tap on the tempo of his musical idea</p> <p>TDii23c- Collaboration (as a pair/group): The group is navigating where the pen tap solo comes in</p> <p>TDii24-Collaboration (as a pair/group): Mr Tap, Beat and Flow have created their own genre of music, AfroTap</p>

Appendix M: Coding of thick description three

<p>This excerpt begins with the group of three boys, Mr Beat, Mr Tap and Mr Flow. They are, at Nsamu's request, showing the therapists the last few beats of their AfroTap song. The boys are all performing collaboratively on drums, Mr Tap is pen tapping on his. As they come to an end with the rhythm, Mr Flow and Mr Beat stopping first and Mr Tap finishing the last bar of his pen tapping, the boys finish their practiced rhythms, stopped looking down, turn their heads upwards and everybody's attention turns to Nsamu.</p>	<p>TDiii1-MT Interventions: Inviting the group to perform their creation for the therapists TDiii2-Collaboration (as a pair/group): Mr Tap, Flow and Beat's performance is synergetic</p>
<p>Nsamu contemplatively asks "hmmm, I'm just wondering how that came about for you, how did you arrive at that piece?". Mr Flow is the first to explain by saying "Freestyling", Mr Tap smiling in agreement with Mr Flow...</p>	<p>TDiii3-MT Intervention: MT invites reflection on autonomy exploring how the group arrived at their piece TDiii4-Exploring meaning of autonomy: Mr Flow introspectively compares their collaboration to freestyling</p>
<p>Nsamu continues "so you were just jamming together?", Mr Flow retorted enthusiastically "Yes, sir" and Mr Tap eagerly replies "yes sir, like I just got my pen out and was like ok we need a title, so then I was like ok let me quickly go and fetch, cause like I didn't wanna use the pens here, so I just ran out and went to go fetch my pad and my pen and the I was like, Mr Beat check this. Cause I mean I like pen tapping, I started by watching YouTube videos and then I started doing it at home and then I started tapping on there *points at the drum* and Mr Beat was like *showing drum playing movements with his arms*, and then as I was playing, Mr Beat was tapping and then ja".</p>	<p>TDiii5-Exploring meaning of autonomy: Mr Tap recalls his understanding and part of their musical collaboration</p>
<p>Mr Beat and Mr Flow are sitting quite relaxed, rocking on their chairs, arms open and at their sides keeping track of the dialogue and Mr Tap is sitting more upright, body leaned in towards the circle and his attention is on Nsamu. Nsamu then asks "but what was going on in your mind? When that was happening?".</p>	<p>TDiii6-Quality of relationship (with MT): Participants' body language indicates a relaxed atmosphere TDiii7-MT Intervention: MT inviting deeper thinking about how their rhythm came about</p>
<p>Mr Beat shakes his head and smiles at this question saying under his breath 'nothing', Mr Tap loosely describes "nothing we were just like playing around with this and just seeing what happens". Mr Beat explained "it was just like, he was just playing around with the pen and I was just on the drum".</p>	<p>TDiii8-Exploring the meaning of autonomy: Mr Beat and Tap describe the spontaneity of their creation</p>
<p>Jessica then animatedly chimes in "but then also like, it has like a naughty vibe, it like for me it sounds like something that ...*making</p>	<p>TDiii9-Quality of relationship (with MT): What irritates</p>

pen tapping motions with her hands*...sort of pumps you up”, Mr Tap responded whilst she was talking saying that “sometimes it irritates the teachers mam”, the whole group laughed at Mr Taps response, Mr Flow warmly retorted “yeah it does!”. This moment created a relaxed atmosphere where anything that the boys did or said was accepted by both Nsamu and Jessica. *This is notable because it means this was also a place of acceptance, where something that the teachers would discern was encouraged and appreciated by the therapists.*

Nsamu tentatively stated “you know I think there’s something, there’s something for me, I just want to say what I’m feeling, about that piece, um... I was going to ask you a question of where else can we take that piece? What else can you do with it? Uh because...”. The boys at this point collectively and excitedly started to give ideas talking over one another. Mr Beat said “you know put in some more beats”, Mr Flow said “add more like sections”, Mr Beat continuing his own idea by saying, “add different sounding drums, more instruments”. Nsamu cuts into the boys rush of idea by adding “you know I was thinking about, that you know, and you guys improvising other stuff, in assembly or something, just fill it in and make it a bit more complex, it’s beautiful and for me it’s one of the most original things that I’ve heard in a while”...the boys smile in an almost embarrassed way and some nervous giggling in response to Nsamu’s compliment. Nsamu continues to ask “...So how, I suppose the question, I am curious, I’m asking because I’m curious, how do you feel about, not so much what you came up with but how you arrived at it?”. All three boys looked at one another and started to giggle, Mr Beat laughingly said “uh we were bored” putting his hands up in an ‘I don’t know what to say’ manner, this was followed directly by Mr Tap agreeing, “we were bored”. Mr Flow in a more serious tone answered “well for starters, for starters, um, the trouble started when mam’ speaker stopped working, so we tried to fix it and then we thought we fixed it, but then it started making weird sounds, and then we thought it was a bomb! You never know, you never know!”, laughter from everyone and Jessica responds as a joke “it’s a bomb and now we’ve left you” referring to the therapists. Mr Flow then continues to say ‘then we were looking for a marker just to like write down on the board there *points to the white board* then we couldn’t find one so then we were like just thinking like what we could do”, then Mr Tap continuing Mr Flows chain of thought for him adds in “then we were just playing on the drums and we weren’t like getting much out of it.” Mr Beat says with his hand pointed towards Mr Tap, “yeah we weren’t getting anywhere” supportive of what he said. Mr Tap continues on Mr Beat’s point saying “yeah like at the beginning we didn’t all gel”. Nsamu responding in an understanding manner “yeah”.

teachers is appreciated by the MTs

TDiii10-MT Interventions: Unconditional positive regard

TDiii11a-MT Interventions: MT invites group to extend their piece’s boundaries

TDiii12-Volition: Mr Beat and Flow voluntarily expressing their ideas in response to MT

TDiii11b-MT Interventions: MT exploring their autonomy in their song creation

TDiii13a-Exploring meaning of autonomy: Group identifying boredom as their motivator for creation

TDiii13b-Exploring meaning of autonomy: Group collaboratively establishing how they were stuck with the task of creating

Jessica then tentatively asked [*in an effort to maybe rephrase Nsamu's question so that the boys understand what Nsamu was asking*] "you know what it sounds like to me...because each of you have your own...it's not more of the same, each of you are doing three different things in the music and you're almost layering it, it's like a DJ mixing table." Now looking at Mr Tap she says "you've got this beat going" then moving her attention to the other two boys she says "and you guys are kind of adding your own little vibes to it and I wonder what else, or something new, that you could add to that, not necessarily lyrics, or lyrics, or voice or not voice, or maybe tapping the *pointing to the cupboard* um...the cabinet"...Mr Beat immediately dismissively retorts "yeah I think that thing is going to make too much noise" looking at the cabinet. Mr Tap now flooding with ideas replies to Mr Beat "unless guys, unless I switch. Because I also have more than this pen", now he's referring to accessing more resources around him to create different sounds. Mr Beat in agreement with Mr Tap says "yeah maybe you could use that on that thing" points to the pen and then to the cabinet. Mr Tap replies "yeah I could cause this is my third pen for pen tapping".

Jessica then says to Mr Tap in an appreciative manner "you're very quick", making the pen tapping motion with her hands and looking directly at Mr Tap. Mr Tap proudly explains "uh yes mam it's because I practice, and I only started like a few weeks ago", Jessica asks "and pen tapping is a real thing?", giggling at Jessica's intrigue and lack of knowing he says "yes mam, it's on YouTube!", Jessica smilingly admits "it's the first time I've heard of it and, yes now I'm going to go and learn everything there is to know about pen tapping!".

Mr Flow interjected by saying "it can be annoying thing but the teachers laugh", as a kind of comfort to Jessica but it was also directed at Mr Tap. Mr Tap, sharing the memory of what Mr Flow was saying further explained "yeah like the one day the teacher started shouting at me, and then she was like ok, do it again and then I did and then she was like ok cool, please stop". Mr Beat asked Mr Tap "which teacher I this?" and Mr Tap replied "Mrs Campbell" and Mr Beat started laughing.

Nsamu at this point interjects and calmly asks "yeah I'm just wondering at this point if you guys would consider doing that improvisation for assembly or something you know?". The boys immediately shying at this remark, Mr Beat quickly stated "nooo" with a shy smile on his face and pushing his chair backwards, and Mr Tap said "sir I'm too shy" and Mr Flow saying "no, no, no". Nsamu continuing with his point assures them "no I'm not saying that you do, I'm not saying do it at all I'm just saying it's also a possibility, you know it's just its got something you know, a thing a hmmm", the boys begin giggling at this comment and Mr Tap and Mr Beat and Mr Flow then begin to copy the manner in which Nsamu said 'hmmm' aloud,

TDiii14-Exploring meaning of autonomy: Jessica explains their creation compared to a DJ mix

TDiii15-Collaboration (as a pair/group): openly discussing how to extend their song

TDiii16-MT Interventions: MT is inviting the group to consider the possibilities of their song

it is not in a mocking manner but it is almost as if hmmm truly explained the essence of how their composition sounds. Jessica then said to Nsamu in a poking fun, matter factual way “it’s got an AfroTap to it” using the boys’ name of their composition to describe their new found genre. The group members were smiling at one another and there was an energy sense of accomplishment between them. Nsamu acknowledged this by saying “its got a feel for me, its got a feel”.

Jessica asked with her arms widespread and open towards the group “would you like to take this onto another platform?”, followed by a brief silence Mr Tap suggested “YouTube?” and in accordance she started to give options of “YouTube, or into the school, or as part of a song you guys could teach others”. Mr Flow’s immediate rebuttal was “ahhh, if we take it into the school, they’d probably do it as their own song and they’ll earn the money instead of us”, Mr Tap and Mr Beat both giggled and said “Ja” in mutual understanding of how these authority structures work. Jessica interjected “but think about your grandstands full of [their school] boys playing another school”... Mr Beat adding over Jessica “a cheer?”...“and then this starts playing, like I said its got that pump you up feel, how would you feel about doing something like that?”. Mr Flow ecstatically said “yeah like for rugby and hockey!”. Jessica expanding “To have like your own Haka almost”.

This seemed to spark an idea for the boys as Mr Tap said “imagine they walk past and they see people pen tapping on the drum”. The boys giggled at this image and the Mr Beat invitingly proposed “Yo, you should start like slow”, Mr Flow cottoning on to the idea “yeah you should start softer and slower”. Mr Tap intuitively begins his pen tapping on the drum softer and slower this time. Mr Beat is now taking lead of where the improvisation is going by watching Mr Tap and adding in solid/congruent beats. Nsamu is now joining in with hand clapping to add another layer of rhythms over the current improvisation and Jessica is adjoining in with vocals, by humming a melodic base line to match Mr Flow’s playing. The improvisation seemed to build for a couple of minutes, for the boys to figure out what it was that they needed to before it began to fade in volume. In response to the fade Mr Flow shouted out “how am I now going to go home and do my homework now! There’s way too much homework for one weekend!” referring to the fact that this improvisation and AfroTap is more exciting and interesting to concentrate on than the homework needed to be done. Jessica laughed at this statement and said “well ten points to you!” admiring his will to actually do his homework showing an internalised will, and Mr Tap adds excitedly “Man whilst I’m doing my homework, I’m going to practice!”. The boys now giggling and simmering down in energy levels, turn their attention towards Nsamu.

TDiii17-Quality of relationship (with peers): Sense of accomplishment as a group

TDiii18-MT Interventions: Exploring possibly moving their creation onto another platform

TDiii19a-Quality of relationships (with authority): there exists a negative view of the school’s support

TDiii19b-Desire for collaboration individually expressed: there is a willingness to create a cheer for their school’s sports teammates

TDiii20-Collaboration (as a pair/group): Spontaneous teamwork on their song adapted for their school

TDiii21-Conforming: Participants are recognising importance of homework versus practicing their song over the weekend

<p>Nsamu says in a calm tone “You know I really enjoy this, there’s a freedom in it”. Jessica responds in agreement “Yes”.</p>	<p>TDiii22-MT Interventions: Positive affirmations about the groups’ creation</p>
<p>Nsamu continues “let me just check out something, if I may, um, what happened to the others? You said they went to...?”. Mr Flow answered “some of them went to pre-season” and Mr Tap added “yeah some went to hockey, I know of two people who went, but I’m not sure about the others”. Following Nsamu’s inquiry Jessica amenably asked “do you suspect that they will be back?” and the boys started discussing incoherently between themselves some of the group members and the sports try outs that are to come.</p>	<p>TDiii23-Exploring meaning of autonomy: MTs enquire about participants’ absence</p>
<p>Nsamu then continued with his intentional inquiry “I’m just exploring...Where does that leave you? I mean how do you feel about that at the end of today there is three of you?”. Mr Flow softly said “disappointed”, and Mr Beat agreeing with Mr Flow as if that was the exact word he was looking for “Yeah disappointed!”. Mr Tap more pensively said “yeah disappointed, but also, it’s also kind of good because there’d be more difference, then we probably wouldn’t have made this because everyone would ...”, Mr Flow interjected “yeah you see if we were with the others they would just have copied our beats, cause like the whole point of this song basically is like to improvise in tune with the beat with your own beat.”. Jessica contemplated “So this in a way, there’s this, we’re sitting with this disappointment, but also, it kind of birthed this new energy and vibe and genre and it allowed for more space for you guys. I think it’s very interesting”. All three boys are nodding their head in agreement of what Jessica was saying.</p>	<p>TDiii24-Exploring meaning of autonomy: Group participation’s influence on others TDiii25-Exploring meaning of autonomy: Mr Flow, Tap and Beat reflect on circumstance, disappointment and improvising in tune with your own beat</p> <p>TDiii26-Exploring meaning of autonomy: MT contemplating the duality of experiencing disappointment and creative collaboration</p>
<p>Mr Tap in reflection said “so it’s turning something that’s meant to be bad into something good”. Jessica responding reflectively “hmmm... what you’ve just said there is a very profound sentence to be applied to many aspects of our lives”. The boys nodding and saying “ja” in response to Jessica’s notion.</p>	<p>TDiii27a-Exploring meaning of autonomy: Mr Tap’s perception of transforming a disappointing situation into something positive TDiii27b-MT Interventions: Acknowledgment of Mr Tap’s deep insight</p>
<p>Mr Beat “what if we just like try something... like I try a beat, you try a beat and then he tries a beat”, Mr Tap responding “yeah same dude but with that third beat that I was trying let’s try that but then I need to practice it”, Mr Flow joining in “yeah so like what you said we practice in Tuesday”. The boys begin to practice a bit before Mr Tap declares “it’s hard to get the end”. Jessica edges her seat forward and right next to Mr Tap and asks “sorry, I’m interested in it, can you show me how to do this?” and Mr Tap begins to show her the basics of pen tapping. He starts by explaining “ok there’s three basic ones...” and he shows Jessica the individual beats and passes her the pen to</p>	<p>TDiii28-Demonstrates independence: Mr Tap proving mastery over his pen tapping craft by teaching the MT</p>

try. The whole group watching this interaction. She tries a couple of beats before giving up and laughing, she defeatedly sits back in her chair and states “oh my word, I might just break my nails”. Mr Tap then further encourages her by saying, “just take it slowly” and shows her again the method at half the original tempo. Jessica asks “have you taught others before?”, Mr Tap responds “yeah I’ve taught others in my class, and they’re like ‘yeah’”. Jessica continues “and you’d be willing to teach the group?”, Mr Tap retorts “yeah I’d be willing”. Then Mr Beat moves closer to Mr Tap and tries his hand at the pen tapping with Mr Tap encouragingly repeating “take it slow Mr Beat”. During Mr Beat’s attempt, he moves between looking at the drum and then to Mr Tap for reassurance, Mr Tap nods his head positively affirming Mr Beat as he persists.

Jessica then says across the group to Nsamu “it gives it like a high-hat addition” and Nsamu agrees “mmmm, yeah”. At this point Mr Tap helps Mr Beat by intervening on his own accord and says “just look here” and slowly shows Mr Beat the method again. Jessica still speculating about the sound then asks Mr Tap “I wonder if a pencil would sound the same?”, Mr Tap replies “a pen’s better though because it’s harder and it just doesn’t feel the same”. Nsamu intentionally intervenes at this moment, pushing the conversation and asks “uhm, I asked the question about feeling and I’m just wondering what you are thinking now about taking this forward on Tuesday? Wats your thinking about Tuesday?”. Mr Tap responds “let’s take this and push it forward.” Mr Beat adds in “Ja, let’s see how it turns out with everyone and eventually it could be a song”.

Nsamu considering this briefly posed “how do you talk to each other? As participants in this group?”, Mr Tap surmised ‘well we’re all friends, so let’s say Mr Beat is playing something, and I’m gonna say sorry I didn’t like it’ he looked towards Mr Beat at this moment and they smiled at one another and giggled in mutual understanding of this relationship.

Jessica then asked “so outside of this space you guys are friends?”. Mr Tap corrected her by saying “we’re not close friends but we’re friends, we know each other”.

Nsamu continued “yeah, but I mean, in terms of when, I’m trying to find my words, I’m just curious, let’s say its Tuesday and there’s no

TDiii29-Demonstrates independence: Mr Tap establishing himself as a leader in helping others with pen tapping

TDiii30a-Volition: Mr Beat is motivated to learn from Mr Tap

TDiii30b-Collaboration (as a pair/group): Mr Tap positively encourages Mr Beat to learn pen tapping method

TDiii31-MT Interventions: MT brings the group’s focus back to conversation at hand

TDiii32-Volition: MR Tap and Beat are confidently and willingly engaging in conversations with MT

TDiii33a-Exploring meaning of autonomy: Mr Tap explains the group members communicate in an approachable way

TDiii33b-Quality of relationship (with peers): Mr Tap and Beat have an unspoken understanding of one another

TDiii34-Quality of relationship (with peers): Group members have become more involved as friends outside of the therapeutic space

TDiii35-MT Interventions: Exploring what are the

prompt, there's nobody prompting you to come to the session how does that work? How do you end up here?", Mr Tap looked to Mr Beat and Mr Flow but they were not offering anything and Mr Beat put his hands out in an 'I don't know' manner, then Mr Tap said matter factly "we just come" he then pauses for a while before elaborating "like when I was walking up there I saw the people that usually come and asked them if they're coming and they said no, and I thought nah I'm not going to be the only one there", Mr Beat jumps in saying "I was here" pointing to outside of the door. Mr Tap continues "then Mr Beat said Mr Tap are you coming then I was like ja ok, then I came". Nsamu pursuing this idea "mmmm, so what happens if you came here and you are just yourself", Jessica reiterating "what happens in you when that happens?".

Mr Flow said "that's scary!". Mr Beat repeated what Mr Flow said "that's scary cause like you get nervous", Mr Tap following Mr Beat's point defeatedly saying "no one else is committing" and Mr Flow agreeing "yeah".

Nsamu "so how can you, how are you thinking about the possibility that that might happen?" Mr Flow asked "being alone?", Nsamu responded "yeah".

Mr Beat twisting on his chair, eye tracking moving between the five people in the room says defeatedly "at this point I think it's very high". Mr Tap jokingly and mockingly reprimands Mr Beat "dude you better come, do you understand!", this causes group laughter and lightens the mood for a moment.

Mr Beat continues his point saying "some people are coming like me and Mr Tap and Mr Flow like we are the people who are still actually coming like regularly, and ja"....Jessica interjects "so what would you say, if we look at who has been coming here, people who may feel alone already in the space with a lot of other people around, what do you think their motivation would be to come or not to come?".

Mr Tap speculatively says "like I feel like, I don't know about Mr DJ, but I can check even like when we were sitting in the circle here, he like sits, because I don't think he really likes the type of music that we like', Mr Flow 'I don't think he likes, or like considers...' Mr Beat interrupts "he's not comfortable with like what we do", Mr Tap agreeing "Ja", Mr Flow insightfully adding "or like we don't listen to him", to which Mr Tap responds "and I think he thought that he was gonna learn how to DJ".

Jessica in response to this flight of conversation "well I mean it's part of it, we will be using DJing apps, but my thinking is... you guys see this happening in Mr DJ, right,... you're aware that that's there,... how

participants' motivations to come to MT

TDiii36-Volition: The participants' motivation to come to MT relied on the safety of their peers also attending

TDiii37-MT Interventions: MT exploring what happens within participants when they're feeling left alone

TDiii38-Exploring meaning of autonomy: Feeling scared/nervous about being left alone

TDiii39-MT Interventions: Exploring possibility of how one would manage/cope standing alone

TDiii40-Quality of relationships (with peers): Acknowledging a budding team dependence on one another

TDiii41-Volition: Mr Beat acknowledges those who are consistently show up

TDiii42-MT Interventions: Invites reflection on motivation to come to UpBeat project

TDiii43-Volition: Each group member is freely speculating Mr DJ's motivation for no longer attending UpBeat due to contradictory interests

TDiii44-MT Interventions: Inviting reflection on how the

would we as young adults take it upon ourselves to work in teams where sometimes there are people who, and maybe you in another situation, are feeling isolated or feeling alone?”. Mr Tap ponderingly says “like maybe, so we don’t like his kind of music but he also doesn’t like ours so maybe we could make two songs, one for him and one for us?”, Mr Flow interjected “or we mix it up?”, Jessica responding to Mr Tap “so like compromise sort of?”, Mr Tap responding to Mr Flow “but if we like mix it up he may not like it as well, so just make two songs, so we help him make his song and he helps us make ours”, Mr Flow agreeing “yeah”.

After a brief silence Jessica probes deeper into their reflection “and what else?”. Mr Tap questioning “negotiating?”, and Jessica adds “ja, and being open and just having the conversation almost? ... but its uncomfortable to voice our opinions sometimes hey?”. Mr Beat and Mr Flow nodding and Mr Tap declaring “yeah it is, especially when there’s like a whole bunch of other people...cause like at a school especially, where there’s gossip, someone says something and afterwards ‘ag this guy said this’ ”, Mr Beat saying almost to himself “joh, rejection”, Jessica adding to Mr Beat’s point and motioning towards him with her hand indicating she’s talking directly to him says “And I mean even rejection of your songs... that’s like personal!” The boys all identifying with it saying “ja!” all at once. Mr Beat again saying almost to himself “that hurts inside”, and Mr Flow reflecting “touches your soul man”. Giggling in response to Mr Flow and at the identification that we’ve all been through something like this, Jessica asks “you know, it’s a difficult thing to manage but you guys have this way with each other where if something was rejected like a beat its ok in this space, you know, so what’s happening between you?”. Mr Tap speculated “Ja, because we have, like Mr Beat and I like we didn’t used to get along like in, from grade 6 to 7 mam, we even got into a couple fights but with music and that, we agree and we get along.”

group can include others who may feel isolated

TDiii45a-Exploring meaning of autonomy: Mr Tap considers ways of compromising by making two songs in the different genres causing dispute
TDiii45b-Exploring meaning of autonomy: Mr Flow considers ways of compromising by mixing the two genres together

TDiii46-Exploring meaning of autonomy: Mr Tap acknowledges negotiation as a part of compromise

TDiii47-Quality of relationship (with peers): Exploring the rejection of one’s music by peers equated to feeling like the rejection one’s self

TDiii48-MT Intervention: Reflecting on the dynamics of the group’s relationship

TDiii49-Quality of relationship (with peers): Music is a unifying endeavor for Mr Tap and Beat

Appendix N: Coding of thick description four

<p>This excerpt begins with Mr Creativity, Mr Flow, Mr Personality, Mr Tap, Mr Beat and Mr Lyrics along with the music therapists engaging in a group drumming circle. <i>[The drumming circle is providing opportunities for the boys to explore their autonomy by giving each member a turn to lead the group in drumming.]</i> The group is seated in a circle, facing each other, and everyone is playing on a single drum. The boys are exploring on the drums, quite chaotically, as Nsamu is trying to explain, above the noise, what he is expecting of the group. Nsamu is saying loudly “so each time we want something new... so give us something completely different from what we had before... so each time it’s your turn and when you have finished your turn you need to invite him to do the same”.</p> <p>To this the boys are now looking around at each other, darting between eye contact and looking away, Mr Beat is giggling in a nervous way, and the group is looking at one another’s playing watching and waiting to see who takes the lead. In the anticipation of what is going to happen next the music is mismatched, no one is really following anyone else, but not taking the lead either, until Mr Creativity loudly and expressively begins to play his beat.</p>	<p>TDiv1-MT Interventions: Drumming circle providing individual opportunities to lead musically</p> <p>TDiv2a-MT Interventions: MT encourages the members to create something original</p> <p>TDiv2b-MT Interventions: Participants must invite their peers into their next turn</p> <p>TDiv3-Less/little desire expressed for independence: Anticipation waiting for a peer to take the lead in drumming</p> <p>TDiv4-Demonstrates independence: Mr Creativity takes the lead of the drumming circle first</p> <p>TDiv5-Conforming: MT and then the group supports/copies Mr Creativity’s rhythm</p> <p>TDiv6-Conforming on own terms: Mr Beat and Flow joins Mr Creativity adding their own unique rhythms</p> <p>TDiv7-Collaboration (as a pair/group): Negotiating ‘handing over’ of lead roles in drumming circle</p>
<p>This is immediately mirrored by Jessica, the rest of the group shortly after follows Mr Creativity’s rhythm.</p>	
<p>Some of the learners are copying the exact beat, but Mr Beat and Mr Flow are adding in rhythmic lines that support Mr Creativity’s rhythm but keeps their own individuality and are not just copying the beat. Mr Beat at this point quickly swaps drums for the bigger one. Mr Creativity’s rhythm is continuing but he indicated to Mr Flow that he is ‘handing over’ the lead role, but Mr Flow misses this cue and is looking between Jessica and Mr Beat, distracted by Mr Beat’s changing of the drums. Jessica then facilitates this by pointing at Mr Flow and pointing to his drum, with raised eyebrows and a head nod indicating ‘it’s your turn’.</p>	<p>TDiv8-Expressed desire for independence: Mr Flow establishes his own lead role and unique rhythm</p> <p>TDiv9-Collaboration (as a pair/group): listening skills are important in negotiating the changes of a drumming circle</p>
<p>Mr Flow takes a moment as he figures out his new and completely different rhythm to Mr Creativity. Jessica and Nsamu are the first of the group to follow what Mr Flow is playing, then follows Mr Beat, then the rest of the group members change their rhythms to the new one.</p>	<p>TDiv10-Conforming on own terms: Group is joining Mr Flow but not copying his rhythms exactly</p>
<p>Because the sounds are mismatching and the group can hear there has been a shift, the shift change happens audibly as enough members become aware that a musical change has happened.</p>	<p>TDiv11-Quality of relationships (with peers):</p>
<p>At this stage there is no clear signal of who comes next and how the passing of the succession works. This time some of the boys have also begun to play their own additions to Mr Flow’s rhythm rather than just copying what he is playing.</p>	
<p>Jessica, Mr Personality, Mr Flow, and Mr Tap are smiling between one another. <i>[This could be due to the excitement of what is happening, the appreciation of the music, or due to a camaraderie that is developing within the group. The researcher speculates that there is an interactional synchrony transpiring here whereby, participant’s behaviour is</i></p>	

<p><i>becoming synchronised so that what they are doing is in direct response to one another, be it a smile or a musical cue].</i></p> <p>Mr Flow's rhythm brought about a different energy, a more heightened and playful energy. Mr Flow then spontaneously stopped to change drums like Mr Beat did and that broke the flow of the group. He then tried to play a couple beats again and flicks his hands in the air indicating that they were sore from playing. This action ended his turn and the music, although not everyone stopped playing.</p> <p>Jessica, facilitating continuity, then turns to Mr Beat who is next in the circle and points to him whilst playing on her drum with her free hand saying "okay, you go". Mr Beat without much more prompting launches into his new, different and quite fast paced rhythm. He is strong in leading his 'turn' as the boys jumped into the rhythm with him much quicker. With such a strong musical presence, most of the group copied his rhythm, only Nsamu was adding alternative rhythmic patterns.</p> <p>When Mr Beat is finished with his turn, he just stops playing and looks at Mr Flow and smiles, uttering something to one another, and Mr Flow puts his face in his hands and his elbows down on his drum smiling and shaking his head. The rest of the group were in limbo, looking to one another, some still playing, Jessica trying to keep the music continuous by playing a basic 4/4 beat. Nsamu then reiterates his request again by asserting to Mr Beat "Invite someone now". Mr Beat is putting on his blazer at this point and Nsamu continues "So it's nice when you are done that you invite somebody in to take us somewhere else". Mr Beat then put his two hands together in a pleading position and motions them towards Jessica inviting her to start a new rhythm and take lead.</p> <p>In response to this, Jessica plays quite a fast rhythm and on the main beats she moves her body forward emphasising them. The group took a few moments to listen to her rhythm before joining in. It may have taken a few group members longer to figure out the rhythm, especially Mr Personality who seemed to battle a bit with playing the rhythm. Recognising this, Jessica began to play softer in volume, which was mimicked by the group and when the volume was low enough, she spoke aloud to Mr Personality and said "Ok, you're next, let's go".</p>	<p>Interactional synchrony developing</p> <p>TDiv12-Volition: Mr Flow, in a disorganised way, ends his turn</p> <p>TDiv13-Non-conforming: The group continues even if the 'leader' stopped playing</p> <p>TDiv14-MT Interventions: MT facilitates continuity</p> <p>TDiv15-Demonstrates independence: Mr Beats' strong leadership calls for group to conform/copy his rhythms</p> <p>]</p> <p>]</p> <p>]</p> <p>TDiv16-MT Interventions: MT requests Mr Beat to invite someone new to take lead expanding on communication</p> <p>TDiv17-Demonstrates independence: Mr Beat invites Jessica to play non-verbally</p> <p>TDiv18a-Quality of relationship (with MT): MT takes lead in the drumming circle</p> <p>TDiv18b-MT Intervention: Finding a way to include everyone in the group and pass on the 'lead'</p> <p>TDiv19-Low/lack of volition: Mr Personality resigning from taking the lead role</p> <p>TDiv20a-Quality of relationship (with peers): Mr Lyrics and Flow offer Mr Personality verbal support and encouragement</p> <p>TDiv20b-Quality of relationship (with MT): MT offers some encouragement which is met with less enthusiasm</p>
<p>Mr Personality smiles with his eyes looking at the ground, sort of shy looking. He begins playing two taps on the drum before stopping and saying "Ai Ai Ai... *Something inaudible in his vernacular*", which elicits laughter from the group. He then sits back in his chair, shoulders slouched, still smiling, with a resigned energy. Before the therapists could give any words of encouragement Mr Lyrics was the first to say "hey, there was nothing wrong with what you were playing dawg", followed by Mr Flow "Any beat, you could choose a beat from a song dawg", the encouragement seeming to make Mr Personality feel more nervous than supported... Jessica offers "You can play, remember not all of us are..." before she could finish, Mr Personality had started attempting a rhythm. With this he looked around the room, played a few beats, the group becomes quiet in an effort to follow his rhythm but before the group could do so, Mr Personality stops again saying aloud "Eish". Mr Beat moved in towards Mr Personality giggling in a way that was not meant with offense but in a 'why can't we get this?' manner. Jessica encourages "We're with you it's ok...", Mr Beat adds "just do something dawg", and Mr Tap commenting on how Mr Personality views</p>	

<p>himself “You know if you are a ‘sax’ you could do it!”. Mr Personality laughs in response to Mr Taps comment and boisterously retorting, with his hands in the air pointing towards Mr Tap, “Saxs need time to create”. The group chuckles at this exchange, as it has now become an inside joke for the whole group since the beginning of the session, that Mr Personality views himself as a Sax. <i>[In South African teenage pop-culture means a cool kid]</i></p>	<p>TDiv20c-Quality of relationship (with peers): For Mr Personality it’s easier to make others laugh, than take lead in drumming</p>
<p>Mr Personality started, whether out of nervousness, or exploration, to pound his closed fists on the drum, almost in a contemplative state thinking about what to play. This, without any more time given, was immediately mirrored by Jessica, but she adds in a slap to emphasise the accented beats of the rhythm. The boys, giggling at first, join in with this new way of playing the drum. It is a new, fun and creative way of playing and Mr Personality pronounced loudly at this accomplishment “See...I’m a Sax!”. This produces an explosion laughter and a freer atmosphere, acknowledging, that no matter what or how you play, it is accepted and the group is with you.</p>	<p>TDiv21-MT Intervention: MT supports what and how Mr Personality drums</p> <p>TDiv22-Expressed desire for independence: Mr Personality owning his creation describing himself as a Sax</p>
<p>Mr Personality’s rhythm began to alter with the inclusion of the group member’s added rhythms. It took on a new, more syncopated feel. This particular rhythm was not led by Mr Personality, but more so created between the group, it was interactive and collaborative indicating an interactional synchrony. They are listening to one another and finding their own place in the music whilst adapting to what was happening between them. Mr Lyrics began to trill on his drum in the same way Nsamu and Jessica have indicated ending previously, and Mr Personality looked at him mouthing ‘you can go’, inviting him to take the next turn.</p>	<p>TDiv23-Less/little desire expressed for independence: Mr Personality’s turn was group led and directed through the music created between them</p> <p>TDiv24-Desire/invitation for collaboration individually expressed: Mr Personality passes leadership role onto Mr Lyrics</p>
<p>Jessica, recognising this, looks at Mr Lyrics, smiling, and points at him, giving him the go ahead to take the lead.</p>	<p>TDiv25-Quality of relationship (with MT): Participants expect ‘go ahead’ from MT</p>
<p>Mr Lyrics leads the group through an experience where he is constantly changing the rhythms. He is holding the group and showing them different versions of his beat and the group is following him, as well as adding in some individual expressions to it. Mr Lyrics’ rhythms are fast and quite complicated. By the third rhythm change Mr Flow is leaning back in his chair exchanging glances with Jessica, as he starts to wail out loud “OW, OOOOWWWW!”. The group is now laughing with him, identifying with their sore hands, as this drumming circle is happening for a prolonged period of time.</p>	<p>TDiv26-Demonstrates independence: Mr Lyrics leads the group through multiple versions of his own rhythm</p>
	<p>TDiv27-Quality of relationship (with peers): Identification with Mr Flow’s sore hands and prolonged drumming</p>

Appendix O: Coding of thick description five

<p>This excerpt begins with Mr Creativity, Mr Flow, Mr Lyrics, Mr Personality, Mr Beat and Mr Tap. The group is seated in a circle with instruments in their hands facing each other. A musical experience has just finished and Jessica says “I just wanna have a conversation about...”, Mr Flow interjects with “the lyrics?”, Jessica continues “...no not the lyrics, but we will get there, but rather a reflection on today. I want to look back and think about how we got to where we got. How are we relating to one another? How is the music reflecting how we are with one another? Is it chaos? Is it freestyle? Are we in a bit of a weird ...”</p> <p>Mr Creativity is the first to reflect “You know sometimes its chaos and sometimes its freestyling but towards the end it becomes nice. Like the tap, when they started with it you had to come in with your own sounds. And then everything goes ... Ja”, Jessica then inquires further ‘So what you’re saying is, you come in with your own sound, things get a little bit messy then it kind of figures itself out? ... But what has to happen for it to figure itself out?’.</p> <p>The group members are hearing the conversation but seem to be preoccupied by their instruments in their hands, they are eye-tracking between who is speaking, their peers and themselves. [<i>This is important because they have the freedom in the space to join at any time and there is no authoritarian figure in terms of dictating what they should or should not be doing, and in turn this shows in their freedom of expression in their honest responses</i>]</p> <p>Mr Creativity responds to Jessica by explaining more in-depth that “It starts off like one person is playing something, and then it is passed onto the next person, then this person is playing something similar to the other person but with your own vibe”. The boys now watching and considering what Mr Creativity said, Jessica explains further “But I think what’s important that came out today is that you need to have your own sound. And it’s in keeping to your own sound that makes this space unique. Right? ... That’s how I feel.”</p> <p>Mr Lyrics adds pensively “Otherwise it’s just one sound” and Jessica nodding her head agrees “Exactly! Then it’s just copying. So, if each individual brings in their own beat it makes it quite exciting!”.</p> <p>Mr Creativity leading the conversation expresses “Mam, you see if we play our own beats, it has to work with everyone else’s”. Jessica coaxingly asks “Yes, so what is that about? What is negotiating that about?”.</p> <p>There was a moments silence, none of the group members are fidgeting on their instruments, just looking at one another curiously waiting for someone to take the lead in the conversation again. In order to incorporate the group members more, she asks the question in a different way for the group to better understand the question. She asks, “what is making harmony with each other’s music about?”. Mr Creativity surely says “Autonomy!”, and Mr Lyrics at the same time</p>	<p>TDv1-MT Intervention: inviting group reflection on relational harmony</p> <p>TDv2-Exploring meaning of autonomy: Mr Creativity notes everyone plays their own unique sounds to make harmony</p> <p>TDv3-MT Interventions: MT probes deeper into what has to happen to create harmony</p> <p>TDv4a-Volition: Opportunities are provided to engage with the reflection when participants chose</p> <p>TDv4b-Quality of relationships (with MT): MT provides a space to express ideas freely</p> <p>TDv5-Exploring meaning of autonomy: Mr Creativity acknowledges group members each add their own ‘vibe’</p> <p>TDv6-Exploring meaning of autonomy: MT notes keeping to your own sound makes the completed outcome unique</p> <p>TDv7-Exploring meaning of autonomy: Mr Lyrics and MT acknowledge importance of musical diversity</p> <p>TDv8-Exploring meaning of autonomy: Mr Creativity recognises that individual beats must coincide with the group’s sound</p> <p>TDv9-MT Interventions: MT exploring what making harmony entails</p> <p>TDv10a-Exploring meaning of autonomy: Mr Lyrics identifies it</p>
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says "listening to each other". Jessica confirms Both statements by repeating "yes, listening to each other" ...

[This is important as it opens up introspection by the group around what autonomy means. What navigating it would sound like musically. The idea of keeping your own individuality (your own beat) and adapting it to make it work within a group (keeping the harmony)]

...

"and respecting each other and letting each other have their own little space but then also finding where you fit into that. And where can we relay this to in our own experiences, either at home, or at school? What's an example of that?"

Mr Personality then reflects, "Your friends!". Jessica affirming this says "your friends, right, so letting your friend make his own decisions, but where do you fit in? and where do you help each other?". Mr Lyrics intuitively says "You could help guide your friend to make the right decisions.", and Jessica retorts "And if he were to guide you would you let him help you make a decision?". Mr Lyrics responds "well at first, like, I'd hear his point, before making my decision." And Jessica considering this says "Which is a valid point", and now addressing the rest of the group "and where else in your life have you experienced this...negotiation?"

Mr Flow just says under his breath the word "parents". Mr Personality says at "at home with my parents, joh especially my mom joh" The boys laugh, sigh and some mumble, "ayay wheew" in an identification and relation to what Mr Personality is saying.

Within the mutual space of having to navigate one's parents, Jessica tries to invite deeper reflection on autonomy by asking "So, what is a way of harmonising with your parents? What is a way of keeping your own..." and before she could finish Mr Lyrics bluntly says "Humour mam", "humour?" Jessica confirms. The group is now giggling and shifting in their chairs and becoming more attentive to the conversation and becoming more conversational with one another. Mr Personality added to the light-hearted conversation in a joking manner, although the subject matter a bit more serious saying "you must flatter them, flatter them, a bit of emotional manipulation, and then you ask the question and then they'll say yes". Jessica laughed and simply stated "ok, so it seems we've already learned coping mechanisms for this!"

Mr Tap is next to share his strategy by saying "you need to make them feel bad", and in response to Mr Tap Mr Personality says "you know what you need to do with test results is you take your best one out, and then you show them that one, you don't show them what you did bad in you show them that one good one", the boys then begin to engage in a cheerful conversation about what they actually tell their parents to create harmony instead of unrest. It is unclear what the group members are mentioning to one another, but what is clear, however, is that they can relate to each other experiences when dealing with parents, different relationships and how they are able to manipulate situations in their favour. [Conversation around creating harmony at home, is an important moment as the group is required

is negotiating by listening to one another that creates harmony

TDv11-Exploring meaning of autonomy: Experiencing what harmonising with others would sound/feel like musically, whilst keeping your individuality

TDv10b-MT Interventions: Transferring experience of musical autonomy into applicable daily life situations

TDv12a-Exploring meaning of autonomy: Mr Personality and Lyrics relay that autonomy negotiations can happen between friends

TDv12b-Exploring meaning of autonomy: Mr Flow, Personality and the group identify with negotiating one's autonomy with their parents

TDv10c-MT Interventions: Inviting reflection on ways to harmonise with parents

TDv12c-Exploring meaning of autonomy: Mr Lyrics identifies humour and flattery as a method harmonising with parents

TDv13a-Collaboration (as a pair/group): Group members share ideas on misleading parents

TDv14-MT Interventions: Synthesise what's happening in MT with daily life experiences

<p>to synthesise what is happening in the music therapy space and relate it to their lives]</p>	
<p>Mr Personality taking more of a lead in the conversation is saying “first you flatter them then you ask the question, then she’s gonna be like ok, since you’re responsible...”, Mr Flow Identifying strongly with Mr Personality saying “Ei!” with a broad grin, Mr Personality continues “and then you say have I ever embarrassed you? have I ever lied to you about anything? Then they’ll say like no you haven’t, then ja...”. Jessica laughs and states “blackmail them?” and Mr Personality says “yes, blackmail them!” and the group laughs and Jessica laughingly tuts ‘Nooo’ in response.</p>	<p>TDv13b-Exploring meaning of autonomy: Mr Personality revealing how to blackmail parents to get one’s desired outcome</p>
<p>Nsamu breaking in through noise of the conversation with a calmer energy, bringing the group’s focus back to reflecting by asking “I just want to find out as well, I’m just curious, about just the feeling of the space?” Jessica assists in explaining further, “This chaos or this harmony, what does it feel like to you?”. There is a momentary pause by the group. Nsamu tries to invite the group into a more reflective state so he asks the question in another way.</p>	<p>TDv15a-MT Interventions: MT brings focus back to the feeling of the space/atmosphere in the ‘here and now’</p>
<p>Nsamu says, “remember when we were trying to do the, ... I want you to bring your focus back to your thoughts. This is not about sharing, I don’t want you to share this in the group. Just your thinking about what was happening here today. Think about that particular experience and think about who in the group you have emotional resistance towards, when they introduce something...”[whilst Nsamu is talking a moment between Mr Flow and Jessica occurred as she raised her eyebrows at him and they were simultaneously looking towards Mr Personality, not in a harmful or negative way but in non-verbal agreement of their shared thoughts, and they giggled at one another acknowledging their shared ideas, with a freedom to sit with those thoughts and smile at each other] Nsamu continues “...Who in the group do you find resistance towards accepting what they are offering. Or who in the group you find dismissing”. Mr Lyrics asks “In this group?” showing interest in the question and Jess responds “in this current group” pointing her finger to the middle of the circle they are all seated in.</p>	<p>TDv15b-MT Interventions: MT invites thinking about what has occurred and individual resistance/response towards the experience</p> <p>TDv16-Quality of relationship (with MT): Mr Flow and MT acknowledge shared thoughts non-verbally</p> <p>TDv15c-MT Interventions: Brings group awareness to personal resistances of individuals or their ideas</p>

Appendix P: Coding thick description six

<p>This excerpt begins with Mr Rap, Mr Voice, Mr Mysterious, Mr Flow, Mr Personality, Mr Beat, Mr Lyrics, and Mr Creativity sitting in a circle facing one another. Jessica has a guitar in hand and the group members are holding a range of percussive instruments (djembe drums, tambourines, claves, pellet drums, thunder tubes and shakers). The intention of this session is to create a song together as a group.</p>	<p>TDvi1-MT Intervention: Group song writing</p>
<p>Jessica starts by saying “now I don’t know about you but we had some sick beats the last time we were together, now I wanted to extend that and I’d like to make a song, but like with lyrics and everything. I mean we’ve got a singer here *she looks at Mr Voice*,” ... <i>Mr Beat taps Mr Voice on the shoulder acknowledging him as the singer</i> ... “and I will sing with you don’t worry you’re not alone, we’ve got a rapper *looks at Mr Rap*,” ... <i>Mr Beat, Mr Mysterious and Mr Creativity are smiling and pointing at Mr Rap in acknowledgement of this and his potential role</i> ... “we can have a couple of verses and a chorus. Now we need to be respectful of each other and we need to listen otherwise it’s just going to be chaos...Alright? So, who wants to give us the beat? What do you want it to sound like?”</p>	<p>TDvi2a-MT Interventions: Exploring with the group, the talent that exists</p> <p>TDvi3-Quality of relationships (with peers): Acknowledging one another’s talents and roles]</p> <p>TDvi2b-MT Interventions: Inviting everyone to collaborate and create a song together</p>
<p>... There is an excited energy and the group members are exploring whatever instruments they have in front of them, creating a slight chaotic buzz. Whilst Jessica was explaining what they were about to do the boys were darting glances at each other, passing excited comments to the people next to them, seemingly eager to participate.</p>	<p>TDvi4-Volition: Group members are eager to participate, supported in a social situation where others are eager as well, then the motivation is supported and takes shape as action as autonomy.</p>
<p>... In immediate response to Jessica’s question Mr Lyrics loudly says “sad”, taking the lead on how the song is going to sound/ the feel it is going to have. Jessica looking directly at Mr Lyrics, strums a sad minor chord on her guitar as she leans in towards him asking “like that?”. In response to an inaudible question Jessica turns to Mr Personality and says “it’s going to sound slow, this is our own song and we’re making it today” ... now addressing the group “alright what shall we name it?”</p>	<p>TDvi5-Demonstrates independence: Mr Lyrics decides the song will be sad sounding</p> <p>TDvi6-MT Interventions: Facilitating the creation of the song by moving between individual and group suggestions/input</p>
<p>Mr Rap says something under his breath and Mr Voice makes a suggestion which is quite inaudible and Jessica points her finger up towards the white board saying “whoever else comes up with ideas, can you please write it down” this last part she motions at Mr Lyrics who is not playing an instrument. He then stands up and moves to the white board after finding a marker.</p>	<p>TDvi7-Volition: Mr Lyrics chose not to play and instrument and was then invited by MT to becomes the group’s lyricist</p>
<p>This is intended to let the whole group see what the song is and add lyrics or musical motifs to their collaboration. Mr Personality then addresses the group “gents let’s make a song about love, a love song”, Jessica repeats this in a tone of ‘that’s a good idea’, “A loooove song”. The rest of the group, either in response to Mr Personality or in collaboration with one another, burst out eagerly in conversation. Mr Lyrics is still writing on the board and</p>	<p>TDvi8-Demonstrates independence: Mr Personality guides the song writing process to be a ‘love song’</p>

Mr Rap moves out of the way for him to continue writing. Mr Rap who is the groups rapper is jotting down some lyrics on his iPad, as Jessica asks him "could you write us a rap?" and Mr Rap nods and says "I'm waiting to hear the music" and plays his hands like an air guitar. The other group members are shifting between giving ideas (which are inaudible as everyone is chatting simultaneously) and playing individually creating their own rhythms, focussing on what they can add.

Mr Beat reaches out to Mr Lyrics and they converse inaudibly about the lyrics and discuss AfroTap, possibly a way of incorporating it into their new song. Jessica then says above the buzz "Guys, I can't hear can I quickly have a moment please" and the group quietens down as she figures out the chords and the strumming pattern to Mr Beat and Mr Voice's drumming. She manages to play a few bars of the chord progression Em, G, D and C.

Mr Creativity puts up his hand whilst still holding a clave, and Jessica leans in towards him and says "what do you want to add?", to which he replies "Champions also lose". This was Mr Creativity's suggestion for the title of the song. Jessica asks him to repeat it as she cannot hear, then relays it louder for the group to heed the idea. The group quickly rebuttals this title and Mr Mysterious dismissively says "Dude that's not a love song", Mr Flow and Mr Personality are arguing with Mr Creativity's choice and Jessica comes to his defence saying pensively "It could be a love song". There is some assertive but not aggressive shouting that occurs as each individual is trying to give their opinion over to Mr Lyrics to write it on the board, but it is Mr Flow who finally manages to say something few agree with and Mr Lyrics writes it on the board.

A debate ensues among the boys without structure, as they are deciding the direction of the song. Jessica realises, "oh we don't have our pen tapper today" she says whilst she looks at the board and asks "what does it say.... Come with?". Mr Lyrics explains "Come with me".

Jessica repeats the lyrics and begins to strum the sad chord progression on her guitar, simultaneously asking Mr Rap if he has any raps or if he'd want to try spin her something? Jessica begins to strum the chords of the song and invites the group "okay let's get some beats going" and they start playing. For a few moments the group is finding their rhythm with one another and Jessica is trying to match her strumming to their playing. Still keeping the beat that Mr Voice and Mr Beat created. It is mismatched at first, but they get a strong unified rhythm going as Mr Creativity, Mr Flow and Mr Mysterious are adding in their own motifs. To the rhythm Jessica is figuring out a melody line for the lyrics on the board by humming with her strumming.

Jessica then sings "Come with me", and Mr Lyrics says "No... that's the title of the song", she replies "Oh, ok," followed by some embarrassed giggling. Mr Lyrics then says "but you can sing it like that", so she tries again and she repeats the chorus a couple of times before hunching her shoulders up next to her cheeks in an 'I don't know manner', waiting to hear feedback

TDvi9-Volition: Mr Rap is motivated to write a rap based on the music

TDvi10-Desire/invitation for collaboration individually expressed: Each member is focusing on their contribution to the song

TDvi11-Collaboration (as a pair/group): Mr Beat and Lyrics negotiate lyrics and rhythms for the song

TDvi12-Collaboration (as a pair/group): MT helps create the foundation of the song based on Mr Beat and Voice's drumming

TDvi13-Demonstrates independence: Mr Creativity develops a title for the song

TDvi14-Collaboration (as a pair/group): The group is negotiating the title of the song

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TDvi15-Collaboration (as a pair/group): Mr Flow and Lyrics have finalised the title on the board

TDvi16-Collaboration (as a pair/group): The dynamic interplay of trying to figure out a song as a group

TDvi17-MT Interventions: Facilitating the development of the song but constantly requiring feedback from the group

from the group. [It is an important interaction between what may be an authority figure and the boys. Instead of being told what to play and how to play it, there is a facilitation of their creativity, a collaboration of their ideas paired with the freedom of critique from them. They are provided with the opportunity to make decisions, give suggestions towards this collaboration without being 'wrong'. Their expressions are therefore provided a space to be more genuine. That genuine expression of self, without judgement, and even acceptance by the group, can aid in self-esteem and desire for independence, supporting their personal growth in autonomy]

Mr Flow says, "I don't think the drums should go like that", followed by agreements from Mr Creativity and Mr Mysterious, but a disagreement by Mr Beat, Mr Rap, and Mr Lyrics. Some words are passed in their vernacular, which seems to make amends as they are chuckling at one another. Mr Mysterious and Mr Creativity are swapping percussive instruments with the other options from the middle of the circle. Some of the group members are engaging in conversation with what seems to not be the task at hand. Still a jovial atmosphere. In facilitating the process Jessica tries to heed the discrepancy by asking "So do you want it slower?". She is addressing the whole group but her focus is on Mr Lyrics who is standing by the board. [having Mr Lyrics write the lyrics on the board, and being the only one standing seems to put him in a new role. A role of leader, because he is the last say before other ideas are drawn on the board, also because he is standing (almost like a conductor of the group) a shift seems to occur whereby he is the new authority figure and not the therapist, allowing for more freedom of expression by his peers]

In response to Jessica's question there was a pause from the group's buzz. Mr Lyrics nodded, the boys looked between Jessica and one another, Mr Mysterious addressed Mr Lyrics saying something inaudible. In the unassured pause Jessica began to play the rhythm a bit slower, she then belted out the chorus with conviction and the group grew quiet. She then offered, "something like that?". Mr Personality instantly responded "Mam that sounds like a deep song, I won't lie", followed by Mr Flow "Dawg!". The group and Jessica burst out in laughter. In a non-verbal agreement, they had just found their chorus.

TDvi18-MT Interventions: Important interaction between facilitator and group where the amalgamation of their ideas is paired with freedom from critique

TDvi19-Collaboration (as a pair/group): Problem solving of drumming discrepancy by group members

TDvi20-Collaboration (as a pair/group): Group members chatting together rather than completing the task that the MT is facilitating

TDvi21-MT Intervention: MT addressing the group for feedback on tempo

TDvi22-Demonstrates independence: Mr Lyrics has become the authority figure in creating the song

TDvi23-MT Interventions: Group members unsure about response to MTs question, so MT offers an experience of the tempo instead

TDvi24-Collaboration (as a pair/group): Group agrees on the chorus of the song

Appendix Q: Coding of thick description seven

<p>This excerpt begins with a group of four members, two standing, two sitting, around a white board. The therapists, Jessica and Nsamu, are sitting behind them. Mr Beat is sitting down, holding a drum between his knees. Mr Flow is also sitting but has no instrument. Mr Personality is holding the white board marker and writing on the board. Mr Mysterious is standing to the side of Mr Personality, holding a drum under his arm anticipating lyrics to be written on the board. Jessica is playing on her guitar the rhythm to the group's song, whilst humming the melody line, and the boys are debating the editing of the lyrics.</p> <p>Mr Flow, is the first to correct Mr Personality's line on the board by saying aloud "you choose me over rock my soul". Mr Beat is affirming what Mr Flow says by pointing towards the lyric he needs to change reiterating "no why don't you? ... She chose me over, rock my soul".</p> <p>At this point Mr Mysterious is putting his arm over Mr Personality's shoulder to help him see where the discrepancy is. As Mr Mysterious takes a step back and the other group members see what Mr Personality wrote and they begin to laugh, Mr Beat puts his hands up shaking them at Mr Personality saying "ai ai ai take it out take it out!". Mr Personality then rubs out what was the previous suggestions. Mr Personality, in retort to Mr Beat and Mr Flow, turns away from the board and looks at them directly, smiling and says something of a comeback to Mr Flow's inaudible diss. The boys giggle at this and he then returns to writing on the board. At the same time Mr Mysterious is giving him ideas into his ear and this is directly ignored by Mr Personality, as this whole discrepancy started with one of Mr Mysterious' previous suggestions, that the boys don't agree works with the whole direction of the song.</p> <p><i>[It is not clear what they were discussing after the diss, but the conversation is not aimed at the task at hand and may be something relating to school work]</i> Mr Beat laughing at Mr Personality asks "how much?", and Mr Personality replies gossipy "joh dude, the highest was like 18 out of 30", Mr Flow comments something inaudibly to this and Mr Personality continues "Dawg some people, if you got like 40% for that test dawg then you're a genius".</p> <p>It's Mr Mysterious who brings the boys' attention back to the song writing on the board by pointing at the written line saying "here you can change it to...hold on to me, never let go".</p> <p>The boys begin arguing over lyrics and Mr Beat figuring out a rhythm on his drum...Nsamu interjects and inquires as to why Mr Personality is rubbing out the lyrics on the board?</p>	<p>TDvii1-MT Intervention: Group editing of the song intended to foster collaboration and teamwork</p> <p>TDvii2-Volition: Mr Flow is the first to edit a line in the song</p> <p>TDvii3-Collaboration (as a pair/group): Mr Beat supporting Mr Flow by offering a different version of the edited line</p> <p>TDvii4-Quality of relationship (with peers): Mr Mysterious engages purposefully with Mr Personality</p> <p>TDvii5-Quality of relationship (with peers): Group members can review and rebuttal freely without offense</p> <p>TDvii6-Unwilling/less willing to collaborate: Mr Personality ignores Mr Mysterious' suggestion</p> <p>TDvii7-Expressed desire for independence: Mr Mysterious forwardly makes a suggestion about the lyrics leading the group's attention back to task</p> <p>TDvii8a-MT Interventions: MT intervenes to understand why Mr Personality is removing lyrics from the board</p>
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This erupted in playful debating from the boys as they are all trying to simultaneously tell Nsamu the reason for the discrepancy. Nsamu, calming the eruption defends his point by stating "I was just asking the question, that's all".

After Nsamu's statement Mr Mysterious made his case this time much louder taking the lead on one of the lyrics. In response to this the three group members were more speculative and considerate of his lyrical note. *[This is an important moment for Mr Mysterious as he has continually been ambivalent with the music therapy space and disengaged with the activities and conversations. This is the first time where he is taking the lead and making his contribution known. This is also the first time he has collaborated with the whole group on something]*

Mr Mysterious reiterating his lyrics whilst he's got the group's attention "hang on to me never let me go". Mr Flow pointing at Mr Personality whilst agreeing with Mr Mysterious "exactly that makes it work, hang on to me never let me go", Mr Beat responds with something under his breath and Mr Flow playfully turns to him and throws his hands around his neck in a mock choke hold. Boys are giggling.

Mr Personality and Mr Mysterious are focusing on fixing the lyrics on the board. Jessica then begins to try sing and play the new lyrics, when Mr Flow turns around and says "No we're not changing the whole thing", and she continues to read through the beginning part and sing it as it appears now.

Mr Flow trying to reiterate to Mr Personality now, "no we're not changing the whole thing *referring to the chorus* just that line!". Mr Personality mockingly angry retorts "Ahh now you guys tell me when I am half way through!" (halfway through rewriting on the board).

In the interim Mr Mysterious sits back down (looks defeated) and puts the drum between his knees, whilst Mr Beat and Mr Flow are explaining to Mr Personality what Mr Mysterious is trying to change. *[This is important as Mr Mysterious is older and not 'friends' with the other three boys outside of this space. Here is the first time they are supporting him and his opinions through creative music writing. Previously in thick description 2, Mr Mysterious is confrontational with Mr Beat, but here shows a shift in the dynamic of their relationship, as they are working towards the same desired outcome and music therapy is facilitating this shift in dynamic by providing a trusting space for opinions to be exchanged without judgement]*

In response to Mr Personality's mockingly angry retort Mr Flow expressively, with his hands pointing to Mr Mysterious, shouts "he told me to do that, not me!", shifting blame of this mock interaction. Then Mr Personality reprimands "Oh, so you didn't see me erasing?", and Jessica protectively intervenes, and

TDvii8b-Quality of relationship (with peers): Group erupts in playful debate

TDvii9-Demonstrates independence: Mr Mysterious presents his point and takes lead of the lyrics

TDvii10a-Demonstrates independence: Mr Mysterious takes lead and makes his lyrical contributions known

TDvii10b-Conforming on his own terms: First time Mr Mysterious has collaborated with the whole group on something

TDvii11-Collaboration (as a pair/group): Mr Flow is agreeingly reasoning for adding Mr Mysterious' lyrics

TDvii12-Quality of relationship (with peers): Mr Beat and Flow can playfully mock one another

TDvii13-Collaboration (as a pair/group): Mr Personality and Mysterious are working together on editing the lyrics

TDvii14-Collaboration (as a pair/group): Mr Flow is explaining to Mr Personality what lyrical line the group is trying to change

TDvii15-Quality of relationship (with peers): Mr Mysterious' opinion is supported by the other group members for the first time

TDvii16a- Quality of relationship (with peers): Relational dynamic shift between Mr Beat and Mysterious from confrontational to collaborative

TDvii16b-MT Interventions: MT provides a trusting space for opinions to be exchanged without judgement

TDvii17a-Collaboration (as a pair/group): Mock debate, shifting blame, creates a playful atmosphere in completing the task

<p>mockingly says “NO you just need to pay attention”, to which the group giggles.</p> <p>Mr Flow humbly says “yoh, level it down dawg”, and the group laughs as Mr personality was playfully slighted by the therapist. The group is now laughing together and their body language becomes more relaxed. Whilst laughing the boys are flopping their hands and cajoling Mr Personality.</p> <p>This collaboration and teamwork for these youths at risk is important as they are beginning to really communicate on a friendly level. They are able to joke but also finish the task at hand. Some have assumed roles (writing on the board, giving ideas, assessing etc.) and are flexible to move between them.</p>	<p>TDvii17b-Quality of relationship (with MT): The relationship between participants and MT has become more interpersonal and approachable</p> <p>TDvii17c-Quality of relationship (with peers): Participants are relating to one another more playfully</p> <p>TDvii18-MT Interventions: Providing opportunities to foster better communication and experience themselves in different roles</p>
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Appendix R: Coding of thick description eight

<p>This excerpt is from the last session as well as last part of the process whereby, Mr Rap, Mr Mysterious, Mr Lyrics, Mr Personality, Mr Flow, Mr Voice, Mr Tap and Mr Beat are performing their final rendition of the song they created together. This is not a performance in terms of stage performance but rather a presentation of the self in everyday contexts (Stige). This is an excerpt of the group performing/recording their song.</p>	<p>TDviii1-MT Interventions: Group's final performance of their song</p>
<p>The boys are seated bunched in the middle of the room. This is more of a clump where all the boys are supposed to be facing the camera. Mr Tap has the claves and counts the group in, Mr Beat is on the drums along with Mr Flow and Mr Mysterious, Mr Lyrics is playing a thunder tube, Mr Personality and Mr Rap are our rappers, Mr Voice is our singer and Jessica is on guitar. Jessica and Mr Rap are outside of the shot as they are closer to the camera speaker, because Mr Rap is very soft spoken and Jessica did not want to be in the group's final recording. The final song lyrics will be at the end of this thick description.</p>	<p>TDviii2-Demonstrates independence: Mr Tap leads the group into their performance</p>
<p>The excerpt begins with Mr Tap introducing the pace of the song, like the drummers do in bands before they play, with the claves, 1...2...3...4. Jessica then begins by strumming the rhythm and chord progression of the song. Mr Beat and Mr Personality immediately start to beat their drums in time.</p>	<p>TDviii3-Collaboration (as a pair/group): Mr Beat and Personality immediately start performing together on the drums</p>
<p><i>[Mr Mysterious is sitting with the drum on his lap and seems uninterested throughout the whole song and does not look up from his phone when the group starts to sing or Mr Rap starts to rap...he is non participative throughout this performance, however did come to the session.]</i></p>	<p>TDviii4a-Non-conforming: Mr Mysterious is not engaged with performance</p>
<p>Jessica starts the song by singing, "come with me...", which is sung along with Mr Flow, Mr Voice, Mr Lyrics and intermittently by Mr Personality.</p>	<p>TDviii4b-Unwilling/less willing to collaborate: Mr Mysterious came to session but chooses not to perform</p>
<p>Mr Tap taps the claves on every 4th beat of the song intuitively, however, he loses attentiveness over time and then stops. Instead he starts to play with his chair going up and down and swings around and points to Mr Personality as he starts to rap (like a conductor in an orchestra).</p>	<p>TDviii5-Collaboration (as a pair/group): Mr Flow, Voice, Lyrics and Personality sing with MT on chorus of performance</p>
<p>Mr Lyrics is sitting quite still leaning against the wall with his hands holding the thunder tube resting on his leg. He participates with singing the preamble/verse before the raps.</p>	<p>TDviii6-Volition: Mr Tap is motivated to engage with the performance in multiple ways</p>
<p>Mr Flow who is swinging in his chair is singing along. Mr Voice seems to have a stick in 1 hand that he later uses for drumming/tapping. As the singer of the group he sings along to the chorus with lack of</p>	<p>TDviii7-Volition: Mr Lyrics performs through singing some of the verses TDviii8-Volition: Mr Flow is swinging on his chair and singing along</p>

enthusiasm. It is only when Mr Personality raps that he gets invested in supporting the musical experience [The researcher speculates that he was possibly not confident in the beginning of the musical performance].

Mr Personality begins to rap his part of the song. He does so enthusiastically with a big smile on his face and his arms in the air, waving around following what he says emphasising the lyrics.

Mr Voice starts to tap on Mr Lyrics' chair, with a stick to the beat of the rapping from Mr Personality and keeps good time with it. Mr Lyrics is still a reserved participant in this performance, not seeming to mind Mr Voice's improvised performance on his chair. Mr Voice seems to be more engaged with the performance now and is finding new ways to contribute, more so than just singing. Mr Flow is pivoting in his chair, looking towards the board following the lyrics so that he can launch into the chorus again. Mr Tap is bopping his head to the rap, without a part to play, but him being seated in the middle, his fidgeting, moving, chair playing, head bopping becomes the dancer like figure in the middle of the performance. Mr Beat is constantly holding the group with his rhythms which add and give texture to the guitar. He is the underlying baseline that holds the group together.

At the chorus again there is a familiar musical cue that brings the group in together into their 'roles'. Mr Beat is drumming, Mr Tap is tapping his sticks, our singers are singing and Mr Lyrics turns to face the board knowing his section of the song is coming up. *[There is noticeably still no participation from Mr Mysterious, he is on his phone, holding a drum, head down and disengaged. Until the chorus, he then puts his phone down and taps on his drum a few times. I think this is notable because it means the music is providing a platform/hook to lure him into performing with the group. Which may mean, the music at this part is comfortable and he feels he is able to contribute and be part of the performance for the remainder of the duration of the chorus, after that he then reverts back to what he was doing beforehand. I believe this is where music therapy has given him the opportunity to express his autonomy because he created lyrics in the chorus, which he joins in for, but he is also not reprimanded for making the decision to not engage throughout, but he is still showing up.]*

After the second preamble/verse Mr Rap began his freestyle rap. Everyone (except Mr Mysterious) looks up briefly at Mr Rap. Mr Tap is now playfully acting like the conductor in the middle of the circle, which seems to spark off a little giggle between Mr Beat and Mr Flow.

Whilst Mr Rap is rapping the boys seem to be more energised and playful. It is a freestyle section in the song and it seems to mirror in their freedom of expression and movement of energy, hand gestures, glances and giggles.

The final chorus rolls in and the boys are once again presented with the opportunity to engage with their roles and with their creations in their performance. The group (except for Mr Mysterious) is now really

TDviii9-Volition: Mr Voice, as a vocalist, gives a noncommittal performance

TDviii10-Demonstrates independence: Mr Personality raps his part of the song enthusiastically

TDviii11-Conforming on own terms: Mr Voice and Lyrics are engaged in performing through their own contributions

TDviii12-Volition: Mr Flow tracks the lyrics on the board waiting for his moment to perform

TDviii13-Volition: Mr Tap is creating his own dancer-like performance

TDviii14-Demonstrates independence: Mr Beat's rhythmic role holds the whole group's performance

TDviii15-MT Interventions: Music provides familiar structure for the performance

TDviii16a-Conforming on own terms: Mr Mysterious reluctantly only engages momentarily

TDviii16b-MT Interventions: Mr Mysterious performs only during his contribution

TDviii16c-Relationship (with MT): Mr Mysterious can express his choice/volition without being reproached by authority figures

TDviii17a-Quality of relationship (with peers): Mr Rap is acknowledged by the group

TDviii17b-Quality of relationship (with peers): Mr Tap playfully performing brings humour

TDviii18-MT Interventions: The freestyle section of the performance brings a freer style group dynamic

<p>enthusiastically engaging and singing, playing and moving in time and with the final chorus.</p>	<p>TDviii19a-Collaboration (as a pair/group): Group performing in unison</p>
<p>To end the performance Jessica sings the last line and puts her hand in the air signifying 'stop'. And Mr Flow ends with a loud "Ai!", signifying a triumphant accomplishment.</p>	<p>TDviii19b-MT Interventions: Group engages with final chorus enthusiastically</p>
<p><i>[It is important to note here, that the way these boys engaged with their song and performed it is also the way, the researcher speculates, they perform themselves in daily life. How they are motivated towards a desired outcome, their collaboration or their desire for independence, whether musical or not, how they are in this group is a microcosm of how they present externally]</i></p>	<p>TDviii20-Collaboration (as a pair/group): End of the performance is triumphantly signified by Mr Flow</p>
	<p>TDviii21-Exploring meaning of autonomy: Performing in MT as a microcosm of how one performs themselves in daily life</p>

Appendix S: Song created by the group

The song lyrics: COME WITH ME

Chorus:

Come with me, never let go ×2

Please hang on...

Verse 1:

This year's been too long,

My love for you is too strong,

Baby you did me wrong,

Please hang on ...

Rap 1:

Only you have the key to my soul,

I left all the girls for you,

My love for you was so true,

These days alone feeling like,

Don't want them to turn into years,

I'm drowning in my tears,

Come back and kiss me,

Baby don't you miss me?

I miss your eyes and the kisses on my lips,

I miss grabbing on your hips,

Come back fast but take it slow,

Next time I'm never letting go!

Never let go,

Lay with me,

Don't go back to the streets,

I need you with me,

Baby you don't deserve me!

Chorus

Verse 2:

You took my heart and soul,

And you didn't even actually know,

Now I'm on the road all alone.

I'm coming for you I hope you know,

That when I get you this time, I'm never letting go!

Rap 2:

Mr Rap freestyled this part

Chorus ×2

Appendix T: Transcription two, ending focus group

<p>00:00:44</p> <p>Jessica: is it ok if we start?</p> <p>[collective 'yeah]</p> <p>Jessica: alright, do you remember Andeline from our first time together. She's just going to lead us into some questions today and were just going to kind of have a closing, finalising, of all this time we've spent together. Alright?</p> <p>Andeline: do you wanna just remind me of all your names please? As good as my memory is it's not that great.</p> <p>Mr Beat: Mr Beat</p> <p>Mr Lyrics: Mr Lyrics</p> <p>Mr Flow: Mr Flow</p> <p>Mr Tap: Mr Tap</p> <p>Mr Mysterious: [conclead [eruption of laughter at the name]</p> <p>Andeline: are they laughing because that's not your name?</p> <p>Mr Mysterious: aahhh it's a family name, but Mr Mysterious is my name</p> <p>Andeline: Cool you have two names!</p> <p>Mr Personality: Mr Personality</p> <p>Mr Rap: Mr Rap</p> <p>Mr Creativity: Mr Creativity</p> <p>Mr Personality: mam are we allowed to give our nicknames?</p> <p>Andeline: ok one more round and give me your nick names.</p> <p>Mr Beat: lil' man</p> <p>Mr Lyrics: spiderman</p>	<p>TRii1a-MT Interventions: Beginning of final focus group interview to end the process</p> <p>TRii1b-MT Interventions: MT asks the group to remind her of their names</p> <p>TRii2-Non-conforming: Mr Mysterious gives the interviewer a name he's not commonly known by</p> <p>TRii3-Expressed desire for independence: Mr Personality wants to use nicknames</p> <p>TRii4a-MT Interventions: MT asks the group for their nicknames</p>
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Mr Flow: I can't say it mam [laughter and a long pause], sergeant fucking

[laughter and boys commenting 'no one calls you that']

Mr Tap: my friends call me Nate I don't really have a nickname.

Mr Mysterious: loveless

Mr Personality: general sax

Andeline: and if you could name yourself from this moment onwards this would now be your name? what would it be? [momentary silence] Does anyone know?

Mr Mysterious: Xholani in Xhosa mam

Mr Creativity: Inaudible

Mr Rap: Dreymond, every time I go to a foreign country, they can't really say my name so they say Dreymond mam.

Andeline: and do you like that name?

Mr Rap: Yeah

Mr Personality: I'd keep my name

Mr Tap: I'd just make my name my Instagram name so that people follow me.

Mr Flow: I'd just call myself Extension

Andeline: that's like a DJ name

Mr Flow; no, it's like, imagine and X-box and play station had a baby it would be Xtention

[Laughter]

Andeline: Cool

Mr Lyrics: Keep it the same

Mr Beat: yeah I'd keep it the same

Andeline: ok cool, wow

00:03:30

TRii4b-MT Interventions: MT poses that the participants name themselves and what it would be

TRii4c-Expressed desire for independence: Participants name themselves

<p>Andeline: Ok, so, tell me I wasn't able to be in those process with you. Just give me a bit of a description of what is has been like for you over the last few weeks.</p> <p>Mr Creativity: Mam we were like free to be creative and not be in a box.</p> <p>Mr Rap: I feel like it really brought us to be like a unit, a team, really taught us how to work with others.</p> <p>Andeline: cool, anyone else</p> <p>Mr Personality: the experience was dope. It was very eye opening.</p> <p>Andeline: eye opening in what ways?</p> <p>Mr Personality: like it made me see that people have different talents and maybe you just need something to like spot the talents or you need an experience to show you what kind of talents you have as a person. And how far your creativity goes.</p>	<p>TRii5-MT Interventions: Interviewer brings attention to what the process was like for the group</p> <p>TRii6-Exploring meaning of autonomy: Mr Creativity felt the process supported creativity without restrictions</p> <p>TRii7-Exploring meaning of autonomy: Mr Rap felt the process brought the group together as a team</p> <p>TRii8-Exploring meaning of autonomy: Mr Personality had a 'dope' experience seeing his own and others' different talents</p>
<p>00:04:44</p>	
<p>Andeline: And so, you discovered that in other people and also inside yourself?</p> <p>Mr Personality: Yes mam</p> <p>Mr Tap: uh mam I realised that you can become friends through music</p>	<p>TRii9-Exploring meaning of autonomy: Mr Tap felt music creates friendships</p>
<p>Andeline: So not only what you've learnt, but how would you describe the process to somebody else? What was it that you've been doing for the last few weeks?</p>	
<p>Mr Lyrics: to use inspiration</p> <p>Mr Mysterious: that you can get inspiration from your food</p> <p>[laughter at that inside joke about Chicken Lickin']</p> <p>Andeline: How would you describe it to other people who haven't been here what it was about?</p>	<p>TRii10-Exploring meaning of autonomy: Mr Lyrics felt he used inspiration</p> <p>TRii11-Exploring meaning of autonomy: Mr Mysterious felt you could get inspiration from your food</p>
<p>Mr Flow: It was about basically it's that we make our own music. You make your own individual beats.</p>	<p>TRii12-Exploring meaning of autonomy: Mr Flow felt it was about making your own individual beats</p>

Andeline: Alright. So, you mentioned a little bit about what it was like working with everyone else. What else do you have to say about that, what was it like being here with the rest of your friends in this group here. What was it like working together?

Mr Creativity: Mam, you know it's not only you in the space, and your own point of view you need to listen to all the other point of views and create something together.

Andeline: did you find that you had some similar ideas on things or was it all differences of opinion that you could put in the pot and kind of mix it all up?

Mr Creativity: different ideas, like when we were playing instruments

Andeline: did that surprise you? How different you all were?

Mr Creativity: no not actually

Andeline; so, it kind of affirmed your sense of, ah we all bring something unique to this? And for the rest of you how was it like working together?

Mr Rap: like he said there were times where we didn't get everyone's opinion but we were able to bring them all together, like this song mam, [points to the board with the lyrics on it]

Andeline: and do you feel this came out of all of you put together? Not one individual because we haven't come up with this on his own? It's like something that grew and had a life of its own as you all came together?

Mr Creativity: although one person was more hands on [looking at Mr Lyrics-group laughter in agreement]. But our song was held with some lines, so some of us wrote and if we didn't like it then we erased it.

Andeline: so, you can look at it and see, this is us, but also oh there's my little bit over there, there's me, there's me.

Mr Beat: I don't feel like I'm there

00:07:28

Andeline: You don't feel like you're there?

[Group saying but you were our drums, hand motions accompanying the explanation]

Mr Beat: I didn't write anything

TRii13-MT Interventions: MT inviting reflection around working together

TRii14-Exploring meaning of autonomy: Mr Creativity felt the process was about learning to compromise

TRii15-Exploring meaning of autonomy: Affirmed sense for Mr Creativity that everyone brings something unique and different to the process

TRii16-Exploring meaning of autonomy: Mr Rap acknowledges the song brought together everyone's opinions

TRii17-Exploring meaning of autonomy: The song presents the group as a whole but each part had an individual's piece in it

TRii18-Exploring meaning of autonomy: Mr Beat didn't feel represented by the lyrics but felt he belonged as the drummer

Mr Creativity; you were playing the drums dog.

Andeline: and what was that like for you? I mean were you happy to take that backseat role? Or do you feel if you were to do it again, you'd want to kind of step into it more?

Mr Beat: I think I'm more into keeping the beat of the song mam.

Andeline: okay, okay, so you each kind of had your own unique role to play?

[Collective nodding]

Andeline: Do you feel like this process gave you space to do that, cause you are the beats person, and someone else's was the lyrics person?

Mr Flow: kind of ja

Andeline: If you were to do it again, or even to say to Jess? What would you recommend to her to make that even more the case, that if she was to run this again with another group of kids to really give them a sense of this can be your role?

00:08:27

Mr Beat: I would say stick to my beat, and try to get everybody else to try the beat and also add their own instruments and what they like to play to the song, or beat

Jessica: Thank you

Andeline: and the rest of you?

Mr Tap: uh mam I wasn't here for the two sessions when they wrote the song and we were doing something very different when I was here and then when I came back and saw this, I was shocked mam, I thought, joh it was good.

Andeline: So, it's like in a short space of time it really became something.

Mr Creativity: yeah mam, at first there was a chorus and the verse, then verse was not coming along at first, we had to test it out and then we had a first three bars, so first we sing and then someone raps it, and then after that we go back to the chorus.

Andeline: What do you think about your song? What do you think was good about it?

TRii19-MT Interventions: Inviting the participants to give feedback on the process, and providing roles

TRii20-Exploring meaning of autonomy: Mr Beat would keep his role and invite others to join on their terms

TRii21-Exploring meaning of autonomy: Mr Tap and Creativity reflect on time and structure of their song

<p>Mr Personality: the emotions.</p> <p>Mr Creativity: yeah like it goes from happy to sad to happy to sad again</p>	<p>TRii22-Exploring meaning of autonomy: Mr Personality and Creativity reflect on the emotiveness of the song as the good aspect of it</p>
<p>Andeline: do you need drums to perform it?</p> <p>Jessica: well we actually did a recording of it, like a final recording. And I said to you all to give me your email addresses today and then I can send that to you for those who want it.</p>	<p>TRii23-MT Interventions: The final recording of the song was distributed to those who wanted the copy</p>
<p>Andeline: ok, ... I remember the first time we chatted and just how music was quite an important thing to each of you. So, what was it like for you engaging in music in this way? And I'm sure many of you listened to music, maybe danced to it, but what was it like to be in music with each other like this.</p>	<p>TRii24-MT Interventions: MT inviting reflection on experiencing music through the project</p>
<p>Mr Personality: it was eye opening mam, it made you see that like people come from very different musical backgrounds, cause like he likes rap you see and I like R&B and everybody was different and they had to try and merge that together. So, everybody has their own part in the songs.</p>	<p>TRii25-Exploring meaning of autonomy: Mr Personality recognises his peers' different backgrounds</p>
<p>Mr Creativity: and mam like its shows you that all these people that you listen to it takes them a long time, not just something you write down, it takes them time to develop the music and sound.</p>	<p>TRii26-Exploring meaning of autonomy: Mr Creativity reflects on the time it takes to collaborate on a song from different perspectives</p>
<p>Andeline: cause sometimes when you just listen to the end product, you're kind of like ah that wasn't so difficult,</p>	<p>]</p> <p>]</p> <p>]</p> <p>]</p>
<p>Mr Creativity: but coming to think of it it's kind of hard to write music. And it has to flow on it can't just die at the end.</p>	<p>TRii27-MT Interventions: MT invites reflection on the complexity of bringing new ideas into the group space</p>
<p>Andeline: and when the song is kind of being created and you're going along, if you have an idea, what was it like for you bringing that into the group? Was it easy or did you feel, yeah, to include your idea what was that like?</p> <p>00:11:27</p>	<p>TRii28-Collaboration (as a pair/group): Participants reflect that they felt it was easy to bring original ideas into the MT group space</p>
<p>Mr Rap: it was hard because Mr Lyrics was there.</p> <p>[laughter from the group]</p> <p>Andeline: ok say more about what was hard?</p> <p>Mr Rap: ah it was just a joke.</p> <p>Mr Tap: for me it was easy.</p>	

Andeline: and the rest of you?

Mr Personality: mam it was easy

Mr Creativity: especially with the guitar playing. You had to think of how it flowed with the guitar.

Mr Tap: it was easy for me to add the [showing motions of rhythm sticks] ... [boys laughing in solidarity about his contribution at the end]

Jessica: but you were there! [said in jovial solidarity]

Mr Rap: you also had to flow with other people's lyrics which was a bit hard, so yeah, coz like let's say I think of something. But he writes it on the board, and then you're like ok now I have to think of something new. As someone else has already put lyrics on the board.

Mr Personality: coz then yeah, each line needs to follow.

Andeline: Can you compare what you're saying because, I'm hearing you say there's this space for you to be creative as an individual, but you also have to find a way to be part of a group. Can you compare it to any other, do you find that in any other spaces, that that's what's demanded of you? It's like blending with others and being individual, but what situation do you think is similar?

Mr Personality: It's like school

Andeline: like school?

Mr Personality: yeah

Andeline: what aspect of school do you think is similar? Are you mixing with anybody else ...?

Mr Personality and Mr Tap: yeah and I talk to people when we do projects.

Mr Personality: And with projects it's that sometimes people that have like uneducated opinions on the project and they mess up the whole thing, and at the same time you don't wanna shut that person down, because you also want them to be an individual as well.

00:12:51

Andeline: what lessons have you learnt or seen now, like as the consultants because you've now been through this process, really having to navigate this, how do you express yourself as an individual

TRii29-Exploring meaning of autonomy: Mr Rap and Personality reflect on adjusting your contribution to match that of the group's

TRii30-MT Interventions: MT invites group to compare their individual creativity in MT with real life examples

TRii31-Exploring meaning of autonomy: Mr Personality relates MT experience to school and groupwork

and how do you give your own ideas as well as fit in with the group? If the teachers now came to you and said, sho, we're struggling with group work and some of the responses. You guys as consultants you'd tell me expert skills on how to deal with this. What advice would you give?

Mr Lyrics: to be patient.

Andeline: to be patient ... ok, and in what way?

Mr Lyrics: Because like people will have different opinions. Yeah. I know it takes some kids a bit longer to understand some things.

Andeline: that's adults too, frankly

Mr Creativity: yeah say a teacher gives you a task, and you're like no, I see it in a different way to that, they shouldn't get angry

Mr Personality: don't be an autocratic leader.

Andeline: and are you speaking to the kids in the group or to the teacher?

Mr Personality: to the teacher. But also, to the people in the group coz also like there's those people who like tend to oppress the rest, you see, and you mustn't oppress the others in the group.

Mr Tap: I feel like there's someone here that you're trying to talk to?

[group giggles]

Andeline: and how do you find your relationships with each other? Now that you've been through this process together? Or has it impacted your relationships in any way?

Mr Rap: yeah mam some of us came here strangers. But we got to meet each other and now we can talk to each other like, let's say I run into Mr Lyrics, now we've got something to talk about.

00:14:38

Andeline: and the rest of you how do you feel about the relationships you built with each other?

[Collectively 'the same']

Andeline: were there any moments of conflict in this process?

[Some said yes and some said no collectively]

Andeline: tell me about the yes.

TRii32-MT Interventions: Inviting the participants as the experts on understanding groupwork and responses

TRii33-Exploring meaning of autonomy: Mr Lyrics identifies patience as important to groupwork

TRii34-Exploring meaning of autonomy: Mr Creativity poses that teachers should be accommodating of different views

TRii35-Exploring meaning of autonomy: Mr Personality advises that peers and teachers should not be autocratic in leading groupwork

TRii36-MT Intervention: Inviting reflection on the groups' relationships since the process began

TRii37a-Exploring meaning of autonomy: Mr Rap identifies that the MT process has given the group commutuality

TRii37b-Collaboration (as a pair/group): Collective agreement on built relationships through the MT process

TRii38-MT Interventions: Inviting reflection about conflict in relationships and groupwork

Mr Lyrics: when it came to writing the music mam, and it came down to people's ideas, and we couldn't agree on the beats I think at the beginning because we needed to decide on the type of flow and if it should be a sad song or a happy song.

Mr Personality: And some of us wanted to add words like rock my soul [*inside joke at Mr Mysterious*] [Laughter from the group]

Andeline: and did he get vetoed? [*inaudible mumbling from the group*]

Andeline: ok, so when I saw you last, we had a little chat about autonomy remember that? Do you remember how we summarised what that means?

Mr Personality: yes mam

Andeline: how would you describe it?

Mr Rap: being yourself even if the rest don't want you to be. Like really not trying to go with the group, but going with what's inside of you, and driving your own steering wheel in your car. Don't just drive on automatic.

Andeline; anyone want to add to that? ... You summed that up really nicely. I'm really impressed. So, what were your experiences of autonomy in this process? Maybe there were times where you felt you could and times where it was harder? Times where you wanted to or times where you needed to step back?

Mr Creativity: mam, for me, I'm not speaking for them I'm speaking for me. Like when we're drumming and everything, I'm able to come up with something by myself. And it can flow in with what's happening around me, so it's still mine but part of the group.

Andeline: and do you feel like, if we stick with the steering wheel example, you felt like you were driving your car and it's not like that made you crash into anyone. You looked like you have people driving a long next to you, and you're hanging out in that lane, but you're driving together as a whole?

Mr Creativity: yes, mam and sometimes there may have been a crash.

Andeline: yeah, maybe there were times you crashed into each other, you know like bumper cars

Mr Creativity: you know mam like Mr Lyrics' line, was the line that we took over from that line, and the ball started rolling from there

TRii39-Exploring meaning of autonomy: Mr Lyrics supposes conflict arose deciding on the flow and feel of the song

TRii40a-Exploring meaning of autonomy: Mr Personality retorts conflict lay within lyric writing

TRii40b-Quality of relationships (with peers): Mr Personality brings up inside joke with Mr Mysterious

TRii41-MT Interventions: Invites recollection on their definition of autonomy from the first session

TRii42- Exploring meaning of autonomy: Mr Rap experiences autonomy as being yourself and being your own driver

TRii43-MT Interventions: Invites reflection on experiences of autonomy in the MT process

TRii44-Exploring meaning of autonomy: Mr Creativity experienced autonomy by creating something that's his own, but flows with the group

TRii45-Exploring meaning of autonomy: Metaphorically autonomy is like driving your own car, however, considering traffic

TRii46a-Exploring meaning of autonomy: Mr Creativity's

Andeline: so, someone else's autonomy inspired something from you as well? Anyone else? Did you feel you have the space to be autonomous in this process? Well, even not and none of these questions apply to you. You can say whatever you want, yes or no...

[Mr Mysterious asked to leave mid conversation, and that he'd return as he needed to sort something out]

Mr Tap: yeah, I did mam, coz you know in the beginning with the pen tapping.

Jessica: AfroTap?

Mr Tap: yeah it let me be me mam.

Andeline: and how did you experience autonomy doing that?

00:17:43

Mr Tap: I was just fooling around and then they started using it. So, then I just felt good.

Andeline: So, there's one thing about being free to be you and everyone being like ok we don't really like it but let's go with it, ... I'm still going to be me, and then it's free to be you and you have other people around you go, Hey, that's actually great. We appreciate what you're bringing.

Mr Tap: definitely.

Mr Rap: no one knows this mam, but as we started doing this, I actually went home and wrote a lot of songs.

Andeline: Ah, that's awesome.

Mr Tap: Mr Rap would do it in class, even in class mam, we start doing this beat now and everyone joins and then the whole class is involved.

Andeline: ahhh that is awesome! That's really really great! Do any of you feel during this process it was hard to be autonomous? Maybe you wanted to, but didn't?

Mr Tap: not really

Mr Creativity: depended on the day mam

Andeline: depends on the day yeah ... What was your experience then, someone mentioned that you were quite a leader in terms of bringing ideas forward, what was that like for you?

Mr Creativity: DJ Lyrics!

autonomy was inspired by Mr Lyrics

TRii47-Relationships (with authority): Mr Mysterious leaves and returns during the final discussion on autonomy
TRii46b-Exploring meaning of autonomy: Mr Tap felt he had the space to be autonomous in creating AfroTap

TRii48-Exploring meaning of autonomy: Interviewer substantiating Mr Tap's notion of being oneself and being accepted for it

TRii49a-Volition: Mr Rap wrote songs at home during the MT process

TRii49b-Collaboration (as a pair/group): Mr Tap and Rap began a beat involving their classmates

TRii50-MT Interventions: Inviting reflection on the process where it was hard to be autonomous

TRii51-Exploring meaning of autonomy: Mr Tap felt he could be autonomous in MT process

TRii52-Exploring meaning of autonomy: Mr Creativity felt his autonomy depended on the day

Mr Lyrics: it was nice mam, I enjoyed writing the lyrics.

Jessica: you mentioned, I think it was Tuesday or Friday that this has inspired something in you, and I was wondering if there's been anything inspired here that you are able to take into your outside world, into your own lives that you can drive home?

Mr Lyrics: mam it's that I can make art of my situation. Use my own inspiration and create music at home.

Andeline: and how do you find this is helpful to you?

Mr Lyrics: what's helpful is it essentially helps with my stress.

Mr Tap: yeah, a stress reliever

Andeline: do you think there's anything else that you've experienced in this process, or learnt about yourself, or anything that you're taking outside to your experience at home or to school...

[boys nodding]

Mr Creativity: yeah mam when Mr Lyrics was speaking there, I was in my own world, just making beats, I can hear him but I'm not listening, and I'm starting to do that, escape to that on a regular basis.

Andeline: was it because you were bored with what he was saying? Or are you wanting to tune him out?

Mr Creativity: no, it just happens

[Video part 2/video camera records in intervals]

00:00:00

Andeline: and you were saying, your home space...

Mr Tap: mam before we started this, I didn't really think I was a musical person, like I listen to music because I like music, but now every day, every day I listen to music, before it was every now and again, but now I'm listening to music at home and tapping on my desk,

Andeline: and how do you find why you do that, how do you experience it?

Mr Tap: I don't know how to explain it but it just takes the relief off the day. Like oh were having boring class, and whilst were waiting in the line, then we just start doing/jamming some music and it takes some stress off your back.

Jessica: do you find its able to change your emotions some days?

Mr Tap: oh, yeah!

Mr Rap: how it changed me mam, is now it started with playing a beat in the background and writing raps/lyrics down now, and songs to myself I didn't usually do that a lot, I usually freestyle, now I have so many papers in my file.

Andeline: and is it also a way of expressing your feelings, stress release...

TRii53-Exploring meaning of autonomy: Mr Lyrics felt autonomy over lyric writing

TRii54-Exploring meaning of autonomy: Mr Lyrics uses music to make art of his situation

TRii55-Exploring meaning of autonomy: Mr Lyrics and Tap felt songwriting essentially helps with stress relief

TRii56-MT Interventions: Invited reflection on what the participants have learned, experienced or take out of the MT process

TRii57- Exploring meaning of autonomy: Music making is a mental escape for Mr Creativity

TRii58-Exploring meaning of autonomy: Mr Tap experienced becoming a musical person using music for stress relief

TRii59-Exploring meaning of autonomy: Music was used as an emotional altering tool for Mr Tap and Rap

<p>Mr Rap: yes mam, especially when I'm angry. Just start writing and it distracts me and I don't use them I throw them away,</p> <p>Andeline: and what happens to the anger as you're busy writing? Does it intensify ...</p> <p>Mr Rap: I end up just writing what comes to mind and then it ends up being a nice song,</p>	<p>TRii60-Exploring meaning of autonomy: Mr Rap expresses his feelings of anger through rap</p>
<p>Andeline: you know one of the things about autonomy is your capacity to make decisions and act out those decisions. Do you feel in any way that, if you are like really angry, just want to punch someone or do something stupid in way, but you've got the space now, where you can go write out that anger and calm yourself down, do you think it would impact you in any way in terms of the decisions you'll make?</p>	<p>TRii61-MT Interventions: Inviting reflection on anger, its impact on autonomy in decision making and managing it through music</p>
<p>Mr Rap: yes, it certainly has impacted me because, on Monday I almost caught someone in my room cause of what they did. It was very bad what they did mam, and it got to a point where I had to just cool down and write my songs, and just be in my room. I was really to the point of actually beating him and then I was like, there's no point in hitting someone it's not going to matter to them.</p>	<p>TRii62-Exploring meaning of autonomy: Mr Rap expressed his anger through song writing which helped him regulate his emotions</p>
<p>Andeline: anyone else, where you've found this has shifted anything in you?</p> <p>00:02:43</p> <p>Mr Personality: mam it's like made me more tolerant in like my choice of music. Like people say that I shouldn't be listening to R Kelly and stuff like that.</p>	<p>TRii63-Exploring meaning of autonomy: Mr Personality felt he shifted in ownership over his choice in music</p>
<p>[outburst of debating over his rape allegations from the group]</p> <p>Andeline: let him finish saying his say ok PAUSE! Pause! You are all raising great points of views, I just wanna hear what he has to say first.</p> <p>Mr Personality: and yeah so, I don't really care about what people think about my choice of music mam.</p>	<p>]</p> <p>]</p> <p>]</p> <p>]</p> <p>]</p> <p>]</p> <p>]</p> <p>]</p> <p>]</p> <p>]</p>
<p>Andeline: Yeah. And you're making a general comment about the fact that it's made you firmer inside yourself that if this is something you believe in and you value and its who you are, you're going to stand firm in it? Yeah and I mean I appreciate your opinions as well ...in terms of you know music matters and values are tied up in the music and role models we listen to and you know, across the board there's many interesting debates around this, and how we should think about it. And I think even those debates themselves are important because it deals with issues that we care about but even still, we can respect the fact that this is what you want to listen to, and you have strong opinions, and otherwise, it's the same in</p>	<p>TRii64a-MT Interventions: Affirming the values that make the participants confident in themselves, their values and beliefs</p> <p>TRii64b-MT Interventions: Acknowledging differences of</p>

building relationships, and that differences can come into the space and we can hold those differences, without involving you as a group.

Mr Creativity: yeah mam I want to add to Mr Personality's point, now it's about exploring more with different genres,

Andeline: do you think that's about life in general and autonomy, because if autonomy is about making decisions and you're only aware that you've got two decisions to make, whereas if you expand your options even in terms of relationships...If you're angry, I either punch him or I turn around and walk away. Or...I can do this or that, this or that and the bigger the menu gets actually the more freedom you have to make the most appropriate choice. And it's like music and you can let the genres open you up to so many more choices and it frees you up in many ways. And the same thing happens in life.

00:04:34

Mr Rap: what I was saying earlier to them, I didn't wanna play Scarlxrd or Country out loud in front of my friends but now, I just play it out loud mam, and if they ask me 'why you playing this' it's because I like it. And if you don't like it then go.

Jessica: so, it's also like taking an ownership almost?

Mr Mysterious: and mam same here, even when I listen to piano, [laughter], yeah like no one likes it

Andeline: and what is it about this process that you feel made you stronger in saying that's what I like, and that's why? And now for all of you if you've got more of a sense of this is who I am, what do you think it was about this process, that made that happen in you?

Mr Lyrics: I was, uh, realising that people are not the same. Sometimes we think that we all listen to like one type of song. But actually, we are different and as they begin to open up and they ask us the same thing, we begin to open up too and be proud of what we like.

Mr Rap: you realise you can be more yourself by seeing other people that are brave enough to, let's say someone else doesn't like the song, and the other person really wants to play the song, then just because he doesn't like it doesn't mean I won't like it, so then they're going to play the song and we all experience something new.

Jessica: I'm just interested that there's this strong identity that's developed and also this understanding of others in this space as well as your impact on others, and their impact on you. I'm just really enjoying this dialogue.

Andeline: So, I wanna ask you a question about going forward. You've had this experience together, and Jess' project here is done... And is there anything, you've mentioned like in your class, there's a bit of a different side to making music... Is there anything else that you feel will be useful for you to continue? Some of the

opinions whilst holding respect for others' opinions

TRii65-Exploring meaning of autonomy: Mr Creativity considers exploring more with different genres

TRii66-MT Interventions: Expanding options of choice; in behaviour, decision making and in music

TRii67-Exploring meaning of autonomy: Mr Rap and Mysterious are increasingly taking ownership of the music they like to listen to aloud

TRii68-MT Interventions: Reflection on what about the MT process supported identification and confidence in music and self

TRii69-Exploring meaning of autonomy: Mr Lyrics realises people are not the same and you can be proud of your likes

TRii70-Exploring meaning of autonomy: Mr Rap realises you can be yourself by witnessing others who are brave enough to

TRii71-MT Interventions: Showing genuine appreciation for the participants' understanding and engaging with the dialogue

things you've gained in this space? You spoke about relationships and hopefully that will continue and your friendships that you have now that you didn't have before. And now you have music in your life in a way that you didn't have before. Anything else that you would like to use? Something that happened here that you would like to keep going?

Mr Tap: uh mam, the way that it stops you from being so angry. Like how it calms you down and calms you down. So even me, in the last couple of weeks, the boys these younger grade 8s have been making me angry. And you wanna fight them so bad, o then I just start tapping with my pen or listening to music because it helps me.... but then joh, mam, this one oak, I was pen tapping and he told me to stop.

[group discussing the grade 8s]

00:08:19

Andeline: what is it about the grade 8's that's annoying you?

Mr Personality: joh mam it's the entitlement.

Mr Rap: they don't have respect.

Mr Beat: yeah man they're just disrespectful, honestly that's it.

Mr Personality: they still think that they're the kings you see. They used to be the kings of primary school. And now they're not. Its high school now.

Andeline: do you think you were like that in grade 8?

[collective 'noooooo']

Mr Beat: mam when we came in, we had to make friends with people in the high school. And like they don't.

Andeline: do you think and I don't want to force it back to autonomy but it's interesting how that relates. That sense of being able to make choices and being your own person, but do you think there's something about the appropriateness of how you show that when you show that, especially in a school context, because there's a time to stay back and keep quiet, but there's also a time where you've earned the right to step forward and be your own person.

Mr Lyrics: I feel they have a right to step forward but that they should do it in a respectful manner. Instead of trying to force what they want onto you.

Jessica: and is it easy, specifically in [their school] in your context to kind of cross lines of, we're grade 8s we're only friends with grade 8s, or can you be friends across borders of age?

TRii72-MT Interventions: Asking the participants what they've learned and what they would extend into their lives

TRii73-Exploring meaning of autonomy: Mr Tap would extend his music making to stop himself being so angry

TRii74-Exploring meaning of autonomy: Group discussion around respect from grade eights

TRii75-MT Interventions: Inviting introspection about appropriateness of autonomy in certain contexts

[collectively 'yes']

Mr Lyrics: yeah can be friends at any age

Mr Tap: the thing is we have a tutor system, so like in the morning everyone meets up and it's like four people per grade who need to meet up and everyone mixes and they make friends.

Andeline: ok, so to close, are there any last comments you wanna make? Or any questions you have?

Mr Mysterious: mam they're making fun of us, and saying things about us going to music therapy...

Andeline: are others making fun of you?

00:11:20

Mr Tap: yeah, they're making fun of the word therapy. And everyone thinks that like we have problems.

Jessica: but I've seen a couple people wait at the door looking in, kind of interested in what we're doing, so do you think they're making mention of it because...[giggles] are they maybe jealous that you guys get this time together?

Mr Lyrics: I think so!

Mr Beat: they're trying to skip detention.

Andeline: I just wanna know more about what's it like for you someone saying 'are you going to therapy?'. What's your response on the inside?

[group started talking at the same time]

Mr Rap: with me I make a joke out of it, make them think that I am actually disturbed and I tell them that I'm crazy and mentally ill and then I don't care what they have to say about it because they're not here and they don't know what goes on here.

Andeline: and what do you say.

Mr Lyrics: I just say its ok, and then they walk away, inside you know that they're being mean about it and want a reaction.

Mr Beat: so, when some speaks to you like that you minimise them and ignore them.

TRii76-Exploring meaning of autonomy: Mr Lyrics felt one has a right to step forward albeit in a respectful manner
TRii77-MT Interventions: Inviting reflection on their school system and the ease of crossing age/friendship boundaries
TRii78-Quality of relationships (with peers): [their school] context makes it easier to be friends at any age

TRii79a-Exploring meaning of autonomy: Others making fun of the participants going to therapy

TRii79b-Exploring meaning of autonomy: Dealing with the stigma of therapy that there's something wrong with you

TRii80a-MT Interventions: What is your response to the stigma on the inside

TRii80b-Exploring meaning of autonomy: Mr Rap makes a joke out of therapy stigma to outsiders

TRii80c-Exploring meaning of autonomy: Mr Lyrics doesn't

Andeline: what do you think therapy actually is?

Mr Tap: Well, this is actually kind of a therapy

Andeline: what do you think is covered inside therapy?

Mr Lyrics: anger management, help for depression

Andeline: yes, what else?

Mr Rap: substance abuse, helps you with yourself...

Andeline: helps you with yourself in what way?

Mr Creativity: mam I don't know how to say, but if you are that person who always, [did some hand movements] I don't know mam, but if you're not a people's person it helps you not be scared.

Jessica: help you to socialise?

Mr Creativity: yes mam

Mr Rap: mam I think therapy can do a lot of things I just think that other people view therapy, they only hear bad stuff about it, so they think only people who are sick go to therapy. But like I could go to therapy coz I think it will help me and it doesn't mean something bad, but just coz something is wrong in my life I could go to therapy for help.

Andeline: Ja, and therapy is to grow. So, every single human being, no matter if you're struggling with something, if you're doing well, if you, you know, if you need some extra support, if you just want to learn more about yourself, that's actually what therapy is. So that's the sad thing, how it gets stigmatized as people assume there's something wrong with you and actually every single human being on earth could benefit from being in therapy, being in a relationship where we grow and support each other.

00:13:49

Mr Tap: and lets you open up?

Andeline: Exactly! Totally. Is there anything you want to say?

Jessica: just that I've really enjoyed going through this experience and meeting every single one of you and seeing what each of you brought to the table and getting to know your personalities and your

give others a reaction about the therapy stigma

TRii80d-Exploring meaning of autonomy: Mr Beat minimises those therapy stigmas and ignores them

TRii81a-MT Interventions: Inviting the participants to reflect on what therapy actually is

TRii81b-Exploring meaning of autonomy: Mr Tap identified the MT process as therapy

TRii81c-Exploring meaning of autonomy: Mr Lyrics believes therapy supports anger management and depression

TRii81d-Exploring meaning of autonomy: Mr Rap believes therapy supports substance abuse and you with yourself

TRii82e-Exploring meaning of autonomy: Mr Creativity believes therapy supports confidence in relationship building

TRii82f-Exploring meaning of autonomy: Mr Rap believes you go to therapy if you need help

TRii82g-Exploring meaning of autonomy: MT confirming that every human being could benefit from therapy, to grow and support one another

TRii82h-Exploring meaning of autonomy: Mr Tap believes therapy lets you open up

strengths and you should never ever need to feel sorry for that. Ok. Because you are awesome young adults!

Nsamu: I'm just wondering, as a follow up to our process, um sometimes working on a project can be frustrating when you think you have an end in sight. And you imagine the whole complete picture and its nice and neat and beautiful in the end. But then we don't actually get there. I'm wondering whether there, was any experience of that in the group with you as an individual or as a group together. You didn't feel like you had a final literally packaged project?

Mr Creativity: are we done with the song?

Jessica: before you leave give me your details and I can send it to you. But you can do with it as you like. You can take a photo of the lyrics, you can extend them, you can make it your own, you can add something to it, it's not solid and set in stone. It's something that you can mould into your own.

Mr Tap: the experience was very nice thank you.

Andeline and Jessica: thank you.

Mr Rap: I was thinking about this a couple of days ago and my uncle has a recording studio and I think we should get together and continue there.

[collectively 'that's a good idea', 'that's awesome']

Nsamu: I wonder how ... do you remember in the beginning we spoke about the experience having freedom and doing whatever you want. And somebody, I think it was Mr Lyrics that mentioned that there also I has to be some form of a structure. I'm just wondering how much of that did you experience in the process or together? At what point did you feel that the freedom was just the right amount of freedom? Or, this structure was just the right amount of structure or whatever.

Mr Lyrics: I think in the beginning, there was just the right amount of structure, and closer to the end it started like fading.

Andeline: which started fading the freedom or the structure side?

Mr Lyrics: the structure side.

Andeline: And is that what you needed or did you feel like you still needed more structure?

Mr Lyrics: I feel like we still needed structure to get the job done.

TRii83-MT Intervention: inviting reflection on experiences where one doesn't feel accomplished/finished/completed with their project

TRii84-Exploring meaning of autonomy: Mr Creativity and Rap extending how the group could continue their music after UpBeat

TRii85-Exploring meaning of autonomy: Mr Tap thanked the MTs for the UpBeat experiences

TRii86-MT Interventions: Inviting reflection on structure and freedom throughout the project

TRii87-Exploring meaning of autonomy: Mr Lyrics noticed the structure fading throughout the project and believed the group needed a strong

Andeline: do you feel like you wish the process had been longer?
[collective 'yeeesssss']
Mr Beat: yeah for like the whole term
Mr Creativity: nah, the whole year!
Andeline: yes, thank you everyone and thank you for sharing.

[end of the focus group interview]

structural influence to get the job done

TRii88-Exploring meaning of autonomy: The group would have wanted the process to be longer/continue

Appendix U: Final list of codes, subthemes and main themes

Theme one: Adolescents' formulation of their autonomy

Theme 1: Adolescents' Formulation of their Autonomy	Individualised	What is Autonomy?	TRi42 TRi45
		Establishing boundaries (force field)	TRi93
		Being yourself	TRi30 TRi89 TRi70
		Freedom	TRi28 TRi90 TRi95
		Confidence	TRi44 TRi58 TRi92
		Values less clear	TRi91
		Choices:	
		Responsibility/Diligence	TRi46 TDii21
		Easier for some through others	TRi57b
		Individualised way of complying	TRi15
	Expressing/performing your choices	TRi65	
	Individual within relationship	Harmony	TDv2 TDv8 TDv10a TRi44
		Responsibility to others	TRi27 TRi55 TRi57a
	Collective autonomy	A collective accomplishment	TRi46a

Theme two: Navigating autonomy in context

Theme Two: Navigating autonomy in Context	Peers	Conform to friend's music tastes	TRi19 TRi18
		Resist and negotiate music played between us	TRi20 TRi25 TRi60
		Cyberbullying	TRi78
		They influence their friend's music tastes	TRi24
		Feeling more secure when I'm with my friends	TDii36
		Co-dependent on others	TDii38
		Reflection on others who are non-committal	TDii41

	Parents	Have to conform to parental taste in music and what is being played	TRi15 TRi16 TRi21 TRi22
		Less autonomous at home	TRi68 TRi69 TRi94a
		Have to conform to where parents choose I live	TRi63
		My room/phone/social life is where I have independence at home	TRi64a TRi64c
		Values parenting/guidance	TRi70b TRi81 TRi87
		Feel they can manipulate mislead parents to get their way	TDv13a TDv13b
		Strict parents equal sneaky kids/Authoritative parenting	TRi84 TRi86
		School	Ownership of ideas are not confirmed by the school
	Lack of voice/freedom at school		TRi72
	Conflict between school sport schedule and MT sessions		TDii23
	Older learners have more power over younger ones		TDii8b TRii74 TRii76
	Easy to be friends across the age barrier		TRii78
	Social Media	Pressure to conform online	TRi67
		Freedom of choice on what to post	TRi66
	Music	Most autonomy over their music	TRi64b
		Identification as a vocalist	TRi12
		Musical identity	TRii64a
		Owning their music	TRi4 TRi7 TRi9a TRi9b TRi9c TRi9d TRi9e TRi9f TRi14 TRii69

		Rejection of music is a perceived experience as rejection of the self	TRi18 TDiii47
		Listens to music at home	TRi11
		Self regulates through music	TRi34
	Social Issues	Addiction decreases ability to choose	TRi36 TRi37 TRi39
		Addiction	TRi40 TRi42
		Stigma	TRi31
		Gender and sexuality	TRi32 TRi48 TRi50
		Therapy	TRii79a TRii80b TRii80c TRii80d
		Interpersonal	1.Risky behaviour:
	Exploration is normal and important		TRi79 TRi80 TRi85
	Illegal		TRi76
	Rebelliousness		TRi77
	2. Wanting to be autonomous and independent:		
	From parents		TRi82 TRi83 TDv12b
	From school		TRi73 TRi74 TRii34
	Autonomy slows me down, feel insecure about decisions		TRi33 TRi94a TRi94b
	3. Decision making:		
	Always have a choice		TRi38 TRi54a TRi54b TRi56
	Do better when you know better		TRi42 TRi53 TRi62
	Ask for help		TRi41 TRi70a TRi94b

Theme three: Opportunities to explore and express autonomy in the MT process

	Autonomy through individual adolescent roles		Autonomy within group processes		MTs Role	
Individualistic Autonomy	Disengagement	TDi3a TDi4a TDi4b TDi25 a TDi25 b TDii5a TDii12 TDii16 a TDii16 b TDiii4 3 TDviii 4a	Dependence on others	TDiii36 TDiii38 TDiii40 TDiii41		
	Conflict/confrontation And resolution	TDii8a TDiii4 5a TDiii4 5b TDiii4 6 TRii39 TRii40 a				
	Testing MT	TRii2				
	Individual mastery	TDi15 TDiii2 7a TDvi9 TDviii 10 TRii51 TRii52 TRii53				
	Leadership attempt (D)	TDii14 a TDii14 b TDiv1 3				
Relational and Collective Autonomy	Leading (A)	TDi10 TDi13 TDi28 TDii3 TDii13	Freedom of expression	TDi3b TDiii9 TDv4a TDv4b TDvi18	MT offering invitation to ...	TDi5 TDi5b TDi6 TDi20a TDi27

		TDii18 TDii22 TDii23 a TDiv4 TDiv8 TDiv1 5 TDiv2 4 TDiv2 6 TDvi5 TDvi8 TDvi2 2 TDvii7 TDvii9 TDvii1 0a TDvii1 0b TDviii 2		TDvii16b TDviii16c TRii6 TRii22 TRii28 TRii46b TRii65		TDi33 TDii16 TDiv2a TDiv16 TDiv20b TDvi2b TDvi7
	Leadership attempt (C)	TDii15 TDvi1 3	Experiencing the self within the whole	TDi22 TDii21 TDiv20c TDiv22 TDv11 TDvi10 TDvii18 TDviii12 TRii4c TRii18 TRii29	MT Interventions	TDi1 TDi23 TDi26b TDii1 TDiv1 TDvi1 TDvi23 TDvii18 TRii87
	Leading MT	TDi31 TDiii2 8 TDiii2 9 TDiv1 7	Finding place to fit in	TDiii8 TDv5 TRii12	MT supports	TDi14 TDi20b TDi26a TDi32 TDiii10 TDiii22 TDiv5 TDiv18b TDiv21 TDvi2a TDvi12 TRii71
	Joining in your own way	TDi12 TDi16 TDi17 TDi29	Self-regulation	TDii10		

		TDii19 a TDii19 b TDiii2 5 TDiv6 TDiv1 0 TDv2 TDv5 TDviii 6 TDviii 8 TDviii 11 TDviii 13 TRii3 TRii17 TRii44				
	Minimal investment	TDi19 TDi21 a TDi21 b TDii6 TDii14 c TDiv1 9 TDviii 4b TDviii 9 TDviii 16a TDviii 16b TRii47	Peer support	TRi5 TRi9a TRi9b TDi35 TDii4 TDii9 TDii17 TDiii30a TDiii30b TDiv20a TDvi3 TDvii4 TDvii15 TDvii17a		
	Holding	TDi34 TDviii 14	Collaborative accomplishment Group mastery	TDiii8 TDiii13a TRii7 TDi3a TDi3b TDii24 TDiii17 TDiii27b TRii21	Verbal negotiation with MT	TDiii12 TDiii18 TDiv2a TDvi6 TDvi15 TDvi17 TDvi21 TDvi24

			Musical collaboration to further current activity TDi2a TDi10b TDi11 TDi18 TDii2 TDii7 TDii11 TDiii2 TDiii5 TDiii20 TDvi9 TDvi11 TDvii1 TDviii3 TDviii5		
			Collaborating against current activity TDvi20		
			Group cohesion TDi37b TDi38b TDiv11 TDiv27 TDviii15 TRii7 TRii33		
			Verbal negotiation with boys TDii23b TDii23c TDiii15 TDvi19 TDvii2 TDvii3 TDvii6 TDvii11 TDvii13 TDvii14 TRii14 TRii16		
			Being playful with MT TRi10b TDi39 TDvii17b		
			Playfulness with boys TRi10a TDi2b TDvii5 TDvii8b TDvii12 TDvii17a TDvii17b TDvii17c TDvii18 TRii11		

			Dynamic collective musical exploration with peers	TDi30 TDii20 TDiii4 TDiv23 TRii26	
			Dynamic collective musical exploration with MT	TDvi16	
			Performing group creation	TDiii1 TDviii1 TDviii7 TRii23	
			Collaborative mutuality with MT	TDi36 TDiii32 TDv16	
			Enthusiastically following MT	TDi37a TDi38	
Group Music Therapy Process	Participating together	TDi40a TDi40b TDvi4 TDviii19a TDviii19b TDviii20	Fragmentation	TRi1 TRi8 TRi24 TDiv12	
	Following	TDiv3	Stuckness	TDiii13b	
			Developing friendship	TDiii33a TDiii33b TDiii34 TDiii49 TDvii16a TRii9 TRii37a TRii37b TRii40b	
			Relaxed presentation	TDi41 TDiii6	
			Relying on music therapist's facilitation	TDi5a TDi7 TDiv7 TDiv14 TDiv18a TDiv25 TDvii8a	

Theme four: Transfer and application to daily life

Theme four: Transfer and Application to Daily Life	From MT Process	Learning the value of mutual collaboration rather than hierarchy	TDv12a TRii20 TRii25 TRii31	
		Learning coping mechanisms	TRii54 TRii57 TRii60	
		Learns to use music to manage/regulate emotions	TRii55 TRii58 TRii59 TRii61 TRii62 TRii73	
		Sustaining music making after process	TRii49b TRii58 TRii84	
		Making music at home during process	TRii49a	
		Values inspiration from daily life	TRi14 TRii10	
		Increasingly more confident to express music preference socially	TRii63 TRii67	
		Reflection/wanted MT to continue	TRii88	
		Group as a social microcosm	TDv14 TDviii21	
		Creating harmony in life/parents/friends	TDv12c TRii35	
		Views on therapy	Appreciative of process	TRii8 TRii85
			Identified this as therapy	TRii79b TRii81b
			Place to support one another	TRii82e TRii82g TRii82h
			Enjoyable process	TRii8
	Helpful		TRii82f	
	Supportive		TRii81c TRii81d	