

Mini dissertation in partial fulfilment of the requirements for the degree  
MMus (Music Therapy)

**Dyadic music therapy in the context of substance use disorder**

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For my dear mother: I will honour you forever, love you eternally, and miss you always. I'm going to make you proud

## DECLARATION

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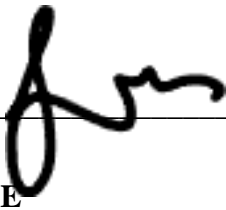
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## ABSTRACT

One of the most detrimental effects of a substance use disorder (SUD) is the breakdown of meaningful familial and interpersonal relationships. In this qualitative study, I aimed to explore the experiences and reflections of persons in treatment for SUDs and their close family members or partners in a dyadic music therapy assessment phase. By utilising Thematic Analysis (TA) informed by Interpretative Phenomenological Analysis (IPA), I sought to explore the meanings, perceptions, and the impact of music during a music therapy assessment phase on the recovery process within the context of dyadic relationships. Sessions for this study took place at an out-patient community-oriented rehabilitation programme in Pretoria and consisted of two 45–60-minute assessment sessions with three dyads. The first was structured as an interview, with the option for actively using music. The second was a semi-structured music therapy assessment session. The study found that six overarching themes emerged out of the music therapy assessment across all three dyads, with each presenting in different and complex ways in each case. The affordances of musical engagement in the process could be summarised as inviting an alternative form of communication, offering opportunities to reflect on the nature of the relationship, offering playful and/or explorative way of being together, offering opportunities to reflect on the substance use journey, offering a space to explore needs, and addressing resources and fostering ambition.

### **Keywords:**

Substance use disorder

Dyadic music therapy

Relationships

Improvisation

Songs

Communication



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## CHAPTER 1: INTRODUCTION

### 1.1 Introduction and Context

One of the most detrimental effects of a substance use disorder (SUD) is the breakdown of meaningful familial and interpersonal relationships (Daley, 2013; Lander et al., 2013). This study explored the experiences and reflections in dyadic music therapy of participants in treatment for substance use disorders and their close adult family members or partners during an assessment phase. The research focussed on whether and how, based on this assessment phase, music therapy processes could offer opportunities to such a dyad to explore, rebuild and strengthen their relationship.

When a family member suffers from a SUD, there are often several issues faced by the family as a unit (Daley, 2013). SUDs impact one's ability to relate to others and be related to. Parents with a SUD, for instance, can struggle to care for their children effectively. Since SUD includes a preoccupation with gaining or maintaining an intoxicated state or recovering from this state, parents may miss opportunities to meet their children's needs. The detrimental effects on children of having one or both parents with a SUD range from difficulty establishing trusting relationships with people to being overly emotionally responsible in relationships and taking on adult roles much younger than developmentally appropriate (Lander et al., 2013). Often neglected, many children living in a home where there is an active SUD might develop into "parentified children" (p. 3), which occurs when the caretaker is unable to meet the child's developmental needs. The child begins to parent themselves, their younger siblings, and even their parents earlier than what could otherwise be developmentally appropriate in what Lander et al. refer to as the "reversal of dependent needs" (p. 3).

In marriages and romantic partnerships, one member's SUD can significantly impact the relationship. A study by Homish et al. (2008), which measured the relationship between illicit drug use in one or both partners and marital satisfaction in New York, found that discord was more frequently noted in couples with "discrepant" drug use (described in the study as a context where one partner is using an illicit substance and not the other). Chermack et al. (2008) also noted increased instances of domestic aggression and violence in partners (both men and women) enrolled in substance use disorder treatment. Powers et al. (2008) stated that marital distress in partners suffering from SUDs was positively linked to rates of relapse

and that actively involving the other partner in their treatment helped alleviate both SUD-related conflicts as well as other relational distress.

The family context can play a role in the development and mitigation of a SUD, and family members can positively and negatively influence the treatment of the disorder. Parents of SUD sufferers, for instance, may find themselves in the difficult position of enablement and even encouragement of a SUD. For example, parents may attempt to hide or overlook problematic behaviours associated with substance use (such as usage itself) from other family members in an attempt not to invite shame or judgement on the family or individual, which further enables a SUD to develop and alienates the child from seeking appropriate help. The parent-child relationship may become further strained when the young person engages in risky and criminal behaviours, compromising relational trust and dependence (Daley, 2013).

Music therapy can be defined as an evidence-based practice that uses musical experiences such as listening, singing, playing instruments, or composing music and verbal processing to meet therapeutic goals. Music therapists are qualified allied health professionals who can help clients manage emotions, cope with triggers and anxiety, and form and maintain healthy interpersonal relationships (Bruscia, 2018). For clients in recovery who may have trouble communicating how they feel or what they may need, music therapy has been shown to help them tap into their emotions and share these with others. It also allows SUD sufferers to navigate difficult feelings or triggers through creatively expressive and potentially deeply reflective processes (Bruscia, 2018).

Qualitative research on working in dyads to alleviate the relational damage related to substance use disorders is scant in music therapy literature. In the South African context, this research is absent. However, research on group therapy for persons with SUD and music therapy techniques within this area is more prominent. One such study is by Mattison (2021), who investigated the healing capacity of voicework in music therapy groups for SUD sufferers. She found that music therapy could lower group members' defences and offer them the opportunity to be with and experience each other in a meaningful way, leading to a greater sense of connection. In the current study, the focus was placed on using a music therapy assessment for exploring the relationship between an existing dyad, where one member is actively using (and seeking assistance with) or in recovery (in an outpatient programme) for a SUD and understanding how these findings might inform a music therapy

assessment. My reason for focussing on the assessment phase and only using two sessions per dyad as the unit of analysis were related to time and resource constraints. My original outline for the proposed study indicated that a process spanning eight weeks of one session per week with each dyad. However, this was not feasible due to time and travel constraints, the nature and spatial resources of the institution, and the consistency of attendance at the start of the study. I was concerned that these factors would affect the quality of my findings (as well as the depth at which I could explore them) exponentially less over a shorter period of time. I believed that I would be able to conduct a much more thorough analysis by focussing on an assessment phase while still keeping in line with the research questions on my proposal. Furthermore, although the period of the study was reduced, I availed myself to the participants and institution as per the eight weeks promised as a condition for conducting my research at their site. I made this decision after discussion with both my research supervisor and the head of family medicine at the institution, in which we decided that this would aid in maintaining beneficence, which will be further discussed in the ethical discussion of this paper.

## **1.2 Research Aim**

In this qualitative study, I aimed to explore the experiences and reflections of persons in treatment for SUDs and their close family members or partners in a dyadic music therapy assessment phase. The therapeutic assessment process was designed to identify and offer support that best suited the pair's relational needs (such as communication, emotional expression, and co-regulation).

I examined how the participants used the music therapy processes, whether they found it helpful, and if so, in what ways. This study stands to contribute knowledge on the role of family relations in the context of substance use disorders and, more particularly, how these dynamics play out in music therapy. As stated by Pasiali (2012), qualitative research should emphasise participants' subjective experiences to contribute to greater understanding of music therapy's ability to meet the unique needs of families and the role it may play in understanding relational dynamics.

## **1.3 Research Question**

This study aimed to gain an in-depth understanding of the experiences of dyads engaged in a music therapy assessment phase as part of their substance use disorder treatment. By utilising

Interpretative Phenomenological Analysis (IPA), I sought to explore the meanings, perceptions, and the impact of music during a music therapy assessment phase on the recovery process within the context of dyadic relationships. My research questions were thus:

1. How did individuals within dyads, where one member is in substance use recovery, engage in musicking together during two assessment sessions?
2. How can these insights inform music therapy processes with dyads in the context of SUD?

I examined whether and how the participants used both their own relationship with music and music therapy interventions, whether they found or created meaning in these processes, and if so, in what ways. This study stands to contribute to knowledge on the role of family relations in the context of substance use disorders and, more particularly, how these dynamics might play out in a music therapy assessment.

## CHAPTER 2: LITERATURE REVIEW

In this literature review, I briefly explain substances and substance use disorders, and SUDs as a social and environmental phenomenon (drawing on family systems and attachment theory). I then discuss existing research on music therapy with clients experiencing SUD and explore the contributions of dyadic therapy across various therapeutic orientations. Finally, I discuss studies that have examined music therapy in a dyad setting to treat SUD.

### 2.1 substance use disorders (SUD)

The Diagnostic and Statistical Manual of Mental Disorders (DSM5) (APA, 2013) defines substance use disorders as a persistent and pervasive pattern of damaging symptoms, despite which users continue their intake. Underlying causes for SUDs can be broadly categorised as social, biological, and psychological, and it is important to note that these causes are not mutually exclusive. Social precipitating factors, for instance, might include an unstable home environment, exposure to drug use, a lack of emotional or socio-economic support from social groups or communities, and trauma (Barlow et al., 2017). These social factors could also become generationally self-propagating. When social learning is characterised by patterns of instability, trauma, and conflict, the likelihood that these patterns will be repeated is increased (Barlow et al., 2017).

Substances are defined in the DSM5 (APA, 2013) according to at least six different classes. These are:

- Depressants: These include alcohol and other nervous system depressants that induce sedation.
- Stimulants: Also known as “uppers”, these increase attention and may elevate mood.
- Opioids: These are analgesics that induce euphoria and pain relief. Examples include heroin, opium, and morphine.
- Cannabinoids: These can alter sensory perception and cognition and induce euphoria or paranoia.
- Hallucinogens: These alter sensory perception to produce "trip states" and include psilocybin ("magic mushrooms"), lysergic acid diethylamide ("acid" or LSD), and ayahuasca.

- Others: These include prescription medications (antihistamines, pseudoephedrine, and codeine) and other substances that may not be categorised in the same class as the above mentioned "drugs", such as caffeine, but are often misused.

At a physiological level, SUDs impact various brain circuits, including those involved in motivation and reward centres, learning and memory retention, and inhibitory control over behaviour. Substance metabolism mirrors the effects of the body's reward system, activating dopamine release. This affects how an individual perceives external and internal information as meaningful (Aldridge, 2010).

Two prominent perspectives held by psychologists (Barlow et al., 2017) on substance use and addiction include the “moral weakness” (p. 488) view and the “disease model of dependence” (p. 489), which is derived from a medical treatment model. The former views SUD as a weakness in character and a reflection of a lack of personal and social integrity, emphasising the role of choice in the development of a SUD. By comparison, the latter is informed by a medical viewpoint, maintaining that addiction originates within an individual’s physiology, accounting for a predisposition to developing a SUD.

The disease model contributes understandings of biomedical and physical implications and facets of addiction and guides research that focuses on producing more generalisable data. The advantage of the disease model is that certain medications, such as benzodiazepines, may be helpful at the initial stages of individual treatment to help a patient alleviate withdrawal symptoms and avoid relapse – at least in the short term. One major drawback of pharmaceutical interventions is that many of these medications have unpleasant side effects that risk reminding the client of withdrawal experiences (Aldridge, 2010).

At best, the perpetuation of a “moral view” of substance use is reductionist. According to Barlow et al. (2017), this view of SUD as a “crisis of character” (p. 488) undermines powerful social, neurobiological, and economic forces that contribute to SUDs. A growing body of research emphasises that SUDs are not as simple as an individual problem of poor decision-making and may have as much to do with our relationships, communities, and socialisation as they have with the addictive nature of substances. Psychoactive substances have been part of spiritual, communal, and cultural rites for centuries (Aldridge, 2010). In Southern Africa, for instance, traditional healers use psychoactive plants such as the *ubulawu*



preparation. This is a psychoactive herbal mixture used by Zulu and Sotho traditional healer initiates for “clearing the inner vision [and] making the initiate ‘see’... so that he is intent upon listening to his inner voice and to the visions that arise before his mind’s eye” (Sobiecki, 2008, p. 337) during divination rituals. Drinking alcohol and smoking tobacco and even marijuana have even been seen, in many globalised cities, as rebellious rites of passage from teenage naivety to being a fully-fledged, “street-smart” adult (Aldridge, 2010). A community may experience specific contexts of substance use as perfectly ordinary and even necessary. A helpful perspective in this regard has been offered by Burraway (2020). He views substance use “disorders”, in such cases, as “a parallel to self-medication” (p. 3) for dealing with socially informed structural violence such as marginalisation, oppression, and poverty. Substance use is seen here as pathological only when it negatively affects a person’s ability to interact with, navigate, and relate to the world around them (Burraway, 2020). In his research on addiction, Burraway argues that substance use is culturally constructed, and the pathologizing descriptors defining “substance abusers” are too.

Our conceptualisation of SUD defines our approaches to assisting recovery; and whether we have anything to offer those suffering from substance-related difficulties. Even in recovery, the family and social context at large can harm the process of “getting clean”. The stigmatisation of SUD can contribute to several difficulties faced by SUD sufferers, such as experiences of neglect and undertreatment in recovery spaces. Thus, policies, programs, and practices that reduce detrimental SUD-related health, social, and legal implications are referred to as harm reduction strategies. These might include needle exchange and education programs for opioid users or decriminalisation policies (Hyshka et al., 2019). Approaching recovery and reintegration in SUD sufferers must maintain a sensitivity to the needs and experiences of those suffering from addiction, not simply its symptoms. We thus have much to gain from exploring, addressing, and representing the socio-cultural aspects and implications of substance use disorders and what informs our attempts to treat them.

## **2.2 SUDs as a social/environmental phenomenon**

According to Lander et al. (2013), a fundamental principle of family systems theory is that individuals cannot be fully understood or worked with appropriately without first understanding how they function in their family system. Homeostasis refers to the tendency of a system to seek stability and equilibrium. This idea is key to understanding the role of SUDs within the family in that each member tends to function in a way that keeps the whole

system in balance (according to a defined set of familial expectations and rules, further defined by the culture and community a family belongs to). An important dynamic observed in family systems is that members might function to maintain this sense of homeostasis even if it is not healthy for specific individuals. Lander et al. situate these concepts, originally introduced by Bowen (1966), to understand how addiction and SUDs can be understood from a family systems perspective.

Tendencies toward homeostasis are limited and attenuated by boundaries (for example, the limits placed on freedom of speech or expression between a father and daughter, or how much expressed discontent is deemed acceptable between a married couple). Lander et al. (2013) state that, for example, “in a family with a parent who has a SUD, boundaries around the parental and child subsystems are typically permeable, and the parental subsystem does not function well as a cohesive unit” (p. 3). Parents with children afflicted with a SUD may find it difficult to foster a sense of trust and intersubjectivity (referring to the ability to understand and appropriately react to the needs, viewpoints, or feelings of another). This could disintegrate into ineffective and even hostile patterns of exchange within the dyad. Later in life, these patterns may contribute to difficulties in partnerships too. As will be discussed in a literature review, SUDs and marital dissatisfaction can mutually propagate one another; leading to poor couple functioning and even heightened rates of violence (Chermack et al., 2008; Homish et al., 2008).

The dynamic defining how individuals in a family system communicate is referred to as feedback. The responses an individual receives when expressing their needs and feelings directly impact whether such expressions will be repeated. Where these expressions are met with aggression or indifference, they are less likely to be repeated. Where there is underdeveloped intersubjectivity between family members, communication breakdown may occur. This may prevent family members from appropriately responding to internal conflict, further isolating members. In the context of substance use, a family member may then be less likely to seek help from their family for their SUD (McLeod, 2017).

Parent-child attachment relationships are also formed through feedback processes (Lander et al., 2013). Attachment theory refers to Bowlby’s notion (1969; as cited in McLeod, 2017) that the quality of parents' relationships with their child will influence the child’s attachment patterns with other people well into their adult lives and their children. A parent whose mood is altered due to a SUD and is primarily focused on “getting high or spending significant

amounts of time recovering from the effects of substances, may miss the opportunities to foster healthy attachment” (Lander, 2013, p. 2). Schindler (2019) explains that children who have had this experience with their caregivers might come to require a coping strategy for dealing with feelings of disconnection even as adults or require a substitute for coping mechanisms for difficult emotions. For instance, if someone experiences their primary caretaker as unresponsive to their needs or inconsistent in their caregiving patterns, an insecure attachment may form that can result in a variety of regulatory problems, including generalised anxiety, depression, and adjustment issues that they may learn to cope with through maladaptive behaviour and their substance use.

### **2.3 Music Therapy and SUDs**

This section addresses how music therapy has been shown to be effective in treating substance use in group and individual therapy settings. Bourdaghs and Silverman (2020) found significant similarities in neural activation between substance use and music listening in a study in the United States. Music perception happens via similar neural pathways (i.e., the mesocorticolimbic and endogenous opioid systems) to those more directly activated by substances. Receptive music therapy techniques have been found to engage brain structures necessary for cognitive, emotional, and sensorimotor processing (particularly the mesocorticolimbic system) in ways that could alleviate recovery-related difficulties such as sleep, mood, and trouble with treatment motivation and completion (Hohman et al., 2017). This could, in turn, imply that music listening can be used therapeutically as one potential “aesthetic” stimulus which, used in the correct clinical context, could more quickly reduce the harshness of difficult bodily experiences such as cravings by increasing dopamine in regions of the brain affected by drug use. The relevance of this neurotransmitter system lies in its connection to mood regulation, pleasure-seeking, and the internal reward system (Barlow et al., 2017).

According to Bourdaghs and Silverman (2020), music therapy can provide a space for goal-oriented motivation (readiness to achieve and maintain sobriety), alleviation and exploration of anxious/depressive symptoms or experiences related to withdrawal/craving. Horesh (2010) explains that music therapy has been shown to enhance clients’ treatment experiences and increase their motivation to remain in treatment in a qualitative study in the Ramot–yehuda–Zoharim therapeutic community in Israel. He suggests that one reason for this could be in how music acts as a “transitional phenomenon”: it is able to offer the listener an experience

of being understood, using a stimulus far removed enough from their specific experience to be non-threatening.

Music therapy offers a medium of expression that expands beyond traditional talk therapy. Arts therapies, broadly speaking, integrate mediums that allow room to explore verbal and non-verbal ways of being in and understanding the world. These non-verbal ways include body language and integration of aesthetics, where “aesthetic” is defined by Gerber et al. (2018) as “pre-verbal sensory-based, embodied perceptual and imaginal knowledge that emerges and acquires meaning in intersecting historical and current intersubjective narratives” (p. 2).

Fayibi (2018) explored the effects of music therapy techniques for clients at a behavioural health facility in a substance abuse group by comparing (a) only lyrical analysis (discussion of lyrics), (b) only musical components (such as melody, rhythm, harmony, and even the relationship between components), and (c) both lyrical and musical analysis as the main factor for positive therapeutic outcomes. Musical analysis here can be described as the discussion of the experience, meaning and use of words and musical components. He found that the use of musical and lyrical analysis was deemed more effective by participants for making sense of and understanding attitudes – both one’s own and others – and evoking difficult emotional states (which could be safely contained and processed). Music therapy was also positively related to increased attendance and willingness to participate, particularly among adolescent and young adult clients. One of the themes common to group and individual therapy-related goals was enhanced experiences of connection.

#### **2.4 SUD and Relational Dyads**

Music therapy dyads within the context of SUD research, as specific themes in literature, are somewhat rare. However, psychotherapeutic approaches to dyads in the context of other relational difficulties are helpful in informing this study. Kelley and Fals-Stewart (2007), for instance, conducted a quantitative study with couples in New York on the outcomes of a treatment program called *Learning Sobriety Together*, which combined treatment for substance abuse, behavioural couples therapy, and individual counselling. The primary focus of the study was to assess whether reductions in paternal drinking habits would inform change in preadolescent behaviour. A secondary focus was whether changes in dyadic functioning (couple functioning) would be moderated by developmental stage and children’s

functioning (i.e., whether the treatment was as effective with adolescents as it was with preadolescents). By treating couples where a father was misusing alcohol or drugs, it was found that the intervention designed to reduce paternal substance use additionally improved couple functioning. Furthermore, addressing this dynamic longitudinally functioned as a viable preventative intervention for problematic behaviours in preadolescents in these homes. While the study offers rich information on how relational dynamics and substance use may interact, it offers little insight into the participants' experiences of the treatment program.

One study that responds to the need for familial research examining internal (psychological) as well as external (behavioural) mechanisms of relating, and makes use of a dyadic approach to SUDs, has been offered by Suchmann et al. (2010). These authors explored reflective functioning (in the domains of self-mentalisation and child-mentalisation) in 47 mothers at a substance use treatment clinic and their toddlers. The study defined reflective functioning as an individual's ability to understand the intersubjectivity of their child. The study posits that "low levels of maternal reflective functioning... have shown associations with insensitive and emotionally unresponsive maternal behaviours" (p. 2), whereas high reflective functioning link to self-organisation skills, self-agency, impulse control, and affect regulation. The levels of reflexivity were assessed in verbal data (using interview data) and procedural data from sessions (observing dynamics such as conflict resolution and ability to work together on tasks such as bead-making).

## **2.5 Music Therapy and Dyads**

Previous research that has reflected how therapy dyads are effective includes the writing of Pasiali (2012), who explored how music therapy improves mutuality and reciprocity in parent-child interactions. This study documented these changes in parent-child dynamics according to the domains of harmonious communication, cooperation, and emotional ambience. The first domain refers to the pair's mutual capacity to express and understand each other's needs and feelings and thus to communicate effectively. The second refers to "the extent to which the dyad effectively resolves potential sources of conflict and the extent to which partners are open to each other's influence" (p. 320). The last refers to expressions of affection and effectively navigating expressions of distress or discomfort. According to Pasiali, music therapy enhanced the dyad's experience with these domains by creating a context that promoted mutually responsive parent-child interactions. She states that "when

music became a common referent in their exchanges, all participants had opportunities to rehearse complex social skills” (p. 329).

An interesting case study demonstrating music therapy’s capacity to enhance communicative experiences within a dyad pair is Sorel’s (2010) account of a mother-son client dyad. The study used a Nordoff-Robbins creative music therapy approach<sup>1</sup> where the members of the pair were a boy with “high-functioning” autism and his mother. In this case study, music was a powerful communicative vehicle. Sorel reflects that:

The use of dramatic music propelled the participants ‘dialogue, and lyric creation energised their movements and playing of instruments and channelled feelings of anger and exasperation. More subtly, the music also gently guided the tone of the participants ‘expressions, delicately framed their moments of introspection, and held them when they were experiencing feelings of love and tenderness. (p. 232)

This case study demonstrates a meticulous focus on a familial relationship that can be attenuated by music therapy and holds value for how dyadic music therapy can act as a viable intervention in a setting where a relationship has been compromised.

One study that *has* explored music therapy dyads involving parent-child relationships where the parent is in recovery from a SUD is that by Jacobsen et al. (2014). The study’s objective was to investigate the effect of a dyadic music therapy intervention on parent-child interactions. These observations were made on the bases of mutual attunement, parental emotional response, and nonverbal communication through self-reported parenting stress and self-reported parent-child relationship in families at risk and families with otherwise emotionally neglected children, ages five to 12 years at a family care centre in Denmark. The study included improvisational music-making, games, and singing/playing together and viewed music as a vehicle for facilitating play and the communicative affordances of play. Play afforded the parent-child dyad opportunities for affect attunement. Musical expression additionally held the capacity to amplify individual communication and reflect intentions, which facilitated stronger communication and understanding between parent and child. Dyads who received the music therapy intervention significantly improved their nonverbal

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<sup>1</sup> An improvisational and compositional approach to individual and group therapy, developed by Paul Nordoff and Clive Robbins, which emphasises an inherent capacity for musical expression and interpersonal relatability in their clients (Kim, 2004).

communication and mutual attunement. Additionally, those parents felt they had significantly improved their parenting competencies at the end of the program and decreased the degree to which the parents perceived their children as stressful. The focus of this study was mainly on the maintenance of sobriety; the relationship between the pair was mentioned only secondary to this.

One of the most significant gaps in SUD research is the small number of qualitative studies that offer insight into the experiences of the clients involved in this study (Hohmann et al., 2017). Much of the qualitative research also focussed on the results evident within one or very few sessions, and none of the above mentioned case studies were conducted in a South African context.

## **2.6 Music therapy assessment**

Three primary assessment methods described by Gattino (2021) are vital to this study. Recording reviews entail examining records related to clients, encompassing digital materials and indirect sources. I had access to the participants' files during this process after our sessions in order to gain an understanding of their circumstances within the context of the treatment process. Interviews (conducted at the start of my process) involve music therapists conducting structured or unstructured interviews with clients on various topics at any point in the process. Observations encompass real-time or video observations, assessing both quantitative and qualitative phenomena, with or without assessment tools. Additionally, Gattino describes distinctive features of music therapy assessment that set it apart from other disciplines. One feature is that the assessment centres around content or interactions through music and might include many diverse participants such as music therapists, clients, and others. Another is that music therapy assessment involves evaluating musical content and interactions that is often built on unique relationships. Precisely because of this, he highlights the importance of maintaining “practice of interpretation in creative work” (2021, 360) in the context of a music therapy assessment.



## CHAPTER 3: METHODOLOGY

### 3.1 Introduction

Sessions for this study took place at an out-patient community-oriented rehabilitation programme in Pretoria and consisted of two 45–60-minute assessment sessions with three dyads. The following section addresses the study's research paradigm and methodology, design, sampling, data collection and analysis, and ethical considerations.

### 3.2 Research Paradigm

The paradigmatic orientation of this research is non-positivist and interpretive. The study was ontologically rooted in constructivism – an understanding (and prioritisation) of reality as interpersonally and intersubjectively created, with no single truth about the nature of reality considered to be objectively reachable (Leedy & Ormrod, 2021). It further takes an epistemological stance of subjectivism: I, as the researcher, am inseparable from the research process, the collection of its data and the data analysis (Mills et al., 2010).

#### 3.2.1 Research Quality

I elected to use a qualitative methodology. In qualitative research, as a naturalistic inquiry, social phenomena are examined within their natural settings to gain a deeper understanding of them. Rather than focusing exclusively on the event of a social phenomenon itself, it focuses on the direct, personal experiences of human beings as meaning makers (Widdowson, 2011). I thus refer to both thematic analysis and IPA in discussing my methodology to accommodate for the nature of my qualitative data as it responds to my research question.

#### 3.2.2 Interpretive Phenomenology

I used thematic analysis as informed by interpretive phenomenology as a methodological approach to delve into the experiences of participants. According to Smith and Osborn (2008, as cited in Goodall, 2014), interpretive phenomenological analysis (IPA) aims to explore how individuals perceive, assign meaning to, and make sense of their personal experiences. This approach operates on the assumption that people actively engage with the world and continuously reflect on their experiences to comprehend them (Smith et al., 2009).

Researchers who employ IPA as a method have two primary objectives. Firstly, they attentively listen to the concerns articulated by participants to gain an insider's perspective on the phenomenon being studied. Secondly, they endeavour to interpret these accounts to gain insight into what those concerns mean for the individuals within that specific context (Larkin



et al., 2006, as cited in Goodall, 2014). Philosophical underpinnings of IPA include phenomenology, hermeneutics, and idiography (Smith, 2011).

Phenomenology as a philosophy focus on human experience and “the way in which things appear to consciousness” (Landridge, 2007, p.10). The philosopher Heidegger (1927/62) argued that one cannot meaningfully separate oneself from one's context, which includes people, objects, language, and culture (Smith et al., 2009). Heidegger (1927/62) coined the term "dasein" to describe the way in which our experience of the world is always linked to other individuals (also known as relatedness or "being-with"), which is situated and perspectival in nature. By using phenomenology, Smith et al. (2009) suggest that we may be able to gain a deeper understanding of human experience as a whole. Thus, studying experience is a complex challenge and the aim is therefore to produce an account that is "experience close" rather than "experience far" (p. .

IPA is an interpretative approach that draws its foundation from hermeneutics, often described as the theory of interpretation (Langdrige, 2007). In IPA, there is a dual hermeneutic process where the researcher endeavours to comprehend the participant's attempt to make sense of their experiences (Pietkiewicz & Smith, 2012). This is an intricate undertaking, demanding a high degree of researcher involvement and interpretation (Pietkiewicz & Smith, 2012). Goodall (2014) emphasizes that the interpretation of text involves two distinct levels: the grammatical level, dealing with the objective textual meaning, and the psychological level, addressing the subjective individuality of the author. Pietkiewicz and Smith (2012) contextualise this further by arguing that it is crucial to conduct an analysis that extends beyond the explicit claims made by participants. This analysis should encompass a cross-case examination and later incorporate psychological theory. IPA appears to have a dual focus on understanding the text and making sense of the participant.

IPA studies are idiographic; that is to say that their primary objective is to centre on personal perspectives and the experiences of individual participants rather than to formulate generalised claims at the group level (Smith, 2004). Smith et al. (2009) emphasise that IPA can indeed offer valuable insights by concentrating on single cases. However, most researchers tend to incorporate the idiographic aspect by conducting a thorough examination of each individual case before proceeding to identify commonalities and differences among participant accounts (Pietkiewicz & Smith, 2012).

In addition to its primary goal of describing a phenomenon, IPA (Interpretative Phenomenological Analysis) methodology places significant emphasis on comprehending how participants personally interpret their experiences (Shaw et al., 2014). The framework of IPA encompasses reflexivity, which entails the requirement to thoughtfully contemplate the construction of data and the interpretations derived from that data during the analytical process. This concept is frequently termed the "double hermeneutic" (Smith et al., 2009, p. 3):

It can be said that the IPA researcher is engaged in a double hermeneutic because the researcher is trying to make sense of the participant trying to make sense of what is happening to them. This captures the dual role of the researcher. He/she is employing the same mental and personal skills and capacities as the participant, with whom he/she shares a fundamental property – that of being a human being. At the same time, the researcher employs those skills more self-consciously and systematically. As such, the researcher's sense-making is second order; he/she only has access to the participant's experience through the participant's own account of it.

IPA studies are not, however, without their limitations. An IPA aims to attain an insider's perspective on personal experiences by closely listening to and analysing the language used by participants to express these experiences. This approach relies on participants' capacity to articulate potentially intricate thoughts and emotions. However, Willig (2013) contends that effectively communicating the nuanced details of experiences can be a significant challenge, particularly when individuals are unaccustomed to expressing themselves in this manner. Smith et al. (2009) further argue that "our interpretations of experience are always shaped, limited, and enabled by language" (p. 194), presenting yet another dilemma. Language itself has inherent limitations, which may create barriers to fully conveying our comprehensive individual perceptions (Jaeger & Rosnow, 1988). For instance, it raises the question of whether the words exist to completely and comprehensively convey individual viewpoints. Further criticisms come into play when we delve into the role of language and whether it serves a descriptive or constructive function. Willig (2013) posits that, through language, researchers can only grasp how individuals articulate their experiences, rather than gaining an insight into the experiences themselves. This underscores a limitation of IPA. Another notable limitation of IPA is its lack of an emphasis on the "why and how?" in favour of detail in the "what?". Its primary focus is on describing, exploring, and comprehending individual

perceptions, and Willig (2013) contends that this absence of this explanatory component might hinder our overall understanding of phenomena.

### **3.2.3 Thematic analysis**

Thematic analysis (Braun & Clarke, 2021) is a versatile qualitative method where decisions regarding data collection and analysis are made beforehand. It served as my primary analytical approach, consistently utilized to uncover main concerns, whether by topic, keywords, or immediate themes. I employed it as a methodological framework for qualitative data analysis, adapting the six-step process outlined by Braun and Clarke to explore participants' experiences within each dyad and throughout the study.

Thematic analysts must decide whether to identify themes explicitly or at a deeper, latent level (Spiers & Riley, 2018). Explicit analysis focuses on the surface meaning of the data, while latent analysis delves deeper into the range of meanings. Spiers and Riley suggest that adopting a latent lens within thematic analysis would resemble Interpretative Phenomenological Analysis (IPA).

Since my findings were based on observable dynamics within the dyad, thematic analysis highlighted a broad range of key issues within the study context. Using thematic analysis provided breadth to my analytical process, while incorporating IPA enriched it with depth. Thus, while the IPA lens allowed me to critically engage with participants' experiential aspects by extending the focus beyond explicit interpretation, thematic analysis offered a practical approach to identifying data relevant to questions about how these findings could inform a music therapy intervention.

## **3.3 Research Design**

This section outlines the research design, offering an overview of the strengths and weaknesses of my chosen design as well as some of the design limitations.

### **3.3.1 Multiple Case Study**

My goal was to compile and share rich, detailed accounts of the participants' experiences and reflections in a dyadic music therapy assessment phase through case studies incorporating arts-based research methods. Case studies have the storytelling capacity to provide the reader with a clear sense of individuals, the dyad, the therapist, the therapy process, and the

successes and limitations of therapeutic outcomes (Widdowson, 2011). The study thus entailed a qualitative, multiple case study design.

A multiple case study design involves the rich study of several instrumental case studies. Such a design enables examining processes and outcomes across multiple cases, identifying how different environments may affect individual cases, and identifying specific contextual features within which the findings occur. A multiple-case design enables examining processes and outcomes across several cases, identifying how different environments may influence individual cases, and identifying specific conditions in which findings may occur (Mills et al., 2010).

One weakness of such a design is that generalisability is not an attainable goal. Instead of generalisability, this study aims to prioritise a rich account of personal experience. Music therapy techniques used in sessions depend on the unique needs and presentations of the dyads. These techniques have implications for data collection and analysis (for example, song lyrics are analysed differently compared to drawings).

### **3.4 Participant Selection**

The programme where this study was situated is an adjunct SUD treatment program set up by the City of Tshwane and the University of Pretoria's department of family medicine. My rationale for approaching this institution was their harm reduction approach to treatment, risk reduction and recovery. This refers to interventions designed to mitigate the adverse impacts of health behaviours without necessarily eliminating the problematic health behaviours entirely (Hawk et al., 2017). I communicated with the project's senior researcher and head of family medicine at the institution regarding conducting my research at one of their sites (see appendix A for the letter requesting permission from the institution to conduct this research and appendix B pertaining to the letter from the institution giving their permission).

I made use purposive sampling and included three dyads who participated in two 45–60-minute sessions. Purposive sampling can be defined as a non-probability sampling technique whereby I, the researcher, choose the sample population of best fit (Widdowson, 2011). I included participants who had either been referred by the institution or who had volunteered to participate. I chose this method because I believed I would be entering an environment in which the health professionals I would be working with were more closely acquainted with

the needs of the community members they served and thus had fundamental insight into whom the intervention would best serve. The decision to include three pairs related to my aim of focussing on the richness of perspective and narrative qualities rather than theoretical generalisability (Mills et al., 2010; Widdowson, 2011).

### **3.4.1 Criteria for Participant Selection**

Dyad pairs were invited to participate via referrals from the institution's head of family medicine, with whom I negotiated dissemination of the information sheets and my contact information. They were distributed to individuals who the head and the institution team thought would stand to benefit from this process. If they were interested, I was then allowed to establish direct contact. I had hoped to work with dyads who could consistently attend sessions (although it was emphasised to them that they were free to withdraw at any point without any negative consequences), but, as will be discussed in the limitation's sections of this study, this proved to be quite a difficult task.

The selection criteria were as follows:

- Participants needed to be 18 years or older.
- Substance: No specific criteria for substances; only the presence of an acquired SUD.
- Dyads may have included:
  - o parent-son/daughter
  - o romantic partners of five years or more
  - o siblings
- Persons actively undergoing a detoxification process were excluded unless deemed ready and capable of participation by their case social worker.
- Due to the nature of the placement and available resources, this intervention prioritised those not in other therapeutic treatment programmes. The purpose of this was to promote access to mental health resources.

### **3.4.2 Ethical considerations**

Four main ethical principles have guided my study. The first is autonomy and respect for dignity of participants. Participants were offered an information form outlining the nature and focus of the study (see Appendix A), and a consent form (see Appendix B), which made explicit that participation was voluntary, meaning they were free to choose to withdraw at

any stage of the process, and that I would make use of audio/video recordings (as per their preference) for sessions and semi-structured interviews. It was also stated that participants' personal information would be kept confidential and that any reference made to their process would be replaced with pseudonyms. I did my best to practice non-maleficence, ensuring that that no participant was harmed, whether directly or indirectly, because of the research process (Terre Blanche et al., 2006). Additionally, I received verbal permission to begin recording before I did so in each session. The fourth principle of justice was maintained by treating all participants equally and fairly. Furthermore, where English was a strong but not first or second language to participants, I requested for the dyad's social worker (all if not most of whom were fluent in both English and Sesotho or Tswana, the most common first languages among participants) to be present in the session for the purposes of translation so that they could speak their preferred language.

While sessions were conducted in English or Afrikaans, the assistance of the social worker in these spaces made it possible for participants also to engage in others language that were most comfortable for them. I also sought primarily to include those participants who the institution referred based on who stood to benefit the most from the interventions, regardless of their home language. One concern, of which I did my utmost to be aware, is that the presence of the social worker in the session might impact the participants' responses and experience within sessions. Participants may have felt that they needed to engage in specific ways or say specific things. I needed to remain aware of this. One feature about the social worker's presence that I believed had the potential to alleviate this risk was that he had already been working with the health service users and their families and had thus already developed trust and rapport in these contexts. I was assured that the social worker in question was expected to uphold the confidentiality agreement even if only by virtue of his own confidentiality agreement in his capacity as staff of the program.

### **3.5 Procedure**

My analysis was based on data from two assessment sessions with each dyad. The first session aim was to conduct a semi-structured interview, with the option for actively using music as invitational but not compulsory. The point of this interview session was both to meet, connect, and build rapport with the participants, and to understand the salient needs and dynamics within their relationship. I also sought to collect important information about their existing musical preferences and values. The point at which these interviews were conducted

were, in all of the three cases, within our first meeting, and thus permission to record the session had not yet been granted. To capture what and where I could, I sought verbal permission to make notes in my journal about participants' sharing. The interview schedule will be attached in appendix G.

The second session was a semi-structured music therapy assessment session, where I wished to remain open to the needs of the dyad at the time but I came to these sessions prepared with one or all of three main interventions (a mirror game, an improvisation, and an offering of known music). These were aimed not only at offering the dyad a music therapy experience, but also for the purpose of eliciting relevant information that could inform their therapeutic process. A session overview is provided in chapter 4, but a more detailed description of salient moments within the sessions will be provided in chapter 5.

In terms of the choice to include improvisation, Jacobsen and Thompson (2017) emphasise that Stern's concepts of affect attunement, vitality forms, and intersubjectivity hold significant relevance in the realm of music therapy when addressing families. In this context, improvisational music therapy is also viewed as a tool for rectifying or aiding situations where attunement or exchange during earlier stages has proven challenging for families. This could stem from developmental issues in the child or various hurdles faced by the parent. They further highlight that when working with families, certain practitioners ground their approach in theories of communicative musicality and nonverbal communication. These perspectives are particularly useful when the objective is to enhance communication, interaction, and attachment within the family dynamic.

A mirror game can be simply defined as one whereby two participants take turns leading and following, and the aim is to follow the movements of the leader as closely as possible. A study by Feniger-Schaal (2018) delved into the potential of utilising the mirror game (MG) as a tool for evaluating the embodiment of attachment experiences in adulthood. According to attachment theory, individuals possess an attachment behavioural system that has evolved to ensure proximity to a caregiver, who offers protection and support, particularly to young children, during moments of distress (Shaver et al., 2000). This connection serves as a "secure base from which to explore the world" (Ainsworth, 1964. p. 54). Their exploration of movement interaction during dyadic play unveiled insights that are intricately linked to attachment style. Notably, their findings demonstrated a significant correlation between MG



behaviour and prosocial factors, underscoring the attachment aspect. This suggests that the MG can serve as a valuable tool for gauging the prosocial capacities of individuals who face specific challenges within these domains.

Fayibi's study on music therapy with clients in a substance use disorder group (2018) highlighted that their participants found musical and lyrical analysis to be a more effective approach than predominantly verbal discussion for comprehending and grasping attitudes—both their own and others'. Additionally, this method was effective in eliciting complex emotional states that could be safely contained and processed. Borling (2011) additionally reports that during the process of group lyric discussion, opportunities for personal growth and healing arise. Patients are provided with a platform to share their narratives, taking the risk of having their stories acknowledged and validated. While this approach may not strictly adhere to the principles of traditional 12-step work, elements of surrender, honesty, accountability, and responsibility are interwoven. Both clients managed to imbue the song's lyrics with their own experiences, delving into their quests for meaning. In humanistic terms, they were in the throes of a transformative journey (Schneider et al., 2001, as cited in Goodall, 2014). The act of song-writing and lyrical-melodic engagement introduces distinct dynamics within the realm of recovery work. Lyric composition can assume various tones, but consistently involves embracing a willingness to take risks, which brings forth unfiltered and vulnerable expressions pivotal to the recovery process.

Dyad one, Azile and Nombuso, and dyad two, Moses and Baba, were present together in both the first and second session. For the third dyad, Thulani and Mama, the first session was only attended by Thulani and took place on-site, outside our assigned room due to the heat.

Thulani attended this session alone due to Mama being ill.

Sessions took place at one of two of the institution's sites or the participants' homes on a Monday or Tuesday, depending on what was most convenient and accessible for them.

Where sessions took place at the participants' homes, this was agreed upon with both the family and the social worker who conducted home visits. Where sessions took place on-site, the social workers were kind enough to offer me an office to use so I could guarantee privacy and space for participants.

Although only the assessment phase was focussed on for this study, I offered all the dyads a music therapy process after this spanning eight weeks, and I was thus still present at the



program weekly on Mondays and Tuesdays from May through July 2023. Dyad one participated in a total of eight sessions, while dyads two and three only participated in a total of three and two respectively. Dyad three could not attend the last session due for health reasons, and I unfortunately didn't have the resources to offer the dyad their final session beyond the allocated weeks.

### **3.6 Data Collection**

Data collection methods prioritised capturing the dyad's experiences and perceptions of musicking during this assessment phase and how these might inform a music therapy process (as the study's qualitative orientation does not lend itself to cause-and-effect conclusions about the impact of the intervention). I used video/audio recording of sessions as my primary data collection method.

The main mode of data collection included recorded audio/video footage. Consent forms included the request for sessions to be recorded and the photography of artistic creations where necessary. I chose and analysed excerpts that displayed interactions and expressions that spoke directly to the research questions. Through this data, I was able to record the participants' expressions of their experiences. Kirkland and Nesbitt (2018) speak on the value of recording the sessions as having the opportunity to re-experience sounds and songs that were expressed from potentially new perspectives and cite recordings as useful for conducting clinical reviews of their sessions. These recordings serve to identify recurring themes and motifs, facilitating the planning of subsequent sessions. Additionally, they are utilized to monitor indicators of change over time. In the sessions, they were offered opportunities to reflect verbally on the process. I prepared this data by writing thick descriptions of the musical interactions and transcribing verbal conversations.

### **3.7 Data Analysis**

The thick descriptions and transcriptions of the video data were coded. A code in qualitative analysis defines a salient, summative quality that captures the essence of a set of data (Saldana, 2013). These codes were then sorted and analysed using thematic analysis according to the process described by Braun and Clarke (2021). The study is best described an IPA one because my primary focus was capturing a rich sense of the phenomenon (within a music therapy assessment process). As a researcher, I tried to remain cognisant that my access into the dyad's lived experience was limited to observations such as the quality and

patterns of communication, their capacity for co-operation and intersubjectivity, and their conflict resolution dynamics. My data analysis process method itself thus adapted the six-step process of thematic analysis (familiarisation, coding, generating themes, reviewing themes, defining, and naming themes, and writing them up) in exploring the experiences of participants across each dyad and within the study. Examples of familiarisation would include the systematic revisitation and documentation of session footage and reflective notes from my journal. Coding, in this process, would refer to the noting and organisation of salient moments that may unfold within the musical interaction, within verbal reflections where possible, and within the more covert realm of noticeable changes in participant behaviour, language, and conduct. These codes were thereafter categorised into more specific themes. Coding of data as relevant, then, focussed on the dyad's experiences and reflections thereon, and trying to remain aware of my role as an interpreter of these.

### **3.8 Research Quality**

In qualitative research, as a naturalistic inquiry, social phenomena are examined within their natural settings to gain a deeper understanding of them. According to Ansdell and Pavlicevic, (2001) it is valuable to adopt a process-centred approach by emphasising the unfolding of work rather than fixating on reaching a predetermined outcome. Rather than focusing exclusively on the event of a social phenomenon itself, focus can be placed on the direct, personal experiences of human beings as meaning-makers (Widdowson, 2011).

Because the process occurred in a natural setting, recognising the inseparability of the researcher from the study's context and culture, I maintained an exploratory stance, deliberately avoiding endorsement or rejection of established concepts. The primary focus was on capturing a rich sense of the phenomenon within a music therapy assessment process. Reflexivity was the first and, arguably, most important standard I tried to maintain in the research process. In my roles as therapist and researcher, I kept a reflexive journal to both record and critically monitor my personal perceptions and interpretations, as well as my clinical and research decision-making. The session notes and reflexive journal served to inform my thinking within the context of a double hermeneutic approach as I analysed my data. I engaged in continuous processes of self-reflection by critically examining the quality of my responses and sources of my own experiences both during the data collection and analysis processes. I also made use of multiple data formats (i.e., verbal reflections from

participants and participation analysis of audio/video recordings) to the ends of what Flick (2007) would call triangulation.

## CHAPTER 4: DATA ANALYSIS AND FINDINGS

### 4.1 Introduction

In this chapter, I provide an overview of the data analysis process. As a first step, I offer a description of both the participants and the sessions. I then offer an examination of the data preparation procedures. This is followed by a comprehensive explanation of the analysis. The chapter concludes by presenting the sub-categories, categories, and themes, which are then further discussed in the following chapter.

### 4.2 Participants

The following introductions contain mostly self-reported information and reflections, but the descriptions themselves are also reflective of my own experience and perception of each of the participants.

#### *4.2.1 D1: Nombuso and Azile*

The first dyad included long-term romantic partners, Nombuso and Azile<sup>2</sup>; the latter of whom is currently in recovery. Azile presented as confident, approachable, and energetic. He was friendly and seemed to have a strong, positive relationship with many other of the organisation's service-users. Nombuso presented as much shier, quieter, and as one whose openness needs to be intentionally engaged. Nombuso meets people equipped with her Christian spiritual values of non-judgement and kindness and was deeply protective of her partner.

Azile was brought to the institution by one of the peer educators working at the facility after his request for assistance in stopping his use of "nyaope" and "rock/crystal". Azile had been with the institution for "about two years" at the point at which I conducted this study and has been treated in the OST program (a substitution protocol in which opioid users are put on methadone to negate the physiological dangers they face when going off opioid substances). He is an integral member of the site's support group, and expressed wanting "a chance to give to, work for, and motivate others" as well as "healing himself and his ability to face reality" as some of his personal objectives.

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<sup>2</sup> Pseudonyms have been used to protect participant confidentiality.

During our interview, when asked about Nombuso's experience of Azile's SUD, she reported a sense of "fear and confusion" as her main responses. She additionally reflected on Azile's SUD as affecting their relationship; she began feeling unprioritized; "like he wasn't choosing her" and felt conflicted about her decision to stay with him and the implications of this decision on her own well-being. After noticing certain changes in Azile, Nombuso recalls asking him to "look her in the eyes and tell her who he was" and what was happening to him. She cited that his routinely altered states of mind had a detrimental impact on their ability to communicate and relate to one another, and their time spent together; saying that she would "want to say other things to him... I like to speak... to him, but I won't find a time because it is always in a rush." She also reflected on changes in his behaviour (becoming more aggressive and impatient than usual) and moods and that "he would sometimes be unkind" to her. Nombuso also expressed feeling a deep sense of curiosity and empathy for his struggles with SUD; explaining of her experience that she saw how it "It takes you out of you... you're becoming other things, but some people don't understand."

When asked about the ways in which they already used music in their daily contexts, Azile responded that music helps him "to find his way through [things]... to find peace... to concentrate and meditate...", and to "navigate [his] relationship". Nombuso reflected on using music "to provoke" and to "communicate her needs".

#### ***4.2.2 D2: Moses and Baba***

The second dyad included a father and son, Baba and Moses. My sessions with this dyad took place at their home, where I accompanied the case social worker on his house calls. This decision was made following difficulty securing a room at the site where they would be guaranteed privacy. This also meant the social worker would be present and available to translate for me in cases where English did not fully capture their expressions in verbal reflections. (English was Baba and Moses' third and fifth spoken language respectively). This will be further discussed in the limitations section of the analysis.

Moses, the son, was in his early 30s. He was thoughtfully and softly spoken, and I experienced him as someone who did not say more than he needed to. He additionally presented with relatively low energy, becoming quite easily fatigued and frustrated in sessions, yet wasted no opportunity to display a keen sense of curiosity and humour. My experience of Baba was of a person whose kind, contemplative words, and hospitable nature richly contrasted his stern expression, gravelly voice, and sharp gaze.

Moses reported multiple attempts to stop using substances and was brought to the institution by his family after Baba found an empty “baggie” (referring to a small bag used to contain crystal meth) in Moses’ belongings in 2018. Moses also reported this as an instance that led to further breakdown in the quality of his relationship with Baba, which he said was already strained.

#### ***4.2.3 D3: Thulani and Mama***

The third pair whose story contributed to the findings in this study were a mother (Mama, a traditional healer) and son (Thulani, a long time out-patient of the institution). My sessions with this dyad took place at their home, where I accompanied the case social worker on his house calls, as discussed above. This dyad lived in a predominantly Shona and Tswana-speaking household for whom English was a reportedly less confident language, particularly for Thulani.

Thulani was in his mid-30s, and my experience of him was that he was a man of few words, a very soft voice, and a slow prosody. His curiosity, to me, was speckled with suspicion, and our first interaction was filled with questions about what music therapy is, and how much I could hypothetically infer from his music. He described himself as lonely and expressed a wish for deeper connection to people, as well as a desire to provide for his family and strengthen his relationship with them.

Mama’s face held a resting expression of deep concentration. Self-described as “always needing to be busy”, she presented, to me, with moderate energy, and a speaking-song punctuated by a firm voice and deep sighs. Thulani described Mama’s voice as “loud – as if she is shouting... even when she is not angry”.

While speaking with Thulani as we entered our interview, I laughed about a mistake I had made while setting up the space for the interview (for which Mama was absent due to ill health), he asked me if I am ever “only laughing on the outside?” Taken aback by the question, I reflected that when I did, it was only really after I had laughed that I realised that was what I was doing. Returning the question to him, he responded that he often would; “sometimes... maybe to avoid”. I asked him what sorts of things he would avoid, and he spoke about wanting to avoid fights, arguments, and conflict in general. As we spoke further, and I asked him questions about this experience of Mama, he said that “Mama likes to avoid...” As the interview continued, I came to learn that Thulani’s experience of his home

life was that it was “like being in prison”. He expressed feeling unsupported, that “people... my family... they don’t understand”

### 4.3 Overview of the Sessions

Given that my research questions were about how individuals within dyads where one member is in substance use recovery engaged in musicking together during the assessment phase, and how these insights might inform music therapy processes with dyads in the context of SUD, my analysis was based on data from two assessment sessions. As discussed in the previous chapter, the first was structured as an interview, with the option for actively using music. The second was a semi-structured music therapy assessment session. Table one shows a brief description of the session structure.

**Table 1**

*Overview of sessions*

Dyad	Session	Breakdown
Azile & Nombuso	Session one	<ul style="list-style-type: none"> <li>• Semi-structured interview.</li> </ul>
	<ul style="list-style-type: none"> <li>• Session notes</li> </ul>	The interview itself was not recorded as I had not yet received permission to do so. I did receive verbal permission to make notes of our interview.
	Session two	<ul style="list-style-type: none"> <li>• Body scan               <ul style="list-style-type: none"> <li>○ No music used. This was aimed at allowed the participants to become fully aware of the space and their bodies.</li> </ul> </li> <li>• Mirror Game               <ul style="list-style-type: none"> <li>○ Music: “Atoms Song” – Teebs.</li> </ul> </li> <li>• Improvisation</li> </ul>

		<ul style="list-style-type: none"> <li>○ Discussion of improvisation content and experience</li> <li>● Song Offering <ul style="list-style-type: none"> <li>○ Discussion of musical and lyrical salience (“All of Me”)</li> </ul> </li> </ul>
Moses & Baba	Session one	<ul style="list-style-type: none"> <li>● Semi-structured interview</li> <li>● Improvisation</li> </ul>
	<ul style="list-style-type: none"> <li>● Session notes</li> </ul>	The interview itself was not recorded as I had not yet received permission to do so. I did receive verbal permission to make notes of our interview, and then requested (and received) verbal consent to begin recording once they began making music together.
	Session two	<ul style="list-style-type: none"> <li>● Body scan: <ul style="list-style-type: none"> <li>○ No music was used. This was aimed at allowed the participants to become fully aware of the space and their bodies.</li> </ul> </li> <li>● Mirror Game <ul style="list-style-type: none"> <li>○ Music used: “Sizwile” – SPAZA feat. Nonku Phiri</li> </ul> </li> <li>● Improvisation</li> <li>● Song Offering: <ul style="list-style-type: none"> <li>○ Moses offered: “Segopole Boikhantsho” - Oleseng</li> </ul> </li> </ul>
Thulani & Mama	Session one	<ul style="list-style-type: none"> <li>● Interview (sans Mama)</li> </ul>

	<ul style="list-style-type: none"> <li>• Session highlights</li> </ul>	<p>Verbal permission received to take an audio recording of our interview. This was in addition to written notes taken during the interview, and I did not transcribe this interview fully until I received signed consent.</p>
	<p>Session two</p>	<ul style="list-style-type: none"> <li>• Body scan: <ul style="list-style-type: none"> <li>○ No music used. This was aimed at allowed the participants to become fully aware of the space and their bodies.</li> </ul> </li> <li>• Mirror Game <ul style="list-style-type: none"> <li>○ Music: “Ocean Feelings” – Koki Nakano</li> </ul> </li> <li>• Drum ‘conversation’</li> <li>• Song Offering <ul style="list-style-type: none"> <li>○ Song offered: “Macheleni” – Thomas Chaulke.</li> </ul> </li> </ul>

#### 4.4 Preparation of Data

The recorded data was converted into verbatim transcriptions and thick musical descriptions. The transcription was done first using transcription software called “MeetGeek” (which allowed me to make notes of specific time stamps and highlight key moments) and then revised and edited manually to ensure that language, syntax, and semantics were accounted for. MeetGeek’s policy ensure confidentiality through end-to-end encryption, and so I felt confident that I would maintain this ethical promise. Thick descriptions were done manually and largely capture both objective ‘translations and my subjective experience as the therapist. Following is an elaboration of this process with examples of how this data was processed.

##### 4.4.1 Session Transcriptions



First, the full sessions were transcribed verbatim from the session recordings. Figure 1 shows an example from the first session transcript with Azile and Nombuso (D1), in which the pair and I play John Legend's "All of Me" together (classified interventionally as a song offering). Nombuso is leading the song, Azile is singing along with her and, later, plays the drum. I am accompanying them with my guitar and vocal harmonies at certain points. Full transcriptions of the sessions are included in Appendix C.

### Figure 1

*Discussion following the dyad's performance of John Legend's All of Me (MIS: song offering)*

**Alex:**

**00:05:30**

Do you want to tell... do you want to tell Azile what you told me about the song?

**Nombuso:**

**00:05:35**

Now I was telling Alex.

**00:05:40**

But... about this song.

**00:05:45**

That I'm giving this message for the... for us.

I am trying to create music for you specifically so that you can get it.

But I'm trying to put me and you in that music...

That ... I imagine when it was you telling me those words.

And I, next to you, am appreciating everything that you say to me.

**00:06:21**

So I was trying to find you in this music... that you understand how I get this music because I wanted you to get closer and know how much this relationship means for us.

So, I'm trying to put you in this music that guy is you and the woman simply can replay to the place in the music.

So when I was creating this music, I was not creating for myself.

And I was trying to make you understand how much this music means for us.

But I'm trying to get your attention on this music.

Do you hear what I'm trying to give you?

00:07:10

**Azile:**

Yeah, 100%.

Because from the list of the song... I want to tell you that I do understand.

#### 4.4.2 Thick Descriptions of Musical Interactions

Both the video/audio recordings and important observations noted in my journal were used to write thick descriptions of the musical interactions. Although not part of the data collection methods, the notes from my journal helped me record musical and interactional nuances that may not have been as clear in the video/audio data (such as facial expressions, shifts in body language, ‘notes to self’, or features of musical behaviour that emerged as salient that I was otherwise concerned I may miss in the recordings). Table 2 contains a thick description of the intervention discussed in figure 1. Full thick descriptions are included in Appendix F.

**Table 2**

*Thick Description of Music*

- **Musical offering/ playing together of a known song: “Would you like to sing this together?” – *All of Me***
  - The song was offered by Nombuso in the “playlist/soundtrack” of their relationship.
  - As I played the introductory chords on the guitar, I noticed Nombuso turning her hands around in a circle to the beat; an action which Azile promptly followed with his own hands. They swayed in time to the guitar’s rhythm, and as the final beat for their count in came around, I noticed them both open their hands downwards on the beat, at the same time. It was as though they were simultaNombusously acknowledging a mutual cue. Nombuso lead the singing, opening with the second verse of the song: “*how many times do I have to tell you... even when you’re crying, you’re beautiful too...*”.
    - Musical presence, quality, and roles:
      - **Nombuso:**
        - **Role:** lead the performance and structure vocally and lyrically

- **Quality:** rhythmic and solid, even if softly sung. Performed in a “*piano, dolce*” singing style
- **Azile:**
  - **Role:** accompanied with a lower part of the melody and the occasional expressive vocalization (“whoop” ... “yeah!”) and body percussion (finger snaps). He later brought in a simple drum pattern to emphasize/embellish certain beats.
  - **Quality:** slightly less certain (due to less confident knowledge of the song), but still consistently engaged and in tune.
- **Alex:**
  - **Role:** accompanied with the guitar, took structural cues from Nombuso, and occasionally offered a vocal harmony to strengthen the musical texture. Rhythmic and harmonic structural ‘holding’ with the guitar pattern
  - **Quality:** Regular and simple guitar rhythm to mimic main rhythm of original piano part.
- **Salient moments in the music:**
  - (01:08) (The moment when they moved in sync to cue the start of the song)
  - (01:50) “*My head’s underwater but I’m breathing fine...*” – Azile closed his eyes and smiled. This was the first time he had stopped watching Nombuso as closely for lyrical cues and became more relaxed and immersed in his own engagement.
  - (04:20) “*Risking it all, though it’s hard...*” Azile introduced the drum, highlighting the strong beats of the

music, and the downbeats with a triplet flourish. I met this by playing a quickly arpeggiated, upward strum to embellish his playing. The song ended smoothly and cohesively, and the pair broke into cheers and applause at the end.

## 4.5 Analysis

### 4.5.1 Coding

I assigned codes for the text in the session transcriptions that focussed on words and phrases and highlighted experiences and reflections as expressed verbally by dyad members. For this reason, my primary coding methods can be described as in vivo and process coding. In-vivo coding involves assigning codes or labels to specific words or phrases from qualitative data that are directly taken from the participants' own language. "In vivo" is derived from Latin and means "in life" or "in the life." In qualitative research, it is used to preserve the authenticity and context of participants' experiences (Saldaña, 2013. p. 65). Figure 3 shows an example of how I coded transcribed data.

### Figure 3

*Examples of coding from transcript ('All of Me' discussion excerpt)*

<p><b>Alex</b> 00:05:30 Do you want to tell, do you want to tell Azile what you told me about the song?</p> <p><b>Nombuso</b> 00:05:35 Now I was telling Alex. 00:05:40 But this song. Yeah, Ms. Alex. 00:05:45 <b>Nombuso</b> That I'm giving this message for the... for us. I am trying to create music for you specifically so that you can get it. But I'm trying to put me and you in that music... That ... I imagine when it was you telling me those words. And I, next to you, am appreciating everything that you say to me. 00:06:21</p>	<p><b>Commented [AJ133]:</b> Nombuso states her intention in choosing this song was to convey a message for their relationship'</p> <p><b>Commented [AJ134]:</b> Nombuso asserts that the music choice is intentional and specific so that Azile "gets it"</p> <p><b>Commented [AJ135]:</b> MIS: Nombuso speaks about embodiment of musical and lyrical content of the song</p> <p><b>Commented [AJ136]:</b> MIS (song offering) lets Nombuso imagine the message as coming directly from Azile</p> <p><b>Commented [AJ137]:</b> Nombuso imagines herself as an appreciative recipient of the song's content</p>
<p>So I was trying to find you in this music... that you understand how I get this music because I wanted you to get closer and know how much this relationship means for us. So I'm trying to put you in this music that guy is you and the woman simply can replay to the place in the music. So when I was creating this music, I was not creating for myself. And I was trying to make you understand how much this music means for us. But I'm trying to get your attention on this music. Do you hear what I'm trying to give you? 00:07:10 <b>Azile</b> Yeah, 100%. Because from the list of the song... I want to tell you that I do understand. And I hear you right in and out because that is a song that I have answered that so many. To show you that I was also understand, which is 21 Questions. I don't know if you do have that thing and I can play it there? It's just 50 cent and you go to 50 cent and you just write 21 Questions. 00:07:52</p>	<p><b>Commented [AJ138]:</b> MIS: Nombuso as using the music to "FIND" Azile</p> <p><b>Commented [AJ139]:</b> MIS: Nombuso as using the MIS (improv.) to GET CLOSER to Azile and mutually embody what the relationship means to her and to them.</p> <p><b>Commented [AJ140]:</b> Nombuso as projection/metaphorically translating musical content of MIS (song offering)</p> <p><b>Commented [AJ141]:</b> MIS (song offering): PERFORMANCE as "creating" the music for the both of them</p> <p><b>Commented [AJ142]:</b> MIS (song offering): Nombuso repeats her intention – emphasis on MUSIC AS CREATOR AND PERPETUATOR OF MEANING</p> <p><b>Commented [AJ143]:</b> MIS (song offering): Nombuso as USING THE MUSIC TO "GET AZILE'S ATTENTION"</p> <p><b>Commented [AJ144]:</b> REFLECTION ON PERFORMANCE OF SONG: Appreciation, meeting and 'finding one another' in the music, keeping/maintaining their relationship.</p>

To code the thick musical descriptions, I noted and organised salient moments that unfolded within the musical interaction. I made use of a series of exploratory and affective coding methods. The exploratory method I used is referred to in Saldaña (2013) as “an attempt to grasp issues and themes within the data” (p. 142) by viewing them from a more macro perspective. Affective methods, by comparison, focus on “directly acknowledging and naming” (p. 105) the subjective human qualities, values, attitudes, and emotions.

The codes I assigned to the thick musical descriptions focussed primarily on affective and emotional content that I, as the music therapist, observed within the dyad (or referenced specifically by someone within the dyad). Through this process of coding, I intended to capture my interpretation of the dyad’s quality and patterns of communication, their capacity for co-operation and intersubjectivity, and uses of music, as grounded in my observations.

#### 4.5.2 Development of categories

I sorted the codes using reflexive thematic analysis according to the process described by Braun and Clarke (2021). Categories (and, in some cases, also sub-categories) were formed by grouping code together that had similar meanings. Then, through examining shared ideas

within the categories, I grouped them into themes. As recommended in IPA, I coded and organised each dyad's data separately (Smith & Osborne, 2008). After developing themes for each dyad, I compared the themes to see which ones were present for each dyad and which were unique. Tables 4-6 show the of organisation of codes into categories and then into themes for each dyad.

**Table 4**

*Organisation of codes into categories (including theme column) for D1 (Azile and Nombuso)*

CODES	CATEGORIES	THEMES
<p>[AJ59] Azile 's experience/understanding of MIS (MG) as “Based on COMMUNICATION”</p> <p>[AJ60] Azile used MIS (MG) to COMMUNICATE without words</p> <p>[AJ67] AZILE COMPARES HIS BODY LANGUAGE TO SIGN LANGUAGE during MIS (MG)</p> <p>[AJ68] Azile notes NO USE OF WORDS – NON-VERBAL COMMUNICATION – AS challenging for him during for MIS (MG)</p> <p>[AJ85] Azile expresses HE INTENDED TO “TRAIN THEIR MINDS” (ENTRAINING AND</p>	<p>1.1) Music as facilitating non-verbal interaction</p>	<p>1) Musical engagement invites an alternative form of communication</p>

<p>EFFECTIVELY MATCHING) using movement.</p> <p>[AJ90]</p> <p>Nombuso reflects on MOVEMENT AS “TRYING TO SPEAK” - COMPARES MOVEMENT TO COMMUNICATION</p> <p>[AJ140]</p> <p>MIS (song offering) lets Nombuso imagine the message as coming directly from Azile</p> <p>[AJ108]</p> <p>Nombuso alludes to USING THE DRUMS “LIKE SINGING” during MIS (improv)</p>		
<p>[AJ27]</p> <p>Azile reflects that FOLLOWING NOMBUSO’S MOVEMENT DURING MIS (MG) EXERCISE “REQUIRED A LOT OF CONCENTRATION”.</p> <p>[AJ84]</p>	<p>1.2) Music as purposeful communication</p>	



<p>Azile expresses that IN HIS OWN LEAD (of MG), he did not want to make Nombuso do too much.</p> <p>[AJ137]</p> <p>Nombuso states her intention in choosing this song was to convey a message for their relationship’</p> <p>[AJ138]</p> <p>Nombuso asserts that the music choice is intentional and specific so that Azile “gets it”</p> <p>[AJ105]</p> <p>Azile reports USING MIS TO “GET TO KNOW [NOMBUSO]”</p> <p>[AJ106]</p> <p>Azile reflects on USING MIS TO “ATTRACT” NOMBUSO</p> <p>[AJ107]</p> <p>Nombuso USING MIS TO “FIND” AZILE AND COMMUNICATE WITH HIM</p> <p>[AJ139]</p>		
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<p>MIS: Nombuso speaks about “putting herself” into the musical and lyrical content of the song</p> <p>[AJ141] Nombuso imagines herself as an appreciative recipient of the song’s content</p> <p>[AJ143] MIS: Nombuso as using the MIS (improv.) to GET CLOSER to Azile and mutually embody what the relationship means to her and to them.</p> <p>[AJ145] MIS (song offering): PERFORMANCE as “creating” the music for both</p> <p>AJ114: Azile using knowledge of Nombuso's preference for MOS to inform MIS (improv.)</p> <p>AJ115:</p>		
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<p>Azile using MIS to effectively communicate with Nombuso</p> <p>AJ116: Azile expresses understanding of Nombuso’s message</p>		
<p>[AJ46] Azile reflects on the SALIENCE OF THE BEAT &amp; RHYTHM (MIS AS PROMOTING A SHARED SENSE OF REGULATION)</p> <p>[AJ83] Azile marks FEELING as an important part of COMMUNICATION</p> <p>[AJ85] Azile INTENDED TO “TRAIN THEIR MINDS” – (BELIEVE HE MEANT ENTRAIN) AND “EFFECTIVELY MATCH”.</p> <p>[AJ86]</p>	<p>2.1) Articulating and understanding needs for connection</p>	<p>2) Musical engagement offers opportunities to reflect on the nature of the relationship</p>

Azile says that NOMBUSO WAS NOT FOCUSSED ON HIM (need expressed during MIS/MG)

[AJ89]

Nombuso clarifies enjoying his movement (during MG) but wishing she could maintain their synchrony

[AJ91]

Nombuso wished Azile would move at a more agreeable pace so she could move more effectively with him during MIS (MG)

[AJ92]

Nombuso reassures Azile that she is “here” (present within the MG)

[AJ93]

<p>Nombuso ASSURES AZILE OF HER FOCUS ON HIM, AND THAT HE WAS SEEN, and that his perception of her “lacking focus” was her own inability to follow his movement.</p>		
<p>[AJ182] Azile cites infidelity as an example of what could go wrong in the relationship</p> <p>[AJ183] Azile expresses faith in the trials his relationship with Nombuso can withstand.</p> <p>[AJ184] Azile reflects on the music therapy space as the only one in which he feels he can share the depth and complexity of his relationship with Nombuso.</p> <p>[AJ185]</p>	<p>2.2) Exploring the Complexities and Strengths of a Relationship Through Music Therapy</p>	

<p>Azile asserts that the COMPLEXITIES WITHIN THEIR RELATIONSHIP are not openly discussed (“only speak about this here.”)</p>		
<p>[AJ119]: Azile recalls that “he got her” only when he went to church.</p> <p>[AJ123]: MIS (improv.) church hymn as eliciting memories about overcoming their “challenges” and “where they came from”</p> <p>[AJ169]: Azile compares his love for her to that of Jesus’ (God’s) love for the world. (During reflections of MIS/song offering)</p> <p>[AJ199]: <i>“If [God] died for me, why would I not stand for a person who needs help?”</i> – Nombuso</p> <p>[AJ200]:</p>	<p>2.3) Reflection on connection as a spiritual one</p>	

<p>Nombuso reflects on her spiritual dilemma of enabling Azile 's substance uses or watching him suffer</p>		
<p>AJ118: Azile assigning roles of singer and drummer to Nombuso and himself respectively in MIS (revealing task-sharing and role definition)</p> <p>AJ119: Azile not knowing the words during MIS (song offering) but trusting Nombuso to lead the song</p> <p>AJ120: MIS (song offering) allowing for an experience of being rhythmically in sync</p> <p>AJ121: MIS (song offering) affording a sense of connectedness within the music</p> <p>AJ122: Azile and Nombuso experiencing joy at the close of MIS (song offering)</p> <p>[AJ31]</p>	<p>2.3) Exploration of roles and relationship through Musical and Lyrical Content</p>	

<p>Azile cites TASK OF MIS (MG) AS “BASED ON FOCUS... what I saw myself doing” – referring to EFFORT MADE TO FOLLOW NOMBUSO</p> <p>AJ177: Nombuso asserting the necessity of standing firm in the face of hardship and pain AJ178: Nombuso expressing her commitment to do it with all her heart AJ179: Nombuso reflecting on a sense of resilience as a spiritual value AJ180: Nombuso describing complacency as detrimental [AJ82] Azile EXPERIENCED “going through [MIS/MG] alone”.</p> <p>[AJ187] Azile IMPLIES THAT HE IS CAREFUL ABOUT WORDING HIS CONCERNS SO AS NOT TO HURT OR INVOKE TOO</p>		
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<p>STRONG A RESPONSE FROM NOMBUSO</p> <p>[AJ188] Azile expresses his DESIRE FOR CLOSENESS WITH NOMBUSO; “can’t imagine three days without her.”</p> <p>[AJ189] Azile expresses Nombuso should “take the time you need” (reassures her of his unconditional presence)</p> <p>[AJ190] Azile jokingly uses food as an example of his way of DIFFUSING TENSION within the relationship.</p> <p>[AJ191] Nombuso: following conflict she “still has to take a break”</p>		
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<p>Ad3R2: Nombuso expresses “heaviness” and bodily discomfort during MIS</p> <p>AJ4: Nombuso expresses need to alleviate bodily discomfort to stay focused</p> <p>AJ12: Nombuso: feeling of heaviness due to thinking too much during MIS</p> <p>AJ13: Nombuso: bodily discomfort attributed to awareness of stress during MIS</p> <p>AJ25: Enhanced feeling of capability in Nombuso's own body during MIS</p> <p>AJ56: Music in MIS invoking a sense of big movement for Nombuso</p> <p>[AJ87]</p> <p>MIS (MG): Nombuso EXPERIENCES FOLLOWING AZILE 'S LEAD AS TOO DIFFICULT, even with the same music (expression of need for Azile to slow down)</p> <p>AJ117: Azile reflects on “trying another beat” when Nombuso did not recognize the first</p>	<p>3.1) Discovery, Playfulness and Exploration through music</p>	<p>3) Musical engagement offers a playful, explorative way of being together</p>
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**Table 5**

*Organisation of codes into categories (including themes) for D2 (Moses & Baba)*

CODES	CATEGORIES	THEMES
<p>[D2AJ128] Moses cites the EXPERIENCE OF MUSICAL CONNECTION AS EXCITING DURING MIS (IMPROV) WITH HIS FATHER</p> <p>[D2AJ129] Moses expresses A SENSE OF CONNECTEDNESS WITH BABA THROUGH MIS (IMPROV.): “it sounded like ONE SONG”.</p> <p>[D2AJ130] Moses expresses MIS (IMPROV.) AS AFFORDING HIM NEW EXPERIENCE OF HIS FATHER</p> <p>[D2AJ132]</p>	<p>1.1) Shifting Communication Dynamics</p>	<p>1) Musical engagement invites an alternative form of communication</p>

<p>Moses described his attempts of TRYING TO LISTEN and making an active effort IN TRYING TO CONNECT WITH HIS FATHER DURING MIS (IMPROV.)</p> <p>[D2AJ133]</p> <p>(Moses translates) Baba’s expression that IT WAS DIFFICULT TO CONNECT MUSICALLY AT THE START, BUT PROGRESSIVELY MANAGING TO DO SO TOWARDS THE END.</p> <p>[D2AJ143]</p> <p>Moses SEEKS DIRECT INSIGHT INTO THE QUALITY OF HIS FATHER’S EXPERIENCE       growing up.</p> <p>SALIENCE: This contrasts with his expression of “knowing his parents”</p> <p>[D2AJ144]</p>		
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<p>Moses expresses DESIRE TO HEAR OUT HIS FATHER’S EXPERIENCE OF SURVIVAL IN HIS OWN WORDS.</p> <p>MIS (improv.) AFFORDED MOSES deeper insight into BABA’s experience</p> <p>[D2AJ152]</p> <p>Moses was able to hear his father’s story with understanding and empathy.</p>		
<p>[D2AJ131]</p> <p>Moses expresses that MIS (IMPROV.) AFFORDED HIM A NEW EXPERIENCE OF HIMSELF EMOTIONALLY</p> <p>[D2AJ145]</p> <p>Baba reflects on having MANAGED TO DRAW RESILIENCE FROM HIS EXPERIENCE of “badness” MIS (improv.) as affording Baba the space to draw on this resilience</p>	<p>1.2) Positive Change in Perspective</p>	

<p>[D2AJ147] Baba reflects on HIS ABILITY TO STAND UP FOR HIMSELF as a key component of his ability TO SURVIVE.</p> <p>[D2AJ148] Baba would tell himself to leave the situation that does not serve him</p> <p>[D2AJ149] Baba reflects that adopting a sense of trust and faith in himself helped him develop his own resilience.</p> <p>[D2AJ151] Baba reflects that evaluating his own sense of self-worth helped him learn to make decisions that would serve him.</p>		
<p>D2AJ37] Baba expresses that attempts at communicating with Moses turn into fights.</p>	<p>2.1) Conflicting Perceptions and Communication Challenges</p>	<p>2) Musical engagement offers opportunities to reflect on the nature of the relationship</p>

<p>[D2AJ8] Moses speaks on Baba 's behalf to EXPRESS SUSPECTED DISCOMFORT. – BABA CONTRADICTS THIS</p> <p>[D2AJ9] Moses cites his copying Baba's movement during MG as the source of Baba's discomfort.</p> <p>[D2AJ10] Moses infers DISCOMFORT based on Baba 's movement, but Baba CONTRADICTS MOSES'S INFERENCE OF DISCOMFORT</p> <p>[D2AJ12] Moses defends this inference based on knowledge of Baba ("I know him").</p>	<p><b>[Communication Challenges and Ambivalence]</b></p>	
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<p><b>Exploring the emotional impact of past experiences:</b></p> <p>[D2AJ30] Baba reports becoming more aware of the “MANY PROBLEMS ON HIS HEAD” (relating to Moses’s SUD) during MIS (MG).</p> <p>[D2AJ31] Baba reports that the problem is they have not “FIXED things”.</p> <p>[D2AJ32] Baba reports feeling UNHEALED EMOTIONAL PAIN made more prominent during MIS (improv.)</p> <p>[D2AJ33] Quality of PAST PAIN brought up for Baba during MIS (improv.)</p>	<p>2.2) Opportunities for exploring grief, pain, and unmet needs</p>	
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<p>[D2AJ34] MIS (improv.) elicited feelings of LOSS/GRIEF for Baba</p> <p>[D2AJ35] MIS (improv.) elicited feelings of HELPLESSNESS and HOPELESSNESS for Baba.</p> <p>[D2AJ84] Moses worries that even changing his own approach to communicating with Baba might cause conflict.</p> <p>[D2AJ86] Moses IGNORES Baba to avoid conflict</p> <p>[D2AJ87] Moses acknowledges he CANNOT UNDO HIS MISTAKES</p>		
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<p>[D2AJ88] Moses Feels Baba is NOT LETTING GO OF HIS ANGER towards him.</p> <p>[D2AJ89] Moses expresses that HE HAS BEEN TRYING TO DO BETTER BY HIS FAMILY.</p> <p>[D2AJ90] Moses expresses he DOESN'T WANT TO HURT ANYONE.</p> <p>[D2AJ91] Moses FEELS BABA HAS NOT ACKNOWLEDGED HIS EFFORTS TO BE BETTER.</p> <p>[D2AJ92] Moses expresses NEED FOR SUPPORT</p>		
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<p>[D2AJ93] Moses expresses “going to the streets” as a MEANS FOR ESCAPING “WHAT IS HAPPENING AT HOME”.</p> <p>[D2AJ94] Moses reflects that “going to the streets” IS ALSO A MEANS OF “RUNNING AWAY FROM HIS MISTAKES”</p> <p>[D2AJ97] “OUTSIDE” as better than being at home for Moses</p> <p><b>Use Of Music to Bridge Relational Gaps</b></p> <p>[D2AJ116] MIS (song offering): Moses USES MIS (SONG OFFERING) TO COMMUNICATE his wish for Baba “not to remember the bad things about him”.</p>		
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<p>[D2AJ119] MIS (song offering) elicits memories of singing and dancing in church for Baba.</p> <p>[D2AJ120] Baba describes Moses's offered song as "cool... okay"</p> <p>[D2AJ122] Memory of MIS (song offering) as MOS from Moses's early teen years (song: Oleseng – Segopole Boikhantsho)</p>		
<p><b>Nostalgia And Connections to The Past</b></p> <p>[D2AJ118] MIS (song offering) elicits memories of being in church for Baba.</p>	<p>2.3) Addressing unresolved experiences and emotions</p>	

[D2AJ121]

Moses RECALLS MIS (SONG OFFERING)  
as “a favourite song” that often played at  
home

[D2AJ124]

MIS (improv.) elicited MEMORIES  
FROM WHEN HE WAS IN SCHOOL.

[D2AJ125]

MIS (improv) elicited memories of being a  
cow herder for Baba.

[D2AJ134]

Following MIS (improv.) Baba recalls his  
schooling as being less important than his  
role as cow herder

[D2AJ135]

<p>Baba recalls having to wait for his siblings before he could eat.</p> <p>[D2AJ136] CODE: FAMILY DYNAMIC Baba treated as a lesser member within the family</p> <p>[D2AJ138] Baba confirms that he had to go hungry to fulfil his obligations.</p> <p>[D2AJ139] Baba reflects on being the only one of his brothers made to leave school early.: Actively made to reinforce the familial hierarchy.</p> <p>[D2AJ140] Baba reflects that he was TREATED BADLY by his stepfamily growing up.</p>		
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<p>[D2AJ141]</p> <p>Baba reports that recalling these memories brought on by MIS (improv.) has made him feel BAD/SAD.</p> <p><b>Father-Son Relationship And (Dis)connection</b></p> <p>[D2AJ85]</p> <p>Moses expresses lack of faith in Baba's capacity for an amiable conversation</p> <p>[D2AJ88]</p> <p>Moses Feels Baba is NOT LETTING GO OF HIS ANGER towards him.</p> <p>[D2AJ91]</p> <p>Moses FEELS BABA HAS NOT ACKNOWLEDGED HIS EFFORTS TO BE BETTER.</p>		
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<p>[D2AJ101] Moses reports Baba not caring about how he feels (FEELINGS OF INVALIDATION)</p> <p>[D2AJ102] Moses reflects that HE IS NOT ‘CHECKING IN’ ON ANYONE ELSE EITHER.</p> <p>[D2AJ103] Moses reflects that everyone has their own lives to live.</p> <p>[D2AJ104] Moses expresses desire to be “spoken to nicely” by Baba.</p> <p>[D2AJ105] DESIRE FOR A RELATIONSHIP AND SENSE OF CONNECTION with his father</p>		
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<p>[D2AJ106]</p> <p>Moses expresses NEVER HAVING EXPERIENCED A MOMENT OF CONNECTION WITH HIS FATHER.</p>		
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**Table 6**

*Organisation of codes into categories (including themes) for D3 (Thulani & Mama)*

CODES	CATEGORIES	THEMES
<p><b>1. Sibling Dynamics:</b></p> <ul style="list-style-type: none"> <li>- [AJ19] Thulani reflects on his ROLE WITHIN THE FAMILY – “big brother”</li> <li>- [AJ36] Thulani expresses that his FAMILY HAS KEPT A DISTANCE FROM HIM.</li> <li>- [AJ37] Thulani reflects on DISTRESS CAUSED BY NOT BEING ABLE TO SEE HIS FAMILY</li> </ul> <p><b>2. Desire for Connection:</b></p> <ul style="list-style-type: none"> <li>- [AJ49] Thulani expresses that his reflection about his goals and plans all lead him back to his DESIRE FOR CLOSE CONNECTION WITH HIS FAMILY</li> <li>- [AJ50] Thulani reflects that his SUBSTANCE USE CHANGES HOW HE INTERACTS WITH HIS FAMILY.</li> </ul>	<p><b>1.1) Navigating Family Dynamics Amidst Substance Use</b></p>	<p><b>1) Musical engagement offers opportunities to reflect on the nature of the relationship</b></p>

**3. Fear of Loss:**

- [AJ56] Thulani expresses FEAR OF LOSING HIS FAMILY due to his use of substances

- [AJ57] Thulani expresses BEING UNAWARE DURING HIS INTERACTIONS WITH HIS FAMILY WHILE HE IS HIGH.

**4. Impact on Family:**

- [AJ58] Thulani reflects he may be SCARING HIS FAMILY DURING THE INTERACTIONS IN WHICH HE IS HIGH

- [AJ61] Mama reflects on her ROLE AS A MOTHER

- [AJ62] Mama reflects on the need to PROTECT HER CHILDREN as a MOTHER

**5. Guilt and Dependence:**

<p>- [AJ85] Thulani reflects on his GUILT about selling what his mother and sister buy for the house “only to smoke”.</p> <p>- [AJ86] Thulani reflects on his DEPENDENCE ON BOTH THE SUBSTANCES AND HIS MOTHER...</p> <p><b>6. Ambition and Provider Role:</b></p> <p>- [AJ91] Thulani grapples with his AMBITION TO BE A BIG BROTHER and PROVIDER as he knows he can be</p> <p>- [AJ100] Experiencing family's pain through their words of frustration.</p> <p>- [AJ105] Guilt as related to having stolen from one's brother.</p> <p>- [AJ74] Thulani reflects on his STEPFATHER’S ROLE IN “HELPING HIM GROW”</p> <p><b>7. Empathy and Distress:</b></p>		
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<p>- [AJ125] Thulani clarifies that he WISHES TO ACT AS A PROVIDER FOR HIS FAMILY</p> <p>- [AJ128] Expresses a SENSE OF EMPATHY FOR HIS MOTHER'S UNEMPLOYMENT struggle.</p> <p>- [AJ129] Cites his MOTHER AS A MOTIVATING FACTOR for him to find work.</p> <p>- [AJ130] Cites his DEPENDENCE ON HIS MOTHER AS A SOURCE OF STRESS FOR HIM.</p> <p>- [AJ131] Thulani expresses DISTRESS AT HIS INABILITY TO PROVIDE as a big brother.</p>		
<p>[AJ96] Expressing anger and frustration at himself.</p> <p>[AJ97] Reflecting on guilt related to substance use.</p> <p>[AJ107] Guilt resulting from stealing.</p>	<p><b>2.1) Exploring difficult emotions and thoughts within the substance use and recovery journey</b></p>	<p><b>2) Musical engagement offers opportunities to reflect on the substance use journey</b></p>

<p>[AJ123] Finding oneself in a spiral of thoughts.</p> <p>[AJ75] Thulani reflects on the DISSONANCE BETWEEN HIS FATHER’S ROLE AND HIS OWN CAPACITY TO BE A FATHER.</p> <p>[AJ76] Thulani reflects that his INABILITY TO TAKE ON A FATHERLY ROLE CREATES STRESS</p> <p>[AJ102] Thulani expresses FEELING PARANOIA FROM USE OF SUBSTANCES.</p>		
<p><b>The Embodiment of Physical Pain and Limitations</b></p> <p>[AJ1] LIMITATIONS ON HER CAPACITY FOR MOVEMENT IN MIS (BS) due to existing PHYSICAL PAIN</p>	<p><b>3.1) Exploring Pain and Trauma</b></p>	<p><b>3) Music therapy offers a space to explore needs</b></p>

<p>[AJ2] EMBODIMENT OF PAIN brought to fore by MIS (BS)</p> <p>[AJ3] Mama points to exact point of pain in her body brought to fore by MIS (BS)</p> <p>[AJ4] Mama acknowledges she has been aware of pain since before MIS.</p> <p>[AJ5] Mama determines SOURCE OF PAIN embodied during MIS (BS) as STRESS</p> <p>[AJ6] Mama expresses the BODILY PAIN AS MOVING during MIS (BS)</p>		
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<p>[AJ7] Thulani expresses CHEST PAIN brought to the fore during MIS (BS)</p> <p>[AJ8] Thulani reflects on embodiment of pain brought to the fore by MIS (BS)</p> <p>[AJ9] Thulani attributes PAIN during MIS (BS) past illness.</p> <p>[AJ10] Thulani explains his COUGH AS THE CAUSE OF THE PAIN DURING MIS (BS)</p> <p>[AJ11] Mama expresses unawareness of what she can do to alleviate pain, but willingness to explore her options for doing so.</p>		
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<p>[AJ12] Mama expresses OPENNESS to exploring MIS (MG)</p> <p>[AJ13] Thulani expresses FEAR towards leading the MG due to knowledge of Mama's PAIN.</p> <p>[AJ14] Mama expresses wish to end the MG due to DIZZINESS during MIS (MG)</p>		
<p><b>Music therapy as a place of escape for difficult thoughts and emotions</b></p> <p>[AJ26] Thulani questions and reflects that the SESSIONS STAND TO OFFER HIM A MEANS OF ESCAPE</p> <p>[AJ27] Thulani reflects on his DAILY AS UNPRODUCTIVE AND</p>	<p><b>3.2) Navigating Emotional and Psychological Needs</b></p>	

<p>REDUNDANT)</p> <p>[AJ28] Thulani expresses a NEED FOR SOMETHING TO DISTRACT HIM FROM HIS URGES AND CRAVINGS</p> <p>[AJ29] Thulani elaborates on the NEED FOR THIS DISTRACTION AS BEING ONE THAT HELPS HIM TO BREAK HIS PATTERNS OF USE.</p> <p>[AJ31] Thulani expresses that when he is NOT ACTIVE/BUSY, HE TENDS TO RUMINATE ON HIS PAST DECISIONS AND SHORTCOMINGS (rumination pattern as active during MIS/MG).</p> <p><b>Articulating needs within substance use recovery</b></p>		
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[AJ49]

Thulani expresses that his reflection about his goals and plans all lead him back to his

DESIRE FOR CLOSE

CONNECTION WITH HIS FAMILY

[AJ20]

Thulani reflects that MIS (MG) TASK

PROMPTED HIM TO THINK OF HIS

OWN ROLE AS A LEADER WITHIN HIS

FAMILY.

[AJ21]

Thulani reflects on the CONTRAST

BETWEEN THE QUALITY OF HIS PAST

DECISIONS AND THE QUALITY OF THE

ROLE HE IS EXPECTED TO FULFILL

[AJ32]

Thulani questions WHY HE CANNOT

FULFIL HIS ROLE AS A BIG BROTHER

(SUBTEXT: REGRET & SHAME)

<p>[AJ34] Thulani CONNECTS RUMINATION DURING MIS (MG) TO RUMINATION ABOUT HIMSELF AND HIS PLACE WITHIN HIS FAMILY.</p> <p>[AJ35] Thulani expresses LOVE FOR HIS FAMILY</p> <p><b>Musicking “stuck-ness” and rumination</b></p> <p>[AJ54] Thulani reflects on the DISSONANCE BETWEEN HIS DESIRE TO SMOKE AND HIS DESIRE TO GET CLEAN: “IT IS NOT FINE, BUT WE SMOKE...”</p> <p>[AJ66] Mama reflects that she [SUBLIMATED] THESE FEELINGS OF UNREST INTO CLEANING THE HOUSE</p> <p>[AJ78]</p>		
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<p>DISSATISFACTION WITH LIFE</p> <p>[AJ83]</p> <p>Thulani says he has NO FRIENDS (loneliness as mentioned in previous interview – link to journal codes!)</p> <p>[AJ84]</p> <p>Thulani reflects on HAVING LITTLE MONEY</p> <p>[AJ89]</p> <p>DEMOTIVATION (“just sitting”) as a factor driving his desire to smoke cigarettes</p> <p>[AJ90]</p> <p>Even while smoking, Thulani ruminates on his desire and inability to stop.</p> <p>[AJ97]</p> <p>Thulani reflects on HIS SUD AS SOURCE OF ANGER AND FRUSTRATION</p> <p>[AJ103]</p>		
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<p>Thulani expresses not following Mama's movements because he was "too stuck in his thought" (QUESTIONING HIMSELF DURING MIS/MG)</p> <p>[AJ104] Thulani feels TOO GUILTY to follow Mama</p> <p>[AJ117] Thulani reflects himself as a source of disappointment (MATERIALISED DURING MIS/MG?)</p> <p>[AJ121] Thulani has consciously decided that he will "never go there" (use substances) again ...But finds himself in a SPIRAL OF HIS THOUGHTS</p> <p>[AJ122]</p>		
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<p>Thulani reflects A SENSE OF STUCKNESS in his current situation</p>		
<p>[AJ40] Thulani can see that HE NEEDS TO STOP USING SUBSTANCES</p> <p>[AJ41] Thulani expresses his AMBITION with the example of getting his license and working with trucks.</p> <p>[AJ45] Thulani expresses that he is a SKILLED WORKER WITH HIS HANDS.</p> <p>[AJ46] Thulani acknowledges himself to be a HARD WORKER</p> <p>[AJ47]       MES Thulani expresses his DESIRE TO START A “FRESH LIFE”</p> <p>[AJ48]</p>	<p><b>4.1) Exploring Sources of Motivation and Ambition</b></p>	<p><b>4) Addressing resources and fostering ambition</b></p>

<p>Thulani reflects that if he can achieve these personal goals, he would be more <b>DETERMINED TO ACHIEVE SOBRIETY.</b></p> <p>[AJ118] Thulani expresses desire for a <b>NEW LIFE</b></p> <p>[AJ119] Repeated: <b>AMBITION</b> to get a job</p> <p>[AJ120] Thulani expresses <b>DESIRE TO CREATE DISTANCE FROM THE PEOPLE HE SMOKES WITH AS A POSSIBLE SOLUTION.</b></p> <p>[AJ149] Thulani cites <b>BOOKS, MUSIC, AND TV STORIES AS SOURCES OF POSITIVE STIMULATION (MOS)</b></p>		
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<p>[AJ150] Thulani EXPRESSES DESIRE TO LEARN</p> <p>[AJ151] Thulani expresses DESIRE TO DEVELOP SKILLS THAT TRANSLATE INTO RESOURCES FOR HIMSELF AND HIS FAMILY.</p> <p>[AJ152] Thulani WISHES TO MAKE HIS MOTHER PROUD OF HIM</p> <p>[AJ67] Mama uses CLEANING TO DEAL WITH THE STRESS</p> <p>[AJ68] THE BUSI-NESS OF CLEANING HELPS TO CONTAIN/DEAL WITH STRESS</p>		
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<p>[AJ69] Mama reflects that THE CLEANING PROCESS HELPS HER FORGET EVERYTHING</p> <p>[AJ77] He DEALS WITH HIS INTERNAL CONFLICT BY SMOKING</p> <p>[AJ153] Expresses DESIRE TO DEVELOP HIMSELF as well as his skills.</p> <p>[AJ167] Thulani EXPRESSES FEELING GOOD AFTER MIS (MG).</p>		
<p>[AJ161] MIS (improv.) REMINDED THULANI OF A TRADITIONAL HEALING PRACTICE</p>	<p><b>4.2) Exploring Cultural and Traditional Dimension of Music</b></p>	

<p>[AJ162] Thulani expresses HEARING A SPIRITUAL FEATURE IN MAMA’S PLAYING.</p> <p>[AJ172] Infers CALL TO ACTION (that she called him to play) IN MAMA’S PLAYING (MIS IMPROV.)</p> <p>[AJ178] Thulani notes the drum as “SPEAKING”</p> <p>[AJ179] Thulani refers to traditional doctors’ use of drums and relates this to mama’s playing during mis.</p> <p>[AJ180]</p>		
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<p>Mama explains that traditional doctors use a different drum to the djembe during traditional ceremonies (MOS)</p> <p>[AJ181] Mama expresses it is difficult to explain the music and dance used during MOS (TRADITIONAL HEALING CEREMONIES).</p> <p>[AJ183] Mama explains that the USE OF THE DRUM IS SPECIFIC TO THE CEREMONY... USES THE EXAMPLE OF DEATH RITES.</p> <p>[AJ184] Mama explains THE DRUM USED DURING DEATH RITES (MOS) IS FOR GUIDING THE SPIRIT OF THE PASSED TO THEIR SPIRITUAL REST.</p>		
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<p>[AJ185] Mama explains that there are many complex rites to observe even outside of MOS</p> <p>[AJ186] Mama explains that the SPIRIT OF THE DECEASED HAS REQUIREMENTS FROM THE LIVING.</p> <p>[AJ187] Mama elaborates on these rites to explain the DRUM AS THE MAIN METHOD FOR GUIDING THIS SPIRIT TO THEIR RESTING PLACE.</p> <p>[AJ188] DEATH RITES &amp; SPIRITUALITY: MOS AS A MEDIUM OF PROTECTING THE LIVING FROM THE INFLUENCES OF THE</p>		
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<p>DECEASED</p> <p>[AJ189] Mama clarifies the DRUM IS USED TO APPEASE AND APPEAL TO THE SPIRIT OF THE DECEASED.</p> <p>[AJ190] Both of Thulani' SISTERS ARE TRADITIONAL DOCTORS .</p> <p>[AJ191] Generations of Mama's family have practiced as traditional healers.</p> <p>[AJ192] Mama expresses PRIDE IN THE ROLES HER FAMILY HAS TAKEN ON AS TRADITIONAL HEALERS and MOS.</p>		
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<p>[AJ193] CEREMONIAL DRUM AS A CONSECRATED MUSICAL OBJECT.</p> <p>[AJ195] Mama cites MOS (CLASSICAL, JAZZ, AND GOSPEL MUSIC) AS SOMETHING SHE USES A LOT OF.</p> <p>[AJ196] Mama cites her LOVE FOR JAZZ AS SOMETHING SHE LEARNED FROM HER OWN FATHER.</p> <p>[AJ199] Mama TRANSLATES song she offered to Thulani MIS (OFFERING): “WE NEED MONEY”</p>		
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### 4.5.3 Cross-case exploration of themes

Table 7 presents a summary of the themes I developed for each dyad.

**Table 7**

*Themes as they explicitly emerge within each dyad*

	<b>NOMBUSO &amp; AZILE</b>	<b>MOSES &amp; BABA</b>	<b>THULANI &amp; MAMA</b>
Musical engagement invites an alternative form of communication	x	x	
Musical engagement offers opportunities to reflect on the nature of the relationship	x	x	x
Musical engagement offers a playful, explorative way of being together	x		
Musical engagement offers opportunities to reflect on the substance use journey			x
Music therapy offers a space to explore needs			x
Addressing resources and fostering ambition			x



## CHAPTER 5: DISCUSSION

In this chapter, I firstly discuss the findings first as they pertain to each dyad. These answer the first research question: How did individuals within dyads, where one member is in substance use recovery, engage in musicking together during their first session? One strength of IPA is that it enabled me to focus on and capture the details of each dyad's engagement in relation to the research question. I offer my experience of each dyad as the researcher; explore the themes that I developed based on the data I collected from each of their processes and highlight moments within each session that best reflect the qualities of each theme. Secondly, I offer a broader discussion of how the themes address the second research question: How can these insights inform music therapy processes with dyads in the context of SUD?

This discussion includes vignettes highlighting salient moments and thick descriptions from the sessions, but more detailed breakdowns of the session content and related musical descriptions are included in appendix

### 5.1 Azile and Nombuso

In the sessions, Azile and Nombuso largely used music for communication enhancement, emotional exploration, and connection with spiritual, personal, and cultural values. Together for over 12 years, their relationship was marked by deep love and trust and they wanted to strengthen this even further. Music played a formative role in Azile's identity. During this assessment phase, they expressed a need for a space to develop conflict resolution skills and discuss difficult feelings. Their relationship was built on a foundation of faith. Nombuso candidly shared her emotional responses to Azile's Substance Use Disorder (SUD), describing experiences of fear and confusion. Azile's altered states impacted his communication, leading to challenges in expressing his feelings. Despite the challenges, Nombuso maintained curiosity and empathy towards Azile's struggles.

#### **Theme 1: Musical engagement invites an alternative form of communication**

##### **Category 1.1: Music as facilitating non-verbal interaction**

Azile and Nombuso used music as a form of communication that transcended spoken language. Azile compared his body language to sign language. Nombuso metaphorically likens drums to singing, highlighting a rich and creative musical tapestry where instruments take on vocal roles, and vocal roles transcend the use of the spoken word. Their exploration

of and through music becomes a nuanced and multidimensional mode of interpersonal expression and connection.

Through their reflection on their drumming and improvisatory experience, they further explored the emotional and communicative qualities and potential within their interactions.

Two important musical components highlighted here as inviting an alternative sense of communication include rhythm and use of body language. Faulkner (2017) describes rhythm as “any predictable pattern over the course of time” (p. 19) and says it’s a crucial role in fostering a sense of connection between individuals, and thus creating a unique and harmonious bridge between self and others. During the mirror game (in which Azile reflected on the impact of body language), where a sense of rhythm was offered by the music but not confined to it, the dyad negotiated their own shared sense of flow and momentum within the music.

### **Category 1.2: Music as purposeful communication**

The discussion on "purposeful communication," reflects the dyad's use of music as a means of expressing their needs and intentions. Azile reflects on the concentration required during musical exercises. Nombuso's intentional music choices aim to convey messages for their relationship.

The use of music extended to matching and communicating with each other, as Nombuso described using music to "find" Azile. The dyad's purposeful communication through music encompasses intentionality in song choices, immersive engagement, and a mutual exploration of shared meanings and emotions.

A significant moment that highlights how Azile and Nombuso used music to enhance their communication was during their performance of John Legend’s *All of Me*, in which the pair swayed in time with each other, a beautiful display a synchronised response to and of mutual cues. Nombuso's song choice expressed a desire to get closer and she emphasised the significance of their relationship.

#### ***Vignette 1.1: Azile & Nombuso***

***“Cards On the Table; We’re Both Showing Hearts...”: Song Offering***

A moment that stands out in my memory about making music with Azile and Nombuso happened in our second meeting/session, when I invited the pair to reflect on what they might say to, or feel about, one another using songs in the “playlist/soundtrack” of their relationship. One of these songs was John Legend’s “All of Me”. This song was suggested by Nombuso, whom I offered to accompany on the guitar if she would lead the song; either for or with Azile and myself. As I played the introductory chords on the guitar, I noticed Nombuso dance, winding her hands around in a circle to the beat; an action which Azile promptly followed with his own hands. His gestures bouncier, hers, softer. They swayed in time with each other, and to the guitar’s rhythm, and as the final beat for their introduction came around, I noticed them both drop their hands on the beat, at the same time. It was as though they were simultaneously acknowledging a mutual cue.

Nombuso lead the singing, opening with the second verse of the song: *“how many times do I have to tell you... even when you’re crying, you’re beautiful too...”*.

As Nombuso’s soft alto rendition of the song progressed, Azile joined in; supporting the melody with a bass tone and the occasional expressive vocalization (“whoop” ... “yeah!”) and body percussion (finger snaps). As Nombuso sang of *“risking it all, though it’s hard...”* Azile introduced a simple but solid rhythm with the drum. I tried to meet this by playing a quickly arpeggiated, upward strum to embellish his playing. The song ended cohesively, and the pair (and me!) broke into cheers and applause at the end.

I invited Nombuso to reflect on her song choice, which she obliged by expressing:

*I'm giving this message for us...*

*But I'm trying to put me and you in that music...*

*That ... I imagine when it was you telling me those words.*

*And I, next to you, am appreciating everything that you say to me...*

*I was trying to find you in this music... because I wanted you to get closer and know how much this relationship means for us.*

*So, I'm trying to put you in this music... that guy is you and the woman simply can replay this the place in the music...*

*But I'm trying to get your attention on this music.*

When invited Azile to reflect on the music, he expressed “hearing [Nombuso] 100%”, and in response requested 50 Cent’s “21 Questions” as his responding song. Azile requests I play this recorded version of this song to perform along to, stating that he “can’t sing it the way it is...” and that he “needs more practice”. He began rapping the verse as though performing it for Nombuso. He moves in time to the beat and uses his hands and face to accentuate and emphasize the words. This encouraged Nombuso, who also began moving to the music; slowly at first, bobbing just her head, and then becoming gradually more animated in the rest of her body. During the second

iteration of the song's chorus, Nombuso sang some of the words along with Azile; her movement changing to mirror more closely his.

When invited to reflect further on his decision, Azile mirrored some of Nombuso's own language and sentiment, stating:

*...that is the one that I was sitting with... that she knows that I'm listening to.*

*So, it's, I tried to show it with the music.*

He further elaborated on music itself and the music therapy space as one of the few they have found in which they can really be vulnerable about their relationship to someone other than one another.

The reflective process of discussing musical and lyrical content, as discussed by Borling (2011), provides opportunities for development and healing, allowing participants to connect with the messages within the chosen music. The alignment between individuals' voices and bodies, as revealed by conversational analysis, serves as the foundation for human connection. It is arguably through our discourse that we make our needs, our orientations, and our selves known. As Ansdell (1995) posits, mental illness (in this case, SUD) can impede self-synchrony within an individual, affecting the way we interact with others and how we perceive how others interact with us. He explains how disruptions in self-synchrony (the internal alignment within oneself) can hurt interactional synchrony (the alignment between people). It's especially important in music therapy, where the primary goal is, arguably, to foster intrapersonal synchrony before addressing interpersonal synchrony (Mattison, 2021).

## **Theme 2: Musical engagement offers opportunities to reflect on the nature of the relationship**

### **Category 2.1: Articulating and understanding needs for connection**

This category reflects how Azile and Nombuso articulate and explore their needs for and understanding of each other through music. Music, particularly in church, played a pivotal role in their initial meeting, creating a foundation for their relationship. During the MG in session one, the dyad's verbal reflections were marked by expressions and acknowledgements of what one needed from the other (in terms of their movement) to make each other feel seen, and to make the movements easier to follow.

#### ***Vignette 1.2: Azile & Nombuso***

***"Hlorofatso: We Bless Your Name!"***

During our second session, Nombuso started of an improvisation with a short, soft (but certain), ‘pattering’ sound on the drum. Azile played a phrase that responded to hers with a similar volume, tone, and tempo. They exchanged knowing glances and the interaction remained like this for about a minute, with the same volume and intensity. Azile changed the interaction a little by playing a “dum dum do-dum, dum dum” drum pattern (that felt vaguely familiar to me, like something from a pop or R n’ B song?), and Nombuso responded with an almost questioning, incomplete phrase. They exchanged sighs and grunts during this interaction. Nombuso then played a slightly faster, more excitable “burst” in response. I noticed a smile of recognition on Azile’s face at this point. After a short discussion of the improvisational content, the music came back into a fully intentional rendition of *We Bless Your Name* (“*Hlorofatso*”). Nombuso sang the melody, supported by Azile, who accompanied the melody in a slightly deeper tone and kept a strong, steady and fast-paced regular beat on the drum while they sang. Nombuso sang melodic embellishments in the music. The quality of her voice was soft, but warm and clear. As though comfortable in her role to lead, but with no inclination to overpower. Azile makes a ‘slip of the tongue’ mistake while singing the lyrics, to which he responds with a mischievous smile to Nombuso, who had noticed, and who returns a subtle smile. This does not cause any disruption to the music otherwise. I stayed in the music with them through a hummed, low harmony, and highlighted some of Azile’s drumbeats with my claves. I did not feel as though their music required any further holding than this and wished only to establish my presence and availability to the pair.

During an improvisation this same session (which evolved into a drum and vocal performance of the hymn, “*Hlorofatso*”), Azile noted the salience of beat and rhythm, as well as the shared knowledge of the song and connection to its content, as a powerful means for musical connection which shaped their experiences within session. These reflections emphasised a shared sense of regulation as an important part of their ability to communicate; both musically and non-musically. Of his own turn to lead the mirror game, for instance, Azile expressed:

*“I wanted to just relax and feel more comfortable.*

*Let’s communicate and smile.*

*Sometimes we will look at each other, [but] we don’t have smiles.*

*We are here to play with each other.”*

In response, Nombuso stated that:

*You are still moving fast.*

*Moving quite fast.*

*So, I [wanted to] catch the movement quicker.*

*It was a great movement.*

*But at the same time, I was trying to speak with him, but I was like, you are fast.*

Horn and Maercker (2016) assert an involvement of interpersonal processes in regulating emotions. This regulation happens through both direct pathways, like how individuals regulate their own emotions (intrapersonal emotion regulation), and indirect pathways that involve changes in relationship quality influencing emotional states. In simple terms, when people regulate emotions during interactions, it doesn't just impact personal emotions; it also brings changes to social processes connected to emotions. This indicates a unique form of regulation that operates at the interpersonal level. The dyad's engagement with music reflected an ebb and flow; representing an exchange between their musical selves that reflects their communication. This highlights the articulation and interpretation of emotional and cognitive needs within the context of their musical connection.

### **Category 2.2: Exploring the Complexities and Strengths of a Relationship**

This category discusses the role of music therapy in fostering strengths, weaknesses, and their nuanced facets of interpersonal dynamics. Azile and Nombuso used music to explore the complexities and strengths of their relationship. Azile expressed vulnerability and fear, having cited potential challenges such as infidelity as examples his fear. Azile also described the music therapy space as an environment where he felt comfortable sharing the depth and complexity of his relationship with Nombuso. He references the lyrics of 50 Cent's "21 Questions" to divulge fear that Nombuso might lose interest in him, and that outside forces (other men, for instance) may yet have the power to influence the trajectory of their relationship. He states, both despite and in addition to his vulnerability, that:

...the good thing about this relationship is that no one is, there is no need to say, "you know what? I'm not feeling you."

You know what I'm saying? If she had to say "I don't want to see [you] for another six months" ... you know, and I wouldn't be able to take that! I can't imagine three days without her by my side. But I should say "take the time out, but I'm still here."

I can't be against it.

Bowlby (1973) posited that the way individuals are treated by significant others throughout their lives, particularly during stressful times, influences the expectations, attitudes, and beliefs they develop about future partners and relationships, thus informing their pattern of

attachment. The most effective approach to building attachment or strengthening a relationship involves establishing safe, trusting, and enjoyable experiences with another (Crenshaw, 2014). Play, as it is afforded in a music therapy context, serves as a natural and effective medium to facilitate this process.

According to Seidler (2007), music provides an "emotional space" where it is socially acceptable for men to undergo various emotional and affective states (de Boise, 2015). Maintaining a connection with one's emotions is crucial because, as emphasized by Johnson (2007), it "lies at the heart of our capacity to communicate and experience meaning" (p. 53). Moreover, meaning is identified as a central element in fostering a sense of wellbeing, as highlighted by Ruud (2013). As a sound-based medium, music is directly experienced in and through the body, providing a sensory quality unique from other art forms, (Finnegan 2012). Encouraging men's engagement with their embodied emotions has the potential to foster empathy (Bojner Horwitz 2018), and enhance social relationships, consequently contributing to wellbeing (Lindblad & de Boise, 2020).

### **Category 2.3: Exploration of roles and relationship through Musical and Lyrical Content**

Azile and Nombuso actively engaged in assigning and navigating roles during musical sessions. The intentional exploration of roles underscores the couple's unique way of navigating their musical collaboration. During the improvisation-turned-performance of "Hlorofatso", they verbally negotiated roles; with Azile suggesting that Nombuso "leads the song with her 'lady-voice' ... while [Azile] plays the drum". This negotiation saw them drawing on their shared strengths and abilities to perform the song in the way that was commensurate with how they felt it should be expressed. Nombuso's verbal reflection on her use of *All of Me* and her use of her own singing voice offered a visceral experience of her feelings for Azile and reflected a deeply personal approach to using music. When I invited Nombuso to reflect on her song choice, she obliged by expressing:

*...I'm trying to put me and you in that music...*

*That ... I imagine when it was you telling me those words.*

*And I'm next to you, am appreciating everything that you say to me...*

The couple shared a sense of connectedness within the music and as they explored the of musical and lyrical content.



### **Theme 3: Musical engagement offers a playful, explorative way of being together**

#### **Category 3.1: Discovery, Playfulness, and Exploration through music**

This category delves into the intricate relationship between bodily sensations, movement, and musical elements within the session. Nombuso expresses a feeling of "heaviness" and bodily discomfort during a body scan at the start of the session. Despite these challenges, Nombuso reports an enhanced feeling of capability ("like a ballet dancer") in her own body.

The collaborative context of the mirror game additionally showcases the participants' use of music to explore and express their own experiences and each other's. This category emphasises the intimate connection between physiological engagement, movement, and musical interaction within the sessions, fostering an environment of discovery, playfulness, and exploration through music.

#### **Category 3.2: Exploring Cultural and Traditional Dimension of Music as a Resource**

This category explores the participants' reflections on the spiritual and cultural dimensions of music as a resource. The intentional choice of the Sesotho song *We Bless Your Name* ("Hlorofatso") during drum improvisation highlighted their use of music to connect with their cultural and spiritual backgrounds and served to evoke memories of overcoming challenges and connected participants to their shared origins. Additionally, in the interview, Nombuso's description of her experience of Azile's SUD delved into a spiritual dilemma, wherein she reflected on wondering feeling caught between enabling him or watching him suffer through withdrawals.

Within Borling's (2011) realm of psycho-spiritual recovery, the Higher Power (HP) holds an integral role. As articulated by Alcoholics Anonymous (AA, n.d., cited in Borling 2011), the HP is a highly individualized concept, adaptable to the unique needs of clients in recovery. While it can manifest as the God of traditional religious institutions, such as Catholicism, it is by no means confined to this interpretation. The Higher Power is "an intimately personal and profoundly private facet of the individual's psyche, permeating one's entire being:". It is within this deeply personal connection that the authority of psycho-spiritual recovery takes root (p. 9). The importance of spiritual growth, coupled with the integration of spiritual principles into daily life, is widely acknowledged in the context of recovery (Alcoholics Anonymous, 1984). Here, a music therapist takes on a distinct role, uniquely positioned to



aid individuals in cultivating their relationship with their Higher Power. Music, inherently emotive and evocative, possesses the innate ability to resonate with the deepest parts of the soul, bringing forth those facets of our being that are poised for growth and healing. Small (1991) thus introduces a spiritual perspective on the process of hitting rock bottom, suggesting that when viewed through this lens, it can paradoxically be regarded as an opportunity, a sacred process that enables the birth or rebirth of the creative spirit.

## 5.2 Moses and Baba

Moses and Baba engaged in music therapy sessions at their home due to challenges in securing a private space. The presence of the social worker, SK, who accompanied the therapist on house calls, facilitated translation when English did not fully capture Moses and Baba's expressions, who, as mentioned earlier, spoke English as their third and fifth language, respectively. Moses, in his early 30s, displayed a reserved and softly spoken demeanour, expressing curiosity and humour despite fatigue and frustration. Baba, with a kind and contemplative nature, presented an intimidating presence with his stern expression, gravelly voice, and sharp gaze. Moses, who had been in the programme for six years due to struggles with nyaope and crystal meth, was discovered by his father after finding drug paraphernalia, leading to a breakdown of trust and communication. The assessment revealed that Moses and Baba could use music to explore conflict, disconnection, and memories, seeking new ways to understand each other within their relationship.

### *Vignette 2.1: Moses & Baba*

#### ***“Improvisation I: The Rabbit and The Lion”***

During our first meeting, Baba expressed confusion and uncertainty about music therapy, asking “what is the point of this?” This felt pertinent to include because the nature of my research question revolves around how useful music therapy presents itself to be in this context. I thus invited them to make music by offering them drums and asking them to imagine they could only speak using their drums. Notably, Baba responded by reaching for the mbira instead. He then began playing a soft melody with an almost ‘heartbeat’ rhythm (traditional ‘bass drum’ rhythm familiar to some Shona mbira styles.) Noticing that after a number of failed attempts to join Baba, I invited Moses to instead imagine that there was a story unfolding in his father’s music and asked him to tell me what this story might be. At this point, Baba’s playing had become stronger and more regular, and in his own music world. I offered Moses the story opening: “once upon a time, there was a rabbit...” He continued the story as follows:

*“...who was friends with a lion. The lion started coming towards... [laughter] and he [the rabbit] made his roof high enough so that the lion could not reach him. He began putting pins into the lion’s tail. When the lion asked the Rabbit what he was doing, the rabbit responded, “I’m taking the ticks out of your tail” The lion asked the rabbit why he was only taking the big ticks out of the tail and asked him to only take the small ones because the bigger ones hurt more. The rabbit continued... because he knew the lion could not reach him.”*

This was supposedly how the lion and rabbit’s friendship had ended.

As Moses ended his story, Baba continued playing the mbira. When I asked Moses to explore the story further, Baba had stopped playing and said that he would like to hear the story. Moses responded by saying instead that “I can’t... I just can’t”.

I questioned Baba as to what was going through his head as he played, mentioning to him that he seemed, based on his facial expressions and body language, to be “very deep in thought” during the process. He responded:

*“While I sit here... I don’t feel comfortable with Moses here... Because I am worried... I have many problems for Moses... I don’t know what I can do, because he is my child. When I sit like this... with him here... I begin feeling many, many problems.”*

At this point, Moses left stood up and said he would be back before leaving the room. Baba then looked forward and said “I don’t know...”

I asked Baba to say more, and he responded that he thinks the problem is that they have not “fixed him [Moses]”. The social worker assisted with a further translation of Baba’s response, stating that:

*“...he feels that they have not healed emotionally, and that he feels pain... So, as he’s sitting with Moses, the pain becomes worse... he thinks of the past, and feels as though he won’t really heal... he is thinking about having lost a lot trying to make a better future for [Moses], and that he feels helpless and hopeless... not knowing what more he can do for Moses to become better. when he tries to communicate with Moses, instead of ‘communicating’, it usually ends in a fight. As a result, he feels helpless and as though he should just keep quiet.”*

## **Theme 1: Musical engagement invites an alternative form of communication**

### **Category 1.1: Shifting Communication Dynamics**

This category explores the transformative journey within the musical interactions of Moses and his father, Baba.

#### ***Vignette 2.2: Moses & Baba***

##### ***Improvisation II & III: The Boy & The Cows***

In our second session, I invited Moses and Baba to play together again, Moses stated that he didn't think Baba would want to; responding on Baba's behalf by saying, "I don't think so". I responded to this by pointing out that Baba had already offered us a few tentative notes. In the silence that followed, Baba began playing a tentative, slow, soft and irregular set of notes in a minor key. He seemed to be experimenting and finding the melody. Moses joined in on the drum; gingerly and sparsely at first, but gradually playing more and more to highlight Baba's melodic rhythms. At 10 minutes and 32 seconds, the melody began to develop into a steadier rhythm with a clear, polyphonic texture, and in a major key. This then became a recurring loop. The improvisation continued comfortably for about two minutes and grew in volume – with a few rhythmic embellishments added by Moses on the djembe. The improvisation didn't structurally develop but did draw to a clear and intuitive close.

When I asked Baba how he felt, he responded simply that he was "okay". When I asked what he was thinking about while he played, he spoke about his youth. Translated by Moses, he reflected on:

*"The time I was at school. And... that time, I think... The time he was a cow herd.  
The time he was... maybe watching cows grazing... pushing time, you, see?"*

When I asked Moses the same question, he expressed feeling excitement about what had just happened in the music; of their playing together as becoming "one song". Moses reflected that:

*"While I was hearing the sound ... of what he was playing in that side... It became one song, like... And it was a very, very, very, very nice. [it was] the first time I hear him, my father just played this thing. Yes, don't know how to say it, but it's very, very nice."*

Feeling a sense that this dyad might stand to benefit from staying with this experience a little bit longer, I asked if they would like to stay with those feelings and play together again. With little more prompting, Baba began playing the mbira. He found a melody and started playing much more confidently and quickly this time than before. The melody itself was rhythmically unsure and a little erratic but developed into more solid phrasing and a secure, coherent pattern much more quickly. Even during his 'search' for the melody, Moses was scratch and pick gently at the djembe as though to highlight some of his notes and phrases. The speed and energy of the music, to me, felt quickened this time round. Moses was also much more in sync with his father, and though his playing did not get louder to match Baba's volume, he played more clearly, more simply, and more regularly. He settled into a polyphonic melody that explored to include more tones than before, and even structurally involved this time to include longer melody lines. Two main melody lines, constantly weaving towards and away from one another, were discernible. I picked up the shaker with the intention of adding and additional texture to the music, and Baba responded to this by repeating his last note in time with my shaker before returning to the 'main cycle' of the music. The music began accelerating, and I could hear Baba softly whisper "pah pah" in time with what he was playing. The music

came to a slightly more abrupt end but was tailed off with a soft drum roll by Moses. There was a smile on Moses's face as this music ended.

In the discussion that followed, Baba was prompted to divulge more about his experience during his youth. He divulged to me and Moses that his youth was difficult: growing up with his stepmother in Venda, he often felt as though he was a lesser family member due to having been a non-biological child. His memories from his time as a cow-herder made him feel “bad”; that oftentimes, he was made to leave school early in order to tend to these cows while his brothers were allowed to stay at school. He reflected on the times he would miss lunch to fulfil this duty. Questioned, then, by Moses, about overcoming his difficult experience, he reflected that he had to choose better for himself, and that:

*“Whatever seems like the best way, but this way is not good. If [someone] enjoys being treated like that, it's all right... but he should go out... he must do what is best... I was feeling bad then, but now... I think it taught me something, it taught me something, because... I feel now I'm working, have a child... and I was alright now because I stand myself. I was okay... I don't know, but me, I am okay now.*

*But that time it was bit... yeah.”*

The shift in their communicative dynamics was evident in Moses description of the experience of musical connection with his father during the improvisation in session two as exciting, signifying a notable difference from their interaction during the improvisation in session one. Comparatively speaking, when I asked Moses how he felt during the improvisation in our second session, he expressed feeling excitement about what had just happened in the music, he reflected that:

*“While I was hearing the sound ... of what he was playing that side... It became one song, like...And it was a very, very, very, very nice. [it was] the first time I hear him, my father just played this thing. Yes, don't know how to say it, but it's very, very nice.”*

The sense of connectedness is emphasized, with Moses perceiving their music as a unifying expression, marking a significant departure from their usual strained communication. Moses' desire for a deeper connection with his father moved toward realisation through his engagement in listening and connecting with his father during the improvisation, therein using music as a means for improved understanding and communication. This category highlights the dynamic and evolving nature of communication within musical engagement, illustrating how music can become a powerful conduit for shifting, deepening, and enriching the connection between individuals.

### **Category 1.2: Positive Change in Perspective**

This category describes the positive changes in the perspectives of both Moses and Baba within the context of the sessions. Moses expressed that musicking in sessions afforded him a new emotional experience of his dynamic with Baba, highlighting a positive change in his perception of their dynamic through the musical interactions.

In the discussion that followed the improvisation in session two, Baba was prompted to divulge more about his experience during his youth, which he recalled as being “very tough”. Questioned by Moses, about how he overcame his difficult experience, he reflected on his ambition, decisiveness, and optimism as his strongest attributes, and as the key to his ability to overcome the difficulties in his own life. Baba further reflected on his ability to stand up for himself as a key component of his survival. Baba further attributes the development of his resilience to adopting a sense of trust and faith in himself. Reflecting on his own sense of self-worth and ambition, Baba noted that this evaluation has helped him make decisions that serve him.

This matters because during our first session, Baba and Moses struggled immensely to connect in the music while holding the feelings that came up for them as they occupied the music therapy space together. He expressed a persisting wish that Moses would seek out his advice and wisdom; that Moses would “just listen to him”, and he heartedly accepted this invitation from Moses to share his wisdom; however painful the evoked memory was to him. Whether through or because of the use of music, I argue here that Baba and Moses put a lot of trust in one another in holding one another during the improvisation and, in using music, showed a sense of vulnerability and willingness to connect that I had not observed in the first session.

These categories collectively demonstrate the impact of musical engagement on communication dynamics and individuals' perspectives within the therapeutic space, illustrating the capacity of music to serve as a catalyst for transformation and connection.

### **Theme 2: Musical engagement offers opportunities to reflect on the nature of the relationship**

#### **Category 2.1: Communication Challenges and Ambivalence**

This category explores the difficulties within the communication dynamics between Baba and Moses during their interactions in sessions. As previously mentioned, Baba expressed that attempt at communicating with Moses often escalate into fights, indicating a notable challenge in their verbal communication. The mirror game intervention in the first session, for instance, revealed ambivalence, where both Baba and Moses exhibited body language (closed off, folded arms and little eye contact) at odds with their verbal reflections (“I feel fine... I am okay”).

***Vignette 2.3: Moses & Baba***

<b><i>Mirror Exercise (music used: “Sizwile” – SPAZA feat. Nonku Phiri)</i></b>	
<b>NATURE OF MOVEMENT</b>	<b>NATURE OF INTERACTION</b>
* Baba (leader): <ol style="list-style-type: none"> <li>1. Small movements at first, very slow and infrequent</li> <li>2. Movements suggested low energy, and included rubbing knees, rubbing back of neck, slow stretching of arms, and deep sighs.</li> <li>3. Movements made little tendency or reference towards Moses</li> </ol>	* Moses (follower): <ol style="list-style-type: none"> <li>1. Slow response to Baba’s movements, and with slightly less energy.</li> <li>2. Movements completed with slightly more energy in comparison to Baba (movements were wider, some of the copied movements a little bigger and more exaggerated).</li> </ol>

Although many factors might impact the experience of interventions that revolve around play, Fenniger-Schaal et al. (2018) posit that the degrees of exploration and openness are significant components of attachment security. The mirror game (MG) incorporates aspects that grant insight into non-verbal displays of attachment patterns. There is a minimum of two such components. Initially, due to the interpersonal nature of the MG, it can trigger the participant's procedural understanding of how to engage with another individual, involving the regulation of emotions, the pursuit of closeness, and synchronization with the other person. Secondly, the MG involves explorative actions in which participants engage in co-operative play and explore various movement patterns. During Moses’ lead, Baba’s attempts at following him were stunted, almost painstaking, and characterised by an avoidance of eye contact and no attempts to engage Moses. When asked again to elaborate on his experience, Baba first expressed that he did not know “what was going on for Moses” and “did not know

how [Moses] was feeling”. When invited to reflect on their experience of the MG and one another, Moses reflected that Baba seemed uncomfortable about “[Moses] acting the way he was acting” (i.e., copying Baba’s movement). Being prompted to say more, Moses states that Baba was asking when we were going to stop, and “because [Moses] knows him.” When I asked Baba whether this was an accurate observation, he laughed and said “no... that’s not true”. Moses further expressed that it was precisely the “play” element of the intervention that he believed Baba found uncomfortable. As this discussion progressed, Baba continued to contradict Moses’ inference before explaining that it was not the play element per se, but rather that he was engaging in this intervention with Moses specifically that brought up feelings related to their inability to connect, and the painful experiences he had been subjected to during Moses’ recovery.

## **Category 2.2: Opportunities for exploring grief, pain, and unmet needs**

### **Subcategory 2.2.1: Exploring the emotional impact of past experiences**

This subcategory delves into the emotional landscapes revealed by both Baba and Moses during their engagement in musical activities. Following the improvisation in the first session, I questioned Baba as to what he was thinking as he played, mentioning to him that he seemed, based on his facial expressions and body language, to be “very deep in thought” during the process. He responded:

“While I sit here... I don’t feel comfortable with Moses here... Because I am worried... I have many problems for Moses... I don’t know what I can do because he is my child. When I sit like this... with him here... I begin feeling many, many problems.”

At this point, Moses left stood up and said he would be back before leaving the room. I asked Baba to say more, and he responded that he thinks the problem is that they have not “fixed him [Moses]”. The social worker assisted with a further translation of Baba’s response, explaining that:

*“...he feels that they have not healed emotionally, and that he feels pain... So, as he’s sitting with Moses, the pain becomes worse... he thinks of the past and feels as though he won’t really heal... he is thinking about having lost a lot trying to make a better future for [Moses], and that he feels helpless and hopeless... not knowing what more he can do for Moses to become better. When he tries to communicate with Moses, instead of ‘communicating’, it usually ends in a fight. As a result, he feels helpless and as though he should just keep quiet.”*



### **Subcategory 2.2.2: Use of Music to Bridge Relational Gaps**

This subcategory illuminates the transformative potential for music in fostering connection and communication between Moses and Baba. Moses strategically used music as a communicative tool when offering a song, expressing his wish for Baba not to remember the bad things about him. The song Moses offered served as a catalyst, evoking memories for Baba of singing and dancing in church in his younger days. Baba's description of Moses's offered song as "cool... okay" before this reflection indicated a positive reception, suggesting that the chosen musical expression resonates on some level and contributed to a more positive interaction. The shared musical experience became a bridge, connecting the past to the present and creating a shared space of positive recollection.

## **Category 2.3: Addressing unresolved experiences and emotions**

### **Subcategory 2.3.1: Nostalgia and Connections to The Past**

This subcategory portrays the affordance of music in relation to eliciting and recalling memories, particularly for Baba and Moses. During my first meeting with Moses, I spent some time learning about him as an individual while we waited for Baba, who was busy speaking to the social worker, and I asked him questions about his relationship with music. He expressed being drawn to my guitar and recalled being taught Bob Marley's "Redemption Song" by a friend's older brother. He could not remember the words but could remember much the chord and strumming patterns – which he then taught me.

When asked about songs he related to, and songs he relates to his upbringing, he cited *Mhani* by Umanji. Here, Moses reflected on the song as one that reminds him of a grandmother with whom he spent many years of his childhood, describing her as "funny... a pillar of strength". The song referenced a memory of a place where Moses was safe and where he felt compassion. Another song highlighted was "Madhuwe" by Macheso. This song reminded him of being in Venda while trying to quit his substance use for the first time. He reflected on having met a girl there, whom he had to leave behind. He noted the quality of this memory as painful, and that he "still thinks about her sometimes." Music can be highlighted here as a trigger, connecting Moses to significant moments, both warm and painful, in their personal history.

### **Subcategory 2.3.2: Father-Son Relationship And (Dis)connection**



This subcategory reflects the dynamics and challenges between Moses and Baba in their father-son relationship. Throughout the assessment process, Moses and Baba expressed a sense of disconnect and frustration with one another and emphasized the existing emotional distance and unresolved issues.

Moses shed light on his longing for acknowledgment, understanding, and a genuine sense of connection with Baba. When I asked Baba how he felt following the improvisation in our second session, he responded simply that he was “okay”. When I asked what he was thinking about while he played, he spoke about his youth, and his own experience of being a son. Translated by Moses, he reflected on:

*“The time [Baba] was at school. And... that time, I think... The time he was a cow herd. The time he was... maybe watching cows grazing... pushing time, you, see?”*

The imagery described by Baba was from a time in which he was someone’s son, and from a memory that Baba expressed made him feel “bad”. When invited to reflect further, he shared that in his own youth, he did not have a strong connection with his own father, who was a migrant labourer and whom he did not see very often (“too far away to even miss him”), and additionally had a troubled relationship with his stepmother. He explained that the memory took him back to a time in which he was not treated as equal to his half-siblings, often taking on more work and responsibility in the house than they did and being made to feel as though his needs were not a priority. Additionally, Baba expressed that his gravitation to the mbira was due to its reminding him of an uncle who played it, and whom he recognised as a positive male figure in his own life.

In her writing on psychoanalytic relational work as a music therapist, Kim (2010) reflected on the power music has such power to bring people together, and to “get to know each other deeply – especially when it is improvised in relation to one another (p. 10).” Moses and Baba used music to hold and explore their experiences of “being the son”, placing them in, what seemed to me, an openness quickened by musical engagement. Through musically engaging, Baba and Moses suspended their conceptions of one another to create new ones.

Haire (2017) suggests that an approach to musical improvisation is looking for meaning outside (and between) the players. He terms the concept of “musical answerability” to

emphasise that meaning is not solely contained within the minds of the improvising dyad. Instead, it emerges through their actions and the interactions between them. To Haire, responsiveness within an improvisation is conceived as

Freedom of expression... that is balanced by a sense of responsibility that is intersubjective, secures openness, fights finalizations, and puts our musical actions into dialogue with other. It holds that there is not such a thing as one meaning or one response, one answer. Instead, the process of finding meaning is played out between them. (p. 115)

### **5.3 Thulani and Mama**

My sessions with Thulani and Mama took place at their home, where I accompanied the case social worker on his house calls. As mentioned, this decision was made following difficulty securing a room at the site where they would be guaranteed privacy, and this also meant the social worker would be present to translate for me, as they came from a predominantly Tsonga and Tswana-speaking household for whom English was a less confident language. Thulani began smoking “weed” (marijuana) and cigarettes in his mid-adolescent years. He was incarcerated as a young adult, and reported struggling with “having no friends, and no money”. After being released, he explained that he was initially unaware that he was even using heroin: that “the girlfriend from that time” had been putting it into the ‘joints’ (marijuana rolled into cigarettes) she was rolling to smoke with him. Thulani describes Mama’s voice as “loud – as if she is shouting... even when she is not angry”. When I asked about their existing relationship with music, Thulani explained that he listens to ZCC gospel, and traditional music (examples include Winnie Mashaba, Oleseng, Solli Muhulu). He cited using this music “to motivate myself...to talk to myself...to find myself...” Mama's collection included Barry White, Billy Ocean, Michael Jackson (especially "Black or White"). She described using her music “to remember... to relive... and sometimes even to cry” and within the context of her role as a traditional healer. Their mutual exploration of music, and reflections thereof, highlighted some of the existing relational patterns that were already described by Thulani, such as avoidance and disconnection, but instances of their shared musicking still arguably emphasised the need for, and an attempt at, additional exploration of these dynamics.

## **Theme 1: Musical engagement offers opportunities to reflect on the nature of the relationship**

### **Category 1.1: Navigating Family Dynamics Amidst Substance Use**

In his role as the "big brother," he grappled with his role within the family while dealing with a perceived distance from them and the distress that limited interactions with them caused him. Thulani's desire for close connection also emerged as a recurring theme, intertwined with the disruptive influence of substance use on his family dynamic. The fear of losing familial bonds manifested in Thulani's apprehensions about disconnection resulting from his substance use. He explained being unaware of his actions when high, which causes him great distress. In addition, Thulani reflected on his guilt in having potentially instilled fear among family members while he was intoxicated.

Guilt emerged as an overwhelming and consuming experience for Thulani while he confronted the consequences of his actions, particularly in relation to selling family resources for substances. Thulani grappled with his ambition to be a supportive big brother and provider, and at continuously experiencing his family's pain and frustrations.

He also acknowledged the role of his stepfather in his personal growth, and distress at not being able to 'fill those shoes'. Thulani expressed empathy towards his mother's experience of unemployment and feels stress from his dependence on her. He aspired to act as a provider for his family, citing his mother as a motivating factor for finding work. The dissonance between his stepfather's perceived role and his own struggles to "step up" added a layer to this stress. These reflections highlight some of the main challenges in defining himself in relation to his familial identity.

Thulani's sense of guilt and pressure, however, may have been acting counterproductively to his recovery journey. Locke et al. (2015) found that interpersonal guilt is closely linked to substance use among young adults, even after accounting for demographic differences between regular and non-regular substance users. The observed connections between interpersonal guilt and substance use implied that young adults might have turned to substances as a means of dealing with emotional conflicts arising from the shift from family dependence to independence. Thulani's narrative paints a nuanced picture of a family dynamic where the interplay of desire for closeness is enmeshed with fear, guilt, empathy, and distress resulting from his SUD.

## Theme 2: Musical Reflection on the Substance Use Journey

### Category 2.1: Exploring Difficult Emotions and Thoughts

In the second session, I invited Mama and Thulani to participate in a mirror game. I explained that he and Mama would take turns leading and following, demonstrating to him that if I was leading, he would act as my ‘reflection’ by following my movements as closely as possible. I emphasized that there were no rules, and that they were free to move as their bodies needed to.

I intended that a mirror game would both allow for a shared embodied experience and highlight features of an existing shared experience. Thulani's participation revealed difficulty in fully engaging due to intense thoughts and emotions. When leading, he suffered beneath the weight of personal change, recovery challenges, and the desire to be a responsible leader in the family. When following, he became overwhelmed with guilt at his level of dependence on Mama. Thulani did not engage in the interventions in the way one might expect but did reflect verbally on what was happening to him emotionally that shaped the quality of his participation. During the mirror game, I observed the following dynamics:

#### Vignette 3.1: Thulani & Mama

##### *The Mirror Game (music used: “Oceanic Feelings” – Koki Nakao)*

NATURE OF MOVEMENT	NATURE OF INTERACTION
<p><b>THULANI LEADS</b></p> <ul style="list-style-type: none"> <li>• movements seem stunted</li> <li>• Isolated to peripheries (fingers and head)</li> <li>• Focused on Mama, as though studying her instead of his own movements.</li> <li>• long time taken between movement posture was open but stiff and eventually he stopped moving completely</li> </ul> <p><b>MAMA LEADS</b></p> <ul style="list-style-type: none"> <li>• Slow, long movements</li> <li>• Mostly used arms and shoulders (neck rubbing, facial expressions included ‘wincing’)</li> <li>• Movement rhythm was more in time with the music</li> </ul>	<p><b>MAMA FOLLOWS</b></p> <ul style="list-style-type: none"> <li>• followed movements, but slowly and with strained energy</li> <li>• Mama eventually became dizzy and requested end the round early and to sit down</li> </ul> <p><b>THULANI FOLLOWS</b></p> <ul style="list-style-type: none"> <li>• Minimal copying of movements before stopping completely</li> <li>• Eventually, he was just staring at Mama in a stiff, slouched, sitting position</li> </ul>

Thulani’s participation in the mirror game was seemingly marked by an inability to fully engage in a shared embodied experience with Mama due to the onset of difficult thoughts and feelings. When I asked what was happening for him, he expresses that in his assigned role of ‘leading’, he became preoccupied with “what was happening for Mama?” and the emotional and practical weight of his desire for personal change and growth, his difficulty with his recovery and cravings, and especially his desire to be a good leader and provider within the home.

Arguably, then, he still used the musicking experience as a springboard against which to reflect on his internal struggles. In sessions, he reflected on his journey through substance use and recovery, consistently expressing anger, frustration and guilt. He grappled with the cyclical nature of his emotions, contributing to a sense of being stuck. Thulani's reflections also highlighted lasting experiences such as paranoia that stem from substance use.

Thulani's reflections within the music therapy space spoke to a need for empathic and safe engagement in working through these experiences. Kim (2010) states that the therapist's job is to "work with the music to reach, establish and develop human communication and relationship with our clients" (p. 10). McKinnon (2018) elaborates on the need therein for enhancing self-kindness and understanding, and for coming to view one's experiences as integral to the broader human experience rather than isolated incidents, and states that this involves maintaining a balanced awareness of unpleasant thoughts and feelings.

### **Theme 3: Music Therapy offers a space to explore needs**

#### **Category 3.1: Exploring Pain and Trauma**

##### **Subcategory 3.1.1: The Embodiment of Physical Pain and Limitations**

Thulani and Mama embodied both physiological and emotional pain and discomfort during the first session. Following a body scan at the start of the session, Mama attributed her pain to stress, while Thulani reflected on chest pain tied to past illness and Mama experience dizziness. The acknowledgment of physical pain shaped their experiences, setting the tonal relationship between discomfort and musical engagement.

Thulani, for instance, became preoccupied with Mama's pain during the MG, which affected his quality of engagement and instilled fear that he may have aggravated it further. Mama's high blood pressure and illness was cited as a direct result of her stress levels, for which Thulani felt responsible. Throughout the assessment phase, Thulani's psychological and emotional states informed his ability to act in physical and practical ways. In many instances, this translated into 'freezing up' during musical interventions.

This highlighted, for me, an important need within the relationship between Thulani's connection to his body and emotions, and his capacity for safely navigating this connection. A noteworthy outcome in Horn and Maercker's study (2020) was that facilitating men's

connection with their embodied emotions holds the potential to foster empathy, enhance social relationships, and consequently contribute to overall wellbeing.

### **Category 3.2: Navigating Emotional and Psychological Needs**

#### **Subcategory 3.2.1: Music Therapy as a Place of Escape for Difficult Thoughts and Emotions**

Thulani reflected that in moments of inactivity or idleness, he tends to ruminate on past decisions and shortcomings. Of this theme, he said, following the mirror game that

*“[A man needs] to grow.*

*his to make many things, like got his family.*

*And he's wife. Like, so I feel... I make, you know, stress like... [because] I don't do those things... so I'm end up smoking...”*

His articulation of the need for distraction went beyond a mere diversion; it became a strategic approach to breaking patterns of substance use. Mama, too, expressed the need for an outlet for emotional unrest, and reflected on her pattern of sublimating feelings of dissatisfaction into cleaning the house.

Individuals experiencing heightened interpersonal guilt frequently endure psychological distress, including conditions such as depression and anxiety. As a result, they may resort to alcohol and drug abuse as a means of coping with the feelings and ideas associated with their guilt (Locke et al., 2015). This emphasises an important potential goal of music therapy. Session should not only function (even in this initial assessment phase) stood to offer refuge from the challenges he faces, providing space for reflection, expression, and purposeful engagement. Additionally, another study by Lindblad and De Bois (2020) explored specific health challenges men face, such as loneliness, isolation, and a heightened risk for suicide, found that social support treatment protocols appeared to be more effective than medical interventions in mitigating mood and emotional difficulties associated with SUDs.

#### **Subcategory 3.2.2: Articulating Needs within Substance Use Recovery**

While speaking with Thulani in our interview, I laughed about a mistake I had made while setting up the space for the interview (for which Mama was notably absent due to illness), he asked me if I am ever only “laughing on the outside?”. Taken aback by the question, I responded that when I did, it was only really after I had laughed that I realised that was what I was doing. Returning the question to him, he responded that he did; “sometimes... maybe to

avoid”. I asked him what sorts of things he would avoid, and he spoke about wanting to avoid fights, arguments, and conflict in general. As we spoke further, and I asked him questions about Mama, he said that “Mama likes to avoid...” As the interview continued, I came to learn that Thulani’s experience of his home life was that it was “like being in prison”. He expressed feeling unsupported, that “people... my family... they don’t understand”.

Thulani consistently expressed the need for connection (both to his family and in other spaces – citing a desire to “learn from other people... learn what they do... read their stories”), a need for support, and the desire to better himself as his motivations for recovery. Following an improvisation in our second session, he reflects on the potential for the music therapy space to “give him something to keep his mind busy”, and for psychotherapy in general to help him explore and process his emotions. Thulani still grappled with regret and shame, using the music therapy space to express his need for support, explore his emotional experiences, and reflect on his aspirations.

In our second session, Mama translates a song that she offered to Thulani during MIS (offering) as a message that “they need money”. When reflecting on her role as the leader within the MG, Mama emphasised that in her role as a mother, she “tries her level best”, and reflects on the challenges she faces as a single parent. In our reflection at the end of the second session, she pleaded her need for him to be a responsible son and big brother. Mama says:

*Thulani must support me because... As a mother. I tried to support him. He must try to be a big brother in this house. They saw I'm not working. I'm a single parent. But we can't sleep without food. They know.*

*Thulani must try to change... told you every day and night, don't... Don't... Don't quit continuing this way!*

### **Subcategory 3.2.3: Musicking "Stuck-ness" and Rumination**

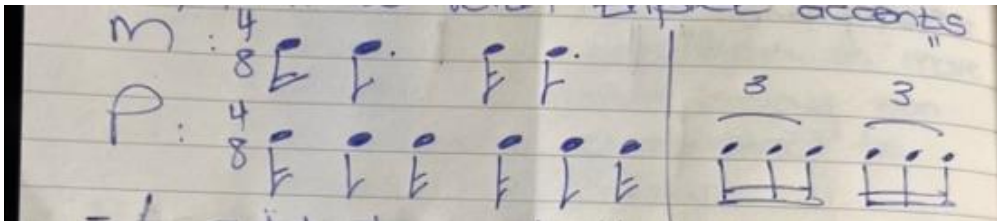
Musicking offered Thulani opportunities to unpack feelings of "stuck-ness" and rumination. The internal conflict between the desire to smoke and the yearning for sobriety was vividly expressed. Thulani's introspection during musicking reveals moments of deep self-reflection, guilt, and the persistent sense of being stuck in his current situation. The relationship between Thulani’s emotions and his reflections thereof during musicking highlighted its potential role as a safe space for Thulani's self-exploration and expression.



### Vignette 3.2: Thulani & Mama

#### Improvisation I

In our second session, Mama began by tapping her fingers with a soft but firm and regular heartbeat pattern. Thulani joined in with a regular pattern, but which did not quite ‘fit’ what Mama was doing. Mama attenuated her patterns slightly so that their drumming produces a counterpoint polyrhythmic but regular pattern. this combination results in a 4 / 4 meter with triplet accents.



I added emphatic clave hits on beats three and four when I found them with the intention of expressing my presence in the space without exerting too much influence over the music as well as holding the rhythmic regularity for when they were more ready to explore. Mama moved her drumming from the edge of the drum to the center, thus becoming louder. Their playing became more synced, and the rhythm gained in tempo. Thulani maintained his volume and his playing got faster. He offered the occasional ‘drum roll’ before stopping altogether. Mamma continued for one more cycle without him before stopping abruptly and leaning back with a sigh.”

MAMA’S REFLECTION	THULANI’S REFLECTION
“I feel great” “I feel like I am on Earth”	“I didn't understand about the drums?” “I was thinking is for... like, you know, there's witch doctors like that...” “I can feel that drum, like... It's like that. She's playing those things.” “I don't know... what I can say.”

#### Improvisation II

Mamma starts the drum improvisation once more with a heartbeat pattern; this time playing faster than in the first improvisation.



Thulani joins in playing in the center of the drum with a much deeper tone than Mama's. He also with his fingertips, creating a quick and irregular “rapping” sound that is somewhat irregular. By this point, Mama has stopped her heartbeat pattern completely, and has now joined Thulani by mirroring his quick rapping. At this point, the combination of their drumming sounds like rainfall on a tin roof. the improvisation draws what I thought was a sudden close, but there is a moment of silence before Thulani gives his drum one more “spatter”, both punctuating and emphasizing the rhythm they had created.

MAMA’S REFLECTION	THULANI’S REFLECTION
Following Thulani’s reflection, Mama invites him right back into another improvisation.	“Just feeling good.” “I feel... feel fine.” “Yeah... You know, me, I take long, like, to...” “It was easy to play... but I didn't understand that drums... Didn't understand what Mama was playing.”

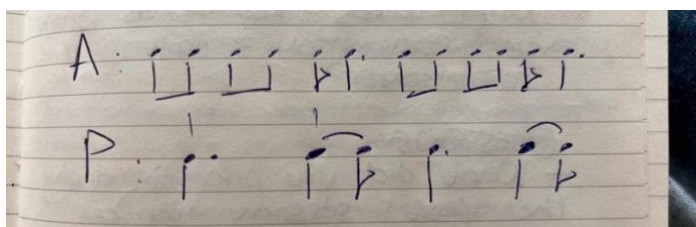
### ***Improvisation III***

Thulani played first, opening with mama's familiar heartbeat pattern. Mama responds with a different but still distinct and still regular drum pattern with a much deeper tone.

Her responding pattern, by comparison, seems to be a variation of Thulani’s earlier long-phrased rapping sound, changed slightly so that it is slower and more regular, and punctuated by an emphatic “pop”.

Thulani responds with a mirroring of this pattern but omits the emphatic “pop” and plays a little softer than she did.

They begin playing together again; their drumming coming together to create a distinct rhythm which can be written out as:



MAMA'S REFLECTION	THULANI'S REFLECTION
"Hai, I don't know..." [what Thulani was doing] "	"Mama was playing drums... then Mama wants me to play the drums." "She did change the beat... but only small..."

Thulani's expressed need for transformative experiences and the potential for music therapy to offer this once again becomes pertinent. The cultivation of "healthy" guilt can arise from past wrongs and predict positive future decisions. Yet, an excessive preoccupation with others can lead to persistent and unhealthy interpersonal guilt, potentially leading to decisions harmful to oneself, such as excessive drug and alcohol use (Locke et al., 2015). As this pertains to his experience of relating to Mama within the session, Horn and Maercker (2016) found that co-rumination in a therapeutic dyad has been demonstrated as a distinct risk factor for predicting depression, more so than individual rumination as a coping style. This is an important consideration for the study considering that the main question revolves around not only the ways in which the dyad engages in musicking together, but also highlights what dynamics might already exist within the dyad relationship, and how music can assist with navigating these dynamics.

#### **Theme 4: Addressing resources and fostering ambition**

##### **Category 4.1: Exploring Sources of Motivation and Ambition**

Thulani's journey unfolded with a clear recognition of the need to halt substance use. He reflected on his aspirations, such as obtaining a driving license and working with trucks, and his family as motivation for his recovery. Thulani expressed pride in his manual skills and self-identified (later reiterated by Mama) as a hard worker. He expressed deep desire for a fresh start, a sentiment echoed in his aspiration to create distance from those he smokes with.

In his pursuit of a new life, Thulani expressed a strong desire for positive stimulation, and cited his enjoyment of books, music, and TV stories as examples. He also shared an eagerness to learn and develop skills that might be translated into resources for himself and his family. Above all, Thulani wish to make his mother proud.

In sessions, Mama described that her coping mechanism involves using cleaning as a way to deal with stress. Engaging in the busyness of cleaning becomes a containment strategy for stress, allowing her to momentarily forget everything. Similarly, Thulani acknowledges that smoking is his way of dealing with internal conflicts, recognising the need to sublimate his gravitation towards substance use into more fulfilling and productive patterns.

#### **Category 4.2: Exploring Cultural and Traditional Dimension of Music as a Resources**

Mama and Thulani both report using music personally and within their own capacities, but there is very little musical cross-referencing in terms of music that reminds them of one another. This integration of traditional and contemporary elements within musicking reflects a rich tapestry of cultural heritage and personal experiences, providing a unique and meaningful context for Thulani's journey.

Within the realm of musicking, Thulani repeatedly notes a connection to traditional healing practices, with which he affiliates Mama, during the session. He perceives a spiritual dimension in Mama's playing during the improvisation, describing it as a call to action. Thulani noted the drum's symbolic communication and described it as if "speaking." He recognised a shared essence between Mama's playing and traditional doctors' use of drums during ceremonies. I expressed curiosity regarding the function of music in spiritual practices, and Mama explained that specific and sacred drums are used in various ceremonies, such as in death rites to guide spirits to their resting place. This complexity highlights the drum's pivotal role, not only in spiritual guidance but also in protecting the living from the influences of the deceased. Mama's family, with generations of traditional healers, takes pride in their roles, emphasising not only the continuity of cultural heritage as a meaningful resource, but the role of music therein.

#### **5.4 Insights from an assessment phase**

This section responds to the second research question by discussing how the findings of this study might inform a music therapy process, and what can be learned from this examination of an assessment phase with a dyad where one partner is in recovery from SUD. According to Gattino (2021), music therapy assessment is a systematic process encompassing preparation,

data gathering, analysis, interpretation, and drawing conclusions about assessed information. The findings of this study corroborate much of the previous literature in chapter 2 regarding the symptomatic presentations and likely presentations associated with SUD, but also sheds light on just how different therapeutic needs across dyads can be; even when exploring similar themes and using similar techniques.

I chose the mirror game based on its expressed capacity for eliciting information about attachment and experiences thereof. A study by Feniger-Schaal (2018) on movement interaction during dyadic play reflected insights that are intricately linked to attachment style. Notably, their findings demonstrated a significant correlation between MG behaviour and social factors, underscoring the attachment aspect. This suggested that the MG could serve as a tool for measuring the prosocial capacities of individuals who face specific challenges within these domains – and as a list of possible domains of reflection with participants. This lent itself to the themes of “musical engagement offers a playful, explorative way of being together” and “musical engagement offers opportunities to reflect on the nature of the relationship” across the dyads.

The improvisation was chosen based on its capacity to explore, and potential to transform, communication dynamics. Jacobsen and Thompson (2017), for instance, emphasise that the dynamics of affect attunement, vitality forms, and intersubjectivity hold significant relevance in the realm of music therapy when addressing families. In this context, improvisational music therapy is also excellent as a tool for rectifying or aiding situations where attunement or exchange has proven challenging for families. They further highlight that when working with families, certain practitioners ground their approach in theories of communicative musicality and nonverbal communication. These perspectives are particularly useful when the objective is to enhance communication, interaction, and attachment within the family dynamic. This lent itself to the themes of “music therapy offers a space to explore needs” and “musical engagement invites an alternative form of communication”

The song offering for its capacity to elicit and reflect complex emotional states that could be safely contained and processed. Fayibi's study on music therapy with clients in a substance use disorder group (2018) highlighted that their participants found musical and lyrical analysis to be a more effective approach (even as an adjunct one) than predominantly verbal

discussion for comprehending and grasping attitudes—both their own and others'. This lent itself to establishing the themes of “musical engagement offers opportunities to reflect on the nature of the relationship”, “musical engagement invites an alternative form of communication”, and “musical engagement offers opportunities to reflect on the substance use journey”.

During the process, I interacted with many other health staff including social workers. Many of them had intimate knowledge and understanding of the participants. Including interviews with these staff (with the consent of the dyads) would have contributed richly to this assessment process; especially in a context where these members of staff are also members of the community.

The domains for assessment that this study has highlighted include musical affordances: a) as an alternative form of communication, b) as a means for reflecting on the relationship, c) as a space allowing explorative ways of being together, d) as a space for reflecting on the substance use journey, and e) as offering a space to explore needs.

This assessment process was intended as a resource-affirming experience for the participants. Musical engagement offers unique and multifaceted ways for dyads to communicate, and explore their relationship in the assessment phase, and even start to transform some of the ways they experience their relationship.

Overall, the themes highlight how musical engagement offers a unique and multifaceted way for such dyads to navigate and express the complexities of their relationship. The interplay between bodily sensations, movement, and musical elements, coupled with the exploration of cultural and spiritual dimensions, contributes to a playful and explorative way of being together as they begin (and then continue within) their therapeutic process.

## CHAPTER 6: CONCLUSION

In this qualitative study, I aimed to explore the experiences and reflections of persons in treatment for SUDs and their close family members or partners in a dyadic music therapy assessment phase. The therapeutic assessment process was designed to identify and offer support that best suited the pair's relational needs (such as communication, emotional expression, and co-regulation). I examined how the participants used the music therapy processes, whether they found it helpful, and if so, in what ways.

By utilising Interpretative Phenomenological Analysis (IPA), I sought to explore the meanings, perceptions, and the impact of music during a music therapy assessment phase on the recovery process within the context of dyadic relationships. My research questions were thus:

1. How did individuals within dyads, where one member is in substance use recovery, engage in musicking together during their first two sessions?
2. How can these insights inform music therapy processes with dyads in the context of SUD?

I examined whether and how the participants used both their own relationship with music and music therapy interventions, whether they found or created meaning in these processes, and if so, in what ways.

### 6.1 Summary of the findings

Using a mixture of IPA methodology (when exploring dyad-specific findings) and thematic analysis (when unpacking the themes across the dyads), I developed six themes across all three dyads, with each presenting in distinct and complex ways in each case. These included: Musical engagement that invites an alternative form of communication; Musical engagement that offers opportunities to reflect on the nature of the relationship; Musical engagement that offers a playful, explorative way of being together; Musical engagement that offers opportunities to reflect on the substance use journey; Music therapy as affording a space to explore needs; Addressing resources and fostering ambition within the music therapy context.

The insight that the emergent themes offer in a music process are useful in understanding the ways that musical engagements offer unique and multifaceted ways for dyads to communicate, explore, and transform the ways in which they experience their relationship.

The vast differences in how the categories within these themes also demonstrate the potential impact of musical engagement to elicit and observe more nuanced features of communication dynamics, behavioural patterns, and individuals' perspectives within the therapeutic space. The relationship between deeply personal experiences (such as bodily sensations, movement, and contribution of musical elements) coupled with the exploration of interpersonally enforced cultural and spiritual dimensions contributes to a myriad possible ways of being and being together within the therapeutic space.

## **6.2 Limitations**

There were several limitations to this study including those imposed by the nature of the study, those that arose during data collection, and those arising from the context itself. Participants were usually seen by the programme's social workers and doctors on a weekly basis, and while I did my best to accommodate the participants' schedules, this was difficult to catch up on sessions that were missed due to extenuating circumstances such as illness (pertaining to myself in the third week of my data collection process) and emergencies (my first session with Moses and Baba, for instance, had been shifted back by a week due to both needing to travel, and then shifted once more due to being ill upon return). I acknowledge this as a limitation for data collection process because the result was that although all dyads had received the two assessment sessions required, they translated into procedural inconsistencies such as a) sessions not necessarily measured across two consecutive weeks, and, in the case of Thulani and Mama's first session for instance, b) one member of the dyad being absent.

D1's sessions were conducted at the site and a space was provided to conduct the sessions. However, D2 and D3's sessions were conducted in their homes where I accompanied the social worker during house calls. I tried to remain aware of how the space in which sessions were conducted affected participant experience and response.

In two of the three cases, I was assisted by the dyad's assigned social worker with translating from their language of choice (Tswana/Sesotho for dyads 2 and 3) where they felt they could not fully express themselves verbally in either of the languages I was comfortable communicating in. The limitation of this is that my interpretation of some of the verbal responses is attenuated by the translator, and thus informed by their own prerogative and understanding. Additionally, in my roles as both therapist and researcher, I tried to remain acutely aware of the possibility that participants were compelled to respond in certain ways.

The ability for an IPA study to account for context has the limitation of non-generalisability across variables such as time and place.

### **6.3 Recommendations for future research**

My main recommendation for further studies would be to observe a longer process within this same context to explore how these findings change and evolve over time. I would also recommend future study that incorporates in input of other health professionals within the context (such as social workers). This seems especially pertinent in this context where participants (and the programme's population in general) are acknowledged as an at-risk group (Sussman, 2022) where health workers are, sadly, few and far between. The intimate knowledge held by those health professionals who *are* present within the space serves to deepen our sense of what can be learned about people within a community. One last recommendation is that future studies concern themselves with enhancing the mental health of adult men and devising health-promoting activities that are perceived as safe and appealing by men pose a significant challenge for public health. It stands out as one of the most urgent issues in contemporary health discussions (Horn & Maercker, 2020). This is based around the observation that not only was most of the program's population comprised of men, all the participants of my dyad who were in treatment for SUD were men.

### **6.4 Concluding thoughts**

Each dyad's engagement in this process was highly varied. While six overarching themes were developed, music therapists working in this context should bear in mind how unique each client's experiences and process are. For these three dyads, the affordances of musical engagement in the process could be summarised as inviting an alternative form of communication, offering opportunities to reflect on the nature of the relationship, offering playful and/or explorative way of being together, offering opportunities to reflect on the substance use journey, offering a space to explore needs, and addressing resources and fostering ambition.

The emerging themes in a music process provide valuable insights into how musical engagement offers unique and multifaceted avenues for dyads to communicate, explore, and transform their relationship experiences. The considerable differences within these themes highlight the potential of musical engagement to reveal nuanced aspects of communication dynamics, behavioural patterns, and individual perspectives in the therapeutic space. The



connection between deeply personal experiences (like bodily sensations, movement, and musical contributions) and the exploration of culturally and spiritually influenced dimensions enhances the myriad ways individuals can exist and connect within the therapeutic context.

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## APPENDICES

### Appendix A: Letter of Request



School of the Arts  
ARTS THERAPIES

**Dear Dr Michelle Janse van Rensburg and Colleagues**

My name is Alexandria James and I am a second-year student in the Master of Music Therapy program at the University of Pretoria.

This letter serves to humbly request to undertake my research project for my masters' degree at COSUP.

In my qualitative study, I aim to explore the experiences and reflections in dyadic music therapy of persons in recovery for substance use disorders and their close family members or partners. The therapeutic process will be designed to offer support that best suits the pair's relational needs, which may include communication, emotional expression and co-regulation. I will examine how the participants use the music therapy process, whether they find it helpful and, if so, in what ways. This study stands to contribute qualitative viewpoints on the role of family and attachment bonds in the context of substance use disorders in South Africa and, more particularly, how these dynamics play out in a music therapy context.

Music Therapy is an established health care profession registered with the HPCSA (Health Professionals Council of South Africa). A music therapist utilizes clinically informed and typically music-based interventions to form a therapeutic relationship with an individual, client, or group that serves to optimize their quality of life. Music Therapy is used in medical, educational, rehabilitative, and everyday environments to address physical, emotional, cognitive, communicative, self and social needs of individuals, groups and communities.

More specifically, my own research aims to address the following:

- What are the experiences and reflections of someone in treatment for substance use disorders, and their close family members or partners, in dyadic music therapy?
- How do the participants make use of the music therapy process?
- Does the dyad find it helpful and, if so, in what ways?
- What are some of the common themes that come up in the dyad dynamics, and how do they frame these themes for themselves?

Requirements would include a private space in which to conduct sessions so that the dyad's confidentiality and privacy may be respected. As per my correspondence with Dr Janse van Rensburg, it is my aim to offer this intervention to those within the community to context with little or no access to mental health resources. For this reason, participant (dyad) selection will consider especially referrals from COSUP representatives/staff.

If you have any questions, please do not hesitate to contact me at:

078 802 9550

[Alexandria.kjames@gmail.com](mailto:Alexandria.kjames@gmail.com)

Thanks, and kindest regards

## Appendix B: Letter of Permission



To whom it may concern,

### **Researcher: Permission for music therapy master's degree student to conduct intervention research within COSUP**

Ms Alexandria James, a second year student in the Master of Music Therapy programme at the University of Pretoria, has approached the Community Oriented Primary Care Research (COPC) Unit for permission to undertake her research project for her masters' degree within Community Oriented Substance Use Programme (COSUP).

Her qualitative study will aim to explore the experiences and reflections in dyadic music therapy of persons in recovery for substance use disorders (i.e. COSUP clients) and their close family members or partners. The therapeutic process will be designed to offer support that best suits the pairs' relational needs, which may include communication, emotional expression and co-regulation. This study will contribute qualitative viewpoints on the role of family and attachment bonds in the context of substance use disorders in South Africa and, more particularly, how these dynamics play out in a music therapy context.

Ms James has requested a private space in which to conduct sessions so that the dyad's confidentiality and privacy may be respected, and COSUP sites will be able to accommodate this request.

We are happy to support Ms James to offer this intervention to COSUP clients and believe that her work will make an important contribution, especially pertaining to family support within our programme. We look forward to working with Ms James, should her protocol be approved.

Yours faithfully,

Dr Lorinda Kroukamp Project Manager: COSUP

18 October 2022

*LM Kroukamp.*

## Appendix C: Information form for participants



School of the Arts: Faculty of Humanities

Date: .....

### **Dyadic music therapy in the context of substance use disorder**

My name is Alexandria James, and I am a Music Therapy Masters student at the University of Pretoria. I am conducting a research study to explore the experiences and reflections of pairs of people (couples, parent and son/daughter etc.) in music therapy, where one member of the pair is in treatment for a substance use disorder. My research will focus on whether and how music therapy could contribute to offering opportunities for the pair to rebuild and strengthen their relationship.

Music therapy is an evidence-based practice that uses experiences such as listening, singing, playing instruments, composing music, and verbal processing to meet therapeutic goals. You do not need to have any musical experience or skills to benefit from music therapy. You will not be pressured to engage in any activity that you are not comfortable with. Music therapists are qualified allied health professionals who can help clients manage emotions, cope with triggers and anxiety, and form and maintain healthy interpersonal relationships.

As a participant in this study, you and your dyad partner are invited to attend weekly sessions lasting 45-60 minutes over a period of eight weeks. Sessions will be held in a private room at the COSUP site. The therapeutic process will be designed to offer support that best suits your relational needs (such as communication and emotional expression).

Your identity will be protected using pseudonyms, and all identifying information will be removed from written documentation. I will be video recording the sessions and taking photographs of relevant creations so I can keep track of what unfolds. Footage will be seen only by myself and my research supervisor. I will also complete assessment forms. Once I have selected video excerpts and written descriptions of them (without any names or identifying information), I will archive this data along with the assessment forms in password-protected electronic format for ten years. Future researchers who wish to use this archived data in their own studies may do so.

Participation in the study is voluntary. You may withdraw at any point with no adverse consequences. Should one member of your pair decide to leave sessions, I will still be willing to see the other person for two more sessions.

If challenging issues arise in sessions and there is a need for further support once this study is complete, I will refer you to Dr Michelle Janse van Rensburg at COSUP LifeLine Pretoria.

This is a public counselling service that can be contacted at:

[reception@lifelinepta.org.za](mailto:reception@lifelinepta.org.za)

012 804 1853

71 Watermeyer Street, Val-De-Grace, Pretoria, South Africa

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Please do not hesitate to contact me should you have any further questions.

**Researcher: Alexandria James**

[Alexandria.kjames@gmail.com](mailto:Alexandria.kjames@gmail.com)

078 802 9550



Research supervisor: Dr Andeline Dos Santos

[andeline.dossantos@up.ac.za](mailto:andeline.dossantos@up.ac.za)

Supervisor signature

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## Appendix D: Consent Form



School of the Arts  
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PLEASE NOTE: A copy of this consent form needs to be signed by each member of the pair.

I \_\_\_\_\_ give my consent to participate in the study *dyadic music therapy in the context of substance use disorder* with Alexandria James.

I understand that I am participating voluntarily and I am aware that I may withdraw at any point. I give my consent for the sessions to be video recorded. I understand that future researchers who wish to use this archived data in their own studies may do so.

Name of participant \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

**Researcher: Alexandria James**

Date: October 2022



Supervisor \_\_\_\_\_

Date \_\_\_\_\_

Signature. \_\_\_\_\_



## Appendix E: Session transcriptions

### DYAD 1: AZILE & NOMBUSO

#### TRANSCRIPT FOR SESSION TWO

Now just a few more breaths...

**00:00:38**

And whenever you are ready, feel free to open your eyes slowly or as quickly as need to.

**Researcher**

**00:00:56**

feel like one more deep breath in and a deep sigh out might be useful like a young... You might need to stretch it out, right?

Researcher

If you can stretch it out, we forget how our muscles are together, right?

Researcher

And then through the shake, stretch, wiggle, and, , .

**00:01:18**

And see it sometimes it feels... Yeah.

**Researcher**

**00:01:24**

So, I heard a few kinds of grunts and saw a couple of faces as we went through this.

**00:01:31**

Do either of you want to talk about what's happening in your body?

**Azile**

**00:01:37**

Can I go?

**00:01:38**

Yeah.

When I was just talking about the next issue, and I found that one thing in my body is not really that relaxed, which was my spine.

Now from here, until around here.

So now that it's intense and it's stiffer  
and... heavy and yeah, and that is the most part that I felt that... it really is not that much relaxed.

It's just that, heavy.<sup>3</sup>

**00:02:23**

Everything is relaxed from now on my bloodstream, essentially my thoughts, slowly, I picked them, you know, listening to this ... just the flow of everything.

Hearing the drops of the water outside.

Okay.

heard something, but I'm not sure, but now, you see what is... But you know this part, I was really interested in ...

And yeah, you know, this thing [referring to sensation] was packed in.

I think I need to work on it.<sup>4</sup>

Researcher

**00:02:54**

Work on it? And that's important what you said as well. [nods of agreement]

**00:02:57**

I wanted to play music while we did this, but what I didn't want to take away from is that the three of us are sharing this space together.

We're in this space together and yes, we're situated in our bodies, we're situated in this space. like you said .... you're ... we're rehearsing us breathe, we're rehearsing what's happening outside.

We're hearing all the things that your body can interact with.

Thank you, thank you for sharing.

**00:03:22**

Yourself, Nombuso?

Nombuso

**00:03:25**

(Pause to think) I think it's my breath.

Researcher

**00:03:30**

Your breath?

---

**00:03:31**

Yeah.

Breathe.

Breathe.

Researcher

**00:03:36**

That the action of breathing?

**00:03:38**

Can you say more?

Nombuso

**00:03:43**

Oh, I'm not comfortable.

Researcher

**00:03:46**

You are not comfortable.

**00:03:47**

Yeah.

I'm not comfortable.

Researcher

**00:03:49**

Are you able to say more about that feeling of... being uncomfortable?

**00:03:53**

Being uncomfortable?

Nombuso

**00:03:57**

think it's because of my thoughts.

**00:04:02**

Thinking too much.

Thinking too much.

**00:04:06**

Researcher

Your thoughts?

Your thoughts affecting your breath?

Nombuso

I can't... manage to breathe in.<sup>5</sup>

Researcher

**00:04:15**

So... you kind of found you were almost... thinking too much to breathe comfortably.

**00:04:21**

Am I hearing you correctly?

Nombuso

Yeah.

Researcher

**00:04:25**

Do you feel comfortable sharing those thoughts?

**00:04:29**

Nombuso

No...

**00:04:31**

For instance, like when we're sharing here...

**00:04:34**

I still process... that.

So, when I breathe, when I close my eyes.

I'm thinking these things and I'm starting to breathe faster.

**00:04:49**

I'm just breathing nicely because... my breath, I'm breathing fast, like...

Researcher

**00:04:57**

I noticed you holding your chest and your stomach as well as you were breathing.

**00:05:03**

Is that what was happening at that point? [Nod of agreement in response]

Researcher

**00:05:04**

Did you feel that there was any... soothing when you held yourself here like this?

**00:05:11**

Nombuso

---

Right here [points to chest].

**00:05:12**

Researcher

Right here.

So, you were feeling it here.

Nombuso

Yeah.

I'm feeling it... right here.

Researcher

So, if you had to give that feeling a word, you had to describe that feeling, do you have another word for it?

You said uncomfortable?

**00:05:25**

Nombuso

...Heaviness.

Researcher

You said it's ... heavy.

Did you say heavy?

Nombuso

**00:05:29**

Yes.

**00:05:30**

I think.

I think I feel quite too much of thinking.

Too much of thinking.

**00:05:39**

Researcher

So, there's heaviness, there's discomfort, it's over thinking.

Yes.

Nombuso

Over thinking.

Yeah.

What I'm experiencing.

I guess so.

**00:05:50**

I think so.

Researcher

If there's a better word or sound, we find it.

Nombuso

I think so!

Researcher

Yeah?

**00:06:00**

Nombuso

**00:06:01**

Thinking too much.

**00:06:02**

Thinking too much.

I think it's the stress.

That's ... Yeah.

Researcher

**00:06:08**

Would you like to be with that stress?

**00:06:11**

Or would you like us to work through it as we continue with the activity?

Nombuso

**00:06:15**

No, we can continue.

**00:06:16**

Researcher

You would like for us to continue

So that was one of the first things I wanted to do was to go through your body and really make notes of what feelings and sensations are sitting with you now.

Because sometimes as we go through the day, it gets lost in the noise.

Yes.

**00:06:34**

We don't get to prioritize it and listen to it with everything going on.

Nombuso

Right?

Seriously.

Researcher

So, one of the things I'd like for us to try now is if you guys will turn and face each other.

You can move the drums to the side as well so that you've got a little bit of room between the two of you.

Researcher

**00:06:55**

So, this next activity.

**00:06:57**

Some of what we'll do in these spaces might be quite explorative.

It might be quite explorative.

They might be a little bit uncomfortable.

They might be a little bit weird.

And if at any point that is what's happening, please do not hesitate to tell me.

Right.

As one of the things I said when we started... nothing in here is mandatory.

**00:07:22**

Nothing in here is obligatory.

and if at any point you feel uncomfortable?

You don't need to continue with it, right? We can also just talk.

Azile

**00:07:28**

[rubs hands together] Okay!

**00:07:29**

Researcher

So, the next, kind of not the next, the first activity I'd like for you to do.

So now can I ask you to face your chair to him head on?

**00:07:40**

Nombuso

I don't want to face the camera.

Researcher

Oh yeah, yeah, yeah.

I can change the, yeah.

Would you like to swap sides?

Yeah.

**00:07:49**

So, what's going to happen now is what we call a mirror exercise.

**00:08:22**

So, first time round, right? Umm...

**00:08:26**

Nombuso, I'd like you to lead the first-time round.

So, what happens here is you're (pointing to Azile) going to be her mirror, right?

So, you're not going to speak.

So, you're going to pay attention to each other... watch what the person who leads is doing and you're (pointing to Nombuso) going to move.

Azile

Okay.

Researcher

Or not move in whatever ways you want to.

**00:08:45**

And I'll play some music while we do this, right?

Okay.

So, I'll play some music.

And you're going to follow her, right?

Soundlessly. As quiet as possible.

Nombuso

**00:09:07**

That's... sorry.

**00:09:08**

Before we continue

I like to ask something.

So now what must I start with?

Researcher

**00:09:14**

Anything! Any movement. [demonstrates various arm movements]

**00:09:15**

Anything.



Azile

**00:09:16**

You cannot move?

**00:09:17**

Researcher

You don't move if you don't want to. You could be a statue if that's how you're feeling.

**00:09:19**

But you lead... if your arm is here, Azile's arm (repeats motions with arm) is here.

**00:09:22**

So, I'm sitting back here.

Azile

**00:09:24**

If you don't move, then I'm not going to move.

**00:09:26**

So, he's going to be your reflection.

Yeah.

**00:09:29**

**00:09:52**

**00:11:06**

**00:11:24**

**00:11:55**

**00:12:14**

Nombuso

**00:12:54**

Seriously!

Ok. (Laughter) I tried.

Researcher

**00:12:58**

No, well done!

**00:13:00**

Well done especially in small space.

I need to make this space bigger so you can...

Azile

you this say one time?

**00:13:07**

Then when she works out, she will do this routine.

And today you got me.

Doing this routine with her.

Yeah.

I'm just going to get out of it.

You just go like me like this.

**00:13:19**

Researcher

Nice, nice.

Did the mirror do the mirror's job?

Nombuso

**00:13:25**

It did.

Researcher

**00:13:26**

It did?

Nombuso

**00:13:27**

It did.

**00:13:27**

It did.

Researcher

So, tell me what that was like for you guys.

Tell me what that was like for you. (Motion to Nombuso)

You led.

So, tell me what that was like for you.

Nombuso

**00:13:35**

What was like?

**00:13:36**

To do all of that.

Researcher

**00:13:38**

Yes.

Nombuso

**00:13:39**

I mean, my body was a bit stiff.

**00:13:42**

So, it was feeling much less ... in my mind as well as taking my hands off or as in all the yoga things.

My muscles were stretching up.

I was feeling a little bit tense.

**00:14:02**

Not tense, but now a little bit more relaxed.

My body.

Yeah, I feel like I can... do people who... (mimics ballet movement?)

So, it was a nice feeling.

Yes.

Researcher

**00:14:16**

I'm glad you said you can do it more because I am going to ask you guys to do it again.

**00:14:20**

Azile, for you to be led...

**00:14:23**

Azile

Right?

**00:14:24**

Researcher

What was happening for you?

**00:14:28**

Azile

For me, I was having a lot of concentration.

And I had

to... now concentrate more on the moves because I had to be aware of what was just going on

.

So, it was really inspiring and more active.

And yeah, but what I would say is more focus.

Researcher

**00:14:53**

More focus?

**00:14:55**

Azile

So yeah, for me it was really based on focus.

Because that is what I saw myself doing.

And it was good to copy.

But to do that it means energy and more relaxation.

And yeah, like I said, focus.

Researcher

**00:15:17**

So, you felt you were really focusing on her.

**00:15:21**

[To Nombuso] Did you feel seen?

Did you feel like he was seeing you? [Look of questioning]

In what you were doing, he had to copy what you were doing.

Did you feel like he was catching the movements?

Did you feel like he was seeing you?

Nombuso

**00:15:40**

I saw you, yes, he saw me.

**00:15:45**

But I don't think he was focused.

Researcher

**00:15:49**

So, you didn't quite catch the focus.

**00:15:52**

You didn't catch the focus?

Nombuso

**00:15:55**

I felt him look.

**00:15:57**

But the focus was not there.

Researcher

**00:16:02**

So, what do you think that's about?

**00:16:06**

Nombuso

I think that is one of our giving attentions.

Researcher

**00:16:13**

Giving attention.

**00:16:14**

So being attentive.

So not feeling attended to? Is... there's the word.

Let's stick with that word - attentiveness.

**00:16:23**

What do you think you needed more of?

Or less from Azile to have felt like he was focusing on attending to?

Nombuso

**00:16:36**

Oh, and I would like you to... do more of what I was doing.

**00:16:47**

More of you, and what you were doing

Yeah, you were doing exactly some other movement that I wanted to.

But yeah, I feel like other movement was not there... not focussed.

Researcher

**00:17:02**

So, for the sake of... I do want to repeat that activity if you don't mind.

**00:17:08**

And why I'm going to do this.

So, if you need to move further apart to get a bigger view of each other, that's fine too.

And now I'd like to, I'd like for us to repeat that activity.

All right.

And I'm going to ask you now, would you feel comfortable leading again?

Or do you want, Azile, I'm going to lead it this time.

**00:18:18**

So, thank you.

I want you to give it a try.

Okay, so I'm not following you.

I'll give you a try.

So, remember, try to get yourself space away from the chairs as well, right?

So, you know if you want to move that side away from your hands?

**00:18:40**

So that's fine.

[Explanation of music used +]

Researcher

**00:18:44**

So, the music I used was music that... well, to me, it had a little bit of everything, just enough rhythm and harmony, and just enough space.

**00:18:50**

Do you guys, **what did you guys feel like the music was doing?**

Azile

Oh, yes.

Was it a drum?

**00:18:59**

It was a little of bit a kick, so it was regular.

Yes, there was a bit more, like I said, it brings you to, it knocks you to focus.

You know, it's not the music that you want to just... shake your head, you know?

It's a music that tells you to relax.

The flow of the music, you just can feel the flow of the rhythm.

You know, the rhythm of the music makes you want to also relax yourself and try to get some ideas.

**00:19:31**

So, it brings you to focus.

So, yeah, this is how I felt the music.

It really relaxes you.

It slows you down.

Researcher

**00:19:40**

Did you feel the same?

**00:19:43**

Did you also experience that?

**00:19:45**

Researcher

And did you feel as though it... held what you were trying to do enough? [Nods]

How?

Nombuso

Yeah, it does.

It does, and then the music goes through your mind and you're like, oh, I'm feeling this big... movement

...Wow.

**00:20:01**

Yeah.

Researcher

Okay, nice!

Then I'm going to use the same one.

Azile, as soon as you're ready, right?

So, try and get each other head on.

You've got the other swing in the face.

**00:20:15**

And remember, as I watch on the left there, because you are going to knock the door.

You've got a lot more space here in the centre.

You've got a lot more space here between the face and the side.

Okay, I'm following you.

Remember, go a little bit.]

Okay.

**00:20:29**

**00:21:11**

**00:23:09**

**00:24:42**

Researcher

Thank you.

Nice.

So

**00:24:49**

First, deep breath in.

**00:24:51**

Yes.

**00:24:52**

And side out.

Azile

Boom.

Yeah?

Researcher

**00:24:58**

So, thoughts, feelings, what's happening in your body is now.

**00:25:03**

Azile, you're first.

Nombuso

**00:25:06**

Just from the exercise.

Azile

**00:25:12**

This one was really based on communication.

**00:25:21**

I was just trying to communicate with it without words.

The first was looking at it and I was trying to tell her that... relax.

When I was smiling, it was now me saying... be happy.

I remember I was just smiling and she was angry.

It was just a little bit.

**00:25:59**

When I just started to fold my arms, it was when I was trying to focus.

She was not really focused and she was not relaxed.

I was just not trying to say it.

It was a language without me saying something.

I wanted to just grab it and just listen

It was more like when you talk sign language.

**00:26:29**



It was a language with sign language.

I was trying to get the idea of talking to it without expressing my words.

I took it as if in my mind I was in a party.

This is what we are going through in every day.

There is that beautiful woman there that she [Nombuso] is going to be worried it about.

The woman is going to take my man and not listen to this one.

**00:27:06**

Now I wanted her to know that I am not interested.

I am still there.

This is what we are going through each time.

For me it was a communication to her that she must feel relaxed.

She can also be relaxed.

Researcher

What is the “a lot”?

**00:27:35**

Azile

I wanted to just relax and feel more comfortable.

Let's communicate and smile.

Sometimes we will look at each other.

We don't have smiles.

Maybe we get to have smiles when we are with someone.

We are here to play with each other.

**00:28:01**

To us... it's like we are pretending to each other like each other.

I was going through that session by myself.

I wanted it to follow on that one.

To make us more relaxed.

More of that.

Communicate a language you felt.

**00:28:25**

That is what I was just going through at that time.

When I was now leading i think, it was now I am going through it.

I was saying that she must not do too much.

I was not doing too to get received while it leads us.

I think it is the one that leads us in that way.

I was just trying to train our minds.

**00:28:51**

I didn't get to see the focus also coming from her.

She didn't copy and it...

It was a lot of focus.

She was not really focused as well.

So, we are feeling great.

For yourself, you know, and for yourself.

**00:29:12**

Researcher

What came up with you? [to Nombuso]

What was that like?

Nombuso

That like... I feel like it was a little bit difficult.

Researcher

Difficult?

Nombuso

Difficult to copy.

Researcher

Difficult to copy in what way?

**00:29:32**

Nombuso

You are still moving fast.

Moving quite fast.

So, I can catch the movement quicker.

Ah, okay.

It was a great movement.

But at the same time, I was trying to speak with him, but I was like, you are fast.

**00:30:00**

Slow down.

So, I can catch you.

So, if you are doing like this, you are doing kick and I am still going slow.

So, I was trying to show him go a little bit slower.

So, I can catch you movement.

So yeah, I was focused, but the movement was too faster.

**00:30:29**

Yeah?

to slow down, movements were very fast.

So, am I correct?

Am I correct?

I just want to make sure I am hearing you.

So, you wanted to know your seen, to know that you are focusing, and that you just needed to come back a little bit.

**00:30:47**

You just needed to.

So, the focus, you feel the focus was big.

We are just communicating at the same time.

Okay.

Researcher

And how did you feel about that after you've led now?

Because you had a turn to lead and you had a turn to be led.

**00:31:06**

So, what kind of came to you from the difference there?

What do you think the biggest difference was?

With leading and being led.

Nombuso

Well, he can be led.

You know how to lead.

**00:31:20**

You know how Yeah.

You know how to lead, but he needs to be easy.

I mean, he is there.

He is ready.

I learned that he knows how to maintain things.

**00:31:40**

Or lead things.

Yeah.

Researcher

And how did you find...

I am thinking how to phrase the question, right...

So, the nature of your movement was also very different.

Nombuso

Oh, yeah.

**00:32:03**

Researcher

Because I mean, you're two different people.

Yeah.

No, and then the nature of his movement was very different.

So how did you experience that difference?

Because you said you found it quite difficult to follow some of these movements.

Nombuso

Yes.

**00:32:15**

Researcher

And one of the things was that they were too fast.

Was that what made it quite difficult to follow?

And if so, how do you feel like that was different from your movements?

How do you feel like your different movements?

from your Yeah.

What do you think the big differences were?

What do you think your movements offered that his weren't offering?

Nombuso

My movement was not fast... Even if he was not focussed, but I was trying to make it easy for him to catch.

Researcher

So, you found that you were changing your movements when you noticed him finding it hard to follow?

**00:32:34**

Nombuso

Yes

Researcher

Azile, do you agree with that?

Azile

Yes...

*NOT INCLUDED IS THE INTERRUPTION FROM SOCIAL WORK STAFF FOLLOWING THE INSTRUCTION TO "USE SOUNDS TO REPLACE OR ADD TO WORDS IN A DRUM CONVERSATION" FOLLOWED BY A CONFUSED SOUND OF "HUH?" FROM NOMBUSO*

Researcher

The sound you just made when you were confused, that was exactly what I was talking about. You showed us that you didn't understand what I was saying, but you didn't say and you didn't understand.

Does that make sense?

Excellent... right.

So, think of, I want you to think of it like that.

So, it might easier with these [offers drums], right?

**00:00:27**

I would put it here so that you can reach it a little bit better and experiment with all the sounds.

And if we could avoid any injuries, that would be amazing [laughter].

So... now I want you guys to have a conversation.

Nombuso, I'd like you to start.

No words. So, try to use the drum, and your voice.

**00:02:31**

Oh, I really... you see it.

Researcher

**00:02:37**

Feel free

**00:02:49**

to join him.

HERE FOR START OF "CONVERSATION"

if... you guys want to find something that you can play together, just get into it.

[SEE SESSION THICK DESCRIPTION OF MUSIC]

Nice, nice.

Beautiful.

**00:05:10**

Thank you.

Researcher

**00:05:13**

So, talk to me, talk to me, how was that?

**00:05:16**

What was happening in your head and your hands?

Azile

Yes.

Well, it felt like the first time I met her.

And it was me trying to say hello.

**00:05:30**

So, my hands were like... my lips couldn't move and my voice couldn't come out to say hi.

So yeah, I was just stiff a bit.

And I was trying to get everything to just, I can say, to just get to know her... you know, get to know everything.

Just get to know her and attracting her.

So yeah, just finding a way.

Researcher

**00:06:00**

So, you are wooing her as well!

**00:06:03**

So that was it.

Nombuso

**00:06:07**

So yeah, it's true.

**00:06:13**

But I also had to find it, you know, like me, as I was finding it, I was trying to like, sort of... like singing.

We were singing, but we were trying to share some lyrics.

Yeah, so we were trying to "follow the lyrics".

Researcher

**00:06:31**

And you were trying to follow the lyrics.

Nombuso

**00:06:34**

Yeah, so we like communicating with music.

**00:06:37**

Yeah, and it was a good communication [accented by drum burst from Azile].

I think that was it.

Yes.

nicer with drums beat than communicating with the words.

Azile

**00:06:56**

I know she likes hip hop and R n' B

**00:06:59**

So, I even went there.

I'm like [demonstrates drum rhythm] ... You know?

But she didn't get that.

So, I was like, okay, we go to Hip Hop.

Nombuso

**00:07:10**

That's how I was saying it's a music for me!

Azile

**00:07:15**

Until I went to the church.

**00:07:19**

So, when I went to church, then I got her.

Yeah, there was church where we were there...

It was, she knows the church.

So, it's a church beat.

**00:07:31**

And she got it.

And we were just throwing it together with you.

Beautiful.

Yes.

And yourself, Nombuso, is there anything else you want to add about how that was for you?

**Nombuso**

Oh, yeah.

**00:07:47**

And the beat was going to our feelings.

Yes.

beat of the music.

It was going to our feelings.

remember where we came from?

Remember where we had challenges?

**00:08:06**

But now I'm trying to show you with the music how I feel.

I express my feelings with the beat.

It was expressing my feelings with the beat.

So, I was trying to... I get it from [King Dike]

You were trying to express the beat with me.

And I was trying to sing along to the... to the beat.

**00:08:31**

**Researcher**

So, would you like to do it again and sing this time?

What is the song called btw?

**Azile**

Yes.

I was wondering when you were going to ask that question! [laughter]

The song is... [looks to Nombusoto complete sentence] she knows how to sing it with the lady voice.

And I can play it with the instrument.

**00:08:43**

Would you like to do that?

[SONG PLAYED]

**00:10:57**

It's a praise song.

I will write down the name.

We glorify your name.



**00:11:15**

We will be for you.

From place to name.

We glorify your name.

We know we have your own way.

I will never die away.

**00:11:44**

We bless Your name, Lord.

Almighty God.

I will be for you.

We glorify your name.

Almighty God.

I will be for you.

**00:12:12**

We know we have your own way.

I will be here slowly.

We glorify your own way.

We glorify your name.

**00:12:42**

We glorify your name.

We glorify your name.

We glorify your name.

**00:14:01**

Researcher

That's a beautiful song, thank you. Thank you very much!

Is there anything more you would like to add to what you've said already about the song?

[heads shaken in response]

Last time... You guys told me... That one of the songs that you guys like... another song that you guy shared I believe John Legend's *All of Me*?

Nombuso

Yes, it is

Researcher

So, I just want to find the song. Do you know the words?

Azile

I don't know the words [to

Nombuso] You know the words. That's... You know the words, right?

Researcher

So, I'd like first to try it slowly... So, I'm going to keep it going on the guitar for you Okay, right?

I'm going to try and keep it going on the guitar for you so...

[see musical thick description]

*SESSION INTERRUPTED BY AZILE NEEDING TO LEAVE THE ROOM*

Researcher

We're do go to a deep breath... and sigh it out.

**00:00:01**

Sigh it out.

Welcome back into the room.

Nombuso?

Would you like another deep breath in?

Okay.

**00:00:09**

So, no questions for one another or me?

**00:00:18**

Okay.

Nombuso

**00:00:44**

Did I start in ... where does it start?

Azile

**00:00:46**

Yes.

**00:00:46**

[Song playing – see thick description]

**00:00:49**

I don't have a feeling on inside.

No, it was fine.

Okay, okay.

Azile

**00:00:54**

You were going back to the chorus anyways.

**00:01:17**

I'm

going to back the chorus.

**00:01:48**

[SINGING]

**00:02:30**

**00:02:52**

**00:03:11**

**00:03:37**

**00:04:09**

**00:04:37**

**00:04:58**

[Applause]

Researcher

**00:05:10**

Beautiful!

**00:05:16**

Thank you.

Azile

**00:05:19**

I was there too!

**00:05:22**

My beat was there!

Researcher

**00:05:30**

Do you want to tell, do you want to tell Azile what you told me about the song?

Nombuso

**00:05:35**

Now I was telling Alex.

**00:05:40**

But this song.

Yeah, Ms. Alex.

**00:05:45**

That I'm giving this message for the... for us.

I am trying to create music for you specifically so that you can get it.

But I'm trying to put me and you in that music...

That ... I imagine when it was you telling me those words.

And I, next to you, am appreciating everything that you say to me.

**00:06:21**

So, I was trying to find you in this music... that you understand how I get this music because

I wanted you to get closer and know how much this relationship means for us.

So, I'm trying to put you in this music that guy is you and the woman simply can replay to the place in the music.

So, when I was creating this music, I was not creating for myself.

And I was trying to make you understand how much this music means for us.

But I'm trying to get your attention on this music.

Do you hear what I'm trying to give you?

**00:07:10**

Azile

Yeah, 100%.

Because from the list of the song... I want to tell you that I do understand.

And I hear you right in and out because that is a song that I have answered that so many.

To show you that I was also understand, which is 21 Questions.

I don't know if you do have that thing and I can play it there?

It's just 50 cent and you go to 50 cent and you just write 21 Questions.

**00:07:52**

Azile

Do I have your permission to listen to the music?

I don't know the lyrics.

The lyrics.

I can play it.

Let's play it on the speaker so we can listen for a couple of seconds.

**00:08:05**

This will be the last thing I ask you guys.

They only can play it on the other hand.

Yes, but this one is kind of like a rap thing.

Yeah.

Yeah.

Yeah.

**00:08:24**

Researcher

Yeah.

So, the lyrics are there.

Would you like to read along with it?

Yeah.

Azile

Yeah.

Okay.

**00:08:49**

I cannot sing it the way that it is in us, but I need more bit of a practice.

So, I would like you to listen.

Not actually let me not sing it, but please listen.

Please.

Can you give me the chance to listen?

**00:09:02**

Yeah.

That's not that time for work.

So, if you don't know, please, can you play that one?

Please.

**00:09:14**

[SONG PLAYS – see thick description for details!]

Azile

This one is me telling you how I understand you.

**00:09:26**

**00:09:38**

**00:09:55**

**00:10:14**

**00:10:25**

**00:10:56**

**00:11:09**

And for the closure on this one, and for the closure on this one, she even knows this one better.

You know, these guys really hate me for being with her.

And they just want to come and tell a lot of things about how we do this.

I'm going to be bad for her or what.

These are coming in for it, stuff like that.

**00:13:48**

So, she's going to leave you, know.

And I get stressed about it too, but... there's another song.

Researcher

So, for now, let's, can we book that one for the next session?

It's open with that.

It's open with that one.

Is that okay?

**00:14:04**

Azile

No problem.

Let's open with that.

Researcher

Is there anything else, though?

Azile

So that is the one that I was sitting about... that she knows that I'm listening to.

So, it's, I tried to show it with the music.

And with my, you know, physicality, I do a lot of things.

**00:14:23**

And I get, you know, when you try do something, you get too frustrated.

You don't always know about what you should do or how to act or what to say.

You know, it's like, it's like, you're just feeling... she's not getting it.

But we keep in your way, but I feel like she's not giving attention to what I'm, you know, providing you with physicality and, you know, actions and stuff.

You know, and what I see in life, you know, like crazy... sometimes... I might shout at her

Nombuso

And I hate being shouted at.

**00:15:06**

Azile

And, you know, there's some other things I feel like she's just using, you know.

And, you know, but I'm just hanging in there, you know, praying to God that they will be the using, but letting people out, I'm, I'm listening and there... have been, you know, giving value, you know, through, out from my dreams.

So, what

we had only a year ago, you know, but they did not go to the extent of the point where she's saying, oh, yeah, "I was just getting my 1000s, so now you be gone", you know, so they have not been there because I didn't take myself to know, say, if ever they would be a bullet coming, you know, like, for here, you know, like what Jesus did for us, you know, I cannot do for the whole world, but I took what I could do for you.

You know.

Researcher

Does this sound at all like what you were speaking to me about?

**00:16:01**

Well, what we spoke about even last week, does this sound familiar?

Because these are feelings, sorry, just sorry, but these are feelings that I think you have echoed.

That you have also said you shared.

This is, to me, sounding quite familiar because these are ways in which I'm hearing.

Nombuso having spoken about you.

Oh, do you know what I mean?

**00:16:24**

These are very much ways...

things that you shared having spoken to us, spoken to last week, when the session started.

So does that sound like a connection point, that you guys are echoing each other's sentiments, they're almost?

Does it... am I correct?

Nombuso

You are right.

You are right.

**00:16:48**

Azile

I think... we really don't really share our stuff, you know, like our relationship thing.

Nombuso

You are first.

Yeah.

Azile

It's really you.

You are the first thing, you know, and you know, it's weird, but we talk to, we spoke about th is and it's okay.

It's all, but generally I am not saying to Alex, you know, I'm saying it to her.

**00:17:17**

Right now, I'm just not saying it to Alex.

She's not saying it to you guys.

You know, but yeah, I'm really, you know, it's like she's not here, it's just me and you. (To Nombuso)

So, what I'm saying is, it's me saying really to you.

It's not about the sessions, it's just really... reality to me.

know, there is me feeling like it.

**00:17:44**

Nombuso

And you know, sometimes it's not even... you know, it's good to experience what we are experiencing, it's great.

It's good to learn from other people.

Yeah.

Yeah, all my people share, also they learn that in life, it's the love and the pain afterwards.

Yes.

And when those things come, you need to be stand firm, you need to be strong in the relationship.

**00:18:14**

So, you need to say to God on this one, I am going to do it with all my heart.

Yeah, so you don't need to be.



Right, you'll be in bed for just [makes mocking noise] and praying along and you're going to confuse yourself.

Yeah, really.

Azile

But the good thing about this relationship is that no one is, there is no need to say, "you know what, I'm not feeling you."

You know what I'm saying?

**00:18:44**

And if I get to do a mistake to sleep with another person.

I just find he with another guy, you know, at the same time, we just fight each other and then we still end up together.

You know, there's no romance outside, there's no, you know, any other communication that I could say about.

It's only just here when we speak about this, but when we are outside, we don't talk about, you know, our relationship, people just see us happy and cuddling, you know, and we know, smiling and and we fight.

You know, but when we're together, we still want to go back to that thing (referring to fights or conflict and

betrayal), but we are still afraid of seeing if I can't stop it, what if now she breaks down.

You know what I'm saying?

**00:19:24**

I'm saying it easy.

So, then she doesn't really break down and say:

"I think I need space.

I don't want to see it for another six months" ... you know, and I wouldn't take that!

You know, so, you know, I can't imagine three days without her by my side.

So, yeah, so I knew you.

**00:19:43**

Then I should say "take the time out, but I'm still here."

You know what I'm saying?

Then I can't be against it.

Then I say, "I'm hungry, are you hungry?".

And she's like, "sure!" [laughter]

Nombuso

Well, when you come today, I'm still there to break.

**00:19:56**

When you come today, I still must break.

I must break as well.

I think you shouted to me for quite a few minutes.

So, I think I must break as well.

So, you can come to me and say, now I'm settled.

I want to go.

**00:20:12**

I said, okay, it's my turn.

I want a shout.

Now, it's my turn.

I do need that.

I want to because you shouted to me and I like... So, my heart was bleeding.

So, I'm not...

**00:20:23**

I can't stop bleeding until I shout first.

So, I'm going to shout until I feel like, yeah.

Azile

Until the wound is clean? [Nombuso gestures towards him with her hand as an indication of agreement]

Al

And that's where I'd like for us to start next week.

Oh, okay.

**00:20:39**

That's where I'd like for us to start next week.

So, I'll try.

Maybe I can bring you, maybe I can bring things that we can hit and make crashing sounds.

[laughter]

That's where I'd like to start next week.

So, little... little bit of homework.

Okay.

**00:20:52**

The song, the other song that you wanted to, that I asked you to pocket, keep that one in mind

.

Let's come back to it.

Just keep it in mind.

Azile

It's "Many Men".

It's the song.

**00:21:04**

Researcher

Oh, we're going to start with that.

Azile

Yeah, man.

Yeah.

So, there is the message from me to tell that about the other guys.

How they feel.

So, it's like, that's how now I feel.

**00:21:15**

Yeah.

Researcher

And so, Nombuso, the same thing there.

He's got the song.

So, it's something that's laid in that song.

I want you to consider what I asked earlier about, you know, what I asked when we met in the the last session, earlier about like the history and the direction of the relationship.

Okay.

**00:21:34**

All the tools you guys have found in each other.

What are the resources you found in other?

And similarly, because everybody was in a close relationship like that has this.

So, forgive me the way I'm putting it, but what are the problems that we bring to to each we other?

Right?

**00:21:51**

Those have space here.

Nombuso

Yeah!

Researcher

So, you can tell me those are not always the end of the world

So that's the homework I'm going to leave you with for next week.

**00:22:03**

Okay. I'll invite you to stand up with me

So just to wrap up,

Two deep breaths.

All right.

**00:22:09**

And now you can fold your whole body when you exhale if you want.

Right.

So deep breath in.

Okay.

And now it's full.

All this last deep breath.

**00:22:24**

When you exhale, you're going to really let it out with screams or sighs or whatever.

And.

[All sigh]

All right.

Thank you, guys.

## DYAD 2: MOSES & BABA

### SESSION ONE (RECORDING INTERRUPTED: TRANSCRIPT STARTS FOLLOWING A BODY SCAN)

Researcher

Afterward, I want you to tell me what's happening in your body.

**00:00:03**

The reason I want to ask you that is because afterwards I want to do something where first Moses is going to lead.

I want you to copy what he's doing.

Then I'm going to swap it around.

Then we're going to talk about what you think is happening for you.

We can skip this part if you don't want to close your eyes.

**00:00:30**

If you don't want to set you too long, that's fine.

should skip that part.

If you close it and relax your whole body.

Moses, for the whole body relaxing your arms and looking very stiff.

So, can I ask both of you to just take a deep breath in?

**00:01:01**

And out?

If you don't want to close your eyes.

You just need to look somewhere you might not get distracted.

But part of this is if your shoulders are tight, please take another deep breath in and just loose n your shoulders completely.

Can I ask you to do that?

Deep breath in and release your shoulders completely.

**00:01:38**

Your whole back.

And Moses your shoulders still look tight.

That's how your shoulders look really tight.

ask relax in a little Just the And before you even knew you're

back in the chair like you were just fine, your shoulders are just very high up.

Your whole body just relax it.

want you focus on what it feels like to have the chair underneath you.

**00:02:32**

And what it feels like to have your feet on the ground.

got something in your hands, but it feels like on your hands.

there's anything in the house that you can smell, what can you smell in the house?

anything house you can hear, what can you hear in

What does it feel like to be in your body?

it in pain in in anything so uncomfortable?

**00:03:50**

It's getting

Can I ask you to move your fingers a little bit?

Moses, I see you've got the claves in your hands; you can put them down or you can use them  
, but be aware of them.

But can I ask you just to feel your hands?

Can I ask you just to feel your arms?

You want to sit up now; you can pull you as well.

**00:04:31**

you comfortable sitting up now you can.

So, you felt your hands, you feel your arms, can you feel your neck?

I mean for real feel your neck.

I mean feel mean for If that's what it takes.

Can you feel your shoulders, your head, can you feel like on your spine?

What's happening in your back?

**00:05:12**

What's happening in your knees?

All of us are sitting when you bend your knees.

Is it sore? Is it uncomfortable?

asked you to feel your feet on the ground early.

What's it like to have your legs on your knees, on your thighs?

What is it like to be in your body?

**00:05:44**

want to ask you for a favour now.

One more deep break in first.

Out.

Again.

Out.

Again.

**00:06:00**

Out.

So, Moses I need a favour from you.

I need you to move on to the couch.

Will you move on to the couch quickly?

This one you're in the same time.

going

**00:06:24**

to move this one now.

So, I want to start with you as well.

understand it.

What was happening?

What was happening for you?

Moses

**00:06:41**

I'm feeling cold.

**00:06:42**

Researcher

You're feeling cold.

Anything else?

What is it like to be in your body?

Moses

**00:06:56**

No, I'm Fine...

**00:07:00**

Researcher

[To Baba] I want to ask you the same question.

**00:07:05**

Is there anything happening in your body?

Anything?

You're not stiff?

Baba

I don't know.

**00:07:15**

I've got pain there [points to side], but I don't know.

Researcher

**00:07:20**

Is it old pain? Has it always been there?

**00:07:22**

Baba

**00:07:33**

No...

Researcher

**00:07:41**

Anything else? [Heads shaken in response]

**00:07:54**

We'll be aware of that pain.

You want anything that's going to make the pain worse.

But I do want... Moses I want you and Baba to try something for me. It's called a mirror game.

**00:08:08**

I'm going to invite you to just stand with me quickly.

going to show you – ooh, sorry [for knocking into couch].

You, hopefully, won't be cold for long.

I want you to stand with me for a second. So, if I say Moses you, my mirror, going to be my mirror. So, if my arm is doing this...

Moses

**00:08:29**

Yoh I'm dizzy

**00:08:42**

going

**00:08:51**

to be little bit... I can't stand.

Researcher



We can try it sitting down as well if you can sit and face Baba.

But otherwise, does it make sense what I'm asking you to do?

Moses

Yeah, I understand.

Researcher

Can I ask you to find...? I'll even help you move the couch.

But I want you to sit and face Baba.

SO Baba, will you sit up straight for me?

Moses is going to be your mirror. So if Baba moves that arm... [demonstrates]

What are you going to do with your body?

Moses

[Offers a look of confusion]

Researcher

If you're the mirror, what must you do?

I want you to copy that... movement

I want you to copy Baba. That's all.

[SKHOMBUSO EXPLAINS IN SHONA/TSWANA]

**00:09:30**

Moses

Okay.

Researcher

**00:10:08**

Sorry, Mama.

**00:10:09**

I hope you don't mind moving your furniture.

I promise I'll put it back when I'm finished.

I promise I promise I promise I

E (

**00:10:19**

That's okay.

Researcher

**00:10:20**

I you to I'm walking over here.

**00:10:31**

So, what's going to happen now...

Yes.

Baba is going to lead first.

He's going to lead.

He's going to lead another... I'm already saying, sorry, I already said that you did.

Tata's going to lead first.

**00:10:54**

There's no rules for how to move.

So, if you actually... If you know how to feel like just sitting so, all it means is that Moses doesn't move, right?

My other question, can I play music with Yeah.

If you want to do it silence, that's fine.

Can I play music?

[Laughter at sound of the Bluetooth speaker]

**00:11:24**

No?

It's got a very funny accent.

I also love the first time I heard it.

Never ever I heard one of these with the South African accent.

I'm very impressed.

Researcher

**00:11:44**

Tata, you're willing to try this for me?

Baba

**00:11:47**

I don't know it.

Researcher

**00:11:52**

So, all you need to do is move.

**00:11:56**

[Example translates to Sesotho].

Researcher

**00:12:02**

However, your body needs to move.

**00:12:04**

You step you mentioned, but Tata, here in the back.

You stretch that out, then you stretch that out.

But you pause also going to stretch that out.

If Baba is sitting, what Baba is doing now, you need to...

Daazit.

As soon as you're waiting, whenever you're ready, Tata

**00:13:02**

to be it. you're going to do able

be to I'm going able to

do it.

to to going able be I'm do it.

It's in the living room.

No, no, no.

**00:13:17**

was having a little bit of a... Deep body.

Deep body.

body.

Deep body.

You need to release.

Deep body.

**00:13:47**

Deep body.

My body.

Deep body.

Deep body.

around the world See my name My name Oh good name Oh

I

**00:15:24**

Can I... if you want, Example, can I ask you to

translate? I'm gonna ask you to translate because I feel like I don't... I don't really want the answers in English I think it might be better. So

what were you thinking while this was happening what were you what was happening for you

?

Researcher

**00:15:50**

SK is going to help me if you don't want to answer in English

**00:16:09**

What are you thinking now? [Father responds in Sotho that he is not sure what's happening.]

I... can I ask it differently?

What's it like for Moses to be copying all your moves?

That he's watching what you're doing?

So, you must be trying to not imagine what's happening for you nobody feel more here.

What is

Researcher

**00:17:02**

Was it uncomfortable? [Example translates question into Tswana – Baba becomes visibly agitated; grunts and starts rubbing his forehead]

**00:17:29**

okay, it's okay, Moses. I'm going to ask you.

I heard you say under your breath it's uncomfortable.

Did I hear right?

Moses

**00:17:41**

Yeah, but I was answering for him.

Researcher

You were answering for [Baba]... what was uncomfortable for you?

Moses

Like... me copying or what he was doing.

Researcher

Okay?

**00:17:58**

Say more.

Moses

Yeah, I think it was uncomfortable... like... where I'm acting the way he was acting.

Researcher

**00:18:28**

Okay, Baba, is that true?

I don't know whether to call you Baba or Uncle Baba, so please do correct me. [Laughter]

So please do correct me, please do tell me if I'm wrong now.

Is Moses, right? Was it uncomfortable to watch him copy you?

**00:18:36**

Did you feel uncomfortable?

Baba

**00:18:38**

Moses? Or....

Researcher

**00:18:39**

I'm asking you now, because Moses says he thinks you are [uncomfortable], but were you?

Is that true?

Baba

**00:18:49**

[Baba laughs] Yeah, it's not true.

**00:18:53**

It's not true.

Researcher

**00:18:55**

Why did you [to Moses] think it was uncomfortable?

Moses

**00:19:00**

Because I know him. He was asking me "when will we finish doing this?"

Researcher

**00:19:14**

I thought so. That is why I made it softer, and the song is much longer, but

I'm going to carry on if...

**00:19:16**

Because I want to do it again.

But this time, Moses is going to lead.

So, Baba I'm going to ask you to be the mirror this time.

So maybe it will be a bit different then.

But before that, before that, I want you to say more, you said, "I know him".

**00:19:38**

What might have been... what was uncomfortable?

What you think the part that was uncomfortable?

Moses

**00:19:46**

No, like, it's like whatever he was doing, was stretching, standing, I'm just following him, [mimics some of Baba 's movements] I'm also doing that.

**00:19:58**

But for him it's like playing and yeah, like this.

And he doesn't like it...

Researcher

Mmm okay, he doesn't like playing?

Moses

**00:20:14**

Yeah.

Researcher

**00:20:15**

Okay.

**00:20:17**

That's okay... maybe the playing part is a little bit uncomfortable.

Moses

**00:20:21**

Yeah.

Researcher

**00:20:21**

Do you mind if we do it again one more time, Tata? and swap around this time?

**00:20:25**

So you're going to be Moses's mirror.

Can we try it once more?

**00:20:31**

that okay?

[Moses translates question to Sotho].

[Baba responds in Sotho]

Moses

**00:21:03**

He says he doesn't see the importance of doing this.

Researcher

**00:21:09**

So, when I thought about using this... it's important what you say, if Baba doesn't like to play... some people don't, and that's fine, that's fine.

**00:21:20**

Some of it is a little bit like play.

But when you have to follow somebody that closely, it helps us think about... how much we're trying to understand about this person and what we think of them.

And so, when Moses says that I but you're saying you weren't uncomfortable, so what is it that, what is it that Moses is saying makes you uncomfortable?

And is it Moses who's uncomfortable? Or is it Baba? Because if you're [Moses] uncomfortable, that's fine.

It's fine.

Moses

**00:22:11**

You're asking me? Is it a question?

Researcher

**00:22:14**

No, no, no, no, I was explaining.

**00:22:17**

I was answering Baba's question.

Are you going to be able translate it for me, Moses?

Moses

**00:22:24**

Yeah.

**00:22:25**

Researcher

But... what is the reason it might be uncomfortable for Moses?

That's what I wanted to know.

**00:22:39**

I'm giving an example of that as an example.

Researcher

**00:22:44**

What was that like for you Moses?

Moses

**00:22:52**

I can't say I was uncomfortable. I was fine. Just... I was thinking for my dad.

**00:23:05**

that thing.

Researcher

**00:23:08**

And for Moses?

Moses

**00:23:09**

Me, I was fine.

**00:23:11**

I was just maybe it was just... [laughter].

Researcher

**00:23:17**

Okay, we can talk again after this round, because now the opposite's going to happen.

**00:23:19**

Moses was thinking for Tata.

Now, if it swaps around, Baba must be thinking for Moses.

So that's what the importance is.

**00:23:27**

I just wanted to know what it's like.

Of those, I want to ask questions about what happened. So, the importance for me is the questions.

Does that answer your question?

Tata?

Baba

**00:23:55**

Okay.

**00:24:01**

Researcher

I'm not going to force it, if you prefer not to. But I really want you to try.



Moses

It's okay, can we start?

**00:24:07**

Researcher

Can I use the same music?

Moses

**00:24:14**

Yeah.

**00:24:15**

Moses, since you're going to be the actor now.

**00:24:17**

You're going to be the one leading the actions.

Can I use the same music?

Researcher

**00:24:20**

Would you like to do it differently?

**00:24:23**

Moses

Anyhow... you can play the same music.

**00:24:51**

Researcher

[Responding to a look of questioning from Moses] You must just tell me when you... when you're you're done

**00:27:20**

Thank you. Tata, Can I ask you questions? Was it different that time?

Did you feel different to be led? [Baba responds with folded arms and a head shake to indicate "no".]

**00:27:24**

Was it the same thing? Is it still feeling like it doesn't...?

Baba

It's the same thing

Researcher

If you had to Imagine what Moses was thinking ...while you're doing these... following his actions. **What would you say he was thinking and feeling?**

Moses

Me? Or...?

Researcher

No, I'm asking Baba to imagine what you felt

[Example clarifies question in Tswana]

[Baba responds in Tswana]

**00:28:21**

Baba

[TRANSLATED: Baba doesn't know what Moses was thinking.]

Researcher

And then

what kind of movements... So, Tata, if I'm talking to you while I'm like this... [demonstrates rubbing my hands on my knees; movement to mimic Moses's]

How do you imagine I'm feeling?

Baba

[Baba shakes his head] I don't know...

Researcher

That's okay, it's okay. Don't worry, you did what I asked. Thank you!

Moses, what was it like for you this time around?

[Moses responds with a look of QUESTIONING]

Last time Baba was leading you.

Now you're leading that. What was happening for you?

**00:29:19**

Moses

Me I was fine I was just relaxed.

Researcher

You

were relaxed, you were just moving? You were just doing whatever your body told you to do  
?

Moses

Yeah

Researcher

Okay. Can you .... Give me a feeling word for it?

Moses

I was feeling relaxed. [Laughter]

Researcher

Okay, you did actually give me a feeling word, can you give me give me two more words? Like I said, it doesn't have to be in English, no?

Moses

Like, while I was acting... I started getting bored, like...

Researcher

You started getting bored. Relaxed but bored, is there one more?

Moses

No, at the beginning I was but at the... [speaks in Tswana to Example – TRANSLATED: At the beginning it was fun, but I started to get bored and... [laughter]

Researcher

Ahh, yeah...because now you can't just think to copy you, have to think to lead In the beginning, you say, but it was fun for you... And then you ran out of ideas. Fine. Okay, and was it uncomfortable? So, you thought Baba was uncomfortable when Baba was leading. **Was it uncomfortable for you to lead?**

**00:30:56**

Moses

No, not so much

Researcher

To see Baba, copy your movements, just like do everything you were doing to follow you, what did you feel like?

Moses

I was just like... I wasn't thinking much, like...

Researcher

Thank you for doing that Tata, even though you said you didn't want to play, you didn't want to play I know you didn't want to play.

So, it's not meant to be a game. It was the conversation afterwards that was important for me that's why I needed to ask you to what it was like to You know... So, the other thing I wanted to ask you to do Is I wanted to give you each a drum and I wanted you have a conversation with it.

Moses

What?

Researcher

Are you comfortable with this [referring to placement of the drum],  
Baba? It's for real playing now [laughter].  
So, I just want you to play together. Anything you want. But I want Baba  
can lead this one as well. So you [to  
Baba] are going to start playing And I want you to play with it But with Inya, can you use on  
e

**00:33:16**

of the smaller instruments So that it's not too loud.

Researcher

Can you hear what Baba is playing? [To  
Baba] I didn't want to stop it this way because I wanted, you don't have to use it immediately.

**00:00:24**

you can't hear what Baba is playing, you can stop and listen...  
and wait until you can hear what playing.

That's fine as well.

I just saw your face.

You look like you are really trying to listen.

**00:00:33**

So just... no pressure... start when you can hear what's happening.  
you can use your hands as well.

I am giving you a lot of options.

but I want you to use what is comfortable.

You can use your hands as well.

Let ask you like this.

**00:03:04**

If you imagine this is a story... Baba playing music for a story.

If Baba is playing a music for a story now.

What do you think the story is about?

Finish this for me: once upon a time.

**00:03:23**

Carry on for me. [Moses starts groaning in thought as though searching for an idea]

Once

upon a time, there was a rabbit...

Moses

00:03:54

The rabbit was... the friend

00:04:24

of a

lion.

00:04:50

Researcher

The rabbit was friends with a lion?

Moses

Yes... the rabbit was coming... [laughter] while the lion came, the rabbit started making his roof up [higher]... and the rabbit put a pin on...

In the lion's tail. So, when the lion was asking "what are you doing?", the rabbit said "I'm taking ticks out of your tail!"

[the lion says] why are you taking the big one?"

Then the rabbit says, "Which one might I take?"

And the lion said, "take the small one, because you are [also] too small!" [laughter]

But the rabbit didn't take the small one... he only took the big one again, knowing that the lion cannot get up and chase him because his tail was nailed into the roof.

Researcher

00:05:26

Is that how they became friends?

Moses

Yeah, they became friends.

They used to... No that's how they became enemies.

That's what they became enemies.

Yeah, that's why they learned that chasing the enemy that they did not know their friends.

That was cool.

00:05:50

Yeah.

Researcher

Baba even made it a little bit faster as you started telling the story.

You even started playing it a bit faster with the actions.

Okay, so there's a rabbit and there's a lion.

And the rabbit and the lion stopped being friends because of the nail in the tail.

Thank you.

**00:06:14**

That was very creative.

That was very creative.

So now, can I ask you to tell that story again?

Moses

Again, I must repeat?

Researcher

-hmm.

Moses

I must tell him while he's playing. [I nod to indicate "yes"]

I can't.

**00:06:48**

Researcher

Why?

Moses

I just can't.

Researcher

Okay, that's fine.

I won't ask you to do...

**00:07:16**

I won't ask guys to do more than that.

I do have two more questions.

Tata, did you hear Moses telling the story? [Baba responds "no" with a head-shake].

So now that you've stopped playing, now in the book, can I ask you to tell Baba that story?

So, while you were playing, Moses seemed to be struggling to keep up... to play along with you on the drum.

**00:07:43**

But he was making up a story for the music you were playing.

Can he tell you that story?

Would you...like to hear the story he made up for the music you were playing?

Baba

I want to hear the story.

**00:08:14**

Moses

So, what must I... in which language must I make?

Researcher

However, you want to tell the story, my man.

Moses

Okay... [long pause]

I can't. [Baba begins playing the mbira again]

Researcher

It's

okay.

**00:08:50**

I know this was weird.

I know this was uncomfortable.

So, thank you for doing it anyway.

Sometimes playing together can seem a bit weird, seem a bit weird.

But that's how we communicate with each other.

That's how we communicate with each other. There's a conversation that happens when you're playing with else.

**00:09:27**

So that's what I wanted to invite you... the experience of.

So, as I say that, does anyone have any questions?

Moses

I don't...

Researcher

Do you have questions for each other? Or anything to say?

Baba

I don't have any questions. Because I don't know what questions...

Researcher

[To Baba] You look like you were thinking very hard... like there was a lot on your mind.

Do you mind me asking you to talk about that?

Baba

I don't know what I can say...

[Moses addresses Baba in Sotho]

**00:11:25**

[Moses translates for Baba: He says he is thinking a lot...]

Researcher

**00:11:56**

Okay, so I think I have a simpler question.

**00:12:01**

That you say you don't... You do want to play.

**00:12:06**

May I ask why?

Baba

**00:12:17**

know, I sit here, meeting point, I don't feel comfortable.

**00:12:35**

Because I'm worried.

What I have... is problems.

Because...

When I sit here, like this, I begin to feel so many, many problems on my head.

**00:13:13**

Many, many problems.

While you're

sitting with them, Moses, while you're sitting with them for many, many problems.

[MOSES STANDS UP AGGRESSIVELY AND LEAVES THE ROOM].

I don't know.

Researcher

Can I ask an example of...? What's one of the problems?

Baba

I think that... problem is like we're not fixed in this thing.

**00:14:24**

[Mama speaks to Baba from the other room in Tswana]

[Example translates: "they have not healed emotionally. So, as he sits there with Moses, the pain becomes worse."]

[Example translates: "It is pain from things in the past... the pain comes from thinking of all he has lost trying to make a better future for [Moses]. At this point he feels helpless and



hopeless and doesn't know what to do anymore for Moses to make it better... he has been trying.”]

**00:16:50**

Researcher

Thank you.

I am very sorry it's uncomfortable to sit in the same place try to...

Like you said, didn't want to that but to “play” with Moses,

and not\w to feel uncomfortable while you're

doing it. Because when we think of playing with a child, we want to feel

there's something innocent and loving about it. That

something... that there's an expectation the child may not

know better... so to have to do this with Moses,

who's not a child and who has not been innocent in some time, I can *only* imagine the pain th  
at does bring up.

Thank you for sharing that; thank you for sharing the pain, I know it's hard.

**00:19:04**

Can I ask you to imagine another word for the pain?

know, it's even the English of that doesn't make sense.

Can you give me another name for the pain?

said disappointment, helplessness... it doesn't have to be in English.

Can you give me another word for the pain?

[Example translates question]

**00:19:45**

[Baba responds in Tswana]

**00:21:21**

[Example translates: “When he tries to communicate with Moses, instead of communicating back, usually it ends in a fight; to the point where Baba feels that maybe he should just keep quiet because... nothing he tries is getting through to Moses. That's why he feels that even now, if he tries to communicate, he doesn't think it will get through to Moses. And he's saying he doesn't want it to get into a fight.]

**00:23:01**

Researcher

I know I've asked you this before, but now that we are back here, what kinds of things do you fight about?

I'm going to ask you to play again, with those feelings in mind.

because I want you to imagine if you were Moses: why do you think he might be fighting?

I'm going to ask him the same question. And

then I want to understand what's happening for you when Moses oversteps.

Because you are Baba, He is your son.

He's your son, he's your boy.

I can *only* imagine it's difficult to feel like... this is your son fighting with you.

Your son, and you, feeling disrespected.

And I wanted to ask Moses these questions as well, but now

I have no idea where he's gone...

**00:23:55**

But I want to understand what's happening for you when the two of you are in conflict...

**Baba**

[Baba speaks in Tswana to Example]

[**Example translates:** “the problem is that when he speak to Moses, like... asks him to do something for him, for example, Moses doesn't really do anything about that. But when he asks Moses for something and Moses *does* do what he's asked for, there aren't any issues. The problem is that Moses, as his son, does not do as his father wishes and so the fights become more [frequent]. Moses does not listen to his father and that creates a rift between them.”]

**Researcher**

**00:25:39**

Does Moses ever come into Baba for advice? [Baba shakes head to indicate “no”]

Do you wish he would come to Baba for advice?

**Baba**

Yeah... I wish.

**Researcher**

You wish he would come to you.

**00:26:04**

Does Moses talk to Baba?

Does it talk to you?

**Baba**

Yes, sometimes.

If he want... money.

He come to me.

When he wants the money.

I don't have it... the money.

Researcher

**00:26:23**

And other times?

Baba

If you don't want something to me, he can't ask... don't talk to me.

Researcher

Baba,

were you close with your father? [Baba shakes his head to indicate "no"].

Does Baba remember being young?

Baba

Yeah.

**00:27:00**

Researcher

Yeah?

And... What was Baba like when you were a young man? [laughter]

Well, I mean still a *very* young man.

Baba

What, my father or...?

Researcher

I'm asking about you when you were younger.

I first asked, was Baba close with his father?

**00:27:39**

And you spoke?

Baba

No, not really.

Mm -mm.

Researcher

Were you close with your mother?

Were you close with your mother?

Baba

-mm. [nods to indicate "yes"].

**00:28:01**

Researcher

You were close with your mother, but not so much your father.

And... when you were a young man...

What's Baba's favourite memory?

From being young.

From being much younger, what's your favourite memory?

**00:28:25**

What's a memory you have from being young?

Baba

I have to talk for my father. Or...?

Researcher

Mm-mm [shakes head to indicate "no"], for yourself.

Can you tell me a story about where *you* were young?

Baba

I... It was difficult to my... Mm.

Because my father is... very, very... Tough... that time.

**00:28:58**

That's... Mm.

I wasn't...

So together, I and my father.

Mm.

Because my father... he took time... here in Pretoria, while I was at Venda.

**00:29:44**

When he was coming to home in December, I saw... that was the time when I can see my father... that he's here.

But ahh, I'm not so close with him.

**00:30:34**

Researcher

You said he was "very tough?"

Baba

Very, very tough.

Researcher

Did you miss him while he was away?

Baba

[Slight chuckle] No, no... not close enough to miss him.

Researcher

Is there a song that reminds you of him?

Mm.

Baba

Song?

Researcher

Mmm, there was any music... makes think of your Baba?

Baba

Not...my father.

**00:31:11**

But maybe my grandfather?

Your father?

Researcher

What song is it?

Is it okay if I play it now?

[Baba responds with a burst of laughter]

If we can play the...

**00:31:24**

I want to look for it.

I hoped Moses would hear it,

But at least we got him out of the blanket. What's the name of the song, Baba?

Baba

[Baba thinks hard for a long time, and then rubs his head] Eish...

Researcher

It's alright if you can't remember, maybe we can write it down when you do, but... I am going to ask you to do something.

**00:32:01**

And I'm going to ask Moses as well.

I'll ask him when I leave.

First of all:

Thank you, by the way.

I know it wasn't comfortable.

So, thank you for trying it all anyway with me.

But is there a song that reminds you of Moses?

[Baba becomes visibly frustrated, sad]

**00:32:36**

And we can pause on that thought for a bit too. I'm going to ask you again next week, and today we can stop there.

And then would you - are you okay to continue next week?

Baba

Yeah, you can continue that thing.

I'll continue it better.

Researcher

And then I can give you more time to think. I'm going to ask him the same question.

And then can I give the two of you the week to think about doesn't have to be together.

And then I want to start with those songs next week.

**00:33:09**

I want to hear them.

Is that okay?

Baba

Okay.

Yeah.

Researcher

Is your back, okay?

[Baba responds by laughing and nodding to indicate "yes".]

**00:33:29**

week I think, Baba, I'd like to start the session with both of you at the same time.

Then we... decide how we want the session to go from there.

**00:34:19**

## SESSION TWO

### **RECORDING STARTED DURING DEBRIEF**

And it's like that that comes up as well, it's hot outside and it's freezing.

Researcher

**00:01:16**

Do you prefer the heat or do you prefer the cold?

Moses

**00:01:19**

I mean anything, this is like... ah even here, I'm just fine.

Coz me I'm wearing jeans this time [laughter].

Researcher

**00:01:30**

So, before Baba joins us, I wanted to talk a little bit about last week.

**00:01:34**

At the end of the session, I know you felt a bit uncomfortable with everything that was coming forward.

So, I wanted to say that I appreciate you sharing that.

When you came back into the room after the

session and said you were struggling to see these feelings come for Baba.

struggling I appreciate being open, being honest, being vulnerable, like... What else came up was that sometimes, and you need me to translate, I am going to need to ask you translate for I can confuse myself in English as well, so we can talk about slowly, but...

I wanted to talk about those feelings from last week, because I had few questions, so way back, I'm rewinding far back:

Baba grew in Venda, right?

Moses

**00:02:58**

Yeah, he grew up in Venda.

**00:03:01**

Researcher

He grew up Venda, and you are remembering the first

session telling me about memories you also have from when you are staying in Venda.

The songs from your grandmother.

Moses

**00:03:17**

I grew up here.

**00:03:18**

Around Pretoria.

I went there [Venda] when I was trying to quit drugs... I stayed there for... four or 5 years.

Researcher

**00:03:32**

Was the first time you were in the first time you were in the first time I was going to very to s  
top

Moses

No, the second time.

**00:04:01**

Researcher

One of the questions I had about is I know you mentioned said that when you started using, w  
hat were the drugs giving you?

Why were you and you said, and you must correct me I'm wrong, that part of using was  
to you deal with stress, for example, deal with some of the difficult feelings?

Moses

**00:04:57**

At first when I was starting... When I use those drugs, after I  
wanted quit, when I quit, it became very difficult me to cope... I started not sleeping well... I  
couldn't... I wasn't the real me

**00:05:24**

So, I started... Sometimes I didn't know what to do... Some said to me, I must smoke  
again then maybe.

So, while I was smoking, I felt like... I'm alright.

Researcher

**00:05:39**

I'm So when you smoked, you felt like the real you, or when you were  
sober you were struggling?

Moses

**00:05:46**

I felt like that was the real me.

But, you know, I can't say, this is... is the real me when I am sleepy like this, but inside, it's  
like... feeling good. I don't have... I am not shy, am free to do everything.

Researcher

**00:06:31**



And when you were sober, the part of you that wasn't the real you said sleepy all when you were using, were sleepy?

Moses

**00:06:42**

Sometimes.

**00:06:43**

Researcher

And when you weren't using... I understand that, you know, there's a lot of feelings that come with a withdrawal, makes you sick, makes you weak, can make feel confused and like things are just not making sense to your body.

So, one of the other questions I had was... what was the longest that you went without using?

Moses

When I went to Venda.

Researcher

**00:07:14**

And is this way you met Lerato? [Moses nods to indicate "yes"]

And one of the other questions I had were already brought up...

But some of what we spoke about the last session was about struggling to talk to your father... is struggling communicate. Why do you think that is?

Moses

**00:08:13**

It's like... I don't know what to say.

**00:08:22**

I can start to tell him something, sometimes he's going to be cheeky. He would say I'm not the one who can tell him that.

Sometimes you find that whatever I'm saying is not... it's like I'm swearing at him.

Maybe I was just showing him some mistakes he made... It's like being told [about] a mistake by me is... eish. It's something else.

Researcher

**00:09:13**

So, am I right saying that, from what I understand, it can sometimes be pride? That it feels like he doesn't like told that he's making a mistake. Does that sound right? [Moses offers a nod and hand gesture to indicate "yes"]

**00:09:48**

So, we pause there... pause for a second...  
and I'm going to make you remember last week.  
I'm going to make you imagine something now.  
So, let's make scenario.  
So, if I'm Moses now, and you're Baba I tell you,  
"But isn't right, this is a mistake".  
What do you imagine happening Baba's head?

Moses

**00:10:29**

The word that "this not right"?

Moses

so, the answer, neh?

Researcher

**00:10:39**

I know you are not; I know you are not, I am asking you to do something very weird now.  
[laughter]

**00:10:44**

But imagine if you are Baba, what do you think Baba feeling when he hears this?

Moses

**00:10:53**

Can you repeat the question?

**00:10:55**

Researcher

So, I say to you Baba, but this is not right.

You must do it like this.

Moses

**00:11:02**

[AS BABA] Who are you to tell me that?

**00:11:03**

Who are you to tell me?

**00:11:06**

Moses

**00:11:09**

Who are you to tell me I've done wrong? You are my son. You can't talk to me like that. You are young enough to say that to me.

**00:11:13**

[Out of character] but it doesn't matter if you are young or if you are old, a mistake is a mistake.

Researcher

So, is it liking the mistake isn't even important?

He's hurt because what you said? Is that right?

Moses

No, sometimes I can annoy him.

Just... I come from where I come from... I find that it maybe he's doing something maybe in a wrong way.

**00:12:08**

And when I came there... and it starts a fight.

Researcher

I hear that. I am my father's oldest child.

But I also think fathers can be a bit nicer to their daughters.

Moses

[Laughter] I know that one.

Researcher

But even with I know there been times that even him, sometimes goes

“Who are you tell me that this wrong?”

**00:12:55**

I have all of this experience.

I know more than you.”

And sometimes that's true.

But if we imagine for moment that what Baba is feeling, even my Baba, for example, he is feeling is you are a man and you are oldest son and he is a man.

So, you said it: “who are you? You are child you cannot correct in me this.”

So, you go back to that. Pretend you can do it again. So now maybe you know, Baba was maybe feeling word hurt, that maybe you overstepped, maybe at least...

I'm just imagining that's what thinks,  
maybe that's not what you meant but maybe that's what he thinks.

How would we do again?

**00:13:46**

How would you do again?

You can rewind the time, you rewind, go back in time, what do you change?

Moses

If can do whatever find him if I want that he's it wrong. Maybe I mustn't tell him he's doing it wrong.

The best way that I can find... maybe I can say "let me give you a hand" so that I can remove the mistake... so I can I will start by removing this what he did and start to do whatever he is doing in the right way. So, is that the... Sometimes if I'm removing whatever he was doing, he's... it is going to push and say, "what are you doing?"

**00:14:52**

I was doing like this".

Researcher

So, that's how you would then do it differently?

Moses

Yes... but I am scared because in every way, there is going to be something that going to make a fight. Every method I've been trying and that being like that. But I take it like... I know him. Most of the time I ignore him.

Researcher

So sometimes, in this session, I know you know, that's your father, that's your pops, your old man.

And we do, we know our fathers, we know a lot about it, we see things that even maybe they don't.

**00:15:52**

But if we have to take it a step further, if we have to imagine what feelings come and how they deal with those feelings, does it change the way you say you know him?

Because maybe there's times when we don't.

Moses

No, no, you know what I think it's about, neh?

As I say, most of the time... I have done many many mistakes in the past.

You can't forget those things.

So, it's like, you don't just let it go like, let's start that new chapter.

**00:16:44**

[INTERRUPTION FROM MAMA]

**00:17:15**

Researcher

You were talking about feeling as though Baba can't let those mistakes go.

Moses

Yeah, I still remember everything I've done ... And I feel like it's been too long I started living doing better.

No more stealing, no more taking from people...

like don't want to hurt somebody else. But still, it's like... he doesn't appreciate. It's like he doesn't...

Maybe he can see what "this guy is trying right now."

**00:18:11**

Sometimes I need a support like

Sometimes if I go to the street, I just go to forget what is happening at home sometimes.

But in another way, I think of it... it's like running away from my mistakes.

My mistake like...

Researcher

Running away from your mistakes?

Moses

Yes...

**00:19:04**

[BABA ENTERS THE ROOM]

Baba, we were just Researcher-capping some of what came up last week.

I put this drum out for you, Baba, and I brought the mbira here again.

I know you enjoyed last so I brought again.

Would you like to join us Baba?

Baba

Yeah, I'm coming!

Researcher

Ok, no problem.

[to Moses]

So, you said... Running away and feeling like when you were in the streets, and you said, on one hand, that was you running away from... problems you were describing here?

Moses

Yeah.

**00:19:44**

But at the moment, everything is happening, I find it the best place be just go outside. But while I'm there, I know I'm going to do bad things sometimes, though. So, I also regret, eish... to know sometimes I am doing the mistake.

Researcher

So, what if we pause for a moment and what if I told you that Baba also felt those things, right? If we imagine that when you have made mistakes – and you're not wrong, what's done is done.

We can't undo, we can only be better.

Moses

That's what I'm seeing.

You can only be better.

Researcher

But... What do you think Baba is talking about says, "But we haven't healed?"

**00:20:49**

What kind of "healing" do you think he means?

And I'm going to ask Baba the same question.

Moses

I think if he can start to let go of these things... It seems like he's holding grudge for me for what I've done.

And I agree; he knows for everything I've done... I didn't deny...

But I want him to forgive... and start a new chapter.

But he can't.

Researcher

Moses, can I tell you a story?

And I want you to tell me what you think.

So, my father had four brothers, and he's from Mthatha, moved to KZN and then moved to JHB, and my father's brother my one brother's second brother.

And for a long time, his family gave up on him. And he came to live with father for long time well, but it's difficult watch someone you love to turn away from you in that

way. And eventually my grandmother, you know grandmother said to my uncle, “you keep going back, you keep saying you'll stop, but you are going keep going back” and that caused big fight because they struggled to trust him. He hurt them!

**00:22:56**

Understandably it was wrong what he did; but he needed help, and it's a very difficult thing to see someone you love struggle. When eventually my grandmother eventually spoke to him, she said, and she didn't tell this to my uncle at first, but she said to my father “I feel like it's our fault... I feel like it's my fault”. And that's what was hardest for her to get over; even when he stopped. He's still clean, he is a counsellor and a rehab director now because he's been through it. But it took a very long time for him and the family to heal from that because wasn't just as simple as: “he stopped”.

Because he had caused pain to my grandmother, and it made her feel as though it was her fault.

So, he had to really listen to them speak honestly with each other and really hear the other person's pain.

**Moses**

You see, because there is something you can make for them... Make there a disease. Like a high blood pressure or something.

**Researcher**

Right? Because that's what happens when we make our family stress, when we make stress. And the truth is, maybe it was nobody's fault. Maybe there was something they could have done different. But the fact of the matter was it happened... and so he wasn't lying when he said he stopped.

**00:24:38**

But for them, it was still... it was difficult for them to trust him even when he stopped, and it was almost 10 years later when he was already working and helping other people who were addicted... that they could finally talk and she could finally tell him “This is what was suffering from, because I care about you”.

Because I care about you.

And I get that sometimes it's different with mamas. But it might be... It

Might... Let me put it this way.

The struggle to let it go, the struggle to move on to a new chapter... Sometimes it might not even be only about the addiction... sometimes it's not only your fault, or about the mistakes YOU made... sometimes we also need to talk about "how did that make Mama, well, Baba, feel about themselves?"

Moses

Yeah... But sometimes, no one is asking me, if I am feeling?

How am I feeling? What am I planning?

But I am not asking no one else how they're feeling either. It's like everyone else is doing what they're doing. So... I don't know how to explain...

00:26:22

Researcher

I hear you... it's hard, it's hard right now and what you went through before is still hard.

Moses

And I feel... feel like someone can talk to me... about something nice.

Researcher

Are you saying...? You want to somebody speak to you like that for once?

Moses

I sometimes feel like... when I'm sitting alone, I can just chat with my father like... sitting together, laughing together... like have a nice moment together, sometimes. Just as a father and his son. But I don't know that moment.

Researcher

Sometimes people's feelings are not something we can control and it's not something we have right to change.

And I'm not at all saying you are wrong for your own feelings, but if Baba does not know those feelings...

Moses

I understand, I understand [slight tone of frustration?]

00:28:33

Researcher

But where do you think those feelings come from [Moses shrugs and sighs]?



So last week, when Baba started playing with the mbira, you started telling me about a memory about... Elias? Who is Elias?

Moses

He's my grandfather, but not the one who gave birth to my father, it's the brother.

Researcher

So, it's not your grandfather, it's like your grandfather's brother.

Moses

Huh uh... wait yeah, he was my grandfather's brother. It was obvious he was my grandfather because they were from the same parent, see?

Researcher

Has Baba spoken... do you know much about his childhood?

Moses

I know... he grew up surviving. His father was not there. His mother was alive... was there along the way, but at that time he was in Hamanskral and he was there and staying the wife of his father. And she wasn't good for him because she didn't give birth to you, he wasn't her normal son [biological child]. It was tough, but he survived, he grew up, he got a job and he became us. [laughter]

Researcher

So, when he told me the story last week, he also said...

And he also told me it was tough, I also

**00:31:34**

know his father was hard on him and he was working far away home, so he didn't get to see him.

How do you think that makes someone feel?

Moses

It's sad! It's very sad.

Researcher

And how do you think it helps someone survive?

Because you said it yourself: Baba survived.

Moses

But he already knew, if I can't stand up for myself where I'm going... where I'm, going, it's better for me to do things for myself.

Researcher

So do you think it makes sense if we step back and think...

**00:32:33**

Baba, not feeling like it's right for Moses to tell him he's doing something wrong.

Baba had to learn the skills of how to be right or make it rights

Because maybe he knew people are going to be difficult.

And people are going to be hard on you

And people can be cruel.

Even if they don't mean to be... the friends who gave those drugs for first time possibly

even thought they were doing you a favour. They may have

thought they were giving something was actually helping you.

So, people don't always mean to horrible. But Baba maybe didn't have the chance to understand that.

But if we imagine that if we imagine Baba not wanting to be told he's wrong... And

I am not saying that how it made you feel is unfair at all. I hear that you never meant to start fights, and we know that

fathers can be so very difficult [laughter]...but if it comes from place of... "it's not just about me, now I have a child to look after. So if I am I wrong, does it mean that I am not a good father to this child?" ... what do you think?

**Moses**

Maybe it is like that...Because sometimes he remind me... he can say that "I grow you up from a young man til right now, and... eish [sighs]. Sometimes those words he used to... he can take them out sometimes

**00:34:17**

**Researcher**

Take them out, how?

When you say he used to take out the words, what do you mean?

**Moses**

Like, saying to me... "I grow you up from still young to now... still today I am supporting you. So, what you are trying to tell me? What can you say?" stuff like that... and then... yeah

**Researcher**

Yeah. And sometimes, getting to know our parents is just... just as difficult as them getting to know us.

Because they don't always understand!

**Moses**

Yeah...

Researcher

And they don't... being a father doesn't mean he's safe from making mistakes, you know?

**00:35:22**

Moses

You know, I don't always understand but I believe can... But I know...I think my parents, they don't know me like I know them? I can see that...

Researcher

On that note... Thank you, by the way... Last week, I also asked you and Baba both, I asked you to think of song that...

Reminds you of the other person. Did you manage to think of anything?

Moses

Mmmm... I'll be telling lies if I say... [laughter]

Researcher

That's okay, I if prefer you didn't lie in here, but can you think of one now?

Moses

Mmm... okay, I think... Oleseng

**00:37:03**

Researcher

Sorry, Moses, the network is being a little slow, can we wait a bit while the song loads?

So, Baba, Moses was just telling me... last time, I asked you, [to

Moses] and you might need to translate for

me, I asked him to find a song think of a song that reminds Baba of Moses, and that's what Moses was just going tell me now.

And then I went to Baba to also tell me giving song that reminds Baba of Moses.

[Moses translates for Baba]

Moses

Sometimes I

can... maybe don't know them like... as I was growing, I was playing music that is for the young guys, you see? So, it's not simple. Even if he can find it... maybe you can find it in my mother, he can't tell you the name of that song.

**00:38:47**

Researcher

And that's okay, that's fine... because if you can't, we can pause your answer there, but before that; Moses had song. Would you mind looking for me?

So, before thought of a song, is it okay if we listen to it together? [Baba nods to indicate "yes"]

Baba, would you... Can I move triangle side for you?

Do you not want to be this side, Baba?

I only ask because you feel far away from Moses and me.

While Moses is looking for the song, we spoke about the last session and I asked him to tell me more about what he was feeling by the end of the session...

**00:39:49**

[SONG STARTS].

**00:41:21**

[SONG]

**00:43:11**

[SONG]

Moses

**00:44:21**

So, "I am having a lot of money, I am taking people, like, as a... maybe taking people like nothing... I think breaking...

Yeah.

So... but he says we mustn't remember those things.

Researcher

You mean, like, "don't remember the bad things, remember the good things" ... about him?

About the singer?

Moses

Exactly.

Researcher

Is that what the song is saying?

**00:44:56**

Is that the chorus?

---

PART IV

What is he singing in that part?

Moses

**00:00:20**

It's the same... don't remember that thing about me.

[SONG]So now I want to ask Baba and I don't want to make

Researcher

**00:00:49**

Baba, I don't want you to respond in English, I'm going to ask Moses

to translate, because I want you to say in the language that's the most comfortable But now, I want to ask Baba, Moses

is playing the song, because I asked him to think of a song he wants for you, reminds him you , or that makes him

**00:01:14**

think of you, or that he wants Baba to hear.

How is Baba... as you are listening to the song, how is Baba feeling?

**00:01:24**

What's happening in Baba's head?

[MOSES TRANSLATES QUESTION TO SOTHO]

I think important I think it's important thing.

[BABA RESPONDS IN SOTHO] important thing.

Moses

**00:01:51**

[SOTHO]

He says he like the song, and it gives a nice message, you, see?

Researcher

**00:02:17**

I'm sorry for interrupting you, I wanted to Baba you want finish were Baba before I continue.

Moses

**00:02:47**

[Continued in Sotho] He says he remembers those times at the church.

Researcher

**00:03:15**

tell me more about the church, those times church that you're thinking of?

Baba

**00:03:42**

[Answers in Sotho] These songs give him the memory of being at the church... **what they were singing and dancing there you see?**

**00:04:21**

Researcher

And Baba are those happy memories.

Are good memories?

**00:05:04**

[Moses looks to me with confusion in his face]

**What kind of memories are they?**

**00:05:14**

Oh, I am asking Baba what kind of memories they are.

Moses

So maybe good or what?

Researcher

**00:05:31**

Exactly... So how do the memories make Baba feel?

Moses

**00:05:37**

[Moses translates question in Sotho following look of questioning from Baba]

**00:05:44**

Baba

**00:05:50**

[Baba answers in Sotho]

Moses

**00:06:00**

[Translates for Baba] He says he's cool, like...

**00:06:04**

Okay...

Researcher

**00:06:10**

So, Baba, this is the song Moses chose for you. Why do you think Moses chose song? [Baba responds with a thoughtful look before shaking his head to indicate not knowing]

Moses

**00:06:58**

It was a favourite song, I think... because... it was playing, like at home sometimes... Maybe I was around 15 or 14 years. Yeah. But I wasn't 18 yet. I was still... yeah.

Researcher

**00:07:32**

So, it brings up a memory from when \*you\* were young.

**00:07:40**

Thank you.

I'm going to go home with the songs stuck in my head. [laughter]

**00:07:48**

So, Baba, I want to ask you to stay with the feelings that you are having now.

Stay with what coming up for Baba, Baba is feeling about the song and the quality of those memories.

[To Moses] You say 15,

16, so young teenage years and now I am going to ask Baba and Moses

to play together on drums and I am happy to play with don't want to play alone otherwise.

Can I ask Baba to pick up the drum?

Or do you want to try this with me?

Researcher

**00:08:34**

**00:08:57**

I asked Baba to... Baba led the music... We're going to improvise now.

We're going play the instruments that you've chosen.

I also have tambourine but are your for And this time I'm going to let Moses start.

And I just want you to play together.

Can we try?

Moses

**00:09:36**

Ahhh... I don't think so...

**00:09:36**

Researcher

But Baba started playing...

He played a note for us.

[Sings note, elicits laughter]

**00:11:33**

[START OF IMPROV.]

Moses

**00:12:01**

[laughter] How was it?

**00:12:02**

Researcher

**00:12:03**

That sounded so nice!

**00:12:05**

I thought that sounded so beautiful!

[Moses addresses Baba in Sotho]

**00:12:09**

[Baba responds in Sotho]

Researcher

What did Baba say? Is the tuning on this one [mbira] strange?

Moses

**00:12:32**

No, [laughter] he's saying that the one he knows he wasn't like this one.

**00:12:36**

But the sound was very, very nice, of this one.

**00:12:39**

This one.

Yeah.

Researcher

I saw, I also

met someone who was going to make it, I think they call it *deze* for so that it rings out a bit louder, but they haven't made it yet.

Thank you, guys.

Thank you.

**00:12:59**

So, Baba, How did that feel for you?

Baba

I feel okay



Researcher

What we're thinking about while you played?

Baba

Hai... I think... way back. The time I was at school. And... that time I think... [Sotho]

Moses

The time he was a cow herd.

Oh, cow herd, cow herd, herd.

Researcher

Will you tell me more about that?

Baba

Yeah, at the time I was... uhh...

[Speaks in Sotho to Moses]

Moses

The time he was... maybe watching cows grazing... pushing time, you, see? Like that.

Researcher

Baba, did the cows have those bells?

**00:14:50**

Do you remember what they sounded like?

Baba

Jesas! [Laughter]

Researcher

We are going very far back now.

But thank you.

I noticed you playing along with your father.

What were you thinking about?

What were you feeling?

**00:15:10**

Moses

Me, I was excited, like that.

Researcher

**00:15:14**

You were excited?

Moses

**00:15:15**

Yeah.

Researcher

**00:15:16**

Why?

Moses

**00:15:17**

No, like that feeling of... The way I was playing, neh? While I was hearing the sound ... of what he was playing in that side.

**00:15:28**

It became one song, like...

**00:15:32**

And it was a very, very, very, very nice.

The first time I hear him, my father just played this thing.

Yes, don't know how to say it, but it's very, very nice.

I think maybe if someone will help record it, like maybe, or if they can play for him give him self ... very, very nice.

Researcher

**00:15:58**

I can, and I'll do that if you want, Baba, I'll do that next week.

**00:16:02**

I can cut that recording out for you, and then I'll send to someone to give you...

Because that was a very beautiful sound.

**00:16:11**

Like Moses said... It sounded like a song.

It sounded like we were hearing that memory.

That's why I asked you about the cowbell as well.

sounded like a memory.

And for me, when you spoke about that memory from when you were younger, from being in the cow herd watching the cows... For me, I was more curious about what Baba was like back then

You know?

I was curious about what was Baba thinking, only was the cow herd, what was Baba's hopes and dreams? What was Baba's family like? And so... Moses

said he was excited to hear you play like that. [to Moses]

Have you ever felt like how you described now?

Moses

**00:17:15**

Me?

Researcher

**00:17:17**

Yeah! Like... now you're

sitting Baba, now you're hearing that memory, now you're hearing Baba feel... feel what he's feeling while he plays, and then you join in in the music. What did you feel like?

Moses

It's the first time, like. It's the first time, today. I don't remember maybe... those times... those corner days... But I've never felt like that. [Laughs] I don't know what to say.

Researcher

Would you like to do it again?

Baba, would comfortably doing it again? [Baba makes a grunting noise and nods to indicate yes].

Will play with Baba again?

Would you like a different instrument?

**00:18:14**

Give you all your options.

When Baba is ready will you play again Baba?

much.

**00:19:41**

00:23:17

Researcher

How's Baba feeling now?

Moses

[After a long pause, Moses translates the question to Baba]

**00:23:42**

Researcher

Even if it's not a memory, just how are you feeling?

What's happening in Baba's body?

Baba

Me I feel okay. Always, I was alright.

Researcher

Can Baba feel his heart beating?

Baba

No... I am okay.

Researcher

How did it feel to have Moses playing with you?

Moses said he was excited playing Baba.

**00:24:14**

How did feel to play with Moses?

Baba

No, [laughter] it was okay.

Researcher

Did you feel like Moses

was playing with Baba, was playing the right thing, was playing the same song with Baba?

[Moses translates the question to Baba]

[Baba responds in Sotho]

**00:25:51**

Moses

He's saying "I was pressing this thing... like as best I was pressing because... I was trying to listen because... I must play the thing he's going to match with... and I was struggling to get it at the beginning... but at the end it was nice.

That's what I was struggling with..."

Researcher

Thank you, Baba!

And it is difficult; we must listen Baba was leading, and then we need to listen to what he is playing so we can join in. And, and, and... and it's also okay to pause and listen.

It's okay to not immediately be comfortable, because it was song.

One of the nice things about music is that you can do it so many times, not until you get it right.

Can be much harder with people. [laughter].

**00:26:51**

So... if you have nothing else you want to share...? [shared look of questioning, silence to indicate “no”.]

I have the last question, and then we can close off?

The last question, I have for Baba.

the memory Baba spoke about of being the cow heard, being with the cows.

At that time, Baba wasn't a father yet, right? [Baba smiles, shakes his head to indicate “no”].

**Baba**

No children, no children that time.

**Researcher**

So, Baba was a son, Baba was the son.

**What does Baba remember about being the son?**

Last week you told me a little bit about your own father.

**00:27:36**

Last week you told me...

you said, father was often working away from home.

You grew in Venda, you said, and your own father was away from home.

So, you didn't really get to spend a whole lot of time with your father.

**Will you tell me a little bit more about that?**

Will you tell me a little bit more about... what was like to be your father's son?

[Moses translates the question in Sotho; Baba responds in Sotho]

**00:28:24**

[Moses translates the question in Sotho; Baba responds in Sotho]

**00:29:24**

**Moses**

He says while he was in school, by the break time, he must look for the cattle... look after the cows. From there... Like, others are by the school. Yeah, so when he's getting home it's break time. When he wants to eat at home, they won't let him eat before the others come [his siblings]. So, he can't [eat] if he wants to before the others come.

I don't know if they must eat first, or they must eat together.

**Researcher**

Okay, so Baba had to wait?

**Baba**

Yeah, I'm going to the... to the bush. And then... maybe if I miss break, I will have to wait to eat again. I would miss time to eat.

Researcher

Did Baba have lots of brothers and sisters?

Baba

Yeah... yeah. but it's not my mama's child. Maybe we have... Maybe we six children at home. When I'm going to school, after break I'm going home. And my other brothers were left by the school.

**00:31:08**

When I'm going to after I can to school.

And then wait for them to finish.

Researcher

Was Baba the oldest?

Baba

Me? [Alex nods yes]

Moses

[translates from his father]

It's like... there were the same age... but it's... they were treating him badly, there wasn't a quick way...

Researcher

So, it wasn't even because Baba was the oldest?

**00:32:24**

Moses

No, it was because his mother was not around, so "how can I grow someone else's son?"

[speaking for stepmother]

Researcher

Ohhh. I understand.

And what did Baba think of that?

How does telling us that make you feel?

Baba

When I'm think that story, I feel bad.

Researcher

feel bad?

Baba

Yeah, I feel bad.

Researcher

Can you say more?

Moses

Can I ask a question?

Maybe... asking my father what was he thinking, what were those things happening? His thought... What he thinks, you know, of those times... Like, how he must have a way forward?

Researcher

Mmm. And that was long ago, so [to Baba] Baba did have a way forward?

Moses

Yes, I just want to hear that... from him.

**00:33:34**

Researcher

Ask Baba that!

[Moses translates his question]

Researcher

So, can I pause, what did you ask Baba now?

Moses

Oh, I'm asking him the same as I was questioning you.

Researcher

Oh, about the way forward from those bad feelings?

So, I would like first...

I'm sorry to interrupt,

But before you do ask Baba this, I just

want Baba to finish his thought about when he said it was feeling "bad", was feeling bad.

I just want to stay with us for a second because Baba has grown, Baba has got our family now, so Baba saw through it... But what bad?

Why was it bad? What was... What did it make you think of?

**00:34:47**

Baba

I was feeling bad, but now... I think it taught me something, it taught me something, because... I feel now I'm working, have a child... and I was alright now because I stand myself.

Know I was okay... I don't know, but me I was okay now.

But that time it was bit... yeah.

Researcher

Thank you, Baba. Sorry again for interrupting you, Moses. Please...

Will you ask Baba your question again?

About the forward

Moses

I will... No, my question is already answered

Researcher

If Baba could go back... you can go and see yourself at that age, what would you tell him?

**00:36:25**

[Moses translates the question to Baba in Sotho; Baba responds.]

**00:38:28**

Researcher

So, what did Baba say?

Moses

He says... "whatever is happening there at the time... he would tell another him... to just leave. And whatever he thinks of after, he can do it. Whatever seems like the best way, but this way is not good. If he enjoys being treated like that, it's all right... but he should go out... he must do what is best."

[sighs] Sjoe...

**00:39:13**

Researcher

And that takes a lot of strength, Baba.

**00:39:10**

That sounds like Baba really had to know, "I can do better than and I can do better than how these people are ... were making Baba feel." [nod in agreement from Baba]

So, I'm going to leave it there for today.

Next week is going to be, next week has to be my last week.

So can wrap up. But

Moses... Can you... I am going to make you write. next going to Baba and Bo as well.

Thank you for sharing music was very Next week I am going to make right.

I want you to think of the stories Baba told... Baba's own news.

Next week I am going to ask you imagine the ways you relate Does that make sense?



going to be free writing so just think about the stories think about things that were helpful and the things that you wouldn't do.

**00:40:25**

Think about what was the same and what was different.

You spoke at the beginning of the session; we spoke again about last week the difficulties we're communicating and feeling like You feeling like hard to talk without fighting.

Why?

What are the differences that easy fight?

But what is also the same that makes easy fight?

Because sometimes we fight with people who too much in ways we don't So next week you're going to write, I'm going to do a writing exercise.

**00:41:10**

This is going to be a letter for Baba from Moses, letter from Moses to Baba.

Thank you for everything you've shared.

I just wanted to think about it for the week.

Think about for the week.

We spoke about never having experienced Baba like this.

Never having seen Baba play wide.

**00:41:38**

What did that do for What did that show you about Baba, memories of his own youth, why it's important that Baba, Baba, has come long way.

Baba has and what is it we from do things better?

Does that make sense?

Can I leave that with you to think about for week?

And the next week will be my last here.

That form I gave you.

**00:42:19**

Did you find have another copy.

I copy if I can

I gave you form one day but think we may have misplaced it.

I need Baba and go to sign a form.

Just to say that you participated in the music therapy sessions with me.

It's just the form that says everything I explained at the start the session.

**00:42:56**

Can I ask you to sign that for me today or should I get it next Let me get for now?

Thank you.

So, there's one for the other, there's one for the other, and there's one for the whole, which even.

But this is name, and signature, I know there's gave it to us.

Please, sir.

Thank you for sharing those stories, Baba.

**00:43:49**

Have you ever told me for those stories?

Did you tell me for those stories before?

Sometimes.

I think

really speaking for you, sorry.

But it sounds like Moses really appreciates their stories, do you?

**00:44:17**

I appreciate it.

The story is... No, it's not the first time I'm hearing it.

But hearing it this way.

don't know how say it.

We, I need to take you to get your methadone before we wrap it up leave.

The way I understood it is that if, because examples not the... So, I think Cesar will have to explain, because people came very late today.

**00:45:16**

Nobody was there this morning.

### DYAD 3: THULANI & MAMA

#### TRANSCRIPT FOR D3 SESSION ONE

#### ONLY THULANI PRESENT (MAMA AWAY DUE TO ILLNESS)

Most of the time,

Researcher

**00:00:08**

do you think you are one of those people? [RESEARCHER faking laughter or smiles]

Thulani

**00:00:14**

Sometimes.

**00:00:15**

Sometimes.

So, you don't laugh for real, you only laugh like on the outside.

Yeah, sometimes to... maybe avoid.

Researcher

**00:00:28**

What kind of things do you avoid?

Thulani

**00:00:32**

Maybe.

**00:00:33**

to... misunderstand with someone?

I can see this thing is going too far.

Let me pretend it's fine.

My brother knows it just fine and I forget.

Researcher

**00:00:47**

And with Mama?

Thulani

**00:00:49**

No, I can avoid like, mama but I can avoid it at the same time because I can see maybe my m  
om is angry.

**00:00:59**

I can avoid that time.

But one day times school is the people who I stay with.

So, he must be the technique he makes.

Researcher

**00:01:16**

Oh.

**00:01:17**

And he didn't tell me, yeah, that's why I appreciate I make like this.

It's made like that.

I can understand that.

Next time, I'm mustn't now do it again.

Researcher

**00:01:38**

Does he also love like that but not for real?

Thulani

**00:01:42**

No, but mama is difficult.

**00:01:44**

Mama is difficult.

It's not people of 'talking'.

It's ... be angry, fast and eish.

Mama is with them.

They talk when she gets angry.

Researcher

**00:02:00**

I remember you saying that.

**00:02:03**

What kind of things do you talk to?

Your mama, but... I like to talk with many of you.

Me, I like to talk like all things you want.

Thulani

**00:02:17**

But my mama comes difficult for me to talk.

**00:02:24**

Because I think like mama compares us.

Researcher

**00:02:30**

Are you speaking of you and your siblings?

Thulani

**00:02:35**

Yes, she compares us ... like, his style, young sisters like that, yeah, and young brothers like that.

**00:02:42**

If you knew you must be like that, you see, maybe I want you to be like that.

Maybe I'm good to this, not to that.

It's just an example.

Exactly.

So, I like to talk with my mama all things, but sometimes I'm afraid to talk to with my mom.

**00:03:11**

Because she like to take things like... eish.

Huh uh, let's just, but sometimes I'm serious.

Let's just just I have this pass.

Okay, you can see the father is there.

Researcher

**00:03:38**

You told me, what is your father's name, Thulani?

Thulani

**00:03:42**

David.

**00:03:46**

Okay, he grow us neh.

He grow us.

And he's a father of us.

Okay, there is a time.

And me, I have to get me a girlfriend.

Maybe I'll come with a girlfriend, I don't know.

**00:04:04**

So, father I like to say, me I mustn't come.

You can find a girlfriend.

Give me something like, traditional things you see?.

Before I speak.

Researcher

**00:04:17**

kind What of traditional things?

Thulani

**00:04:19**

You see, there's a Tsonga traditional things

**00:04:23**

They like to say before, if you take a ... maybe your girlfriend... you sleep with your girlfriend at home neh

I didn't mean it... like that ...but girlfriend to go and wake up.

She's there, me at home.

I must pay for to show maybe, you know, I care about her.

So, we must go to her home and give them something to find a permission to her parents.

Researcher

**00:04:51**

I see.

Thulani

**00:04:52**

To take a girl.

**00:04:54**

Maybe that time, I'm just...

Maybe she's just a girlfriend.

I didn't even think of marrying...

When I come with a girlfriend, who came in like that, he made me [motions with hands in a frustrated way] with my mother.

**00:05:12**

When you want to get there, I'm not going to sit with you with my mother and greet me a friend.

And I will never talk many [referring to marriage?] things

I'm just greeting... that and maybe "father.

But this is my girlfriend, this is my mother."

I'm just going to go with that.

So, the things make my mom angry and my father ... I don't know.

**00:05:48**

So, I start to say... like this.

Sometimes I come to my girlfriend.

They say, I work that side.

When I work there... comes a call to meet.

The court told me my mother outside of the room.

Mama says, "how are you?" I say, five or seven.

**00:06:12**

And girlfriend? Long time she's sleeping here. What's happening?" And I tell her "She's not well, she's got a headache..." but "Yeah she must wake up and clean here..." [role-playing Mama]

So, but... when my younger brother come here with his girlfriend, they don't say "She must wash the blanket."

They must go to his room... And they don't do this for him.

End up I go to stay with my girlfriend maybe somewhere else.

Then I say maybe this girlfriend...

They feel she isn't nice... But I can see always with my girlfriend, maybe for girlfriend they get like this, you see.

**00:07:11**

So, I start to see with my father that...

I don't like to see my mother when I come with my girlfriend.

I start to think maybe, and my stepfather he don't like... I don't like her, and he tell my mum.

Researcher

**00:07:28**

So, it just seems to be your stepfather, not your mother?

Thulani

**00:07:32**

Yes... Because sometimes my mother tell me like this, and my father tell me like this [using hand movements to convey that they are both giving him different messages.

**00:07:38**

So those things are going to be sometimes makes me angry.

**00:07:43**

I didn't smoke sometimes.

I go out and go to try and smoke.

I didn't know anyone in Soshanguve.

Was this when you ... after Atteridgeville?. from F. E .T .T

Thulani

**00:08:05**

Yes. And I went to prison for a long time... they sentenced me 17 years.

**00:08:12**

So, I go there to prison... So, when I come back, I'm dont know anyone... end of the year now

.

**00:08:20**

I like to try to start a new life.

So, I give my life a small bit of time.

think it's probably going to be like this fine.

And I think that's why I'm not a [ for myself.

You see, I'm going to... Yeah.

Yeah, I do like sometimes it's what I need.

**00:08:48**

difficult for me.

And mom can see those things.

But it's sometimes I don't know what to do.

Because those times mean when I'm in correctional.

saying that's what's next.

It's difficult to get such a way to come to play with my friends.

**00:09:09**

And sometimes you go there.

Even such a way to give me a little bit of time.

You go somewhere to my friend and I wish you a good day.

Because you can see that my life is moving.

Even the matter was, you can make a matter of life.

And you see can that my friends moving.

**00:09:32**

So, you go there.



So, if I'm like a bit, then... I'm like... there no question about how you play such a transfer for my friends?

Where you play such way as to get to go.

But I... But I try to have my name.

Even now I don't like to show you.

But sometimes when I'm in my home, I feel a place where I can play.

**00:10:05**

And then I can laugh.

I can make room for you to give back.

I don't know.

So, when you smoke, does it make those things easier?

Yeah, yeah.

Because they've been at a top somewhere in my life.

**00:10:26**

But I've been with you.

When she comes to England, you feel me?

I'm able to because of... Is there a cause?

That you don't?

Are you feeling that?

Are you feeling that I'm the man at all?

**00:10:45**

No, me.

I'm feeling safe.

Like, go downstairs.

Sometimes I think in the atmosphere, I look forward to feeling that I want to make my life better.

I know.

But sometimes when you stay with like... ...step, my life.

**00:11:08**

I'm like the father.

Sometimes it comes to me, of course you must.

I said, I'm also like a guy.

When I'm starting to get like a... ...maybe 16 years ago, we are changing up like that.

School, friends, all that.

They don't like fishing.

**00:11:27**

I'm a school.

They don't want to.

So, I started to feel like fish.

Here, I'm in prison at the house.

Oh, it's even before you went to prison.

Yeah, even when... ...before I go to prison.

**00:11:42**

I think I was a good guy.

I was a church of what my people do.

So... ...where else started to stay with my mother and my... ...my last daughter to change.

Because I used to stay with my father.

Researcher

**00:12:01**

So, change kind of for better or... ...to be comes, yes.

Thulani

**00:12:07**

Because the time my mother liked you too.

**00:12:11**

much.

But... This you step by a lot too much.

You step by.

So, even seven days this much.

Seven days this You can't see anything.

Even when that nurse not come to you.

**00:12:25**

More.

Just come to my mother.

keep next to her.

was being at the... ...at least she must be kind of like... ...and then try to get to my mother.

Try to get to her.

**00:12:43**

This is not me.

So, when they're talking... ..you can see it.

This father game is not me.

And even my mother, when she talk... ..she's like... ..and she's... ..even when he's dead.

Or it's not me.

It's just... ..so always... ..they are... ..they are... ..they are... ..they are... ..they are... ..so tho  
se are being... ..even when I'm staying home.

**00:13:10**

I know when I'm staying like this.

I'm looking to... ..but I'm going to find... ..this way it's not me.

So, it's bet on my mother's... ..that she's Can I ask you something Thulani?

Researcher

**00:13:23**

So, first of all, I want to move this camera a little bit closer.

**00:13:27**

For no other reason than... ..it's not a problem at all, no?

But I want to be able to hear what you say.

**00:13:35**

Later, you know what I mean?

I want to make sure that I heard everything you say and it's all... ..you know.

That it's all okay.

So, I'm going to do this... ..and then I'm going to do this... ..just because then I'm hearing eve  
rything.

Is that okay with you?

Thulani

**00:13:53**

Okay.

Researcher

**00:13:54**

So, the thing I wanted to ask you to do... ..was to... ..while you speak about... ..I heard you s  
ay... ..you felt a lot of pressure at home... ..when it came to... ..what can you talk to mama a  
bout?

**00:14:11**

What can't you talk to mama about?

And one mama would say to you... ..the pressure that mama would put on you to behave a certain way.

And I heard you say... ..you had freedom outside of home... ..that you didn't feel like you had at home.

So, while you think about that... ..while that's in your body, right?

You can ask you to close your eyes for a second.

**00:14:40**

Just close your eyes for a second.

Well, actually, I don't even have to.

If you'd rather look up or look somewhere else, that's fine.

All right?

But if you take three deep breaths in... ..so, one... ..and out... ..deep breath number two in... ..and out... ..deep breath number three in... ..and out... ..suppessous.

Where do you... ..if you relax your hands?

**00:15:18**

If relax your hands, you relax your feet.

Even your shoulders are there.

We don't know if you relax here, yeah?

But relax every day.

Your jaw, shoulders, neck... ..and last deep breath in.

Deep sigh out.

**00:15:35**

you try and sigh it out for me?

Just... ..quiet sigh.

Thulani

**00:15:44**

[Quiet sigh]

Researcher

**00:15:45**

Quiet sigh.

**00:15:45**

Quiet sigh.

We're feeling that in your body.

**00:15:49**

While you're  
speaking and you're talking about this pressure... ..and about feeling like you're in a prison  
for some time... ..where are these feelings sitting in your body?

Thulani

**00:15:59**

If I can feel this here.

**00:16:04**

In my chest.

It's in my chest.

Yeah.

I can feel it and then sometimes I like to... ..so good my mother.

**00:16:15**

I can tell you my father... ..that I'm feeling what's feeling.

But I think when I'm going to bed... ..I'm going to tell her... ..he's just going to bed.

Just me.

When sometimes... ..even now... ..was started the business now.

Like I want to start a small business.

She's still thinking.

**00:16:44**

So now I'm selling like... eggs ...I'm boiling eggs like, you, see?

I take my mother and sister.

I say my mother.

I can see now... ..and she [shrugs].

I want to quit those things.

See?

**00:17:01**

my mother that I'm in.

I'm So this week is one night.

I want to change and be more.

So now I go to that place.

This a big place.

I can tell you.

**00:17:15**

I make those places clean.

I'll tell them I make another place clean there.

So, I need something to talk me on the same thing.

So that may system asking for you that you can invest in my company.

But I didn't tell him like that.

You can invest ourselves.

**00:17:37**

trying to tell him about business life.

Sometimes you tell me about the things you do.

And then you bring the food in like that.

So always me when you're talking with my mother.

My mother just going to tell you about things...

Researcher

**00:17:57**

So, is it like being a stuck in that time?

Thulani

**00:17:59**

Yeah, I'm not changing.

**00:18:01**

Even now if you can ask him, go and just tell him about business.

So, if we pretend there's no such thing as 2014, there's no such thing as 2010, so three for a second, right?

Researcher

**00:18:16**

You told me about the feelings and where they were in your body.

**00:18:20**

And you shared with me where those feelings came from.

The story with your mother and sister.

**00:18:25**

But if you sit with those feelings now, they hear in your body like you said, what would they sound like on the drum?

What are they going to sound like on the drum?

Thulani

You see,

I'm not sure to do that thing...

I don't want to stay.

**Thulani**

**00:18:54**

I don't want to stay.

**00:19:03**

just want to end there.

So even like that, I feel pressure like myself.

Old guy like me, he just thought, came and told me not to stay and start.

I can talk to myself and leave time for long.

So, I can go again, to smoke.

**00:19:31**

It's not like I'm kind.

Just in my body.

Just one night, I feel that I can feel.

I can take it in those meetings, if you have to.

But I'm going just to teach you.

All that's going to keep you safe.

**Researcher**

**00:19:57**

Thulani, that sounds like a lot.

**00:19:59**

That sounds like a lot to think about.

It sounds like you're carrying a lot.

It sounds to me.

And I hope you don't mind me saying this.

But it sounds like in your chest, as you say.

**00:20:14**

You're talking about the feelings in your chest.

When you carry them around, is that when you carry them?

When you carry this feeling like you hold yourself an old man.

And that you still have these dreams.

And now under the pressure and under the overwhelm and under you say shame with something you mentioned feeling as well.

What does it feel like is happening to those dreams?

**00:20:48**

Thulani, the hard worker.

I'm not going to call you a hard worker,

Thulani, the one with the ambition.

one who fought this business idea.

And who's working his way towards the means to feed that business.

If you had to think of that ambition, right, as a shape.

**00:21:11**

Or like an object.

you think of that ambition, what do you think it looks like?

Thulani

**00:21:19**

Like a heart.

**00:21:22**

Like a heart.

Like a heart.

And describe the heart to me.

Researcher

**00:21:30**

Can you describe the heart to me?

Thulani

**00:21:32**

heart like this [demonstrates size with hand].

Researcher

**00:21:36**

That's a big heart.

**00:21:38**

That's a big heart.

So Thulani four sessions.

While you were speaking, you said you like to make things.

**00:21:48**

Now, when you were small, when you were a young boy, did you like making things? [nods]

Your mother told me that you were really good at chess.

She said you were really good at chess.



And she said you were very smart with your hands?

Did you enjoy making things as a child?

Thulani

**00:22:08**

Yeah, man.

**00:22:11**

Researcher

**00:22:16**

Well... do you know what is a jumat?

Thulani

**00:22:22**

Jumat? [laughs]

Researcher

**00:22:23**

It was just... Yeah it sounds like a monster.

**00:22:27**

It's an Arabic word, but it basically means, like, something to remember.

**00:22:33**

It's to remind you of something.

It's something to... Like if you think of ...

like children might call it a lucky charm, for example.

But what I'm going to ask you to do is this, and it's going to make your hands messy.

But I will give you some sanitizer afterwards if you want to wash them.

But what I want to do now, right, what I want you to try for me, is the heart you spoke about.

The ambition that young Thulani the hard worker.

**00:23:06**

The hard-working man.

The man with these ideas.

Something that reminds you of that part of you.

So, the heart, I want you to bow that heart for me.

And I'm going to play some music in the background if you like.

going to play music in the background.

**00:23:23**

And what I want you to think about is, when you look at this, the ill thing that you're going to make for me now.

And I give this to you.

So, what you're going to make with me, like for me, excuse me with that.

It's not making it for me.

You're going to keep it.

**Thulani**

**00:23:41**

Always for me?

**Researcher**

**00:23:42**

It's for you.

**Thulani**

But for why? it's not asking me to do.

Because, because sometimes it's helpful to remember that if we get stuck.

No matter how good we are.

Sorry, I'm just doing this so that it doesn't get all over your clothes and the drums.

**00:24:11**

I'm going to cover the drum.

I can take a cloth.

But this is going to be your jumat.

And when you look at the jumat, the thing you need to remember is that Thulani has had ambition.

That Thulani has had these ideas.

And that Thulani has gone through.

**00:24:32**

You have gone through a lot of things that may make your mother say certain things about you. Because it's different to her expectation of... But that doesn't mean it's over.

And that's what I want you to think about with the jumat.

The thing that reminds you of carrying on.

The thing that reminds you of Thulani with all that ambition.

The hard worker that my mother was talking about.

**00:25:03**

How are you going to grow that in this clay?

Can we try that?

[Thulani laughs and makes a questioning face]

If it's uncomfortable, then we can just talk about it being uncomfortable.

But can we try?

**Thulani**

**00:25:26**

I spent a lot of hours alone.

**00:25:33**

**Researcher**

I think I explained it badly.

Please forgive me.

What I explained about the clay...

You must... Whatever you want to make

The thing you're going to make.

That's the jumat.

**00:25:47**

But the thing you're going to make for yourself must be something that reminds you what you want to do.

What you want to be.

So that when you are feeling the guilt and the shame, this is going to be something that you look at.

And that makes you feel like.

**Thulani**

**00:26:11**

Can I just make this things like... alone?

**Researcher**

**00:26:14**

Would you like to make it in your own time?

**00:26:17**

Would you like to do that?

**Thulani**

**00:26:18**

Yeah, well I'm alone.

**00:26:20**

Because now I'd like to feel it ahead.

Researcher

**00:26:25**

Oh, you're feeling pressure?

Thulani

**00:26:27**

I'm feeling it.

**00:26:28**

I'm feeling it here [points to chest].

Researcher

**00:26:32**

Where do you think the pressure comes from?

Thulani

**00:26:35**

From me.

**00:26:37**

From me.

Researcher

Is the pressure coming from me?

Thulani

I think this needs my heart.

Researcher

**00:26:43**

You think this needs your heart?

Researcher

I think it'll be better when you're alone.

Thulani

**00:26:47**

Yeah, we're in a good way.

Researcher

**00:26:48**

So, let's do this.

**00:26:49**

Let me find you... something to put the clay in

Because that clay is going to dry out is my only fear.

So, what I'm going to do for now, maybe, is I'm looking for some plastic to put it in so that as when you go it's not going to put dry.

But here's... [gives Thulani a piece of plastic]

**00:27:06**

In fact, you can even take this colour clay as well.

But if I put this in here and it maybe it shouldn't dry.

Maybe it shouldn't dry.

So that this will at least stay soft.

But you can mix it with water if it does start getting hard now.

**00:27:22**

And then you can.

And then you can, of course, you can make it in your own time.

That's fine.

Thulani

**00:27:28**

What do you like it in your life?

Researcher

**00:27:30**

What do I like in my life?

**00:27:32**

I like people.

**00:27:35**

And I like music.

Thulani

**00:27:37**

Why?

**00:27:40**

Because I think people are interesting.

And I think people can be so, so evil.

But people can also be so, so good.

Thulani

**00:27:54**

Why is it?

Researcher

**00:28:03**

Because maybe it comes from a place of pain.

**00:28:10**

maybe they don't, maybe they, evil, maybe evil is the wrong word.

Thulani you're going to have to teach me some of the words in your language.

Because I think, you speak so too, Tswana?

Or what language is too best for you?

**00:28:26**

Thulani

Tsonga.

But I don't care... you can speak so... But I'm not so too strong.

So, I'm not so too... Yeah.

Researcher

So, every now and then

maybe I'm going to ask you for words for things in your language, is that's okay. [Moses laughs]

## SESSION TWO

Researcher

Okay, so to start off with, will you just sit comfortably?

**00:00:07**

As comfortably as you can, relax everything.

Can I ask you to take a deep breath in?

Thulani

**00:00:13**

[Expression of confusion]

Researcher

**00:00:22**

I know, but it's nice to relax together. So

can we take a few deep breaths with me anyway, to get into it.

**00:00:28**

Now the one in... [inhale] and out...

**00:00:34**

And one last one in and out.

And so, I'm going to play a little bit of music so long to start off with.

And for this, I want you to close your eyes, but if you can't... if it's uncomfortable... sometimes people close their eyes and they don't like what they feel.

So, if you want to keep your eyes open, that's fine.

But will you keep it... your eyes somewhere where you can focus on?

So can I, if you're

going to close your eyes, can I ask you just to close your eyes now, just for a few minutes now?

**00:01:26**

And while your eyes are closed, I want you to think about what's happening in your body.

It starts with your feet.

Just think about your feet on the ground.

Feel what your feet feel like in your shoes.

If you want to move your toes a little bit,

If you want to move your toes a little bit... Maybe you

**00:02:23**

want to put your hands the on your knees...

Maybe just feel your hips underneath your body.

And take another deep breath in.

What's happening in your stomach?

What's happening in your chest?

What's happening in your chest?

**00:02:50**

Let's acknowledge that pain, and now the deep breath in.

Just gently so that the pain doesn't get worse.

And now further up, just feel your shoulders as well.

Are you feeling tight?

**00:03:17**

Is this stress in your shoulders that's nothing that feels tense?

If you want to stretch in, do that now.

And now relax your shoulders.

If they were feeling tense, just drop them now, on your exhale.

And from your shoulders up into your neck, because you might feel tight.

**00:03:55**

If you want to roll your neck around on your shoulders a little bit, do that also.

Mama

**00:04:05**

I can't move my neck because I have pain.

Researcher

**00:04:11**

Because pain in your neck... we'll stay with that pain as well.

**00:04:16**

We don't need to do anything that makes the pain worse.

Maybe take another deep breath in.

And as it goes out, maybe it'll loosen our neck a little bit as well.

**00:04:31**

Mama

I can't...

move my neck a... little bit.

Researcher

Just for a last minute with your eyes closed.

I'd like you just to keep breathing.

**00:05:15**

In through your nose.

Out through your mouth.

**00:05:23**

nose.

And now I'm going to put the music softer.

And I'd like you just to take one more deep breath in.

And now you're going to sigh out.

Then when you're ready, open your eyes.

**00:06:16**

sometimes with how busy the day gets and with our busy life gets

We forget that we live in our bodies.



Now we forget how much stress we carry in our neck and in your jaw and in your shoulders and in your stomach and your chest as well.

So, I wanted to ask now, the music I played was meant to kind of hold it steady so that we're not feeling too uncomfortable in the ear or heart stomach and feel what's happening in our body.

Mama, you mentioned you've got pain in your chest and you've got pain in your neck as well.

Mama

**00:06:55**

This side [points to right side of neck and shoulder].

**00:06:56**

This side.

So, it's all the way up here as well.

Researcher

**00:07:01**

I'm so sorry, Mama.

**00:07:03**

Is it new pain?

Mama

**00:07:05**

No, it's two weeks now.

Researcher

**00:07:07**

Two weeks now that you've been dealing with the pain and what kind of pain is.

Mama

**00:07:18**

This pain is for stress.

Researcher

**00:07:19**

And is it the same as the pain in your chest?

**00:07:24**

And is it the same?

Mama

**00:07:25**

It move here.

**00:07:29**

And move here again.

Researcher

**00:07:32**

So, it makes like a cramp on the side as well.

**00:07:36**

Going to your left side.

So why I wanted to start with that as well, Mama, is because I don't want to do anything that's going to make the pain worse or make the pain stronger or focus on it...

And you know what we use here.

Thulani

**00:07:58**

I also... have Also pain in my chest.

**00:08:03**

In my lungs.

Yeah, Hmm.

Researcher

**00:08:13**

it still from when you were sick.

**00:08:15**

Or is it also old pain?

Thulani

Now, I can feel now I got a flu...

I don't know.

Thulani

**00:08:24**

I can think... You can feel it because I cough...

Researcher

I'm sorry to hear about pain. Do you have medication?

**00:08:39**

Do we know what we need to make the pain better at least?

**00:08:44**

Mama, maybe you need some time to de -stress?

**00:08:49**

Maybe you need something that de -stress you?  
you think that will help with the pain?

Mama

**00:08:57**

I don't know. But I will try.

Researcher

**00:08:59**

Let's stay with it for now.

**00:09:05**

Let's be gentle with it for now... So, the first thing I want to ask you to do, right?

Is... the drums that are next to you.

**00:09:22**

I want to use... Because I want to ask you guys to play together.

doesn't need to be difficult.

doesn't need to be long.

But I want to hear you guys.

So, before we start that, can I invite you, Mama, to... Can I ask you to stand?

Will the pain get very bad if I ask you to stand for two minutes?

**00:09:47**

So, let me show you.

I'll show Mama a life test and you don't have to stand too long.

Thulani, can I borrow you for a second? [prompting Thulani to stand in front of me].

So, you're going to stand in front of me.

Maybe there's more space here so you can stay with it.

the first thing we're going to do is a mirror.

**00:10:04**

So, we're going to do it three times.

The first time, Thulani is going to lead.

The second time Mama is going to lead.

And the third time, nobody will need it, right?

But what's going to happen is if Thulani is leading first, How Thulani is standing, I'm going to be Thulani as a mirror.

So, if Thulani moves arm, then you're just going to move.

**00:10:28**

However, your body wants you move, I'm going to copy you then.

All right, so will you try?

So, maybe pausing, you're

going to tell him if you're leading, you're going to tell me when you're finished.

So, when you're leading from Mama, you're going to tell Mama when you're finished.

When Mama is leading, Mama's going to tell you when finished.

And the movements can be anything, however your body feels like needs So, if you need to, and the mirror is going to do the same thing.

**00:11:34**

Would you be okay if we tried that? Mama?

Mama

**00:11:37**

Right.

**00:11:38**

I'm okay.

Researcher

**00:11:39**

Okay, so can I invite you to stand here just so you can see Thulani later, and then Thulani can see Mama.

**00:11:48**

So, this is another one that I'm going to use music for.

Thulani

**00:11:55**

But he says he's feeling pain... I can't lead for him.

Researcher

**00:11:57**

So, that's what you maybe need to watch out for.

**00:12:00**

If Mama's feeling pain in her neck, you're not going to bend over backwards, for example.

But Mama's going to follow you only where she can.

So, Mama, you don't have to do anything that makes the pain worse.

Thulani, you're going to let us know when you're finished with right.

You don't need to use the whole song.

**00:12:23**

Can we try?

you ready?

Mama

**00:13:45**

I'm ready.

**00:13:47**

**00:13:58**

Mama

**00:14:46**

I'm feeling dizzy, may I sit down?

**00:15:04**

Researcher

**00:15:18**

You also want to have a seat so long, Thulani?

**00:15:21**

Just let us give Mama a minute while she's feeling dizzy.

We can also change it up if it's feeling like a lot to do that.

We can try something else as well.

But the first thing I wanted to ask was, Thulani, what was happening in your body and in your mind?

While you were thinking of the movements, while you were moving, I saw your movements were very small, but were quite small movements and very slow movements.

Thulani

**00:15:57**

Yeah.

Thulani

**00:15:58**

I was trying to think like... "what's happening?"

**00:16:03**

In this course?

Thulani

**00:16:04**

just asking myself...

Researcher

**00:16:10**

Asking yourself?

**00:16:12**

Will you repeat the question?

Thulani

**00:16:14**

what it means about this course?

**00:16:20**

Researcher

Are you asking, or are just telling me what you're thinking about?

**00:16:24**

So, with this exercise, and I was going to explain it after I've asked you guys the questions, but when we have to be a mirror for somebody else, sometimes we need to think about what they're doing with their body and why they're doing it with their body.

**00:16:53**

So, it's kind of like stepping into somebody else's shoes a little bit.

I'll explain again.

I'll show you again when we give Mama a turn to lead.

And I'm thinking we don't have to stand up again, actually.

**00:17:09**

If Mama's worried about feeling dizzy again, then we don't need to stand up again.

So, you said you were thinking about what's happening, the cause, the cause for who?

Mm -hmm.

we'll is why cause, oh, so remember in one of our earlier sessions, we spoke about using music and music in music therapy, and we spoke about how sometimes it doesn't work to speak.

Right?

And if you don't want to make music, that's also fine.

**00:17:58**

Then we can't just talk.

But sometimes we use the music, sometimes we'll use art.

Some people use art, some people like drawing to take out the things that don't have words, or to work with people in ways that mean you don't need to use words.

So, you were talking about wondering, wondering what's happening here.

Were you wondering for yourself or were you wondering for Mama?

Or were you just wondering in general?

Thulani

**00:18:31**

Yeah, wondering for my mama... like, what's happening for her? What's up? I don't know...

Researcher

**00:18:38**

didn't did you find yourself wondering what Mama was experiencing as well, then?

Thulani

**00:18:49**

Mm -hmm. I don't understand.

Researcher

**00:18:52**

So, I'll ask you this, to lead the movements, because you were leading the stront.

**00:18:59**

How did that feel?

Thulani

**00:19:01**

to lead? What, the movement?

Researcher

**00:19:03**

Mm -hmm.

**00:19:04**

Because you were the one coming... you were the one doing the movements.

I saw you moving your fingers gently.

I saw you moving your head a little bit, mostly your hands, mostly your head.

So, how did it feel in your body?

Thulani

**00:19:23**

feel like... I'm older one like here, like...

Researcher

You feel like?

Thulani

**00:19:29**

Yes, I am a big brother, like...

So, I must, like lead those things... but I must smoke... -hmm.

So, trying like stop all those things... [Alex]To stop all of those things.

Even the cigarette that I'm to... Mm -hmm.

Long time I am smoking cigarettes... But telling myself it is going to be fine... but always in the morning when I'm start... maybe to finish to eat ... like I'm starting to crave... like a cigarette

I can see, maybe the course, [referring to his participation in MT sessions] this one, because of I don't need nothing... when I'm just sitting at home... just going to the bedroom... I come, maybe sit... look at the TV.

**00:20:36**

I was thinking maybe if I get something... to exercise, maybe I'm going stop like, to smoke because... I want that thing to stop... cigarettes

But... when I sit, maybe... thinking like... many things.

Why is me like... a big brother like this? Why is me... like, to smoke, you see...

Researcher

**00:21:12**

I hear you.

**00:21:15**

So, it made you think about, you know... I know I said you're going to lead as well.

But... that made you think of... did that make you think of leading at home?

**00:21:25**

Is that what started making you think of being the big brother?

And what that means for now,

for your journey to recovery, to quitting, getting clean of everything?

Thulani

**00:21:37**

Yes... also on that step, I want to be, like, a big brother.

**00:21:44**

I can see... I love very much my family... So, I can see now, even if I can see my sister's child... I can see my niece always can't... So now it's for the long time they don't come here... See... So now I'm starting to stress.

so now... I don't make nothing. Just go to bed, come, sit, eat, go to bed...

I can see I must stop with them... I must get my license... to go out with these

trucks... Even a cigarette, I don't want to look again. I was thinking, I don't have nothing...



maybe... Someone can make me a plan, like, to work ... any work... my But I know like, I didn't go to school...

**00:23:08**

to write... ahhh, I'm not a professional there.

But with my hands, I can make many things. See, because I know I am a hard worker also even I know if I can go maybe and work. And start, like, fresh life.

I don't go again with... I don't have a phone; I just go with someone to smoke...

Researcher

So... can I pause you there, Thulani?

**00:23:45**

Because I have a question about that,

**00:23:47**

And then I want to ask my mom about her experience of this as well.

**00:23:50**

Two sides of the mirror.

So, I hear you speaking about what came up for you as your role as a big brother here.

And things that will...

I'm going to change the words a bit, so you must tell me if I'm wrong...

But something that gives you a sense of purpose; when you're

talking about work and what it means to have a family around you and the role you play in your life.

Are you speaking about a sense of purpose?

**00:24:30**

Like feeling like you have a purpose?

Feeling like you have a place?

Thulani

**00:24:36**

No, I'm feeling like I must be... with only my family and even me to go out and make my family.

**00:24:48**

And I feel like maybe a wide, and maybe like child.

But even... I like my family, young sisters, my brothers... So sometimes those things... like, when I smoke, those things... sometimes maybe I can get my family to sit here that

I can change my memory. And...

Researcher

Pardon, you can change your. [Thulani clarifies: “memory”]

Thulani

Like you feel, maybe, someone is talking to you like... many things like that I hear you.

**00:25:31**

Sometimes I want to be alone, I don't know. It's not fine for me.

I also want to change my life. Because even if I'm there, smoke with guys, I just take only a little bit... And I'll talk with the brothers, that this is not fine... but we are smoking...

But I try and try and try... and try praying even to God that will even help me... to find me.

I'm going to lose my family because of the smoke... sometimes I got my grandchild [niece].

Sometimes I come here, I'm high, I can't see what I'm

doing, what... Sometimes I'm scaring like, my grandchild and I don't like

that. Because sometimes they like tell me I talk like this and like this and I don't understand...

Researcher

**00:26:55**

hear you.

**00:26:58**

That's a lot to have going on in your head.

Thank you, Thulani. I am sorry, I hear you.

Mama, I want to talk to you know about that mirror...

Some people call it a mirror game.

Some people call it a mirror exercise.

But what was it like for you?

**00:27:19**

What was it like for Mama?

Mama

**00:27:22**

I feel like Yoh... lots of things in my mind. Mmm, also thinking a lot.

**00:27:33**

there's nothing to do ... It's part... part of life.

And I am a mother.

Researcher

**00:27:46**

Can you say more about that, Mama?

**00:27:48**

Mama

I must stand, and protect my kids.

**00:27:51**

And I try.

my own best. [long pause to wait for further reflections]

Researcher

**00:28:06**

I hear you, Momma.

**00:28:07**

And thank you for sharing that.

Thank you for trying anyway.

Even though you said, I know you said you're a stiff and sore.

**00:28:14**

And the dizziness... we don't want you to be uncomfortable.

But while and while you were doing, while you were trying to follow some of Thulani' movements, because I saw you trying to follow them, even while your neck was a bit stiff, even while you got a bit dizzy, what was that like?

did it do to Mama?

What else, what feelings did it bring up for Mama?

Mama

**00:28:47**

Yeah, I feel better... Better than another few hours ago.

**00:28:53**

And yesterday I didn't sleep at all. I didn't sleep at all.

Researcher

**00:28:58**

So, Mama was also feeling tired and unrested.

Mama

**00:29:03**

That's why I tried to... make a spring clean in the house.

**00:29:10**

Mmm.

Researcher

**00:29:15**

What does the spring cleaning do for Mama?

Mama

**00:29:19**

To keep us... keep the stress away.

**00:29:23**

Mmm.

**00:29:25**

I must be busy.

Mmm.

and forget everything.

Mmm.

Researcher

**00:29:31**

And does Mama like the spring cleaning.

**00:29:36**

you like, does Mama like doing it alone?

Mama

**00:29:38**

Yeah.

**00:29:39**

No.

Researcher

I know my father... my father's the same with spring cleaning. [stifled laughter from Mama]

He's cleaning if he's feeling stressed... or angry?

Mama

Mmm.

Researcher

I hear you, thank you, Mama.

**00:29:53**

And if you think about, so coming back to my question about doing that, how was it feeling to see Mama follow your movements?

While you were watching Mama follow your movements, and you were watching her responded to you, what were you seeing?

Thulani

**00:30:16**

Like, I can see like, maybe, it's me... like I'm making stress for Mama.

Researcher

**00:30:25**

Mmm.

Thulani

**00:30:26**

because, like, she was got, like a, many things to my side.

**00:30:34**

Like, my father's going to do like this... going to grow.

**00:30:40**

his to make many things, like got his family.

And he's wife.

Like, so I can feel me... I make, you know, stress like... I don't do those things... I'm end up and a smoke, Mmm.

It's times like eish, life is not right... see, when you smoke, I get up in the morning here.

I feel the craves, I've got nothing in my pocket I just go and sometimes I find I things.

I don't know, don't know those things what people make

Researcher

Like the stand, the phone stand, you found it.

**00:31:29**

I remember that, yeah.

Thulani

**00:31:30**

I found that somewhere in the scrap my My school in I said, these things, can't face the other stand, my...

**00:31:47**

Sometimes I can feel like I make the pain for my mother... just only for my mother... for my sisters... even my young brother.

You see, because to sometimes like this, can feel craves, I can see something like, maybe small here... Eish, I tell you, I don't have a friend, I can't...

I'm go and sell it with cheap money.

Maybe my mother or my sister spend... much money. But me, I just take those things... only to smoke. only to smoke. When I'm coming here, I want even again the food... So, I can see I make the stress... yeah, for only, like...

Researcher

I hear you.

**00:32:50**

when you, I hear you saying that you know you create stress for mama sometimes.

**00:32:58**

And that also stresses you out.

So, when you think about what causes that stress, if you think about what happens, what happens when your body goes, "I need to smoke now", what does that feel like in your body?

You've probably answered the question a lot, but now I'm asking you to answer it again.

**What does it feel like in your body when you start craving, but also in your mind when you start craving?**

Thulani

**00:33:31**

Okay, like when I'm get up in the morning, maybe Mama likes to make porridge breakfast when finish eat... I start with smoking a cigarette.

**00:33:49**

You see

I start to crave cigarette, I want to smoke cause I'm just sitting... telling myself,

like, I'm must try hard to like stay... like forget about these things of smoking... Like, to come to be a brother ... I would like to be a big brother... I like to make many things, see.

Because... I can see that this thing of drugs takes many things of mine... I'm also a hard worker.

Thulani

**00:34:40**

Also... I like people again, but when I'm smoking, I don't have to talk with people. I like to give people guidance. And like when I smoke, can't do those things... I feel angry myself. Why? I don't know what's happening...

**00:35:01**

I'm so ...

But I saw that the drugs is the main cause... Make me like...

**00:35:12**

sometimes if I smoke, can't sleep. You can take maybe 2-3 days to sleep. Because you can't imagine.

Even if you took a little but drugs is drugs... and he don't like me. like.

Because when I smoke... even my family they tell me "Thulani you made many things... you make like" ... what, like, you can see now even my brother... we can't stay like this and talk. Because of this problem, when I smoke, I start to think "these people are talking about me."

I don't know.

Researcher

**00:36:04**

So, does it make you feel a bit paranoid?

Thulani

**00:36:07**

Yeah, it make me, like, paranoid, that.

**00:36:09**

Sometimes I go alone there.

starting to think "but why I must make like this?" for my brother, sometimes I feel guilty. because sometimes I take something from him.

And he's my younger brother... and I'm going to sell those things.

My brother maybe buy those things... with his money. And me I take those things from my brother...

**00:36:43**

...just only to smoke.

When I come again, sometimes he know... and all I can say is

"Sorry, my brother." But sometimes I feel like, eish, when I'm going to tell my brother... And he knows that Thulani did take. Because he's smoking.

Researcher

**00:37:10**

Mmm... So, you worry that it means that they can't trust you even when you are... when you not doing wrong? not doing wrong?

Thulani

**00:37:16**

Yeah... I feel like that one, you, see?

Researcher

**00:37:26**

Can I pause you there for two seconds? I hear you Thulani.

**00:37:27**

Thank you for that.

Thank you that.

**00:37:29**

I want to pause for two seconds.

Because I don't want to make... for the second round,

I don't want to make my mama stand up.

But I still want you to be able to sit in front of my mama because my mama is going to lead now.

So, do you want to come and swap sides with me so that you can sit front of my mama here?

Will you swap sides with me for a second?

**00:37:56**

so, you can see mama comfortably.

You can have a seat if you want.

Because mama is going to be sitting down.

And then I'll give you the drum here.

So, in the first round what I heard is... I mean, I saw your movements were very small.

And I saw they were very slow.

**00:38:20**

And now that makes sense to me because I hear how much was going on in your head.

And that takes up a lot of time and energy for what we can put into our bodies.

difficult to do that when we, you know, we're rethinking a lot, if we're redoing a lot, everything out here becomes less important.

So, this time I'm going to ask mama to lead.

So, you are going to be mama's mama.

Can we, is it okay if we do that mama?

**00:38:49**

And even if mama's sitting still, Thulani is still going to be with mama.

small movements like mama nods her head, try and follow what makes sense to your body.

And then with mama's movements, see how those movements make you feel as well.

Does that, am I making same explain with right?



[Nod of understanding from Thulani and Mama]

Can I use the same music?

**00:39:16**

Did it feel like it was too much?

Sorry, I just needed to turn that off. [responding to phone ringing]

I'm going to use; I'll use a different one.

try and use a slightly slower one.

So when mama's ready, she's going to lead and you're just going to follow her.

Please excuse me, this is not the song I meant to use.

**00:40:58**

**00:42:31**

Researcher

I want to pause for a second there, mama.

**00:44:36**

I wanted you to go until you were ready to stop.

But, Thulani,

I noticed that you were quite focused on mama, but that you weren't following some of the moves, but you weren't following with your own body.

What was happening for you?

Thulani

**00:44:56**

I was trying, like, to think what was happening to Mama's body.

Researcher

So... was it overwhelming to think about what's happening for her... and follow what she's doing?

**00:45:17**

Was it a lot to do both?

Thulani

**00:45:22**

I don't understand, can you ask again?

**00:45:26**

Researcher

Let me try and think about the question better [laughter]...

I hear you saying you're trying to think about what's happening for mama and her body? All as she does those movements, yes?

So, if you had to copy those movements, what do you think would have happened?

**Thulani**

**00:45:56**

Ahh. I think maybe Mama has got a pain or something.

**00:46:02**

But... it's not different to do, like, same as she was doing? I don't understand.

**Researcher**

It does change it... for you to do the movements as well.

**00:46:15**

Because you're going to feel what she's doing with it in YOUR body.

**00:46:17**

You're going to feel it in your nervous system.

So if you put your hand on neck and your rub there [copying Mama's action] ... For real.

For real, just go for it.

That was a lot of some of Mama's movements, right?

What does it feel like while you're doing that in your neck? [laughter]

**00:46:32**

That sounds like a trick question. [softer 'harrumph' sound]

But it's not meant to be a trick question.

I mean to ask, what does it feel like in YOUR neck while you do this?

How does that feel?

**Thulani**

**00:46:41**

I don't feel nothing....

**Researcher**

**00:46:46**

it doesn't feel like pressure on your neck. It doesn't feel like you're massaging something out?

**00:46:50**

No?

**Thulani**

**00:47:00**

I can feel... like I'm massaging my own neck.

Researcher

**00:47:04**

And is the massaging helping with anything?

**00:47:08**

Does it feel good?

Does it feel... What does it feel like press your fingers into your neck like that?

What does it feel like for you do it?

Thulani

**00:47:17**

Yes, I know... everyone... maybe she's thinking of... She's tired.

**00:47:28**

Maybe she need those things, sometimes.

I know, like

It's like that. Because sometimes people can go somewhere... to pay, like, their money to make for them like that [referring to a massage]

Researcher

**00:47:55**

So, you think mama should have that? I mean...

**00:47:59**

That maybe mama needs that? Like, somebody to massage that pain out for mama?

Thulani

Yeah, cause Mama always complaining about pain... Always the same.

Like, drink the pills... And. the pain, if it's hitting my Mum, it's also hitting me... Because me... I like my family. Even I can see my mother is trying... like, to be fine...

like, Mama is always trying, like, many things with my sisters so that I can be fine.

But... Always I disappoint.

Always me.

**00:48:54**

I disappoint those people.

So even if I like, like to... Try like a new life.

Don't know how... But I feel like maybe I can get a job.

Be distance like... from those people that like... I used to smoke with them.

Because my mind is already... I say, "I will never go there"...

But I think when I'm sitting like this... to sit - just only to sit... It makes me like...

**00:49:42**

More because I think, like, many things, you, see? So, if I can get myself, like, to exercise... Maybe come home... with that time... Wash my body...

And sleep...

Researcher

**00:50:03**

Like a routine?

**00:50:06**

Like something to... Something for every day.

Like a ritual?

I mean, maybe not a ritual.

Thulani

**00:50:16**

To work, my sister. Like, I want to work

**00:50:20**

Also, me.

I can get to buy food at home.

To make, even my place... like if I can get a chance to ... Get a job and to buy my place, you, see? Even for now

Even my mother don't work... see? Always, they give her a job, maybe to wash clothes...

Like, even I can feel the pain for her like that, you, see? But I like my mother... you, see? But

I say when I can get... I want to work...

this.

**00:51:13**

Better.

Researcher

**00:51:15**

Better.

Thulani

**00:51:17**

Because even now you can see. When I'm hungry I must ask Mama again.

**00:51:24**

To buy for me even if she don't work. Those things make me stress more.

Mmm... Why am I a big brother? I don't even buy bread... I don't have money to buy what... [Thulani tears up]. Yoh, it's a lot.

Researcher

**00:51:43**

It sounds like a lot.

**00:51:45**

That is a lot.

You are in the process now, Thulani. You're in the process now.

And the process that you are going through is a very difficult one.

People die in this process.

People lose their minds in this process.

not an easy process.

**00:52:21**

And so... I hear you when you say, you know, you're

worried about not only how it's making you feel, but how it's making your family feel.

And how it's affecting your relationship with Mama and how Mama thinks and feels about you and then how you can be good in Mama's life.

I hear you sharing all of those things.

And I appreciate you sharing those things.

So, before we come back to that, because there's one more thing I want to try, then we don't need to do a third round of the mirror game.

I want to ask Mama... You were leading this time.

**00:53:08**

You were leading the movements.

I saw some of your movements.

You were wincing a lot.

Was the pain a lot?

Mama

**00:53:16**

Yeah, the pain was a lot.

**00:53:19**

Researcher

What was it like to lead that time?

**00:53:23**

You weren't following, um, Thulani this time.

You had to take the lead.

What did it feel like?

Mama

**00:53:29**

Feel better.

**00:53:31**

Feel better?

Mama

**00:53:33**

Mmm. But only this side.

Researcher

Mmm, better in your body?

Mama

**00:53:40**

But in my chest ay... my pain is too much now.

**00:53:48**

Researcher

So, the neck pain is better, but the chest pain is like...

Mama

Mmm, yeah... but I'll be fine.

Researcher

**00:54:00**

and with some of the movements, Mama, I tried to follow you as far as I could as well.

**00:54:05**

I tried to follow.

And I noticed that... I don't know if you were doing it on purpose,

But I noticed that some of what you were doing was in time with the music.

**00:54:17**

That some of what you were doing had a rhythm.

And even when you were massaging, was almost like you were massaging with the rhythm of music.

When you started folding your fingers, you folded your fingers when the music was changing

.

I heard you take a deep breath and then breathe out as the music was changing and stopping as it paused.

Mama

**00:54:37**

Yeah.

Researcher

**00:54:38**

Were you doing that on purpose?

Mama

**00:54:41**

Mmm.

Researcher

**00:54:41**

Or was it just happening?

Mama

**00:54:44**

This... It's just happening.

**00:54:47**

Just happening.

Researcher

So, without thinking, almost? [Mama nods "yes"]

And did you notice Thulani at all while you were moving?

Mama

**00:54:59**

Yeah, I saw.

Researcher

And what were you noticing about Thulani?

Mama

Lot of things on Thulani.

Researcher

**00:55:08**

Such as...

Mama

**00:55:14**

Thulani must support me because... As a mother.

**00:55:21**

I tried to support him.

So, tried... He must try to be a big brother in this house.

**00:55:33**

they saw I'm not working.

I'm a single parent.

But we can't sleep without food.

They know.

Mama

**00:55:49**

Thulani must try to change.

**00:55:54**

told you every day and night, don't... Don't... Don't quit continuing this way.

**00:56:04**

Mmm.

Researcher

**00:56:08**

And do you think that's an important thing to hear Mama say?

**00:56:14**

Don't quit.

You need to carry on this way.

Because what do you do when it is hard, when the cravings are starting, when you are feeling overwhelmed?

What can you give yourself to get you through it?

**00:56:35**

What are some of the most important things to you, Thulani?

I know you said your  
your family.

Thulani

That's my important thing... Like, I want to get a job!

I don't like to stay like this... I just want to get a job and and work.



And then, like ... get a family.

Researcher

**00:57:15**

it's

**00:57:21**

... So, a lot of things that come up... that you remember wanting and needing.

Thulani

**00:57:26**

I want to get my house.

to be with my sister's like that...

Researcher

**00:57:39**

before we try something with the drum, and that'll be the last thing I'll ask you to do.

**00:57:45**

That'll be the last thing that I request of you today.

But in the meantime, and this isn't for the music therapy, but while you're thinking of... it's an important goal.

**00:58:02**

hear want a job so that you can help out now, home, that you can stay off, that you can have y our own family.

So while you're doing that, what are the small things you're doing while you get there?

Out of curiosity.

So, you keep your mind busy following stories on TV, for example.

I know you said you want to have more.

You've mentioned you want to speak more.

**00:58:39**

I know you care a lot about people.

know you care a lot about people.

I know you care a lot about their feelings, their...

Thulani

Remember the last time... I asked you, like... can't get a like a...

Researcher

The speaker!

Thulani

And I promise I will never sell it...

My father got lot of music... I try to stick... I like to read, like many things... like when I'm staying, and listen

**00:59:18**

you see.

Also, movies like, when I'm just staying.

Anything I can do... maybe to read the programs.

I can know many things... maybe I can learn the job...

I want to also... maybe even someone can help me... even to go... I need something that I can do with my hands.

You, see? That for the next time...

**00:59:52**

I can know how to make things. People, they got many skills.

They can come and make electricity; they can make like...

Researcher

And those are skills you want as well?

Thulani

Yes, I want skills like that... That I can know how to make myself ... that I can come with something, maybe at home.

don't have nothing at home... So, I can... "Mama I can write this, Mama I can..."

You, see?

Also, I want the skills, like, that can help me.

Researcher

**01:00:40**

And I know that's also important to the social workers at COSUP.

That they try and, you know, keep their ears on the ground for work, for some of the patients, in education, for some the patients.

**01:00:51**

But while we're waiting for that, so can I give you an example?

If... we don't always have money, we don't always have the financial means to help family.

But if Mama is spring cleaning here, would you ask ...

Mama, can I do this with you?

Can I clean with you?

**01:01:23**

[To Mama] Do you like having company while you clean?

Mama

**01:01:27**

Not so much. [laughter]

Researcher

**01:01:30**

And what about in the kitchen?

Thulani

**01:01:36**

Me, like, I like sometimes even when I want like a dish to wash.

**01:01:44**

clean like, many things like, food I make.

Researcher

**01:01:50**

I hear you.

**01:01:52**

Especially if... You know, it means a lot to be able to help our families, even in small ways.

So, Mama, as we're having this conversation, what's happening for Mama?

How are you feeling?

Mama

**01:02:10**

I'm okay.

**01:02:12**

Alexandria, I'm okay.

What do you think of what Thulani has said?

**01:02:20**

Yeah, it's true... ah...

Researcher

**01:02:30**

Can I try one more thing?

**01:02:34**

So, there's two parts to it.

I'm going to ask you... tell you what to do with the drums.

And then I'm going to ask you just to talk about it.

I might ask you to draw circles as well.

**01:02:46**

But will you take the drums in front of you now?

you take the drum in front of you, Thulani?

Have you, which one have you got... Okay, think that one's the nicer one.

now what I'm going to ask you to do is just to play together.

So, you guys get to decide.

Is somebody going to lead?

**01:03:13**

Is somebody going to follow?

Is somebody just going to play and then the other person falls in?

Are you going to play if you like?

If you don't want to make it up on the spot?

Is there a song that you want to play with on the speaker?

But I want you to to negotiate that.

**01:03:34**

I will talk really.

No.

will have a song with you.

will have you.

I play will in Berlin.

in a

**01:04:00**

Okay?

in show.

Researcher

**01:04:07**

[Following negotiation between Mama and Thulani in Tswana]. You're going to try it?

**01:04:09**

So, it doesn't have to be difficult.

It doesn't have to be exciting, even if you just start it with a

Beat it on the drum until you go through it to play.

[DRUM IMPROV. ROUND I]

**01:04:18**

Okay.

Okay.

Okay.

Okay.

Researcher

**01:06:12**

Thank you, Mama.

**01:06:13**

Thank you, Thulani.

**01:06:16**

What was that like?

What was happening for you?

In fact, sorry, Thulani.

I'm going to switch it around because Mama started.

I'm going to come back to you.

So, Mama, what was happening for you?

**01:06:31**

I feel great.

Researcher

You feel great?

Can you say more?

What was great?

Mama

**01:06:50**

I feel like... I call them. [spiritual reference?]

Researcher

**01:06:55**

Feel like?

Mama

**01:06:56**

I'm on Earth.

**01:06:58**

Feel like you're on Earth.

So, did that make you feel a little bit more present? [nods]

A little bit more "here". Anything else? [no response]

Feel great.

Feel like you're on Earth.

And Thulani, for you?

Thulani

**01:07:21**

I didn't understand.

**01:07:23**

You didn't understand?

Say more?

Thulani

**01:07:28**

I didn't

**01:07:36**

I didn't understand about the drums.

Researcher

So, what did you hear in Mama's playing?

**01:07:47**

did you hear?

So, if you had to close your eyes and, in your head, remember what Mama was playing?

What does her playing sound like?

Was it fast or slow?

Thulani

**01:07:58**

No.

**01:08:00**

To my Mum, that drum was playing.

**01:08:02**

Mm -hmm.

I was thinking is for... like, you know, there's witch doctors like that. Mm -hmm.

Like, I can feel that drum, like... It's like that. She's playing those things.

I don't know what I can say.

Mm -hmm.

Researcher

**01:08:30**

It's okay.

**01:08:31**

okay.

Sometimes it's going to, sometimes it'll be like this... [pause to see if Thulani expands on this.]

It's okay if there's things we can't explain about our feelings.

Why do... So, Mama said it makes her feel "great"... because it makes her feel like she's more on earth.

Right?

So, can we pause there for a second?

**01:08:49**

Will you do it again?

And I put a few more instruments on the table just in case somebody wants to change, you know?

Just in case you're feeling like, ay, there's the drum.

And there's more instruments here.

But Thulani, when you play, did you find it easy to play with Mama?

Mama

**01:09:12**

[Speaks to Thulani in Tsonga]

Thulani

**01:09:15**

Yeah.

**01:09:16**

It was easy to play... but I didn't understand that drums... Didn't understand what Mama was playing.

Mama

Okay, just listen.

Ooh.

Oh, a that.

Researcher

**01:09:34**

So, do you, maybe... Thulani?

**01:09:37**

You said you didn't understand what Mama was playing.

So, why don't we do it again?

Will you do it again?

Thulani

**01:09:48**

I need play again.

[Alex]

I want you to play with Mama again.

Thulani

Like I can think Mama says "feeling cold" in my house.

### DRUM IMPROV. ROUND II

Mama

**01:09:59**

[Speaks Shona to Thulani before playing again, motions to Thulani to play with her]

**01:10:13**

beat Mama again.

Say, I

can beat again. Mama

I

can

Researcher

**01:11:26**

And that time, was anything different?

Thulani

differently like what?

Researcher

**01:11:37**

How were you feeling after that time?

Thulani

**01:11:42**

Just feeling good.

**01:11:45**

Feel... Fine.



Researcher

**01:11:47**

You felt fine.

**01:11:49**

Did it feel fine? [responded to the flatness of Thulani' tone in his answer]

Thulani

**01:11:52**

English... I don't understand, Alexandria.

Researcher

**01:11:57**

Um, so remember when I asked if it's hard to play with Mama?

**01:12:05**

Now... Could you copy or add to what Mama was doing?

Thulani

**01:12:11**

You know, me, I take long, like, to... Mm -hmm.

Researcher

**01:12:16**

And that's fine.

**01:12:23**

Because the nice thing about music is that the people who make it all the ones controlling the time [look of confusion from Thulani] ...

So, there was no pressure for you to play immediately with If you needed to pause and hear what she was doing, that would have, that's fine.

That's fine.

**01:12:45**

If you needed to stop and ask Mama, can you tell me what you're doing or show me slowly?

That's also fine.

Can I, can I, can I do it one more time?

But I'm going to change it.

So don't play at the same time.

I want Mama to play something, when Mama stops, doesn't have to be long, and Thulani is going to play.

**01:13:08**

When Thulani stops, Mama's going to reply to that.

Mama's going to respond to that.

So it's going to be like a conversation, except you're going to use the drums.

Can we, can we try that? one more time?

must try to say it again? somebody like So remember this time you're

going to say something when you stop, then Mama's going to play.

[DRUM CONVERSATION]

So

**01:14:49**

So, will you listen to a normal listen?

I'm going to just respond to that.

If you play with, could you hear Mama's playing?

I'm

with to play Mama's going playing.

Mama

**01:17:18**

Oh, yoh I'm feeling cold now.

Researcher

**01:17:26**

Okay, what did you notice about Mama's playing?

**01:17:32**

What did you hear?

Thulani

**01:17:42**

Mama was playing drums.

**01:17:44**

Then Mama wants me to playing drums.

Researcher

**01:17:49**

Did she change the beat a lot when she was playing?

Thulani

**01:18:02**

She changed it... but not a lot.

**01:18:04**

Not a lot.

Researcher

**01:18:06**

Did Mama change how loud she was playing?

**01:18:13**

Did Mama, so we asked about, did she change the beat?

Did Mama change how fast she was playing?

Thulani

She did change the beat... but only small...

Researcher

**01:18:30**

Did Mama change how loud she was playing?

**01:18:33**

How loud Mama was playing?

Thulani

yeah, she was playing loud...

**01:18:36**

Researcher

Are you saying it got a bit louder?

Thulani

No, it's not [louder].

Researcher

Mama, what did you hear about Thulani's playing?

It's okay.

Did you hear it get louder?

Did you hear it change?

**01:18:59**

It... sound like it was working with what you were playing?

Researcher

**01:19:07**

Did it sound like Thulani was playing with you? [Mama shakes head]

Researcher

what was Thulani doing?

Mama

**01:19:14**

Hai, I don't know...

Mama

[Mama addresses Thulani in Shona]

Thulani

**01:19:25**

[Thulani responds in Shona]

Researcher

**01:19:30**

I want to ask a question.

**01:19:35**

Thulani mentioned something about who uses, who are you talking about using the drums?

You said you... didn't say traditionally.

You said witch doctors?

What did you say about the witch doctor?

Thulani

**01:19:49**

No, I'm not like perfect about English.

**01:19:54**

Researcher

Oh, it was just a question... No, that's fine.

Researcher

**01:19:57**

That's also why I need to ask, because I want to make sure I understand.

Thulani

**01:20:02**

So, I was thinking that drum was speaking... it's like the people who got the... the... you see there is a people... I was thinking it's like that, me.

Researcher

**01:20:17**

Mama, as a traditional healer... I don't know these things. But...

**01:20:24**

Do traditional healers ever use instruments?

Mama

**01:20:29**

The big one.

**01:20:31**

The big one, not this one.

Researcher

**01:20:33**

And what kind, what do they use it for?

Mama

**01:20:39**

To dance.

Researcher

**01:20:43**

Is there a name for the kind of music that you made?

**01:20:48**

What's it called? [Mama laughs] Yoh! I don't know.

Is there lots of different kinds?

Mama

**01:20:52**

There's lots of... There's a lot of songs.

**01:20:57**

There are a lot of songs.

I can imagine.

Mama

**01:21:00**

And I can't... explain.

Researcher

**01:21:03**

Would you have to show?

Mama

**01:21:05**

Mmm-hmm [nods head yes]

Researcher

**01:21:07**

Can you explain what kind of situations they use the drums in?

Mama

**01:21:15**

You know, someone who has a grandfather, he passes away.

**01:21:20**

You want to use the drum.

You must use THAT drum.

If you don't use that drum.

You can't... can't... ..hear, anything.

**01:21:37**

Sometimes you see here, you hear the sound, of someone calling you.

But after you go to train this drum, will be okay.

Researcher

**01:21:49**

Interesting!

**01:21:51**

So, grandfather passes away...

Mama

**01:21:54**

Or a grandmother.

**01:21:56**

Just like that.

Researcher

**01:21:58**

And does it change if it's like... Let me think how to ask...

Mama

**01:22:06**

If you don't want to use drums, sometimes you want to do something.

**01:22:18**

You can't do that thing because your grandmother or your grandfather, will say, "you must do this."

You, you, deny doing this...

Researcher

**01:22:36**

They must use that drum.

Mama

**01:22:38**

You must use that drum.

**01:22:39**

You see, you, you, you say, go to, to, to, to the river.

You can find something like a stone.

You must bring it into that house.

So, you deny, you can... Cause the accident with your car...

Cause you deny your grandfather who told you "Do this".

Yes.

Researcher

**01:23:06**

And can you use the drum to then, you know, to apologize?

Mama

**01:23:16**

Yes.

**01:23:17**

Can I say... "apologize" in that the word?

Researcher

**01:23:20**

And what about, so another example, what about with children?

**01:23:26**

Do they ever use that kind of thing for like, if children are born, is there anything that comes up there?

Mama

**01:23:33**

Yeah.

**01:23:34**

I have two daughters

They are traditional doctors.

Yes.

Researcher

**01:23:40**

For both of them?

Mama

**01:23:42**

Yes.

Researcher

**01:23:43**

Just like the mama.

**01:23:44**

Like, just like mama.

Mama

**01:23:46**

And my, also my grandfather, my grandmother, and my mother also.

**01:23:50**

And my aunt.

Researcher

**01:23:57**

So, it's in the family.

Mama

**01:24:00**

The family.

**01:24:00**

Great, great father.

**01:24:02**

The great father also.

A great family.

Researcher

**01:24:07**

And when you, do you have to get the drum, or do you have to make the drum?

Mama

**01:24:12**

You must buy the drum.

Researcher

**01:24:15**

Do they, is it like, you know, like in the church, they bless certain things?

So, is it the same with the drum?



Mama

**01:24:21**

It's just like that.

Researcher

**01:24:23**

And what kind of blessing does it need?

Mama

**01:24:25**

I'll show you [Mama shows me a traditional ceremony on her phone. The scene shows a group of men and women dressed in traditional Shona clothing. One man is dancing with quick footsteps while somebody plays the drum off-screen].

**01:24:55**

peace.

Researcher

**01:25:09**

So, what is this called?

**01:25:11**

Does it have a name, that dance?

**01:25:13**

It's... a traditional doctor.

Researcher

**01:25:16**

Both of them? [referring to the drummer and the dancer - Mama refers specifically to the dancer].

**01:25:25**

And does it need to be a traditional doctor to play the drums as well?

Mama

**01:25:29**

No, it can't.

Researcher

**01:25:32**

So, who plays the drum?

Mama

**01:25:35**

Another, guys and ladies.

Researcher

**01:25:37**

Oh, okay.

**01:25:39**

So, the reason I'm asking all of these questions, sorry Thulani, sorry mama.

I'm asking these questions because I want to know also how you use music already.

How you've already used music as a traditional healer.

know, like what are the kinds of situations where mama has had to use music?

And does that mean anything in this space?

**01:26:04**

Does that mean anything?

Yeah.

Mama

**01:26:06**

On my side, I use a lot of music.

**01:26:14**

Gospel...

Traditional music...

Classic...

**01:26:26**

And also, jazz!

I remember mama telling me jazz.

Because my father also liked jazz.

Researcher

**01:26:38**

So, like music also keeps you with your... [Mama] And another music...

You know marumba?

Mama

**01:26:45**

Marumba music?

Researcher

**01:26:47**

I have this another, who was telling me about... Not marumba, but he was telling me about ru mba music.

**01:26:56**

Is that the Tshivenda?

Like it's the Venda kind?

Mama

**01:27:00**

No, it's like, like jazz.

Researcher

**01:27:02**

Okay I think... I do know!

Mama

**01:27:03**

Yeah.

Researcher

**01:27:04**

Oh, is it ... it's not the Latin American kind?

Mama

**01:27:10**

So, you use this thing. [Mama begins playing on the mbira]

Researcher

**01:27:11**

Oh, okay.

**01:27:15**

Okay, I know some of that.

I've heard some of that.

Okay.

And if you think about the ways you use this, you use the music...

**01:27:25**

So, mama's telling us a lot about the music that she uses.

Does it mean anything to you, Thulani?

How do you use music?

Mama

**01:27:39**

[Mama berates Thulani in Shona for not concentrating]

Researcher

**01:27:46**

I've kept you very long.

**01:27:48**

So, I understand if you're struggling.

Mama

**01:27:51**

No, I want to sleep now.

Thulani

**01:27:53**

[Addresses Mama in Shona].

Researcher

**01:28:00**

So, I know... I do need to leave you to get back to your day.

**01:28:08**

I need to leave you to get back to your day.

And thank you for sharing that mama.

That's very cool.

**01:28:15**

What did you say?

Is their name?

Is their name for the dance?

Mama

**01:28:20**

And this one?

**01:28:21**

Okay, if there's not.

Thank you.

**01:28:23**

Yes.

Dance.

Mm -hmm.

And that would that be like a healing dance or would that be like a celebration?

Mama

**01:28:32**

It's a healing dance... I would send it for you.

**01:28:33**

I would would you. thank

**01:28:34**

I thank you.

Thank you, mama.

Thank you.

When I get that, I would send you.

Healing dance.

Researcher

**01:28:41**

Thulani.

**01:28:42**

Is there any music that you use?

If you have to think now, so let me ask you like this.

If I ask you to think of a song that reminds you of mama, do  
you have a song that reminds you of mama?

Thulani

**01:28:58**

I'll remember the song when it's playing.

Researcher

**01:29:03**

And mama, do you have a song that reminds you of Thulani?

Mama

**01:29:06**

Ha ha ha. [shakes head]

**01:29:08**

Mm -hmm.

Researcher

**01:29:08**

Not so much.

Mama

**01:29:11**

There's a song... it's a traditional song.

**01:29:15**

Mm -hmm.

Researcher

**01:29:16**

Would you like me to look for it? [Mama nods yes and grunts in agreement]

**01:29:18**

Do you know the name of the song?

**01:29:24**

What's the song called?

Mama

**01:29:27**

Tom...

**01:29:30**

Thomas Chaulke.

Thomas Chaulke.

Researcher

**01:29:35**

Chaulke is C -H -A -U...?

**01:29:41**

There we go.

**01:29:42**

That is ...

There is There's what is sella, machelin, T -P. Yeah, that's what I'm talking about.

Mama

**01:29:59**

That one: Macheleni.

**01:30:00**

Macheleni.

Mm -hmm.

Researcher

**01:30:03**

So, I want to listen to this song for a minute, and then I'm definitely going to have to ask.

**01:30:08**

I ask Thulani and mama to translate for me.

So, here's the song.

**SONG: "Macheleni" PLAYS**

**01:30:50**

**01:30:55**

**01:30:59**

Researcher

**01:31:23**

What does this song mean?

Mama

**01:31:25**

They say... Want the money.

**01:31:28**

Mm.

Mama

**01:31:29**

You don't have the money.

**01:31:31**

I'm going to die.

Because there's no wood [for fire].

Mmm.

Researcher

**01:31:38**

It sounds like such a happy song as well.

**01:31:46**

Do you remember where you heard this song the first time?

Mama

**01:31:52**

I know Thomas Chaulke!

**01:31:54**

Face to face!

Researcher

**01:31:55**

For real? That's cool!

**01:31:57**

Thomas Chaulk is mos very famous here, no?

Mama

**01:32:01**

I know him you face to face him.

Researcher

**01:32:04**

How do you know him?

Mama

**01:32:06**

I was staying next to him in Limpopo.

Researcher

**01:32:13**

Okay!

Researcher

Is Thomas Chunk still alive?

Mama

**01:32:17**

He's still alive.

Researcher

**01:32:18**

He's still making music.

**01:32:19**

When did this this song come out?

Mama

**01:32:21**

And his children are still making music.

Researcher

**01:32:23**

The children also make music.

**01:32:29**

And when do you listen?

When do you find yourself listening to this?



**01:32:34**

Thomas Chunk is here.

Mama

**01:32:36**

Hai... yoh! [laughter]

**01:32:40**

Sometimes you can cry...

you Can see

You can switch off the song?

Thulani is crying.

Researcher

**01:32:52**

Ah... [gives Thulani a nod of encouragement] Would you like to talk about it? Or would you like to stop?

Thulani

**01:32:53**

[Shakes head]

**01:32:53**

Can stop.

Researcher

**01:32:55**

Then I'll stop there for today.

Mama

**01:32:58**

Okay, thank you.

Researcher

**01:32:59**

I'll stop there for today.

**01:33:01**

Thank you for everything you share with me, Mama.

Mama

**01:33:04**

Me, I must thank you.

**01:33:05**

I must tell you... thank you.

Thank you.

I'll tell you.

Researcher

**01:33:12**

Thank you, Mom.

**01:33:12**

Mama

You try your level best to... to save my son.

you support him.

You and SK.

[Mama tears up, Alex squeezes her hand]

Researcher

Thulani is a good man.

And YOU raised the good man, Mama.

**01:33:40**

He's having a very hard time, but you raise the good man.

And I can only imagine how difficult it is. For both of you!

I see what you're

going through, I respect you a lot for your strength and your perseverance, your endurance.

Mama

**01:34:05**

Yeah...

Researcher

**01:34:10**

You going to be okay, Mama?

Mama

**01:34:10**

I am. Okay.

Researcher

**01:34:11**

And thank you, Thulani. Are you sure you don't have anything else you want to say?

**01:34:14**

Thulani

I don't... Oh, are you going now?

Researcher

**01:34:15**

I must leave you to your day and I need to, I unfortunately must go to another session.

**01:34:21**

Do you, do you have your, your medication and everything for the week sorted, Thulani?

Did you go this morning already?

Thulani

**01:34:28**

I didn't go.

**01:34:30**

I have no money to do this.

Researcher

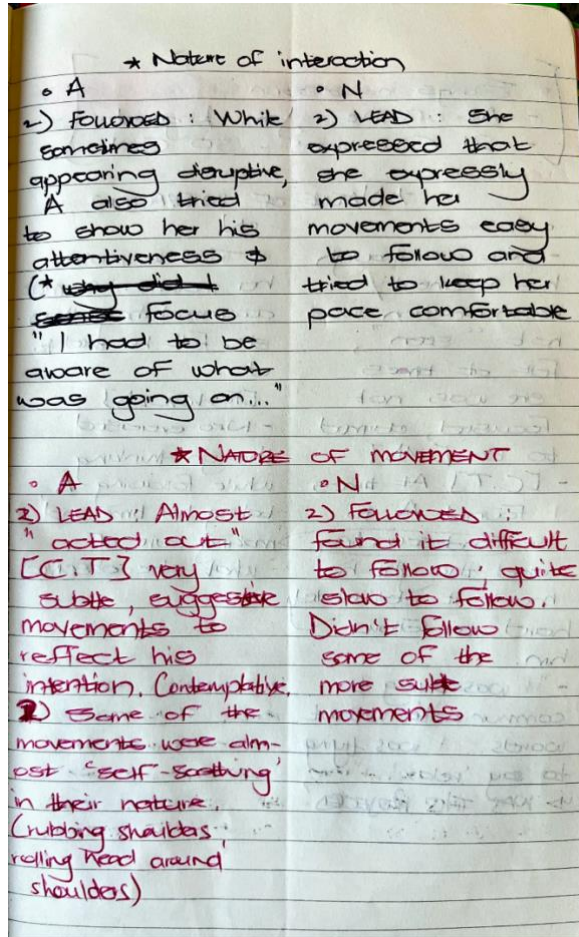
**01:34:36**

To get to COSUP? Would you like a lift? I organised with Example to give you a lift back so they can make sure you check in and have your methadone for the week? [Thulani nods yes]

## Appendix F: Thick musical descriptions

### D1: AZILE & NOMBUSO

#### Session two – MIS (MG)



#### Session two – MIS (improvisation)

- Invitation/instruction: “You’re allowed to use your voices, but TRY not to use your words” – *Drum Improvisation (S1 P2; 08:50 for reference)*
  - **Key observations:** Trying to find each other in the music; trying to meet in the music. Shared spiritual values and faith in God.
    - Nombuso started of the improvisation with a short, soft (but certain), ‘pattering’ sound on the drum. Azile played a phrase that responded to hers with a similar volume, tone, and tempo. They exchanged knowing glances and the interaction remained like this for about a minute, with the same volume and intensity.

- Azile changed the interaction a little by playing a “dum dum do-dum, dum dum” drum pattern (that felt vaguely familiar to me, like something from a pop or Rn’B song?), and Nombuso responded with an almost questioning, incomplete phrase. They exchanged sighs and grunts during this interaction. Nombuso then played a slightly faster, more excitable “burst” in response. I noticed a smile of recognition on Azile’s face at this point.
- After discussing the improvisational content, the music came back into a fully intentional rendition of *We Bless Your Name* (“Hlorofatso”). Nombuso sang the melody, supported by Azile, who accompanied the melody in a slightly deeper tone and kept a strong, steady and fast-paced regular beat on the drum while they sang. Nombuso sang melodic embellishments in the music. The quality of her voice was soft, but strong and clear. As though comfortable in her role to lead, but with no inclination to overpower.
- Azile makes a ‘slip of the tongue’ mistake while singing the lyrics, to which he responds with a mischievous smile to Nombuso, who had noticed, and who returns a subtle smile. This does not cause any disruption to the music otherwise.
- I stayed in the music with them through a hummed, low harmony, and highlighted some of Azile’s drumbeats with my claves. I did not feel as though their music required any further holding than this and wished only to establish my presence and availability to the pair.
- Azile: ‘It was like the first time I met her...’; “this is why I’m glad I went to church! I went to church, and I got her...”

### **Session two – MIS (song offering) – “All of Me” (performed)**

- **Musical offering/ playing together of a known song: All of Me**
  - The song was offered by Nombuso in the “playlist/soundtrack” of their relationship.
  - As I played the introductory chords on the guitar, I noticed Nombuso turning her hands around in a circle to the beat; an action which Azile promptly followed with his own hands. They swayed in time to the guitar’s rhythm, and

as the final beat for their count in came around, I noticed them both open their hands downwards on the beat, at the same time. It was as though they were simultaneously acknowledging a mutual cue. Nombuso lead the singing, opening with the second verse of the song: “*how many times do I have to tell you... even when you’re crying, you’re beautiful too...*”.

- Musical presence, quality, and roles:
  - **Nombuso:**
    - **Role:** lead the performance and structure vocally and lyrically
    - **Quality:** rhythmic and solid, even if softly sung. Performed in a “*piano, dolce*” singing style
  - **Azile:**
    - **Role:** accompanied with a lower part of the melody and the occasional expressive vocalization (“whoop” ... “yeah!”) and body percussion (finger snaps). He later brought in a simple drum pattern to emphasize/embellish certain beats.
- **Musical offering/ playing together of a known song: 21 QUESTIONS**
  - Offered by Azile in response to “All of Me” discussion
  - Azile starts by stating that he “can’t sing it the way it is...” and that he “needs more practice”.
  - He began rapping the verse as though performing it for Nombuso. He moves in time to the beat and uses his hands and face to accentuate and really embody the words. This encouraged Nombuso, who also began moving to the music; slowly at first, and then becoming gradually more animated in her movement.
  - During the second iteration of the song’s chorus, Nombuso began rapping some of the words along with Azile; her movement changing to mirror his more closely.
    - **Quality:** slightly less certain (due to less confident knowledge of the song), but still consistently engaged and in tune.

- **Alex:**
  - **Role:** accompanied with the guitar, took structural cues from Nombuso, and occasionally offered a vocal harmony to strengthen the musical texture. Rhythmic and harmonic structural ‘holding’ with the guitar pattern
  - **Quality:** Regular and simple guitar rhythm to mimic main rhythm of original piano part.
- **Salient moments in the music:**
  - (01:08) (The moment when they moved in sync to cue the start of the song)
  - (01:50) “*My head’s underwater but I’m breathing fine...*” – Azile closed his eyes and smiled. This was the first time he had stopped watching Nombuso as closely for lyrical cues and became more relaxed and immersed in his own engagement.
  - (04:20) “*Risking it all, though it’s hard...*” Azile introduced the drum, highlighting the strong beats of the music, and the downbeats with a triplet flourish. I met this by playing a quickly arpeggiated, upward strum to embellish his playing. The song ended smoothly and cohesively, and the pair broke into cheers and applause at the end.

## D2: MOSES & BABA

### Session one – MIS (improvisation)

- I invited them to make music by offering them drums and asking them to imagine they could only speak using their drums. Notably, Baba responded by reaching for the mbira instead.
- He then began playing a soft melody with an almost ‘heartbeat’ rhythm (traditional ‘bass drum’ rhythm familiar to some Shona mbira styles.) Noticing that after a number of failed attempts to join Baba, I invited Moses to instead imagine that there was a story unfolding in his father’s music and asked him to tell me what this story might be. At this point, Baba’s playing had become stronger and more regular, and in

his own music world. I offered Moses the story opening: “once upon a time, there was a rabbit...” He continued the story as follows:

*“...who was friends with a lion. The lion started coming towards... [laughter] and he [the rabbit] made his roof high enough so that the lion could not reach him. He began putting pins into the lion’s tail. When the lion asked the Rabbit what he was doing, the rabbit responded, “I’m taking the ticks out of your tail” The lion asked the rabbit why he was only taking the big ticks out of the tail and asked him to only take the small ones because the bigger ones hurt more. The rabbit continued... because he knew the lion could not reach him.”*

- This was how the lion and rabbit’s friendship had ended in Moses’ story. As Moses ended his story, Baba continued playing the mbira. When I asked Moses to explore the story further, Baba had stopped playing and said that he would like to hear the story. Moses responded by saying instead that “I can’t... I just can’t”.

### **Session two – MIS (improvisation)**

- I invited Moses and Baba to play together again, Moses stated that he didn't think Baba would want to; responding on Baba’s behalf by saying, “I don't think so”. I responded to this by pointing out that Baba had already offered us a few tentative notes. After a very brief silence, Baba began playing a slow, soft, and slightly irregular set of notes in a minor key. He seemed to be experimenting and finding the melody. Moses joined in on the drum; gingerly and sparsely at first, but gradually playing more and more to highlight Baba's melodic rhythms.
- At 10 minutes and 32 seconds, the melody began to develop into a steadier rhythm with a clear, polyphonic texture, and in a major key. This then became a recurring loop.
- The improvisation continued comfortably for about two minutes and grew in volume – with a few rhythmic embellishments added by Moses on the djembe. After a few cycles of this, the improvisation drew to a clear and intuitive close.
- After a short reflection, I asked if they would like to stay with those feelings and play together again. With little more prompting, Baba began playing the mbira. He found a melody and started playing much more confidently and quickly this time than before. The melody itself was rhythmically unsure and a little erratic but developed into more solid phrasing and a secure, coherent pattern much more quickly.



- Even during Baba’s ‘search’ for the melody, Moses scratched and picked gently at the djembe as though to highlight some of his notes and phrases. The speed and energy of the music, to me, felt heightened this time round. Moses was also much more in sync with his father, and though his playing did not get louder to match Baba’s volume, he played more clearly, more simply, and more regularly. He settled into a polyphonic melody that explored to include more tones than before, and even structurally involved this time to include longer melody lines. Two main melody lines, constantly weaving towards and away from one another, were discernible. I
- picked up the shaker with the intention of adding and additional texture to the music, and Baba responded to this by repeating his last note in time with my shaker before returning to the ‘main cycle’ of the music. The music began accelerating, and I could hear Baba softly whisper “pah pah pah” in time with what he was playing. The music came to a slightly more abrupt end but was tailed off with a soft drum roll by Moses. There was a smile on Moses’s face as this music ended.

### D3: THULANI & MAMA

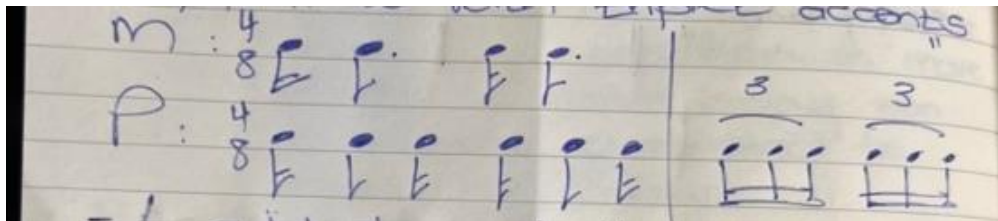
#### Session two – MIS (MG) – music used (“Atoms Song” – Teebs)

NATURE OF MOVEMENT	NATURE OF INTERACTION
<p><b>THULANI LEADS</b></p> <ul style="list-style-type: none"> <li>• movements seem stunted</li> <li>• Isolated to peripheries (fingers and head)</li> <li>• Focused on Mama, as though studying her instead of his own movements.</li> <li>• long time taken between movement posture was open but stiff and eventually he stopped moving completely</li> </ul> <p><b>MAMA LEADS</b></p> <ul style="list-style-type: none"> <li>• Slow, long movements</li> </ul>	<p><b>MAMA FOLLOWS</b></p> <ul style="list-style-type: none"> <li>• followed movements, but slowly and with strained energy</li> <li>• Mama eventually became dizzy and requested end the round early and to sit down</li> </ul> <p><b>THULANI FOLLOWS</b></p> <ul style="list-style-type: none"> <li>• Minimal copying of movements before stopping completely</li> </ul>

<ul style="list-style-type: none"> <li>• Mostly used arms and shoulders (neck rubbing, facial expressions included ‘wincing’)</li> <li>• Movement rhythm was more in time with the music</li> </ul>	<ul style="list-style-type: none"> <li>• Eventually, he was just staring at Mama in a stiff, slouched, sitting position</li> </ul>
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### Session two – MIS (improvisation) – Round I

- Mama begins by tapping her fingers with a soft but firm and regular heartbeat pattern. Thulani joins in with a regular pattern, but which does not fit what Mama was doing.
- Mama attenuates her patterns slightly so that their drumming produces a counterpoint polyrhythmic but regular pattern. this combination results in a 4 / 4 meter with triplet accents.



- I added emphatic clave hits on beats three and four when I found them with the intention of expressing my presence in the space without exerting too much influence over the music as well as holding the rhythmic regularity for when they were more ready to explore.
- Mama moved her drumming from the edge of the djembe to the centre, thus becoming louder.
- Their playing became more synced, and the rhythm gained in tempo. Thulani maintained his volume and his playing got faster. He offered the occasional ‘drum roll’ before stopping altogether. Mamma continued for one more cycle without him before stopping abruptly and leaning back with a sigh.”

### Session two – MIS (improvisation) – Round II

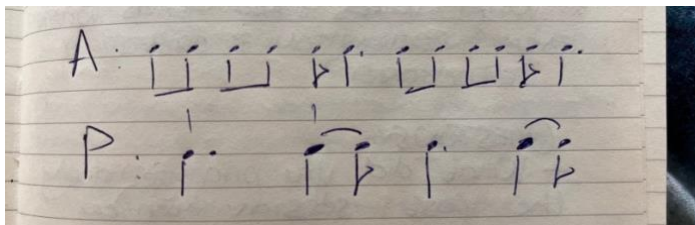
- Mama starts the drum improvisation once more with a heartbeat pattern; this time playing faster than in the first improvisation. Thulani joins in playing in the center of

the drum with a much deeper tone than mamas. He also with his fingertips, creating a quick and irregular “rapping” sound that is somewhat irregular.

- By this point, Mama has stopped her heartbeat pattern completely, and has now joined Thulani by mirroring his quick rapping. At this point, the combination of their drumming sounds like rainfall on a tin roof. the improvisation draws what I thought was a sudden close, but there is a moment of silence before Thulani gives his drum one more “spatter”, both punctuating and emphasizing the rhythm they had created.

### Session two – MIS (improvisation) – Round III

- Thulani plays first, opening with mama's familiar heartbeat pattern. Mama responds with a different but still distinct and still regular drum pattern with a much deeper tone.
- Her responding pattern, by comparison, seems to be a variation of Thulani’s earlier long-phrased rapping sound, changed slightly so that it is slower and more regular, and punctuated by an emphatic “pop”. Thulani responds with a mirroring of this pattern but omits the emphatic “pop” and plays a little softer than she did.
- They continue playing together a little longer before stopping together; their drumming coming together to create a distinct rhythm which can be written out as:



## Appendix G

### INTERVIEW OUTLINE

#### 1) MAIN: Introduction:

- a. Establishment of rapport:
  - i. Introduction of researcher and brief explanation of presence
- b. Purpose of study
  - i. Research study outlined and information sheets offered to referred participants.
- c. Timeline and expectations of involvement
  - i. Consent documents to be outlined and participants to be briefed on their ethical and confidential rights as participants.
    1. Highlight implications of recording sessions as mandatory for this study
    2. Highlight routine attendance as important
  - ii. Participants to be offered the space to ask questions and seek clarity.

#### 2) MAIN: History/ Biography/ Background:

- a. Where are you from?
- b. Languages?
- c. Do you have any family? Are you close?
- d. Ask about participant's journey to and at COSUP?
- e. Perceptions of self in the context of SUD journey
- f. Ask about relationship with dyad partner ("family" if dyad partner is undetermined or absent)

#### 3) MAIN: Music and musical identity:

- a. Do you use/ listen to music in your daily life? How?
- b. How do you use music?
- c. Do you ever use music with other people?
  - i. HIGHLIGHT for (b) and (c):
    1. Notable musical memories
    2. Salient songs and styles
    3. Quality of engagement with music as reported by participants

## Appendix H

### Interview notes (taken from journal or transcribed)<sup>6</sup>

#### *Interview notes for Azile and Nombuso (DI, session 1)*

Researcher	Participant
<p><i>“How did you meet? Can you tell me the story of how you met?”</i></p>	<ul style="list-style-type: none"> <li>- “Through the church... through God...” – Nombuso</li> <li>- “I had a dream about a woman I loved and who loved me... I even saw her teeth in my dream... and then the next week when I went to church, I saw her playing at the piano... I felt like... I have this energy, and she can play with this energy [laughter]...” – Azile.</li> <li>- “Look me in the eyes and tell me who you are...” – Nombuso to Azile upon his trying to engage with her.</li> </ul>
<p><i>“What does music do for you/ how do you use music?”</i></p>	<ul style="list-style-type: none"> <li>- “Helps me to soften up...” – Nombuso</li> <li>- “to find my way through [things]... to find peace... to concentrate and meditate...”, and to “navigate my relationship” – Azile</li> <li>- “to provoke and to communicate [my needs]” - Nombuso</li> <li>- “Music can listen to me... and tell me stories” – Azile</li> </ul>
<p><i>“Which music do you use/ listen to?”</i></p>	<ul style="list-style-type: none"> <li>- Gospel, Hip-hop, R n’ B and traditional</li> </ul>

<sup>6</sup> For ethical concerns relating to confidentiality, journal notes have been typed up to exclude real names, or captured only where there is no information that may identify participants.

	<ul style="list-style-type: none"> <li>○ Noted: Azile is a rapper and Nombuso can play the piano.</li> </ul>
<p><i>“How has the substance use affected you/ your relationship?”</i></p>	<ul style="list-style-type: none"> <li>- “I was a little bit scared... But at the same time, I was like, okay, let me just give you the time and I want to know more about this... what does it do to him?” – Nombuso</li> <li>- “They have a short temper. They like things to be in a rush. And they don't like eating specifically. They like eating after they have their habits. So... you cook food and give them food, they... my drug must come first. It's like training someone, even the brain.” - Nombuso</li> </ul>

***Interview notes for Moses and Baba (D2, session 1)***

Researcher	Participant
<p><i>“Can you tell me about your relationship?”</i></p>	<ul style="list-style-type: none"> <li>- Baba “does not trust me” - Moses</li> <li>- “I talk to him... but he does not listen” – Baba</li> <li>- “I always end up... feel like I need to run away from home” – Moses</li> <li>- Moses describes Baba as “quick to anger” and “[doesn’t] feel like they can communicate with one another.”</li> </ul>
<p><i>“What does music do for you/ how do you use music?”</i></p>	<ul style="list-style-type: none"> <li>- “Madhuwe” – Macheso: Reminds Moses of when he lived in Venda and his girlfriend at the time <ul style="list-style-type: none"> <li>○ “I still think about her”</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>○ Quality of musical memory as a painful one</li> <li>- “Mhani” – Umanji: Reminds Moses of his grandmother, whom he remembers <ul style="list-style-type: none"> <li>○ “Pillar of strength”, “She was funny”</li> <li>○ Quality of musical memory as supportive and warm</li> </ul> </li> </ul>
“Which music do you use/ listen to?”	<ul style="list-style-type: none"> <li>- “Jazz, gospel, and traditional music”</li> <li>- Baba <ul style="list-style-type: none"> <li>○ Cited artists such as Solly Muhulu</li> </ul> </li> </ul>
“How has the substance use affected you/ your relationship?”	<ul style="list-style-type: none"> <li>- “I wasn’t the real me [on substances]” – Moses</li> <li>- “[Baba] does not appreciate... [referring to his efforts towards recovery]” – Moses</li> </ul>

***Interview notes for Thulani (D3, session 1)***

Researcher	Participant
“Can you tell me about your relationship?”	<ul style="list-style-type: none"> <li>- “Mama likes to avoid...” – Thulani</li> <li>- “My mama becomes difficult for me to talk to... we don’t talk like this [motions between himself and I with his hand]” – Thulani</li> <li>- “...she compares us [referring to his siblings]... like, his style, young sisters like that, yeah, and young brothers like that.” – Thulani</li> <li>-</li> </ul>

<p><i>“What does music do for you/ how do you use music?”</i></p>	<ul style="list-style-type: none"> <li>- “To motivate myself...” – Thulani</li> <li>- “So I can talk to myself...” – Thulani</li> <li>- “It can maybe give me little bit to do...” - Thulani</li> </ul>
<p><i>“Which music do you use/ listen to?”</i></p>	<ul style="list-style-type: none"> <li>- Thulani cites enjoying ZCC gospel and traditional music             <ul style="list-style-type: none"> <li>o Cites artists such as Winnie Mashaba and Solly Muhulu</li> </ul> </li> </ul>
<p><i>“How has the substance use affected you/ your relationship?”</i></p>	<ul style="list-style-type: none"> <li>- “I think I need healing... I am angry with myself.” - Thulani</li> <li>- “[Mama] doesn’t understand...” - Thulani</li> </ul>