

**Musicking through transition:
First-year international students' experiences of
creative improvisation in group music therapy sessions**

by

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Abstract

This qualitative study explores the experiences of creative improvisation in music therapy sessions of a group of 12 first-year international students. The students took part in a group music therapy process which consisted of eight sessions. Music therapy is explored as a possible approach for offering first-year international students valuable social, emotional and psychological support in light of literature findings that note the continuous struggles faced by international students in their transition to university.

Data collection was in the form of a focus group interview, which was conducted after the final session, and two video excerpts from different sessions within the process. I drew on these data sources to explore how music is used as a medium for expressing and sharing first-year experiences, and how the group music therapy sessions afford students opportunities for the development of mutually supportive relationships. Data were coded, then categorised and in this process, themes emerged. The emergent themes suggest that creative improvisation in group music therapy sessions facilitates moving from disconnection to building more friendships and deeper relationships; creates a platform for increasing openness towards exploring, expressing and sharing experiences and emotions concerning being a first-year international student; and how music as an alternative medium to verbal and/or other expression for expressing and interacting, allows for this expression of emotions and experiences, and connection in the group. The findings indicate that it was in expressing and sharing their experiences with one another through musicking that students were able to develop mutually supportive relationships.

KEY TERMS

First-year international students

Transition to university

Musicking

Expression through music

Creative improvisation

Group music therapy

Collaborative musicking

Group 'groove'

Interpersonal connection

Developing relationships through music

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Chapter 1

Introduction

1.1 Background and context

The number of individuals across the world who seize opportunities to continue their education at tertiary institutions in a foreign country increases annually (Myburgh, Niehaus & Poggenpoel, 2002:1). Some reasons why students choose to study at universities or colleges in foreign countries may include a desire to improve their knowledge of a particular language; the expectation that certain facilities and conditions will be better than back home, such as cheaper living conditions and a warmer climate; to improve career opportunities; having been granted scholarships; being prompted to enrol as international students due to former visits to the country for holiday purposes; and knowledge of a universities' good reputation, motivating a desire to study there (HIS Hochschul-Informationen-System, 2008:3-4; Myburgh *et al.*, 2002:2-3).

The inspiration for this research project was born out of my own experiences of being a first-year international student at the University of Pretoria in South Africa. I come from Namibia, a country in Southern Africa just beyond the north-west border of South Africa. Although I was born and raised in a city, called Windhoek, and had grown up speaking mostly Afrikaans and English, attending a university situated in the centre of a large city was an entirely new experience for me. I had very few close family members living nearby and stayed in a residence without parental oversight for the first time in my life. My experiences include aspects such as having the opportunity to broaden my perspectives by studying at an international university, being able to study what I wanted to as this course was not available in my home country, being a resident in my mother's alma mater residence and befriending people from a range of different cultures. Other experiences include being and feeling isolated as I was far away from home, family and friends, and I experienced the difficulty of adapting to an unfamiliar environment and cultural dynamics. As I interacted with other international students during this time, I found their experiences to be similar to my own. I found that some students struggled to adjust to their new environment: the Afrikaans language dominance in residence, undertones and even direct experiences of racism, the pressure of academic life and having to cope on their own with situations where family and friendship support would normally be readily available.

An average of 3000 students, of the approximate 50 000 who enrol at the University of Pretoria each year, are from 60 different foreign countries (University of Pretoria, 2008).

At the University of Pretoria (UP) in South Africa, support services being offered to international students by the International Students Division (ISD) and other student societies at the UP, include support in the form of: ongoing advisory and orientation programmes, scholarships and financial aid, psycho-social support (counselling services), culture and language courses and programmes, shared classes, and sporting and cultural or social events (University of Pretoria, 2008). These services are offered in addition to university support structures such as religious, academic, sports and cultural organisations and services (University of Pretoria, 2008).

In my experience, not all first-year international students are sure about how to access the required assistance to help them deal with the experiences inherent in their process of transition and may need further external assistance. The Music Therapy training programme has been run at the University of Pretoria for just over ten years, but has presented very few university students with opportunities for receiving music therapy. As a music therapy masters student and intern, I felt that this approach could be valuable in offering first-year international students social, emotional and psychological support. A music therapy group could offer these students an opportunity to express and share experiences through music-making and to develop mutually supportive relationships that may help them to cope with the transition to a new university and country. This may, in turn, also enable them to manage academic pressure more easily and thus achieve more in their studies, develop further supportive social networks and cope better with building cross-cultural relationships.

1.2 Aims

The aim of this research project is to explore what first-year international students at the University of Pretoria experience through creative improvisation in group music therapy sessions. I wish to identify, by drawing on focus group discussion and video data, how the students use creative improvisation as a medium for expressing and sharing experiences concerning being a first-year international student and how the group music therapy sessions afford students opportunities for the development of mutually supportive relationships.

1.3 Research questions

I conclude this section by outlining the research questions that are identified as the focus of the study:

Main research question:

1. What do first-year international students at the University of Pretoria experience through creative improvisation in group music therapy sessions?

Sub-Questions:

- 1.1 How do the students use creative improvisation in group music therapy sessions as a medium for expressing and sharing experiences concerning being a first-year international student?
- 1.2 How do group music therapy sessions afford students opportunities for the development of mutually supportive relationships?

Chapter 2

Group process report

2.1 Background and description of group

The music therapy group comprised of ten male and two female black and/or coloured first-year international students registered with the University of Pretoria (UP), ranging from ages 18 to 20. Nine of the members are from Zimbabwe, two are from Namibia and one member is from Malawi. Five of the members stay in the same residence and three stay in another residence. The remaining four students either stay in a commune¹ or other student living facilities close to campus. The participants have all been in South Africa for between six to eight months, with the exception of one student who has been in the country for two years.

I conducted a total of eight sessions and one introductory session, all lasting 60 minutes on average, with the group over a period of seven weeks. The group generally met twice weekly on Mondays and Wednesdays, and there was full attendance at most sessions.

At the start of the process, the group members were provided with biographical information forms (see Appendix D) where they noted some of the struggles they have experienced so far as first-year international students. Several students commented that a major struggle was the language barrier. Due to an Afrikaans dominance in classes and residences, as well as other languages that are spoken, the students often felt excluded and confused. Other struggles and challenges included difficulty in making new friends; being away from home proving to be a greater challenge than initially anticipated; friends and social life helping to some extent to overcome loneliness, however, not offering a replacement for 'home'; the large volume and demanding nature of academic work; adjusting to residence culture; managing time effectively; racism; and religious discrimination. Two students commented that they had not experienced any or few struggles thus far.

2.2 Music therapy goals

As guided by the focus of the research and reasons for inviting the members to participate in this music therapy group, the main goals were as follows:

- To offer opportunities for expressing and sharing experiences concerning being a first-year international student.
- To offer opportunities for the development of mutually supportive relationships.

¹ A 'commune' refers to a house in which several students stay together.

2.3 Music therapy process

The main focus of sessions was creative improvisation activities. However, as the group often had very low energy due to sessions taking place late in the afternoons, I generally structured sessions to start with an introductory focusing activity to engage the members immediately and energise them before moving onto other musical activities. Other activities which were facilitated in the sessions included improvisation, music listening and performing pre-composed music from each person's culture, religion or country of origin. I had pre-designed session plans for each session; however, as a clinical music therapist, I remained flexible in adapting these plans to best meet the needs of the group in the moment. Thus, although a main focus of sessions was creative improvisation, some sessions may not have included improvisation activities. All sessions included a closing activity where group members were asked to provide a sound, gesture, word or phrase indicating what stood out for them in a session, what they learnt about themselves or others in the group and/or their general experience of the process thus far.

At the start of the music therapy process, the group members were slightly nervous and self-conscious, seeming hesitant and uncertain about playing the instruments and using their voices. Although some members were eager to make music and appeared comfortable in these initial sessions, the group generally seemed uncomfortable about playing in front of and with one another. The group energy was low and individuals explored the instruments by using very simple and soft rhythms and melodies. I thus modelled different ways of playing and using the voice; introduced activities which would encourage greater comfort, spontaneity and creativity in and with instrumental playing and vocalisations; and structured improvisations in such a way as to provide guidelines and opportunities for the group members to work together more easily. These included, for example, dividing into two groups where one group created a body percussion sequence and the other created a vocal percussion sequence and then joining the two parts, and; 'building-a-group-rhythm' which involved one person starting the improvisation, after which the other members joined in one by one.

From session 3 onwards, improvisations were structured specifically around the first goal of expressing and exploring feelings, thoughts and experiences concerning being a first-year international student. In session 3, the students were asked to use instruments to explore and express feelings or thoughts they experienced upon receiving their acceptance letters to UP. Some members seemed more enthusiastic than others about this. At the start of the improvisation, the students' body language communicated ambivalent investment and focus in this activity, but as the improvisation progressed, they explored the instruments with

greater freedom, persistence and continuity. This improvisation was important for laying the foundation for exploring their experiences of being first-year international students.

In these initial sessions, the group's music was often asynchronous, as they were still trying out the different instruments, different rhythms and creative ways of making music. Some group members commented that because some individuals were trying very intricate musical ideas on the instruments instead of starting out with something simple and then gradually building this, the group's music did not flow and there was a lack of a 'groove' in the improvisations. There was often also a sense of awkwardness in the group while making music together and they would continually return to familiar musical material.

As sessions progressed, group members became slightly more relaxed, confident and creative in their individual music making, as well as in the group. They still returned to familiar musical material, but also explored new musical ideas. They showed interest in exploring a wider variety of instruments, some students initiated vocal sounds in improvisations, they used a larger range of dynamics and there was a much greater sense of interpersonal awareness and collaboration in making music together. The group's music generally became more synchronous and flowing, and a 'groove' developed more often in their improvisations as they learnt to play together.

In session 4, where the group was split into two sub-groups, with one group creating a body percussion sequence and the other a vocal percussion sequence, and then joined up again after working out their individual music parts, there was a noticeable shift in the group dynamics. Judging by the comical and competitive undertone in their comments to one another in the verbal processing of the improvisation when the two groups had joined, there was a sense of alliance and loyalty within the groups which caused some friendly rivalry. The general sense was that the students were testing their relationships in the music therapy space at this point of the process. I suspect that this improvisation stimulated their development from hesitancy and uncertainty to increasing comfort with music making and being in the group, and the development of relationships that was noticed in proceeding sessions.

In sessions 6 to 8, the focus was again on expressing feelings, thoughts and experiences through music (including body percussion, instruments and the voice) regarding being far away from home, in a new living environment and a student. In these final sessions there was a sense of deeper relationships developing as group members became more comfortable with improvising, were more relaxed about making mistakes, and showed

increasing openness to exploring and expressing experiences and emotions within the group setting both verbally and through the music.

The group process allowed for relationships to be built between the students in such a way that they could feel safe to share their feelings, thoughts and experiences with one another, first through using words and phrases, and then improvising around these. The students were now more certain and confident about using music as a medium of expression and creatively explored and enjoyed the various possibilities of expressing themselves through music making. Some students remained more comfortable than others with making music, but most of the members seemed to experience the development of deeper relationships.

Chapter 3

Literature review

3.1 Introduction

In the literature review, I will discuss findings regarding first-year international students' experiences of transitioning into a new university environment and the support systems currently available to these students. The literature review then discusses how music, particularly within the context of music therapy, can be used to share and express experiences with others, and can be powerful in creating a sense of *communitas* amongst group members, thus enabling the participants to explore and work through struggles they face and to develop relationships with other group members. I will then discuss how the shared experiences and relationships that may develop through participating in a music therapy group process might be of value to first-year international students beyond the music therapy space.

3.2 First-year international students' experiences of transition

A vast number of international students continue their tertiary education at universities or colleges in foreign countries (Myburgh *et al.*, 2002:1). An average of 3000 students, of the approximate 50 000 who enrol at the University of Pretoria each year, are from foreign countries (University of Pretoria, 2008). Tinto (1993:92), in a book focusing on the retention of students moving to a new tertiary education environment, draws on Dutch anthropologist Arnold Van Gennep's (1960) 'rites of passage' stages, namely, separation, transition and incorporation. He uses these as a conceptual framework for identifying three distinct stages or phases of departure of the individual student from previous settings and/or stages of association of the individual student with the other members of the new institution, in other words, a college or university (Tinto, 1993:92,95).

The separation stage is where students move away and, to varying degrees, dissociate themselves from the previous higher educational- and, in some cases, home environment, comparable in this case to international students' move to a new country, city and residence. Tinto (1993:95) explains that the student has to separate him/herself to some degree from past associations in order to make the transition to eventual incorporation in the life of the college or university and that this transition likely includes problems of adjustment. This move can be quite traumatic, as the new environment's values, norms and behavioural and intellectual styles differ from the old environment's, and the student may have to transform and perhaps even reject some of the norms from the previous environment (Tinto, 1993:95).

Most students eventually move to the second stage, namely transition. During this stage, students are torn between their old home or educational environment and the new one. They may not feel that they belong in their old environments, but have also not yet found their place in the new environment (Tinto, 1993:97). The degree of change that is required to transition to the new environment, its values, norms and patterns of behaviour, depends on the degree of difference that exists between the two environments. According to Tinto (1993:97), the separation from the 'past' or previous environment and making this transition may be isolating, stressful and temporarily disorienting, and for some it may be so significant as to influence their decision to continue or cease their studies. It is important to note that this experience of separation and transition differs from student to student, depending on the views of their previous communities of affiliation regarding the worth of attending university (Tinto, 1993:96,98).

In the final stage, incorporation, students have achieved full membership within the social and academic communities of the institution or university - they have become incorporated into the communities of the new environment. These stages are not always distinct and clearly sequenced, and the different forms of adjustment within each stage are often intertwined with those from the other stages in such a way that experiences in one stage affect adjustments in another stage (Tinto, 1993:95). The author also states that for most students, moving from high school to the tertiary education environment means moving from youthful associations to more mature ones, and for the adults who return to university or, in some cases, study for the first time, this movement involves a shift from one pattern of association with their family, friends and employers, to another (Tinto, 1993:94). This compounds the stress, isolation and disorientation experienced when moving to a new environment.

According to Ribeiro (2006:121), there seem to be distinctive benefits of studying abroad, of taking a "cultural plunge" or being immersed in a new cultural experience. These include opportunities for individuals to further their qualifications and expertise (which, in turn, empowers them to cope with the increasingly high demands for excellence not only academically, but in all sectors of life (Myburgh *et al.*, 2002:1)), gain deeper understanding of the contemporary conditions of the societies in which they live, and a greater opportunity to reflect on and understand the differences and similarities of the groups that form part of these societies (Ribeiro, 2006:123). The only literature sourced from South Africa that

relates to international students, offers an account of adult learners'² immersion experiences in South Africa. The author highlights the positive aspects of how being an international student helps individuals deal with cultural encounters, enhances cultural understanding in terms of differences and similarities of groups, and how these cultural immersion experiences can be a valuable learning tool in multicultural training and education (Ribeiro, 2006:121-127).

Much of the literature that documents international students' experiences also reveals concerns about the adjustment of these students in a foreign country and university. Bamford (2008:2) conducted a study of international students' experience of studying in the United Kingdom and presents ways in which these experiences could be improved. She conducted focus groups and semi-structured interviews with several international students. Some of the challenges the students faced include making social and cultural adjustments, the latter adjustment being described as a response to the process of "culture shock" (Bamford, 2008:2). One student commented that he had not been able to adjust to university life and London at all, saying that he experienced extreme loneliness and separation from other students (Bamford, 2008:3). He expressed concern about the need for institutions that recruit international students to fully consider the challenges facing international students (Bamford, 2008:3).

For many university students, this may be the first time they live away from their parents and other loved ones, and it may thus also mean moving away from the direct emotional and social support of their families and friends (Ozdemir & Tuncay, 2008:3). Rout (2008:1), in her newspaper article about international students studying at Australian universities, states that these students feel they are "in a very strange place", "lost in a jungle", and loneliness "gets to the point of depression". A number of papers support these comments, revealing that international students experience feelings of personal, cultural and social loneliness and isolation. Personal loneliness is attributed to the loss of contact with families, cultural loneliness to being triggered by the absence of the familiar cultural and/or linguistic environment, and social loneliness due to the loss of social support networks (Holloway, 2004:4; Sawir *et al.*, 2008:3; Rout, 2008:1).

A particular study by Sawir *et al.* (2007:1) researched the state of international student security by conducting 200 intensive interviews with international students residing and

² Adult learners are described as men and women who have work, family and other commitments who are either still undergraduates or working professionals who embark on experiential learning, study-abroad tours as part of their training to understand different cultures (Ribeiro, 2006:121-122).

studying in Australia. It was found that two thirds of the group had experienced problems of loneliness and/or isolation, especially in the early months at university. Further articles discuss international student experiences to include separation, marginalisation, disorientation, discomfort and homesickness (Holloway, 2004:4; Zhou, 2004:1), racial discrimination (Sawir *et al.*, 2007:1), stress, depression (Bigger, 2002:10), doubt, confusion and anxiety (Sawir *et al.*, 2007:8; Ozdemir & Tuncay, 2008:3), a deep need to belong, disappointed expectations and cultural dislocation (Brislin & Yoshidain in Sawir *et al.*, 2007:8).

A study by Myburgh *et al.* (2002:3) reveals that some students in Australia experienced mixed feelings regarding being an international student in a foreign country, stating that it “is both rewarding and challenging” (Myburgh *et al.*, 2002:3). In turn, a number of students who responded that they had not experienced loneliness or isolation went on to explain their answer, as expressed in the following statement by one of the participants in the study by Sawir *et al.* (2007:19): “I was so eager to explore the new world”. The authors explain this positive experience as the view of students who are used to travelling, or being alone, or who are excited by the new personal freedoms in their new settings (Sawir *et al.*, 2007:19). It seems that for these students, cultural differences emerged as positive. Interestingly, some students had also reported their positive experience being due to supportive networks comprised of links with other students from their own country (Sawir *et al.*, 2007:19). One such student states: “I talked to other Indonesian community (members) here, some friends. I felt better speaking the same language”.

Van Gennep (1960) believes that the concept of rites of passage could be applied to a variety of situations, where movement of the individual or group from one territory or community across a physical or hypothetical border to a new setting, is involved. In his study of the rites of passage in tribal societies, the individual who moves from stranger to membership in the community is able to cope with the difficulties that this movement entails by participating in rituals and ceremonies. In this setting, the rituals and ceremonies can be seen to serve both social and therapeutic functions. Yet, unlike these individuals, university students are rarely, if ever, provided and supported with formal rituals and ceremonies to help them through the stages of departure and incorporation into their new environment (Tinto, 1993:93,99). In the aforementioned article by Sawir *et al.* (2007:1), the authors discuss the coping mechanisms that international students use and conclude with suggestions of ways in which more support can be offered to reduce loneliness and isolation. As part of their coping strategies, the study reports that 88% of students who felt lonely or isolated turned to personal or social networks, for example, making contact with

relatives back home and linking up with other students from their own countries. A much smaller group of 10% became immersed in other cultural and social activities, for example, student clubs or get-togethers; and 15% of students drew on personal networks only. Some students turned to more than one source of support (Sawir *et al.*, 2007:15).

A number of authors (Rout, 2008; Sawir *et al.*, 2007; Blagojevic, 2009) propose various forms of interventions to address the difficulties that some first-year international students experience. Rout (2008:1) and Sawir *et al.* (2007:1) propose to address the problem of loneliness by encouraging the development and nurturing of more friendships and the creation of stronger bonds between foreign/international and domestic students, especially in the educational setting. They suggest that that the creation of more successful educational engagements, based on sharing and mutual respect between international students and local students, “could reduce the initial sense of loss experienced by international students, shorten the period of anxiety and greatest difficulty, provide a starting point for social bonding, [and] mitigate cultural shock” (Sawir *et al.*, 2007:25).

Just like the University of Pretoria, other universities, including those in Australia, America, the United Kingdom and the University of Stellenbosch in South Africa, offer support services to international students, either through their International Students Division or another body linked to the university (for example, student societies at the University of Pretoria), including support in the form of ongoing advisory and orientation programmes (University of Pretoria, 2008), mentorship programmes between incoming and current international students, the pairing up of international students with members of the surrounding community for friendship and cross-cultural exchange (Blagojevic, 2009:1), scholarships and financial aid (University of Pretoria, 2008), psycho-social support (in other words, counselling services), culture and language courses and programmes, shared classes, and sporting and cultural or social events (Rout, 2008:1; Sawir *et al.*, 2007:26; University of Pretoria, 2008). These services are offered in addition to university support structures such as religious, academic, sports and cultural organisations and services.

Despite the various opportunities, facilities, programmes and organisations that are in existence to support and guide the international student in his/her transition into university life, which are all vital in helping them to adjust, the amount of literature that continues to discern adjustment issues for international students suggests that these services are not sufficient in addressing these problems, as most of the first-year students are left to make their own way in their new environment or, as Tinto (1993:99) states, “learn the ropes of college life”. Further, most literature focuses on addressing academic or financial issues as

opposed to researching interventions aimed at students' emotional, social, spiritual and psychological issues (Holloway, 2004:1; Sawir *et al.*, 2007:1; Bamford, 2008:1).

In my experience, not all first-year international students are sure about how to access the required assistance to be incorporated into the life of the new tertiary environment and may need further external assistance to help them deal with the experiences inherent in their process of transition.

In the next section I will be looking at music therapy and how it is a useful tool for exploring and expressing experiences and emotions, and how music can draw people together to help build relationships, which suggests that this might be a helpful medium of additional support for international students.

3.3 'Musicking' as a medium of expression and communication

Ansdell (1995:125) believes that "expressing your pain, joy or sadness is part of a basic human instinct of immediate and spontaneous emotional reaction". This reaction can take on many forms, one of which is music. Small (1998:11) defines 'musicking' as approximately the same as "to (make) music [or] to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composition), or by dancing". Pavlicevic (2003:17) sums this up by stating that when we are musicking, we are engaged in music, with music and through music.

Bunt (1994:28) states that a whole range of negative, as well as positive feelings can be "freely articulated" in music, and describes this process as "the purging of emotions". Where words are specific and exact, music offers the opportunity to express abstract ideas and amorphous feelings, and it can provide a way of expressing feelings that people are not willing to express verbally because it involves some risk (McFerran & Wigram, 2007:7). Music is not a cognitive process of trying to understand how one is feeling; rather, music is a form of communication that can represent feelings (Langer & Fidelibus in McFerran & Wigram, 2007:6).

Bunt (1994:135), though, questions the transparency of music to reveal, in particular, the true nature of the feelings that the person experiences. As it is a non-verbal medium, music may possibly provide an opportunity for the client to "hide behind the music, to use music as a defence or even be untruthful" (Bunt, 1994:135). Another preconceived idea connected with this one is that a verbal medium of expressing feelings, thoughts and beliefs eliminates

the chance for this hiding or 'lying' to occur. However, Ansdell (1995:26) mentions that using language means we think things out and worry about whether something we say or do is right or wrong, suggesting that the aspects of hiding or being untruthful are not entirely eliminated. In contrast, musical improvisation may actually be more honest because through and in it we can express those things which we fear, for example, things which are easily hidden by language or intellect (Ruud, 1998:132). In addition to this, the literature provides various accounts of where, in music therapy sessions, people have found words as a form for expression 'inadequate' and music, in turn, as "helping them to release a feeling, to articulate in a musical gesture a feeling" (Bunt, 1994:135).

When discussing music therapy improvisations, Bunt (1994:28) suggests that not only can musicking be an expressive *enactment* of one's emotional inner state, but it is further explained as an *enactment* of one's social, physical, intellectual and spiritual life. Expressing *oneself* - all of these facets of being collectively - through strong musical experiences is one way of giving form to all these parts of your being. Pavlicevic (2003:185) uses the term "communicative musicality", as introduced by Trevarthen and Malloch (2000:442), originally describing dyadic interactions, to explain how our everyday communicative acts, such as physical gestures, eye movements and tone of voice that accompany verbal communication, are expressive and contain musical elements such as rhythm, pulse, pitch, volume and timbre. This indicates that our natural ability to communicate is closely linked to our natural ability to express ourselves through music.

We make minor adjustments to communicative gestures, acts, tone of voice and all other manners of communicating with our bodies in order to fit with or meet the gestures of others, so that when two people engage in a meaningful manner, they may also appear to synchronise their movements; a term known as "interactional synchrony" (Pavlicevic, 2003:185; Pavlicevic, 1997:114). For example, two people having a conversation would usually not talk at the same time, but take turns to speak, organising their words and silences in response to one another. All these aspects of the dialogue possess and show that the individuals have an acute awareness of musical qualities such as timing, duration, pauses or rests and so forth. In group music, interactional synchrony, as revealed in music-making, is called inter-musical synchrony. This is where and how players adapt how they play, in other words how they 'musically' co-ordinate themselves in order to fit with the other members playing in the group, with the purpose of engaging empathically with the other beings in the group (Pavlicevic, 2003:185; Kabali-Kagwa, 2003:10). In accepting the premise that we present ourselves and our capacity for having relationships with others in making music, 'musicking' as a means of expression and communication can then be seen as

“creating and sustaining relationships through the group musical event” (Pavlicevic, 2003:190).

3.4 Creative improvisation in group music therapy

3.4.1 Creative improvisation

Creative Music Therapy is an active improvisational approach to individual and group music therapy, developed by Paul Nordoff and Clive Robbins. They believe in the power of music to “enable self-expression and communication” (Wigram, Pederson & Ole Bonde., 2002:126).

In Creative Music Therapy, the term ‘creative improvisation’ is used to describe the main medium for therapeutic work. The focus of therapy involves the use of live music-making, usually by the therapist and the client (Pavlicevic, 2000:270). Here music is used as therapy rather than *in* therapy or as *part of* therapy, being the primary means of encouraging and effecting therapeutic growth (Bruscia, 1987:24). Being among the four basic music therapy methods, namely improvising, recreating, composing and listening, the purpose of improvisation is to effect growth and development in functional domains (social, emotional, communicative, physical, etc.) (Gardstrom, 2007:22). Non-referential or free improvisations have no pre-defined structures or directions, enabling flexible and spontaneous interactions between the therapists and the clients. Improvisations can also be based on themes or structured in specific ways, known as referential improvisations, such as playing only atonal music, exploring a specific topic in the improvisation, or composing music through improvisation (Wigram *et al.*, 2002:121).

The techniques used in Creative Music Therapy, and thus creative improvisation, draw the client into becoming actively involved in the co-creation of the improvisation and foster personal commitment in the process, thus accessing and diverting inner experiences outward as sounded in and through the music (Bruscia, 1987:24). The individual can communicate through freely playing music which is flexible, spontaneous and free from musical conventions, in other words, there is no ‘right’ or ‘wrong’ (Ansdell, 1995:106). Each person’s musical contributions can be an expression of their character and personality (Wigram *et al.*, 2002:131). Improvisation thus enables each individual to access or contact some of his/her deepest feelings, and creatively and uniquely express him/herself.

Both client and therapist become actively involved in the improvisation which contains elements of tension, anticipation, expectation, and even an element of not needing to think and feel. This means that the music keeps changing, as well as keeps emotional

experiences in motion. It becomes possible to access and explore emotional experiences, and address therapeutic issues (Bruscia, 1987:24) with the therapist supportively guiding the improvisation to points of opportunity for “change, transformation, and process to come into focus” (Ruud, 1998:118). This is done by using transitional musical material relevant to the situation, for example, moving from ‘chaotic’ and loud music to softer, peaceful music, allowing for a state of change in emotions, thoughts, perceptions and relationships with other people, phenomena, situations and oneself (Wigram, 2004:144; Ruud, 1998:118; Liebmann, 2000:118). Change in some or all of these areas may mean growth and development in the functional domains of the individual. The idea of freely musicking with others, and the deep expressions and changing relationships that can be evoked through improvisation in music therapy, may leave a client feeling unnerved. Therefore, it is very important for the music therapist to create and maintain a physically safe, acknowledging environment where intellectual and aesthetic needs can be met, and where self-actualisation can take place (Maslow in Benson, 1987).

Although it is possible for emotional exploration and therapeutic change to take place through a music improvisation without any form of processing, it may be useful to include such opportunities as part of music-making experiences to allow participants to gain insight and cognitive understanding regarding their personal issues (Hesser in McFerran & Wigram, 2007:6; Plach, 1996:25). Rosenwasser (in Stige, Ansdell, Elefant & Pavlicevic, 2010:81) states that a “group’s inherent structure allows... awareness to be enhanced by creating conditions for constructive verbal and musical dialogues and by processes of action and reflection. All of this assists individuals to evaluate the nature of their experience, [and] the status of the group within society...” (Stige *et al.*, 2010:81). Improvisation and the experiences related to the improvisatory process can be processed using various modalities, such as Mandala art, movement, writing, role playing and so forth. However, according to Gardstrom (2007:136), employing these modalities requires particular skills which I as a music therapy intern have not acquired. In this case, though, one can effectively and ethically make use of verbal techniques as a form of processing (Gardstrom, 2007:136).

Sometimes music improvisation experiences are followed by a focused discussion guided by the therapist, or what is commonly called *verbal processing*, as a means of processing the experiences. According to Gardstrom (2007:114), verbal processing forms an integral part of emotional exploration techniques. It is highly likely that a group of educated, verbal clients, such as first-year international students, may choose to verbally process what takes place within an improvisation. Students can learn to help each other in terms of supporting each

other through listening and sharing experiences when group conditions allow for openness in discussions and for interpersonal involvement (Rosenwasser in Stige *et al.*, 2010:79).

3.4.2 Group music therapy

Group 'musicking' in group music therapy improvisation provides deeply personal, private, as well as collective musical and emotional experiences (Pavlicevic, 2003:104). Because having something in common usually brings people together in life and causes groups to form, by sharing the experience of musicking, a powerful social and musical bonding takes place in the group improvisation sessions between the individuals (Pavlicevic, 2003:104). This happens through the forming of a group 'groove' which in turn enables and allows for collaborative musicking, eventually also allowing for musical community or *communitas* to form.

Inter-musical synchrony, which is interactional synchrony as revealed in music-making, is where and how players adapt how they play in order to fit with the other members playing in the group, with the purpose of engaging empathically with the others (Pavlicevic, 2003:185; Kabali-Kagwa, 2003:10). The components of the negotiated musical interactions within the group, such as a group rhythm, are components of inter-musical synchrony between group members, which allow for the negotiation of a group 'groove'. A group 'groove' can be described as a common musical momentum; a musical-social space which invites everyone to participate in making allowances for any discrepancies. This means that even those whose playing may not 'fit' with the rest feel included, as the group's common musical momentum is flexible enough to accommodate for anyone and everyone to be part of the group sound (Keil & Feld in Pavlicevic, 2003:187). In a group such as this where different members make music together, the music does not simply 'fall into a groove', in other words, the 'groove' does not form automatically, as the members may struggle to relate fluently together through the music. This is, however, not the reality of every improvisation or group (Hargreaves *et al.*, 2005:210; McFerran & Wigram, 2007:7). As a music therapist, I am trained to recognise or 'read' the expressive and communicative features in the participants' music-making, which reveal their capacities for building relationships with others within this particular group. Through careful guiding on my part, I draw on the different musical contributions of the members by listening to similarities in their playing to establish the underlying group rhythm or basic beat, eliciting and helping the group to recognise and find the group 'groove' (Pavlicevic, 2003:187). In this way, the group's music offers a powerful sense of belonging to every member within the group regardless of social standing or particular skills.

When grooving together, players are communicating and collaborating through music and in music. Thus, they are not merely making music, but are rather playing with a social orientation – they are communicating through musicking, a term known as collaborative musicking. This involves players relating to one another through the interaction of their concurrent sounds, body language, physical gestures and the specific use of musical elements such as dynamics, tempo, and so forth. In this way a social and musical bonding takes place.

The notion of collaborative musicking, as coined by Pavlicevic and Ansdell (2008:1-2), is an extension of the concept of communicative musicality presented earlier. The concept of collaborative musicking is used in a social and collective context, such as music therapy groups, constituting a public, collective musicking event in a particular context. Collaborative musicking addresses not only the musical development within the group, but also the social development and how these two are linked. Pavlicevic and Ansdell (2008) suggest that this relationship between social development and basic musical development activates two 'functions': music in the service of communication and music in the service of human collaboration.

In the process of collaboratively musicking – developing a social and musical bond through musical activity and communication – players listen carefully to one another, entering into the common flow of the music, trying to fit with one another and make space for each person to 'talk' in their capacity. Each person thus contributes to the creation the group music, and therefore the establishing of the group 'groove' as the concurrent sounds produced by the different players becomes cohesive. Therefore, a 'group groove' motivates collaborative musicking, just as collaborative musicking enables and allows for the development of a group 'groove'. The powerful sense of belonging that occurs in and through collaborative musicking thus motivates and enables the forming of *communitas* (Bernieri & Rosenthal in Kabali-Kagwa, 2003:10).

Both Hargreaves, MacDonald and Miell (2005:207) and Ruud (1998:132) suggest that group improvisation is a means of communication and has the possibility to create musical community or *communitas*. First coined by anthropologist Victor Turner (1969), *communitas* is a social dynamic which emerges when people step out of their structural roles and obligations, and into a sphere that is decidedly 'anti-structural'. In this anti-structural sphere, there is a temporary "levelling-out of all social roles" (Ruud, 1998:132). People are "betwixt and between the categories of ordinary social life," and the rules of everyday life can be "altered, inverted, and made topsy-turvy", fostering the emergence of *communitas* as

characterised by feelings of equality, linkage and belonging, as opposed to fostering confusion, anxiety and isolation, as the music therapy group presents a semi-neutral platform for interaction (Arnould & Price, 1993:35). In the music therapy group, improvisation allows for the latter by stimulating direct and immediate confrontation between members - between identities and personalities - in a 'me-to-you, you-to-me' manner (Turner, 1969:132; Ruud, 1998:132). This takes place in the ritual of jointly improvising with others where the music becomes a means of dialogue. Mutual presence and flow of musical communication is created as the group members need to hear each other's sounds and instruments in order to co-create music. As expressions do not rely on following social or verbal conventions, but can be tried out freely, this offers the students a unique and powerful way of being together and bonding within a group.

This experience of *communitas* enables a bonding that may differ from that of other social clubs as it includes and welcomes those who, in other areas, may not fit in or may feel excluded. In these social clubs there generally are certain social, physical or other standards that have to be met, whether conscious or subconscious. This music therapy group enables deeper bonding between members, as the expression of the person as a whole, even vulnerable aspects of the self, is encouraged and affirmed as opposed to other social groups with alternative agendas.

Through the unfolding of the improvisatory process, not only is a mutual presence created, but a "mutual dependency" develops between the participants (Stige *et al.*, 2010:89). The encouragement to explore new responses, roles, attitudes and skills that could occur in old, familiar situations is crucial (Plach, 1996:26). Stige *et al.* (2010:80-81) speak of the group as a 'medium for help'. Individual and group empowerment is developed in that there is increasing awareness of oneself and others, as well as opportunities for trying out diverse roles and thus taking on different responsibilities in providing and receiving help from members in the group (Stige *et al.*, 2010:80-81). Through the process of group improvisation, what may possibly begin as "a collection of isolated and quiet people" who are preoccupied with and see their own particular problems in isolation, potentially moves towards opportunities for sharing these experiences and for connecting with others through the music (Bunt, 1994:25,27; Gardstrom, 2007:122). An exploration of these experiences, feelings and preoccupations takes place through creative improvisation, which encourages clients to confront their common crises together and to provide support for one another (Plach, 1996:22). At this stage in the group process, "helpful insights about each other's behaviour can occur, often being more easily accepted from other group members than from the therapist" (Bunt, 1994:27). The cohesive music therapy group can thus offer students the

experience of a sense of 'we-ness', trust, support of fellow group members, security (Plach, 1996:20) and a sense of fellowship (Stige *et al.*, 2010:83).

Thus, through creative group improvisation and the social relationships that develop during the process, an individual who first enters the group music therapy setting with the feeling that he/she is in this "other and foreign world" (Stige *et al.*, 2010:90), can become part of a community network. Being part of this *communitas* can be of value to the first-year international student to counter difficulties such as isolation. Strong bonds develop between the group members in this musicking process as they not only share interpersonal experiences about transitioning to university, but come to experience a sense of mutuality, empowerment and support in the group music context. By having this platform, the group may be sustained beyond the group therapy process as students continue to offer support to one another (Stige *et al.*, 2010:80-81). Even if this particular group and the relationships are not sustained beyond the therapy context, the students will have experienced their potential for building cross-cultural relationships and may feel more empowered to broaden their own social networks.

3.4.3 Studies supporting the value of group music therapy

In my literature research, I have found no studies exploring how first-year international students, in particular, may benefit from expressing themselves, their feelings and experiences through music, and from building relationships with others in their position. However, studies have shown that group music therapy has offered a valuable means of sharing experiences, expressing emotions and building relationships for different groups of people that face similar struggles such as isolation, loneliness, marginalisation, disorientation and cultural dislocation, amongst other things.

Bensimon, Amir and Wolf (2008:34) conducted sixteen group music therapy sessions and additional individual psychotherapy sessions with nine men, 20-23 years old, in Israel who experienced traumatic events during military service and were diagnosed as chronically suffering from post-traumatic stress disorder (PTSD) induced by combat or terror attack. Major trauma can cause individuals to feel lonely and isolated from society. The aim of the research was to explore the meaning of music therapy group drumming for these young men. Analysis of video recordings, open-ended in-depth interviews with the participants and of the self-reports by the therapist-researchers revealed that very loud group drumming facilitated a sense of relief, provided a means of releasing pent-up rage, energy and tension, as well as induced a sense of empowerment and feelings of belonging for the participants (Bensimon *et al.*, 2008:40-41). The drum was thus found to be an efficient instrument for

helping group members to cope with difficulties such as feelings of loneliness, traumatic memories or loss of control (Bensimon *et al.*, 2008:46).

In another study, McFerran (2010:1) accounts for the value of a group music therapy approach for supporting grieving adolescents. The study investigated a school-based programme in Australia. Group improvisations and song writing as therapeutic interventions were conducted with two groups of up to 12 adolescents each, from a school that supports adolescents from a low socio-economic demographic, many of whom faced daily issues such as poverty and abuse. Focus group interviews were conducted at the end of the project with both groups (McFerran, 2010:4,9). The adolescents in this study described how music therapy had provided them with an opportunity for connecting with others (McFerran, 2010:28). They also described that the various percussion and melodic instruments used during improvisations provided a way for some of them to express themselves, to 'let go' of their feelings of stress, grief and loss, or to simply have fun and that this helped them to feel better (McFerran, 2010:19,25).

In a similar study by Skewes (2001:viii), group music therapy sessions were conducted with six young, bereaved people by utilising group improvisation and group sharing. In-depth interviews after the conclusion of sessions revealed that the music sharing and improvisation had allowed them to express their feelings, including negative feelings, share their stories without relying on words only, prompted an examination of existential feelings related to their loss, and offered opportunities for experiencing a sense of control and freedom (Skewes, 2001:viii).

Another study explored the possible therapeutic benefits of implementing a music therapy drumming circle with at-risk youth, conducted with 11th graders, all between the ages of 16 and 17 years old, in a privately funded high school in a metropolitan area of a large Canadian city (Snow & D'Amico, 2010:12,18). In each drumming circle session, a semi-structured approach was used with the focus on encouraging creative self-expression musically. The approach combined elements of a teaching model with traditional drum circle elements. At first, hand-drumming techniques were taught. These were then practiced through 'warm-ups' and later on, the therapist merely provided loose frameworks that encouraged participants to produce their own rhythms, using various forms such as 'call-and-response', 'drum-dialogues' or 'drum battles' as a means of guiding these expressions, resulting in a group expression of rhythms (Snow & D'Amico, 2010:19,33,35). The results indicate that half of the participants considered the process of expressing themselves creatively through this drumming intervention to be particularly useful for helping them in the

management and reduction of stress, anger, depression and lack of motivation, as well as for releasing emotions, gaining more self-confidence and self-esteem, and for providing a positive social group experience (Snow & D'Amico, 2010:34).

Most of these studies discuss work with people who would most likely have been referred to music therapy to address emotional, psychological and social difficulties. However, music therapy can also be offered to those, such as international students, who may be coping reasonably well in their everyday lives. Such clients may refer themselves for group or individual music therapy to enhance their capacity to function better in certain areas of their life.

A study by Maack and Nolan (1999:39) explores the effects of Guided Imagery and Music (GIM) therapy on reported change in non-clinical³, adult clients. The study focuses on areas of change reported by 26 former adult GIM clients, all between the ages of 16 and 83, who responded to questionnaires sent to them by their GIM therapists. The results indicate that the main changes and gains reported by the clients or participants were: 1) getting more in touch with one's emotions, 2) gaining insights into some problems, 3) spiritual growth, 4) increased relaxation and 5) discovering new parts of oneself. Reasons for seeking out music therapy as a non-clinical client, in addition to the ones in this study, may include: increasing everyday coping skills, general self-development, enhancing performance in all areas of life, increasing relaxation and stress management skills, seeking music therapy as an emotional and creative outlet, as a means of improving relationships, for opportunities to reminisce and review one's life, enhancing confidence, finding new talents, developing self-understanding and transpersonal/spiritual development, for eliciting and enhancing one's full potential or enhancing choice-making ability (Maack & Nolan, 1999:41; Wigram *et al.*, 2002:204).

Although the client groups in these studies have differences to first-year international students, there are similarities in the emotions and struggles both groups face or have faced such as loneliness, loss, depression and separation. This may suggest that music therapy could hold similar value for first-year international students.

³ Non-clinical clients are people without a diagnosis of any kind, in other words, clients who function reasonably well in their daily lives (Wigram *et al.*, 2002:204).

3.5 Conclusion

The literature review has made it clear that first-year international students have many different issues to cope with during the transition to university life and continue to face struggles despite support programmes offered to these students. Although there is currently no literature documenting group music therapy sessions offered to first-year international students, the potential for group music therapy to draw isolated individuals into a mutually supportive community, where students can build relationships and share and explore experiences and struggles around being an international student, suggests that music therapy could be a valuable service provider to complement already existing support structures for this client group.

Chapter 4

Methodology

4.1 Research paradigm

This study is an interpretive inquiry within a qualitative research perspective and is contextualised at the Music Therapy Unit on the University of Pretoria's main campus. Qualitative research is a way in which human beings study and genuinely attempt to understand something about other human beings or the human condition (Bruscia, 1995b:394). The four main phenomena of interest in qualitative research are: 1) events, 2) experiences (namely, how people apprehend, perceive, feel and think about events, other people, or things), 3) materials and 4) people (Bruscia, 1995a:68). In my study, the focus is on experience related to or of an event. The qualitative paradigm employs a non-positivistic approach where truth and reality are believed to exist in the form of several, abstract mental constructions (also referred to as 'multiple realities') which are influenced by people and social experiences, and are constructed and understood differently by each individual (Bruscia, 1995a:66-67; Lincoln & Guba, 1985:37; Hathaway, 1995:544).

Reflective of a social constructionist perspective, qualitative methods endeavour to understand and 'know' the 'unknown' - the truths and realities of different individuals - by doing an in-depth study of not only the interactions, behaviours and (inter)experiences of people, but also the ways in which they apprehend, perceive, feel and think about, and make sense of these experiences, as well as the implied and hidden meanings connected to these experiences (Klenke, 2008:14; Isenberg, 2007:51; Bruscia, 1995c:324; Bruscia, 1998:186; Durrheim, 2006:47). According to Bruscia (1995c:316), an experience is considered to be more than an opinion, belief, or intellectual analysis. The author states that "an experience encompasses many different layers and facets of the person, including bodily reactions and emotions as well as thoughts and perceptions" (Bruscia, 1995c:316). Due to this focus, the qualitative perspective is the preferred and most suitable paradigm to use when exploring, describing, understanding and interpreting experience. Within this paradigm, the focus of interpretive inquiry is to describe a specific situation or phenomenon in detail: the way things are, the process leading up to the way things are, people's feelings around the latter, what people believe and what meanings they attach to things and activities. In other words, exploring, understanding and revealing the meaning of *lived experience* (Isenberg, 2007:51; own emphasis; Hathaway, 1995:547).

I am interested in investigating, identifying and describing how first-year international students utilise group music therapy sessions to express and share their experiences and

emotions, and what value music therapy has for the forming of relationships amongst these students.

In qualitative research, the researcher interacts closely with the research participants (the “known” or “observed”), and within this interpersonal relationship, the two parties co-create their own truth, reality and meanings (Henning, Van Rensburg & Smit, 2004:19; Bruscia, 1995b:394; Lincoln & Guba, 1985:37). A fundamental belief of the qualitative interpretive paradigm is that all knowledge comes from human experience and is dependent upon the “knower” or “observer” (the researcher), indicating the centrality of the researcher in the process of capturing, discovering and understanding human experience and connected meanings (Bruscia, 1995b:394; Lincoln & Guba, 1985:37; Parker, 1994:1; Neuman, 1994:317). Therefore, the conclusions of my study might differ from those of another researcher investigating the same phenomenon. What this position also implicates is that one’s values and biases permeate all aspects of the research process. Values are inherent in and central to any qualitative inquiry, meaning that, along with the fact that all data is gathered within a specific context and findings cannot be generalised beyond the context in which they are discovered, the findings and conclusions are context- and value-bound (Bruscia, 1995a:67; Ansdell & Pavlicevic, 2001:135; Lincoln & Guba, 1985:37). Though, the rigour with which I conduct this study and the steps taken to ensure its trustworthiness will put forth findings that are valid and meaningful (Aigen, 1995; Hathaway, 1995:544).

In my research, I am looking for new insights and knowledge in exploring a relatively under-researched phenomenon, making this investigation open-ended and inductive in nature. I adopt an intersubjective and interactional stance by operating as practitioner-researcher in being the music therapist who conducts and leads the group music therapy sessions. This stance is characteristic of the qualitative paradigm as it is concerned with understanding the truths and realities of different individuals and does so through studying them in-depth. This is possible because while being the researcher, observing the research process and holding the responsibility to ensure the accuracy and trustworthiness of the findings, I am also a participant in the process, engaging in a clinical relationship with the participants (Ansdell & Pavlicevic, 2001:104).

Contrastingly, in quantitative research the researcher is encouraged to remain as detached an observer as possible, thus not engaging with the participants on a personal level and not necessarily being able to study them in-depth. Intersubjectivity is likened to empathetic understanding in that there is a shared subjective experience or understanding of a phenomenon amongst the participants, and between them and the researcher. As

practitioner-researcher, I share a subjective experience of the phenomenon of 'foreignity' with other international students, the latter phenomenon being a shared "common cultural and perceptual milieu" (Ansdell & Pavlicevic, 2001:181) despite our hailing from different countries. A possible disadvantage of being the 'data-gathering instrument' as the researcher in this study is that my own subjective perceptions may operate as biases and thus distort the data (Ansdell & Pavlicevic, 2001:136,140). The negative effects of this bias will be minimised by keeping a self-reflective stance, and through peer debriefing and regular supervision.

In turn, qualitative research aims to use subjectivity as a resource. The advantage in this study, of sharing this subjective experience with group members, is that I will be able to empathise with the students in their experiences of being far away from home, creating a possible basis of trust and mutual understanding. Furthermore, my subjective perceptions can be used as a guide to direct me to possibilities or insights into the research topic and may help to make sense of complex data in the video excerpts and focus group discussion to yield rich, informed data (Ansdell & Pavlicevic, 2001:181-182; Bruschia, 1998:136; Hathaway, 1995:545).

As participant-observer, I engaged empathetically in a variety of activities, including participation, observation, focus group interviewing, documentation and reflection, and thus became immersed in the research process on *several* levels (Willig, 2001:25). This immersion in the entire process and the data allows me to determine categories, dimensions and interrelationships. The open-ended nature of the process allows for the emergence of new, unanticipated categories of meaning and experience. My position, therefore, is one of remaining accepting of the unexpected by asking open rather than closed questions (Durrheim, 2006:47-48; Ansdell & Pavlicevic, 2001:136-137; Bruschia, 1995b:392; Neuman, 1994:322; Willig, 2001:16).

As the aim of qualitative research is not to provide statistics or to produce predictive generalisation, but rather to provide an in-depth analysis and application of the research findings (Forinash & Lee, 1998:143) I, as ethnographic researcher, am, therefore, not testing and trying to confirm or disconfirm a particular fixed hypothesis, but rather aim to explore and offer an in-depth description of the students' experiences, which are embedded in their life-worlds, from analysing a series of particular observations and focus group interview data (Mouton, 2001:148; Bruschia, 1995c:324).

The research study is bottom-up or participant-led in the sense that participant-generated meanings are allowed to be heard. This, together with the fact that there is no set outcome for the study, but rather the allowance for the research process to guide, change and form my ideas and expectations, as well as the way the study is conducted, makes this a process-centred investigation (Willig, 2001:16; Mouton, 2001:148). I, at all times, do my best to maintain a balance between observing (being detached enough to be able to reflect on the process) and participating (being involved enough to gain an in-depth understanding) both as a researcher and as therapist. This requires constantly checking the research findings with raw data and against the research questions, as well as through peer debriefing and supervision.

4.2 Research design

4.2.1 Design

Directed by the aims of the research project, this study is exploratory in nature and falls under the umbrella of empirical studies as an ethnographic participant-observation study (Mouton, 2001:148). Empirical research is derived from direct observation in order to draw conclusions rather than on purely theoretical reasoning. This exploratory research study involves gathering and developing ideas about a relatively under-researched and unknown context, the purpose being to develop understanding in this area (Durrheim, 2006:44).

In this inquiry, I conduct eight clinical sessions with a group of first-year international students at the University of Pretoria and choose two excerpts of video data from these for analysis. I also conduct a focus group interview at the end of the therapeutic process with the students.

4.2.2 Sample

For the sake of carrying out the sampling process and ensuring that rich information is yielded, the sample selected for this research is small; ideally a group of eight students. I draw data from two video excerpts of group music therapy improvisations and a focus group discussion with these students. As qualitative research shows preference for in-depth findings, it often allows for focussing in detail on a small sample (Durrheim, 2006:48). I make use of purposeful sampling to select the research participants for this study (Durrheim, 2006:50). In this form of sampling, the researcher selects a sample from which the most can be learnt, relating to the issues of central importance to the purpose of the research inquiry. The sample necessarily consists of “information-rich cases” who have been selected for a specific purpose and of whom an in-depth study is done (Merriam, 2009:77). All participants meet the following criteria:

- Participants must be first-year international students registered with the University of Pretoria.
- The ages of participants should range between 18 and 25.
- The participants should have been in South Africa for a maximum of 2 years⁴.
- Participants must have experienced or are experiencing some struggle to adjust to their new environment.

The intention was to inform students about the group through advertisements on campus, and through personal invitation by the researcher/therapist and members of the International Students Division (ISD) of the university. I approached the ISD of the University of Pretoria as they are an established and professional body who would not only be able to assist me to make contact with and possibly recruit a number of international students, but I also hoped that by approaching them, the research and findings could benefit the support programmes they already offer to international students.

The selected group size allows some focus on individual needs, as well as opportunities for social interaction between group members. If more people were to apply to participate in the group therapy sessions, I, as therapist, would use my discretion to put together a group that was balanced in terms of factors such as gender, race, languages spoken and countries of origin, as I believe this would allow for a rich variety of experiences and would ensure that the group experience is not particularly isolating for certain individuals.

4.2.3 Data collection

The methods which have been identified for collecting data are determined by the focus of the study. The two sources of data include the observation/video recording of the participants while engaging them in the phenomenon (creative improvisation), as well as engaging them in a focus group interview after the completion of sessions in order to explore their experiences of the improvisations.

4.2.3.1 Data source A: focus group

The primary data source is a focus group interview that was conducted with the students after the termination of music therapy sessions. The focus group discussion is structured as a semi-structured interview. A focus group interview involves live interaction in the form of questions posed to a small number of individuals simultaneously by another individual (for

⁴ This allows for students who, once arriving in South Africa, took time to register or to receive the granting of necessary student loans before being admitted to study at the University of Pretoria.

example the researcher) in a formal or informal open group discussion which is focussed around a particular topic and thus has a specific purpose (Wilkinson, 2003:186-187; Schurink, Schurink & Poggenpoel, 1998:314; Stewart, Shamdasani & Rook, 1990:10). The main aim is to find out what the individuals think, feel, do, experience and how they talk about the latter (Fontana & Frey, 2000:645-655). In this way, the subjective truths and realities of the participants are elicited and conveyed within the 'formatted' discussion which is guided and managed by the interviewer's questions to focus the interviewees' discussions around the research questions in the specific context (Henning *et al.*, 2004:52; Fontana & Frey, 2000:655). Participants may make comments, ask questions and respond to the likes of the rest of the group members, including the researcher.

A fine balance is maintained between steering the interview through the research questions and allowing the interviewees "the space to redefine the topic under investigation and thus to generate novel insights for the researcher" (Willig, 2001:22). This is a difficult task and, therefore, a pre-set interview schedule needs to be drawn up. This schedule is flexible and consists of a small number of open-ended questions, or may note topic headings instead (see Appendix A for interview questions). These help the researcher to keep sight of the original research track, but allow enough freedom to move the discussion more broadly around the research topics (Willig, 2001:22). Such a research tool is a helpful method for gathering information and allows the researcher to inductively develop concepts, generalisations and theories that reflect the life-worlds and knowledge of the participants (Schurink *et al.*, 1998:314).

4.2.3.2 Data source B: video excerpts

Two video excerpts of sessions are utilised to collect information about the in-vivo events, observable behaviours, the qualities of those behaviours and the music produced within the relationships. These excerpts are carefully selected based on the relevance of the material regarding research sub-question 1.1 (focusing on how group members use improvisation to express and share their experiences around being a first-year international student) and 1.2 (focusing on how group music therapy sessions afford students opportunities for the development of mutually supportive relationships), and any links between this material and ideas generated in the focus group discussion. To add depth to the interview data, excerpts are chosen that either concur with or challenge interview findings about how music improvisations were used for the expression and sharing of experiences around being first-year international students. Video excerpts are selected and used to help clarify whether any results in terms of expressing and sharing feelings and experiences, and interacting and developing mutually supportive relationships with other group members were directly related to the observable music-making process or due to other factors. Such video data is valuable

as it offers observable material and allows for density and permanence, thus differing from interviews which only offer the interviewee's subjective experiences of an event.

Video recordings lack contextual data, though, and may include background noise which may make recordings somewhat incomprehensible. To counteract this, I include my own session notes which are written up shortly after each session as part of the data, along with video/audio excerpts. Regarding permanence, having video footage available to review events as often as necessary and in various ways, provides for a reliable and rich source of data (Lotter, 2003:33).

4.3 Data preparation and analysis

The phases of the data preparation and analysis processes include transcribing focus group data, writing thick descriptions of video excerpts, coding, categorising of codes, and identifying and describing emergent themes. The process of indexing and describing audio/video data entails putting the data into a worded or symbolic form, allowing for closer analysis. In other words, describing in words what is happening in the music and amongst group members. Focus group data is transcribed verbatim. Indexed video data, session notes that accompany this video data and the transcribed focus group interview are coded. Session notes are included and coded as this will add contextual details to the data.

In this study, coding, a technical term for analytic labelling, involves the labelling of "aspects or events that are relevant to the research questions" (Ansdell & Pavlicevic, 2001:150). From here on, the codes are categorically organised to allow for detailed definition and logical comparison, after which emergent themes are identified. These themes may be described with thick descriptions that capture the meanings of the categories and raw data in the context of the research questions. A thick description is offered to the reader in that I move into a social understanding of the students' actions related to the context in which they are observed and not just the actions or behaviours themselves, thus capturing all these contexts in the meaning-making process/description (Stige, 2002:266-267).

Qualitative research has an emergent design, meaning that the research process is non-linear and does not follow a fixed sequence (Bruscia, 1995b:391). This also means that rather than having a pre-set method which would determine the direction of the study, the research methodology evolves and, in a way, does so parallel to the creative music therapy process (Ansdell & Pavlicevic, 2001:135). Themes emerge while the researcher is engaged in the research process of working through the aforementioned methodological strategies, rather than being pre-set or planned before beginning with data collection (Charmaz, 2003:108).

4.4 Trustworthiness

In order to ensure the reader of the trustworthiness of this study, in other words, whether or not the conclusions can be trusted, I refer to the aspects of transferability, bias, reflexivity, confirmability, dependability and credibility in this section.

The conclusions that are drawn are specific to the particular context and time in which the research is carried out, though the specific and unique factors of this inquiry are made explicit, so that the reader can make his/her own determinations about the transferability of the findings from this study for other contexts (Willig, 2001:17; Ansdell & Pavlicevic, 2001:135).

To ensure credibility, I have reviewed literature accounting for difficulties faced by first-year international students and how music therapy can address these, showing that my research questions are relevant.

My own position within the process of the research study was reflexive in nature, as my own self-reflection and critical thinking not only helped to control and monitor bias, but also operated as resources within the study. Such reflexivity encouraged me to think about and reflect on how my own responses to the research process and the music therapy group may offer insights into the participants' thoughts, feelings, perceptions and experiences about the process, thus making certain understandings about the group and their experiences possible (Willig, 2001:17). I also received regular supervision throughout the clinical and research process, additionally ensuring trustworthiness (Ansdell & Pavlicevic, 2001:138; Aigen, 2008:311).

To ensure that the research findings are confirmable and dependable, I provide detailed information of the entire research process, including the data-gathering and data analysis methods employed, so that the interested reader can judge the adequacy of the process and determine whether and how the findings are derived from the data (Ansdell & Pavlicevic, 2001:204-205).

4.5 Ethical considerations

Written participant information letters (see Appendix B) have been given to all students to inform them of the research process and informed consent (see Appendix C) has been obtained from group members to video record sessions and for excerpts to be used as part of this research, as well as to conduct, record and utilise data from the focus group. The dignity of all research participants is respected by means of:

- Voluntary participation in the research project.
- An informed consent requirement for recordings and use of recordings for the purposes stated earlier.
- Freedom to withdraw from the process at any given time.

All information obtained during this study is and will be treated as confidential, and anonymity is ensured in that pseudonyms are used instead of participants' names. Participants were presented with a biographical information form (Appendix D) at the first session. Students had the choice to provide only the information they were willing to share by answering the particular questions they felt comfortable answering. Only the background or contextual details about the students particularly relevant to the study, as gathered from these forms, was used. The video data (video-excerpts), although used as part of the research, are not available as part of the final dissertation document.

No harm, wrong, or deception was inflicted upon the research participants as a direct or indirect consequence of the research (Wassenaar, 2006:67). One of the main endeavours and responsibilities of the music therapist/researcher is to create a safe, caring environment and to consistently be aware of ethical issues that may arise at any point during the research process. This was provided throughout all phases of the research and clinical process. The incentives for encouraging participation in group music therapy sessions and the focus group discussion included the benefits of participating in a music therapy group free of charge, providing participants with an audio recording of one session of their choice, refreshments and snacks after the focus group interview and lastly, the opportunity to meet and build relationships with other international students.

The findings of this research project are represented in the form of a mini-dissertation in partial fulfilment of the degree of MMus (Music Therapy) and may be published in the form of an article or book at a later stage. The video recordings acquired during the research process will be kept secure and stored for archiving purposes at the University of Pretoria's Music Therapy Unit for a minimum of 15 years.

Chapter 5

Data analysis

5.1 Introduction

This chapter describes the processes of data sampling, collection, preparation and analysis.

5.2 Data collection

5.2.1 Sampling process and sample

In order to find international student volunteers who would participate in my study, I initially contacted both the International Students Department (ISD) and the Student Representative Council (SRC) of the University of Pretoria. From here, I was referred to the university's residences to find students who would participate, meaning that volunteers were limited to those in residence. While initial means of advertising included posters and pamphlets placed in residences, Facebook web-pages targeting international students and a PowerPoint slideshow in the university's main library, these received no response. I eventually contacted the Primariae/Chairmen/First-year guardians of the residences through whom I was able to personally invite students to the group.

Eight out of 42 first-year international students who were personally invited attended the first session, and two of these students invited friends, giving a total group size of 12 members. I felt that this group size offered a good balance and variety of group members and still allowed for focus on individuals and social interaction. I, therefore, decided that although slightly bigger than initially anticipated, this group size was appropriate to work with. Chapter two offers an account of the therapy process with this group. Although I stated in the methodology chapter that students had to have experienced struggles to be part of the research group, two students stipulated that they had not experienced any struggles. However, as the group had already briefly met before filling out the Biographical Information Forms, it seemed that they would all be able to interact and connect well with other group members, and as everyone met all other criteria, I decided to keep the group as is. In addition, the fact that these students chose to join the group and were international students might have suggested that they had experienced some struggles or were interested in receiving additional support, contrary to what they stated.

5.2.2 Data source A: focus group interview

5.2.2.1 Description of focus group interview

The focus group interview took place after the final music therapy session in a venue separate to the one where therapy sessions took place. Apart from the closing activity that I facilitated at the end of the session, by having the focus group interview directly after the final session, in some sense formed a debriefing or ending of the music therapy process for the group. This led to some answers to interview questions being quite lengthy and reflective. A fine balance was maintained between steering the interview through the research questions by using the pre-set interview questions (see Appendix A) and allowing the interviewees to make comments, ask questions and respond to the likes of the rest of the group members, including the researcher.

Before commencing with the interview questions, I showed the group two video excerpts (different to the excerpts selected for data source B) from the music therapy process, asking them to reflect on what they observed and heard in the excerpts. The first excerpt was of a group improvisation from session 2 and the second of a similar improvisation from session 5. I included these excerpts to focus the group members' attention after the interval of having snacks and refreshments, and to remind them of the group's process. In the reflective comments after each excerpt, the group members generally drew comparisons between the two excerpts, commenting on the different dynamics, their overall experience of the different improvisations and which they preferred, as well as what they noted about other individuals in the group and their playing. Some of the participants also made reference to other improvisations of which they were reminded when watching these two excerpts, comparing their experiences, which differed within the group. These reflective comments were not coded and included as part of the data gathering process as very few of the comments were related to the interview questions and those that were related were repeated similarly later on in the focus group interview. The focus group interview was followed by a discussion wherein the participants largely made comments about the use of the term 'music therapy' on advertisements and how the word 'therapy' might limit future response to similar music therapy programmes or groups.

5.2.3 Data source B: video excerpts

5.2.3.1 Description and summary of video excerpts

Video recordings were made of all group music therapy sessions. Two excerpts were carefully selected as data based on the relevance of the video material regarding how group members used improvisation to express and share their experiences around being first-year international students, how group music therapy sessions afforded students opportunities for the development of mutually supportive relationships, and any links between this material and ideas generated in the focus group discussion. The selection of these two excerpts was

overseen by the research supervisor. Video excerpt 1 is drawn from session 7 and consists of two separate improvisations that were followed by relevant verbal processing of the improvisations. Video excerpt 2 is drawn from session 5 and consists of a group improvisation called 'building-a-group-rhythm'.

Excerpt 1: Background and context

The improvisations in this excerpt took place about 30 minutes into the seventh session. Improvisations were based on words that emerged from session 6 where students were asked to allow thoughts, feelings and experiences of being a first-year international student away from home and in a new residence to emerge while listening to a piece of pre-recorded music. Words that emerged were split into clusters in terms of similarities. The group had collectively decided to not give headings to the different clusters to allow for different experiences and meanings to occur when they improvised music based on these clusters.

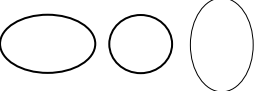
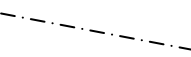
In session 7, the group was divided into two and each sub-group chose a cluster of words which they wanted to use as a basis for an improvisation, while the other sub-group listened to the music they created. Before improvising, the students were given time to think about how these thoughts, feelings and experiences might 'sound' and which instruments could be used to produce those sounds; to think about whether they wanted a structured or unstructured improvisation; and, ultimately, to make an arrangement that expressed the cluster as they wanted. Each improvisation was followed by verbal reflection.

Sub-group 1: Improvisation 1

I will call the group who chose to improvise their cluster first 'sub-group 1' and refer to the improvisation as 'improvisation 1' from here on. Sub-group 1 consisted of four members, namely, N, J, K, and E². They had decided on a pre-planned improvisation structure where each individual chose two words or phrases to improvise around. The words or phrases in this cluster and structure were as follows: stressful, challenging (E²), heartbreaking, ups and downs (J), misunderstood, relationships (N), emotional, and love and passion (K). Furthermore, they had decided that one individual would begin the improvisation, the other members joining one by one in the order indicated in the diagram below.

In order to contextualise the summarised descriptions and for the reader to better understand the excerpts, I offer diagrammatic representations of the positioning of the group and sub-groups, the researcher-therapist and the order in which group members joined the improvisations in the specific excerpts. The following table (over page) offers a depiction and description of symbols used in the diagrams:

Table 5.1 Explanation of diagram symbols

Symbol	Description
	Indicates specific group members according to their pseudonym names. RT indicates the researcher-therapist.
	Indicates that the person is lying down; person is sitting; person is standing.
	Indicates a cushion.
	Indicates the order in which group members join the improvisation.
	Indicates member did not stay in same position throughout the excerpt, but stood up either to change their instrument or as a behavioural reaction to an event in the improvisation.
	Indicates the division of the group into sub-groups according to the improvisation clusters and seating positions.
	Indicates a chair; indicates an empty chair.

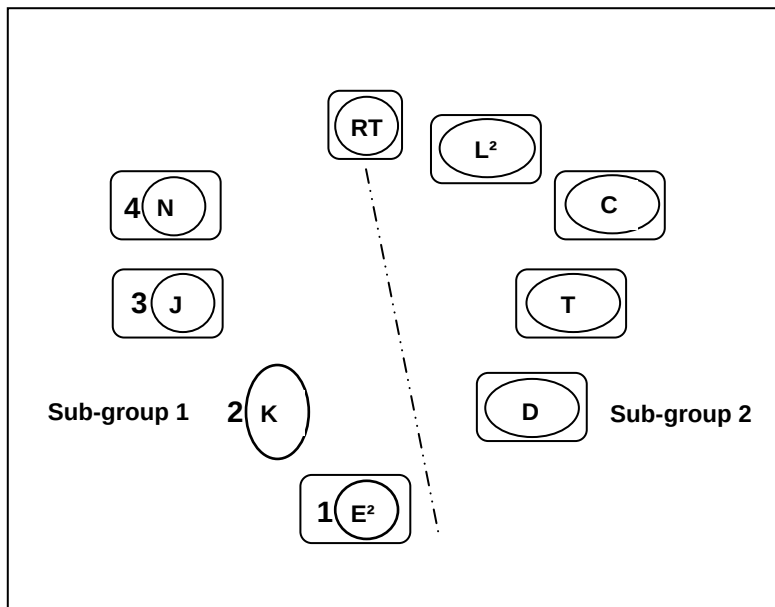


Figure 5.1 Diagrammatic representation of excerpt 1 improvisation 1

Excerpt 1: Improvisation 1 summary

E² started the improvisation after which each of the members in the group joined the improvisation individually while the previous members continued playing. Each person played his or her own rhythm that did not relate to the music made by others, using different instruments. The group music was, therefore, asynchronous for a large part of the improvisation due to the lack of shared metre. At some stage all the players gradually and jointly increased the tempo and volume of their playing and the overall sound was very loud, however, there was still no underlying shared metre.

Shortly after this, one of the members stopped playing followed by some other members, leading to a decrease in volume in the group music. Two other members had continued playing, however, and after a short while all members rejoined playing again. About halfway through the improvisation E² began to beat a 4-beat rhythmic sequence which was the loudest sound in the group. Soon the whole group was collaboratively playing to this 4/4 beat, this being the first time in the improvisation where a shared metre had been established and followed by all apart from K. K returned to playing his own rhythm from earlier, causing asynchrony in the overall group sound. After a few seconds, the other members gradually played less and softer according to K's volume. All members gradually stopped playing in no specific order, ending the improvisation.

Sub-group 2: Improvisation 2

Sub-group 2 consisted of five members, namely, L², C, D, T and G, and they chose to improvise around the cluster containing the words home, distant, empty, old and responsibility. This group also chose to do a pre-planned structured improvisation, deciding amongst themselves beforehand which members would improvise around which word from the cluster. The structure was as follows: home (L²), distant (T), empty (C), old (G) and responsibility (D). They had decided that each person would take their own turn to play individually in the improvisation and then the group would begin to play together, joining one by one. However, to end the improvisation, they would stop playing one by one. This structure was similar to the 'building-a-group-rhythm' structure we had used in the improvisation in excerpt 2. This group carefully followed their pre-planned structure.

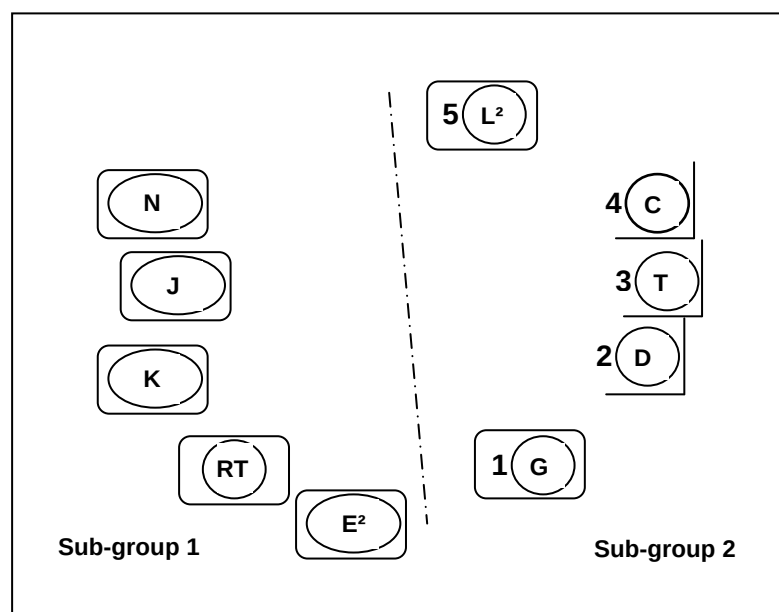


Figure 5.2 Diagrammatic representation of excerpt 1 improvisation 2

Excerpt 1: Improvisation 2 summary

G⁵ started the improvisation, after which the other group members joined the improvisation one by one. The members all played different rhythms and used different instruments. Shortly before each new person took his turn to play, the previous person stopped playing, meaning that each individual played alone. This also led to a lack of flow in the resultant group music. Halfway through the improvisation, after each person had a chance to play individually, the other members resumed playing one by one in the opposite direction in which they took their individual turns. Although they were now playing together, each person had returned to playing their previous musical material. All members played rhythms based on a 4/4 metre, however, they played at different tempi, causing the music to sound jarred and asynchronous. Once everyone had joined and the group had played together for a very short while, they stopped playing again one by one in the same order as they rejoined playing, with G ending the improvisation.

Excerpt 2: Background and context

The improvisation in this excerpt took place about half an hour before the end of the session. N was absent in this session. I provided the group with a choice of one out of two activities with which they were familiar from previous sessions. They unanimously agreed on the activity referred to in this music therapy process as 'building-a-group-rhythm' where one person starts the improvisation and one by one, going around the circle, the other group members join the improvisation. Whereas on previous occasions of doing this improvisation as a group we had used either just drums, vocal sounds and percussion, or body percussion, the group enthusiastically agreed that we should incorporate the use of all available instruments, including the body as instrument. K had asked if I would mind playing on the piano during my turn of building the group rhythm.

The excerpt is of the second round of building a group rhythm and T was nominated to start. We had roughly arranged a variety of percussion and melodic instruments on the floor in the middle of the circle. Everyone had already chosen their instruments before the improvisation started.

⁵ Due to the camera angle, G and K's faces and movements could not be captured and descriptions are thus based on session notes that provide contextual details of their behaviour.

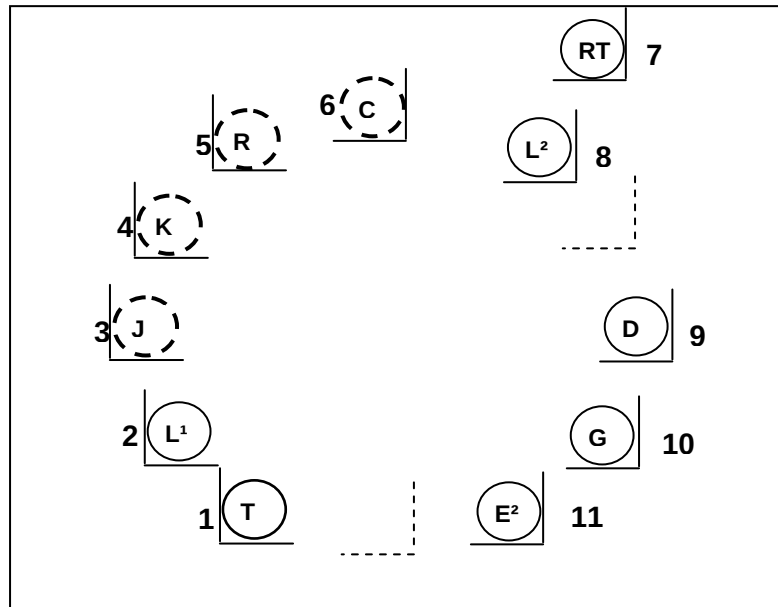


Figure 5.3 Diagrammatic representation of excerpt 2

Excerpt 2: Building-a-group-rhythm summary

The improvisation started when K beat a set of drum sticks against each other a few times, indicating a 4/4 metre. T, being the leader, then officially started the improvisation, playing a regular-beat rhythm that followed the 4/4 metre K indicated. The other group members hesitantly joined the improvisation one by one. Some played with similar rhythms to the initial rhythm, while others started with asynchronous rhythms, so that the resultant music had no definite shared metre. After a particular moment of asynchrony in the group music, one of the members paused momentarily, stopped playing and frowned slightly, causing her rhythm to falter. After this, the group music faltered several times, accompanied and responded to by laughter and comments. Each time the music faltered, I provided continuation in the music by patting the metre on the piano casing and verbally encouraging the leader and other players to carry on playing instead of stopping every time. Some other group members also made attempts verbally and in the music to keep the music or group beat going.

The group improvisation eventually continued beyond the previous points of faltering and the music became more synchronous and flowing as the players who faltered before continued to play and the group members began to follow similar rhythmic patterns. Whereas only the first half of the group had opportunities to play due to the continuous faltering, the rest of the group members now joined in the improvisation one by one. As the improvisation continued with everyone now playing together, several members explored new musical ideas and/or instruments and gradually began to move their bodies to the music. Later on, some members also added vocal sounds to the group improvisation. The members gradually become more relaxed and comfortable, making more continuous eye-contact. They

interacted in the music by copying and matching one another's rhythms, and group members collaboratively moved their bodies with increasing freedom to the music. The end of the improvisation was signalled by the therapist who introduced a *ritardando* on the piano. Some members took note of this signal and made playful sounds on their instruments before stopping. Other members seemed unaware of this ending, not making eye-contact with the therapist or the other players. They continued to play until shortly after several of the other members stopped playing, but eventually stopped playing as the therapist returned to her seat in the group circle.

5.3 Data preparation

5.3.1 Introduction

The phases of the data preparation and analysis included transcribing focus group data, writing thick descriptions of video excerpts, coding, categorising of codes, and identifying and describing emergent themes.

5.3.2 Transcription of focus group interview

The focus group interview was audio and video recorded. Both methods of recording were used as data sources for transcribing the focus group interview, as in some cases either of the recordings were incomprehensible.

The entire interview was first transcribed verbatim. Many of the respondents were rather verbose and because of this, as well as the use of colloquial terms in their responses, it was necessary to determine what parts of their statements were essential to the research. I, therefore, decided to segment the data by distilling the original transcribed interview text. This involved bracketing and then removing all information that was not relevant to the research. Such information included casual group discussions on subjects not directly related to the research, joking within the group, and repetitive and other comments that diverted from the focus of the interview questions. Rephrased or repeated interview questions were also bracketed.

Table 5.2 (over page) shows an example of the bracketed original focus group interview transcript. The complete original and distilled focus group interview transcripts are included in the Appendix (see Appendices G and H). The second column in the table indicates line numbers (L), person identifier (P) and the number of the interview question (Q), where relevant. Line numbers were assigned to every line of the transcript rather than each sentence or phrase. The text which is in italics is the bracketed text and shows an example of joking or mocking within the group that diverted from the focus of the interview.

Table 5.2 Example of the bracketed original focus group interview transcription

Real Time	L:P:(Q)	Transcription	Context notes
L:13:06 (V)	12: E ¹ 13: 14: RT/D 15: E ¹ 16: R 17: E ¹ 18: 19: D 20: RT 21: L ² 22: 23:	But uhm...I'm open to like, making friends with everybody else...I would definitely, like, wanna hang out with most of the people here... <i>Most / most {group laughter}</i> Everyone! <i>{group laughs}</i> I would say, ya, I'm interested...by R's personality {E ¹ laughs}...like... <i>...the 'it' was coming, the 'it' was coming...{group laughs/giggles again}...anyway...</i> BECAUSE like, he could become one of my friends, so like ya, he seems like a very controversial character {group laughs}. <i>Ya, he's more than controversial!...{some more comments and laughter}</i> <i>Okay, let's focus again. [silent pause] Anyone else? Yes, L²...</i> I don't know if this music therapy has actually changed our relationships...I mean, I see these guys around every day. I think we're still the same way—we were always close before, we're close now, so ya.	{E ¹ points to R}

5.3.3 Thick descriptions of video excerpts

Separate thick descriptions were written for both video excerpts, providing a real-time, moment-by-moment analysis of both the musical and non-musical events, actions and interactions of the group members. The verbal processing sections in excerpt 1 were also transcribed as part of this excerpt.

Table 5.3 shows an example of a thick description of excerpt 1. The descriptions were divided into shorter segments of information, approximately ten seconds in duration, so as to allow for easy reading and following of the musical event. Some segments were longer as fewer notable events took place in a longer period of time. The complete thick descriptions of both excerpts (the first of which includes a verbatim transcription of the verbal processing which followed improvisations) are included in the Appendix (see Appendices I and J). All sections of text in the thick descriptions which are highlighted in bold provide a reference of important musical ideas in the excerpt that were scored. These scores can be found at the end of the thick description of excerpt 1 (see Appendix I). The scores helped to give a better sense of what was happening in the group music overall and helped in the process of forming higher order and analytic codes.

Table 5.3 Example of thick description of excerpt 1

Real time	L	Thick description
0:49:04	14 15 16 17 18 19 20 21 22 23 24	L ² looks over at C who, with the chime bars still sounding in the background, once again plays the scratching sound on the hand drum. D starts playing at the same time as C, playing what he played during his turn, but slightly louder than before (<i>mf</i>). About two seconds after C and D start, T joins them, also playing what and how he had played in the section before. Still a few seconds later, G hesitantly joins in, at first playing softly and gradually growing louder, using the three-beat stroking sequence on the guiro. L ² seems to be trying to figure out his rhythm and patting randomly a few times on the bongos while looking at the other members with his head bowed down slightly. After a few seconds, he plays more clearly, but very softly and almost inaudibly, playing the African rhythm from his turn and looking down while playing. C has his head and upper body bent over low so that he cannot see his fellow group members, playing his instrument above his head.

5.4 Data analysis

5.4.1 Coding the interview data

Line numbers were assigned to every line of the distilled interview transcript rather than each sentence or phrase, specifically for coding and referencing purposes. I started the coding process by doing line-by-line coding where each line is given a code. However, there were times when a line needed two or more codes or where several lines received the same code as they presented one idea or aspect (Charmaz, 2003:94). This type of coding is also referred to as descriptive coding and requires staying close to the interviewee's terms or to the musical description and offering as little interpretation as possible (Gibbs, 2007:53).

Table 5.4 shows an example of coding of a section of the focus group interview.

The responses of some participants were disorganised and several of them used colloquial terms (for example the word 'like'), which made it difficult to comprehend what they were saying. They sometimes seemed to lose their own line of thought while talking, veering off course. For several of these sections in the interview I had to make interpretive decisions about the data, where I interpreted the meaning of certain statements while remaining as close to the text as possible.

Table 5.4 provides an example of how I had to make an interpretation of a respondent's statement, but stayed close to the text. For example, the respondent's statement "it was masked" was interpreted as "Idea of EtM initially unclear/not understood" as his statement was in response to a question about Expression through Music (EtM) and I felt that the respondent implied that Expression through Music was hidden and not clear from the beginning. Please refer to the Data analysis key (see Appendix F) for an explanation of abbreviations and symbols in the table

Table 5.4 Example of coded distilled focus group interview transcript

Original	L:P:(Q)	Interview questions and essential statements	Descriptive codes
T:9:11-12 0:20:59 0:42:25 9:13-22	13:RT:Q2a) 14: 15: 16: 17:D	...how did you feel initially about the idea of expressing personal ideas, emotions and those things through music? Initially, how did you feel? it was hidden, it was masked. You didn't really feel like you were doing it in the beginning. It really felt like a joke to me in the beginning, to be honest. Like you know, you get there and you drum, you know...I was thinking, if I was actually paying for this, I would be very annoyed {group laughs}. You just play drums, you play drums...if you're paying by the hour {group laughs} and you know, you don't get why you're doing it, and then...like, I think for the first few sessions even, uhm...you only start to think about how it gets you to clear your mind and how later on...initially, you know, it was playing how you felt when you hear you were coming to varsity, and I thought, like, that was quite a while ago, like, uhm...what significance does it have. But then you do realise how much it helps you later on and so...yes, the idea wasn't very clear to me to be honest, like, I didn't really feel like, okay, I'm here to express my feelings...it was more, okay, I'm here to just play music and as a result I did express my feelings.	- - - - Idea of EtM initially unclear/not understood; EtM initially experienced as a joke; > MT/drum playing not perceived as valuable; purpose of EtM not understood initially; MT/EtM: allows to clear mind > > Question significance of expr past exp through M initially; Later on realise EtM is helpful Playing M leads to expressing feelings

From here, descriptive codes were collapsed and categorised under slightly more interpretive higher order codes as there was a large amount of descriptive codes. By grouping similar codes into higher order codes, the data was made more manageable. With higher order coding, interpretation is still kept to a minimum and, in this case, codes offer suggestions of what different groups of codes might imply. Table 5.5 provides an example of descriptive codes that were collapsed or grouped under a higher order code.

Table 5.5 Example of grouping codes from focus group interview

Reference	Descriptive codes	Higher order code
F:9:6-11 (156) RQ1.2	<i>MTP encouraged personal growth to interact more readily/easily with other grp members</i>	MT enables connecting more easily with others
F:9:12-13 (157) RQ1.2	<i>MTP encouraged personal growth to interact more readily/easily</i>	
F:11:6-7 (179) RQ1.2	<i>After MTG/P, easier to interact more readily</i>	
F:11:34-35 (187) RQ1.2	<i>MTG mutual ground, easier to connect in all other ways</i>	
F:11:36-37 (188) RQ1.2	<i>MTG facilitates easier & maintains contact, genuine friendships</i>	
F:12:1-5 (191) RQ1.2	<i>Easier relating to others in grp without worrying abt how this relating may be perceived</i>	

5.4.2 Coding the thick descriptions of excerpts

Having written thick descriptions of the improvisations in both excerpts and transcribing verbal processing sections, the data was ready to be coded in a similar manner to the interview transcript. For the improvisations, I also started by doing line-by-line or descriptive coding. I found that some descriptive codes seemed meaningless with regards to the research questions. For example, a descriptive code like 'instrumental and body percussion' in line 18 in Table 5.6 (over page), which shows an example of the coded thick description of excerpt 2, does not hold meaning for the research questions in and of itself. Therefore, alongside these types of codes, I added higher order codes which offer suggestions of what the descriptive behaviours or musical ideas might suggest. This involved some interpretation, yet I still remained close to the text. I use the example from before: 'instrumental and body percussion' (descriptive) was interpreted to be the 'creative extension of original musical material' (higher order).

At times, a group of descriptive behaviours or musical events within the text seemed to imply something about the general group dynamics or process. These ideas, which were more interpretive, were recorded as analytic codes. Higher order and/or descriptive codes could generally be grouped under analytic codes. For example, descriptive codes like 'group free body movement to group music', 'some players more reserved body movement' and 'more musical players increasing free body movement' could be grouped under the analytic code

‘varying levels of comfort with moving to music’ within the group. In instances where it was not necessary to interpret a particular description of a behaviour or event, or where a descriptive code itself held meaning and relevance for the research on its own, this was not assigned a higher order or analytic label, for example (not included in table below), “RT introduce signal ending Mimprovisation’.

Some of the higher order and/or analytic codes later became categories and, in some cases, themes. The verbal processing sections were coded in a similar manner to the focus group interview transcript. In order to distinguish between the different types of codes, descriptive codes are indicated in italics, higher order codes in bold and analytic codes are underlined. The letters next to the descriptive codes refer to the higher order and/or analytic codes under which they were grouped. The full coded thick descriptions of both excerpts are included in the Appendix (see Appendix I and J).

Table 5.6 Example of coded thick description of excerpt 2

Ref	L	Thick description	Descriptive codes	Higher order codes	Analytic codes
1:12:38	14	After about three sequences of doing this, T, who now has a more relaxed body posture and is also moving to the music keeping his rhythm going consistently all the way, brings in a slight change or extension to his playing. [After beating 1 (right hand) 2 (left hand) on the djembe drum, he leans slightly to the right again, hitting with his right hand on his right leg on the 3rd beat and then does the same to the left on the last beat before moving back to playing on the drum] . He continues doing this. Everyone is moving their bodies freely to the music, bouncing up and down with their upper bodies and nodding their heads along to the beat, but J, L ² , D, G and E ² 's movements are very minimal. As the improvisation continues, E ² , D and J move with more observable spontaneous rhythmic motions.	<i>Leader more relaxed playing & body movement to M; consistent & continued base beat(a)(b); Leader extending own playing after long while-;> Instr & body percussion-(a)(b) > Grp free Bmovement to grp M(c)(d)(e) Some p's more reserved Bmvt(e) More musical p's increasing free Bmovement(e)</i>	(a)creative extension of original Mmaterial	<u>(a)Playing with increasing confidence</u> <u>(b)less self-conscious</u> <u>(c)Enjoyment of collaborative Mmaking</u> <u>(d)relating &connecting in the M</u> <u>(e)varying levels of comfort with moving to music</u>

Table 5.7 shows an example from excerpt 2 of how descriptive codes were organised and grouped under higher order and/or analytic codes.

Table 5.7 Example of grouping codes from excerpt 2

Ref	Descriptive codes	Higher order codes	Analytic code
E2:1:27	Body movement to emphasise metre	Strong musical guidance through body movement/percussion	Taking leadership to encourage collaborative playing
E2:3:3	Big Bmovement & instr used indicating metre		
E2:3:5	Forceful body percussion indicating metre		
E2:1:4	Other p hitting sticks before improv start	P guides other p through instrumental cue	
E2:3:36	Eye-contact & encouragement for leader to continue	Strong initiative by group to guide leader to continue base beat	
E2:1:47	Serious expr & eye-contact at leader		
E2:3:21	Non-player directing M verbally & instrumentally		
E2:3:25	P's verbally directing leader to play		
E2:4:19	Non-player briefly playing leader's part		
E2:4:19	Directed eye-contact & mouthing metre at leader		

In order to add contextual details or the thoughts of the therapist at the time of the excerpts to add depth to this data, parts of the session notes from sessions 5 and 7, which were relevant to the excerpts, were also coded. The coded relevant session notes are included in the Appendix (see Appendix K and L).

5.4.3 Organising codes into categories

Data sources were kept separate during the processes of coding and categorising as I followed a different process of coding with the focus group interview data. It was also important to initially separate the excerpts from the interview, as the excerpts offered information of observed behaviour of the group during music making and the interview offered the participants' own thoughts about this behaviour, their music and the process in general. This meant that the two different data sources could be compared and contrasted with one another. After organising the codes into higher order and/or analytic codes separately under the focus group interview, excerpt 1 and excerpt 2, I then sought to observe which categories emerged in each case by grouping similar codes together. Categories were, therefore, not ascribed before the coding process, but rather emerged from the data.

The next stage of the data analysis process comprised of combining the codes and these initial categories from both data sources which meant moving towards identifying final categories. The process of coding and categorising was cyclical in nature as I had to continually revisit, re-work and re-shuffle codes and categories according to what emerged from the data. Since I had only done descriptive and higher order coding for the focus group interview, the categories that formed from these codes were in many cases re-worked and re-shuffled and became analytic codes under new or different categories, whereas others became final categories. For example, the initial focus group interview category 'Group setting enables and motivates expression and exploration' eventually became an analytic code under the category 7 'Collaborative musicking in music therapy supports increased exploration and expression'.

Some of the final category labels drew from words or phrases taken directly from the higher order and/or analytic codes. Other category labels had to be revisited and reframed to provide a summarised description of all the codes which were now combined in that category. Entirely new categories also formed in this process. Some of the final categories formed more easily than others. Certain initial categories and analytic codes could at first not be grouped together that easily and the codes had to be studied in more detail to ascertain under which of the already existing categories they belonged or which new category label

was appropriate. Table 5.8 provides an example of a category where I experienced some difficulty in thinking about and determining what category label was appropriate for this group of codes. I was required to make interpretive decisions when putting the final category together, for example deciding whether all the codes about awkwardness, self-consciousness, confusion and so forth generally implied hesitancy, whether concerning improvising or about being part of the group. The table includes only some of the descriptive, higher order and analytic codes which formed category 8.

Table 5.8 Category 8: Grouping of descriptive, higher order and analytic codes

Ref	Descriptive codes	Higher order codes	Analytic codes	Category
EX2	Leader shifts in chair while playing alone	Self-conscious about playing alone	Some individuals self-conscious about playing	8. Hesitancy in improvisations and within group
EX2	Leader swift eye-contact with grp then down at instr			
EX2	Shifting eye-contact as prepare to play	Self-conscious about joining improvisation		
EX2	Hanging over forward & looking down	Judgemental vocal response to other p faltering indicating awkwardness	Awkwardness in group	
EX2	Long vocal utterance in response to other faltering and eye-contact			
EX2	Shifting in chair while looking away/at others	Awkward and uncomfortable		
EX2	Sitting still, serious expr's			
EX2	Laughter	Embarrassed about faltering	Self-conscious and awkward about faltering	
EX2	Verbal excuse, blames another for faltering			
EX2	Leader covering face & rocking in chair			
EX2	Leader verbally expressing uncertainty abt own playing			
EX2	Brief eye-contact	Self-conscious or awkward about faltering		
EX2	Leader shakes head when faltering			
EX2	Few <i>mf</i> vocalisations on off-beats initially	Bold yet tenuous use of voice initially	Self-conscious & unconfident when using voice initially	
EX2	Open yet soft vocalisation on off-beat initially			
EX2	Soft playing & imitating another p's M	Cautious, tentative playing	Tentative instrumental exploration	
EX2	Creative yet cautious use of instr		Tentative vocal exploration	
EX2	Vocalising while playing causes faltering in playing	Struggle to vocalise & play instrument simultaneously	Tentative vocal exploration	
EX2	Leader looking around	Hesitantly connecting to seek approval	Interpersonal uncertainty	
EX2	Looking at & away from p's while sing			
EX2	Brief eye-contact			
EX2	Leader looking at & away from own playing			
EX2	Grp gestural/verbal/laughing response to leader faltering in grp M	Physical & verbal humorous response as defence against frustration	Humour as defence against awkwardness and frustration	
EX2	Sitting back down & laughing			
EX2	Grp pointing fingers, laughter, comments			
EX2	Grp playfully scolding at first 2 p's			
EX2	Grp smile as p laughs, eye-contact	Laughter/smiling as defence against awkwardness & frustration		
EX2	Not laughing with other p's abt faltering – just smiling			
EX2	Grp laughing at & with p who falters			
EX2	Frown, hidden smile		Puzzled by another player's playing	
EX2	Stop playing & frown	Confused by another player's music		

I had the research questions in mind throughout this process of categorising. At all points of the process, codes were clearly labelled so that they could be traced back to their original data source.

Table 5.9 presents a table of the final 15 categories and their descriptions. In these categories, I have separated the different codes, noting levels of connection that were observed through non-verbal body language such as eye-contact, gestures, laughter and verbalisations within improvisations (categories 1 and 2) and those levels of connection as observed in the music itself in terms of a group 'groove' (categories 3 and 4).

Table 5.9 Categories and descriptions of categories

Category	Data sources	Description of category
1. Lack of connection despite interpersonal awareness in the music	Codes from excerpt 1 and 2.	This category includes codes that indicate that members are aware of each other's music, but they are either not making eye-contact at all or only briefly doing so while playing; there is a lack of cohesion in the music; some players become discouraged to play; others are distracted; still others avoid connecting by looking down or away while playing. Also includes codes that indicate that one half of the group make more eye-contact with one another than the other, resulting in a disparity in connection within the group.
2. Movement towards interpersonal connection in the music		This category includes groupings of codes indicating brief, yet increasing, moments of eye-contact between members as they seek to connect. There is generally more eye-contact, gestures, and verbalisations during the improvisations, allowing members to connect in the music. Other codes include how members connect through laughter and humour during music making and faltering.
3. Lack of group 'groove'	Codes from excerpt 1 and 2.	Codes grouped under this category indicate distractions and lack of focus, causing the group's music to falter resulting in no group 'groove'.
4. Movement towards finding group 'groove'		Although codes indicate that there is a general move in the group music towards increasing connection in terms of finding the group 'groove', the category also includes some movement away from connecting. Groups of codes include attempts to find the group 'groove' and a desire to play collaboratively, some members taking leadership to encourage continuation and collaborative playing with others following this lead, eventual collaborative musicking, and everyone eventually rejoining in playing and finding the group 'groove'
5. Music therapy offers possibilities for developing deeper relationships	Codes from the focus group interview.	This category includes codes that indicate students' experience of music therapy, enabling them to connect more easily with others, build deeper relationships compared to outside the group, and that they felt acceptance and belonging in the group despite mistakes. Others found that relationships were superficial within the music therapy group and that the setting hindered developing deeper relationships. Still others were uncertain about the effect music therapy has on relationship development.
6. Music therapy enables development of a broader spectrum of friendships		Codes under this category include that the group members were acquaintances and, in some cases, friends before the process, that some struggled to make friends prior to the process and that they generally made friends with others with whom they shared common interests. The music therapy process, however, encourages/d developing a friendship base that is broader and more diverse than one would develop outside the group. Codes indicate that members became more open to making friends in general and were encouraged to respect and relate to others they might not generally befriend.

7. Collaborative musicking in music therapy supports increased exploration and expression	Draws on codes from the focus group interview and both excerpts, as what was observed in the group music making was also noted by the participants.	This category includes codes that indicate how increasing comfort and collaborative musicking within the music therapy group setting enables and supports more confidence to explore different ways of music making, and to express emotions and experiences related to being a 1st-year international student through music making without having to worry about making mistakes or being judged.
8. Hesitancy in improvisations and within group		Groupings of codes show how group members were initially but also generally hesitant to improvise using the instruments and/or their voices due to feeling uncomfortable, self-conscious, sceptical, uncertain and unconfident about expressing themselves through music, about their own music and/or within the group in general. This hesitancy manifested in their tentative and tenuous playing or singing, and laughter or humorous responses to the awkward, nervous atmosphere which, in turn, exacerbated self-consciousness.
9. Increasing comfort with improvising and being in group over time	Codes from the focus group interview and excerpt 1.	Here, codes indicate that group members became increasingly comfortable and familiar with improvising within the group over time. Codes note increasing certainty and confidence in music making, playing and singing louder, using different instruments and being more creative.
10. Music as alternative form of expression to verbal expression		Codes in this category show how some members found verbal expression uncomfortable and stressful, that they not only found that they could express their experiences and emotions through music, and felt belonging instead of judgment in the group, but also found it easier to express themselves verbally because of the music therapy process.
11. Desire for free exploration in the music	Codes from excerpt 1.	The group's desire for expressing and exploring freely in the music is indicated in codes, noting members' choice of semi-free improvisations, and creativity and innovation in the use of the instruments and their voices.
12. Desire for predictability in the music		Although desiring freedom to explore, the group also showed a desire for predictability, noted in codes indicating the choice of semi-free improvisations, and returning to familiar musical material in their improvisations. This indicates that they found change uncomfortable and would rather stay with what they knew in order to express and interact in the music.
13. Use of contrasting musical parameters and instruments to depict varied experiences	Codes from excerpt 1.	This category includes codes showing the use of different instruments and contrasting musical expressions and dynamics to depict the varied experiences they have as 1st-year international students.
14. Varying expectations about improvising	Codes from excerpt 1 and 2.	Codes included here indicate how some students were more enthusiastic, comfortable, eager and focused than others to use music as a form of expression of their 1st-year experiences, whereas others were unenthusiastic and uncomfortable to do so.
15. Varying experiences and perceptions of music therapy	Codes from the focus group interview.	This category includes codes noting students' experiences and perceptions of music therapy and music therapy improvisation. Codes show varying opinions and experiences regarding the impact of music therapy on coping skills and university life, being able to use music as a medium for expressing emotions and experiences around being 1st-year international students, and the general view of music therapy and for whom it is suitable.

5.4.4 Emergent themes

Through the process of forming categories, themes emerged on which the discussion of the research questions in the next chapter is based. I again had the research questions in mind while organising the categories. The three themes which emerged in this process are presented in Table 5.10 with the relevant categories that formed each theme. Not all categories are mutually exclusive to one theme, as is the case with category 13, for

example. This category contains codes that indicate how music is used as a form of expression of feelings, thoughts or experiences around being a first-year international student and, therefore, applies to both themes 2 and 3. This indicates the interrelatedness of the research findings. A complete table of the themes, relevant categories and analytic/higher order/descriptive codes are included in the Appendix (see Appendix M).

Table 5.10 Categories and themes

Nr	Categories	Nr	Themes
1	Lack of connection despite interpersonal awareness in the music	1	Creative improvisation in music therapy facilitates moving towards interpersonal connection
2	Movement towards interpersonal connection in the music		
3	Lack of group 'groove'		
4	Movement towards finding group 'groove'		
5	Music therapy offers possibilities for developing deeper relationships		
6	Music therapy enables development of a broader spectrum of friendships		
7	Collaborative musicking in music therapy supports increased exploration and expression	2	Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring first-year experiences
8	Hesitancy in improvisations and within group		
9	Increasing comfort with improvising and being in group over time		
11	Desire for free exploration in the music		
12	Desire for predictability in the music		
13	Use of contrasting musical parameters and instruments to depict varied experiences		
15	Varying experiences and perceptions of music therapy	3	Music offers an alternative medium for expressing and interacting
10	Music as alternative form of expression to verbal expression		
11	Desire for free exploration in the music		
13	Use of contrasting musical parameters and instruments to depict varied experiences		
14	Varying expectations about improvising		
15	Varying experiences and perceptions of music therapy		

5.5 Conclusion

This chapter has presented the data collection, preparation and analysis of the focus group interview which was conducted with the participants, as well as two excerpts selected from different sessions within the music therapy process. In the following chapter, I will discuss the three themes which emerged in this process, as related to the research questions. I will be drawing on information provided in the literature review in my discussion of the themes.

Chapter 6

Discussion

6.1 Introduction

In this chapter, I will discuss the three emergent themes separately in relation to the research questions. As the focus of the research is on the 'experience' of the students, under each theme the discussion primarily and initially focuses on findings from the focus group interview, which are then supported by findings from the video excerpts. As a reminder to the reader, I state the main research question and sub-questions:

Main research question:

1. What do first-year international students at the University of Pretoria experience through creative improvisation in group music therapy sessions?

Sub-Questions:

- 1.1 How do the students use creative improvisation in group music therapy sessions as a medium for expressing and sharing experiences concerning being a first-year international student?
- 1.2 How do group music therapy sessions afford students opportunities for the development of mutually supportive relationships?

The main research question will be addressed in the discussion of all three themes. Theme three relates to both sub-questions 1.1 and 1.2, whereas theme two relates to sub-question 1.1 and theme one to sub-question 1.2.

6.2 Theme 3: Music offers an alternative medium for expressing and interacting

6.2.1 Students' varying expectations, experiences and perceptions of music therapy and improvisation overall

Data from the focus group interview and the two video excerpts indicate that students' expectations, experiences and perceptions of music therapy, including improvisation, varied within improvisations and across the music therapy process (Appendix M:A&B:168-173).

Comments from the interview reflect their experience of the music therapy process in general, but also include indications of their feelings about the use of creative improvisation, which formed a large part of sessions, and about the use of music as a medium for expressing and interacting, which was the main tool used in sessions.

Students' general expectations of improvising included that some members looked forward to sessions, whereas others were disinterested and unenthusiastic. Some of their experiences matched these expectations, in that they felt comfortable to improvise in general and within a group setting. This included some of those who were unenthusiastic and felt uncomfortable initially, yet through the course of the process became more comfortable. Others remained uncomfortable with the idea of improvising and some even felt indifferent about improvising in the group. Despite some students saying they were unenthusiastic and uncomfortable, most of them attended sessions without fail, in other words, there were no drop-outs and on the few occasions where there were absentees, this was due to writing tests. This continued attendance thus suggested that everyone was quite interested in the music therapy group, either in the social aspect of the group or the actual music-making.

The varying levels of comfort with moving their bodies to the music, which was noted in data from excerpt 2, partly had to do with members' experience of comfort or discomfort with improvising (Appendix M:A&B:173). Some moved freely to the music while others were more reserved. Those members who commented about feeling comfortable and eager to participate in improvisations during the interview, were the ones who moved more freely to the music in the excerpt. However, some of the students who commented that they initially felt uncomfortable in the group and with improvising, also gradually began to move their bodies more to the music and became more comfortable. In sessions overall, it appeared that those players who were not as musical or musically skilled were less comfortable with improvising and expressing ideas through music, as playing did not come as naturally to them as for others. They were thus more reserved in their body movement. This seemed to change slightly in some individual cases over the course of the process, as although they were still more reserved in their playing and body movement towards the end compared to other players in the group, there was a change in their individual levels of comfort with using the instruments and participating in the group improvisations.

Some students' initial perceptions of music therapy changed through the process, as reflected in the following quote from one of the students: "...this is what I thought therapy was for... it's just a stereotype thing... therapy is for white people who are bored... or white people who are rich and have nothing to do... But I got to realise that sometimes when I'd come, you walk in with one mood, you walk out with a different mood – it has changed... So, I got to realise that this is actually not just for a specific group of people, but actually it can even work on me... it was for everybody, it wasn't just for a specific group of people" (Appendix H:FGI:3:19-30). Where some, including the above participant, were initially sceptical about and showed disregard for music therapy, and thought that it would have no

effect on them, they later looked forward to coming, saw it as a learning process, and found music therapy to be interesting and meaningful. Some also commented that music therapy impacted on their coping skills and university life, whereas others felt it had no impact as the process was not long enough.

Many felt that music therapy was a positive experience in that it offered a diversion. In music therapy sessions, students could not only momentarily shut out and forget about personal problems or outside activities, but it also helped to clear their minds. Music therapy sessions offered a relaxing and calming space in their busy and often stressful student lives. One student, talking in general, particularly indicated that, "...if for some reason I do want to de-stress, I actually would consider taking music therapy... [rather than] going to a therapist or a psychic or some guy who you'll be sharing your feelings with" (Appendix H:FGL:2:36-38). Other students indicated that they initially did not understand the concept of music therapy and that the group music therapy experience was something entirely new and different to them, whether talking about using music as an expressive medium or about the types of relationships that developed in the group. The following two comments support this: "The group-thing – it was something new... and...well, I haven't really done it..." (Appendix H:FGL:1:33-34) and "For me this was something different..." (Appendix H:FGL:10:34).

As indicated before, reflective comments from the interview of the students' experience of the music therapy process in general also include indications of their feelings about and experiences of the use of music as a medium for expressing and interacting in creative improvisation. Despite the good attendance of the group members, indicating their desire to participate in the group, some remained uncomfortable about the experience of using music to express ideas. With regards to using instruments and their voices for expressing, some members initially felt that they were not musical or could not play music themselves. One student commented that he initially felt restricted in expressing himself through the use of instruments as he favoured using his voice or singing when expressing his feelings. As sessions progressed, though, he experienced a similar restriction or limitation in using his voice to express, as he realised that instruments, like the drum, enable different and more ways of expressing which he did not feel capable to explore with his voice in this group context. Although most of the students felt freedom to play and use their voices as they wanted within improvisations, some students felt obligated to play like others and did not always perceive expression through music in creative improvisation as valuable. This was noted in some improvisations, as in the video excerpts for example, where there was a sense of awkwardness amongst the group members and/or from particular group members, and some would withdraw from playing at intervals.

During the music therapy process, some of those who were rather unenthusiastic or uncertain about expressing through music became more open to expressing ideas, feelings and experiences: "...as the sessions progressed, I learnt to put a bit of feeling into what I was actually playing... and so... I learnt to actually you know, listen to how I'm feeling inside, to try to not shut it down, because that's what I normally do..." (Appendix H:FGI:5:21-23). Certain group members' perceptions of music and music therapy, specifically regarding music as a means of expressing and interacting, changed. The direct experience of expressing ideas through music amplified their thinking about how music can operate as a means of expressing and communicating to the world how you feel, who you are and what you are passionate about.

For most members in the group, music therapy was something new and different, and for many this meant initial discomfort at the idea of using instruments to express themselves. However, most students gradually opened up to this idea and were able to use music as a medium to begin to express or explore general feelings, as well as experiences of being first-year international students.

6.2.2 Music as an alternative form of expression to verbal expression

In this music therapy process, music as a form of expression generally presented an alternative to verbal expression to the members for expressing and sharing feelings, thoughts and experiences concerning being a first-year international student and for interacting within the group. In the focus group interview, several students commented on the use of music or musicking as a medium of expression and communication. Comments included that they generally find verbal expression of feelings in a group setting stressful or uncomfortable as there is so much focus on the individual who is speaking. You wonder and worry about what others think about you and about what you say which leads to feeling unable to express yourself freely, and even without the others saying a word, you feel judged. These points are reflected in the following statement from one of the group members: "...if we're sitting around a table like this and if I try to express an emotion [verbally], sometimes you really wonder like, uhh, what did L² really think... but... when you do it in music... you're not on the spot like as much as you are now. Not everyone's looking at you like everyone's looking at me right now. So, it was always easier because then you knew there was less judgement and you could just express yourself... with no judgement" (Appendix H:FGI:5:41-44;6:1-3). Other members in the group indicated that they generally struggle to express themselves or their feelings verbally or are not used to sharing their feelings with others.

From the above and other data, in contrast to verbal expression, music as a medium for expressing, particularly within group improvisations, placed less pressure on students and involved less risk (Appendix M:A&B:165). Although some students initially found it difficult to express through music and some thought that they were not musical, they began to realise how, by means of creative improvisation, they could express themselves and communicate with one another through freely playing music which was flexible, spontaneous and free from musical conventions, in other words, there was no 'right' or 'wrong' (Ansdehl, 1995:106). This encouraged freedom to express their emotions and experiences. In their verbal reflection of improvisation 1 in excerpt 1, sub-group 1 showed insight about the possibilities of expressing different emotions or experiences of being a first-year international student in different ways through music making, that each experience could be 'sounded' in a different manner, as interpreted from the following statement: "I believe if someone had taken [the words 'books' and 'courage'] and taken maybe... a[nother] common word in the group [cluster], the [group] sound would have been different. Like especially for what I was playing, 'cause I was playing love and passion and, uhm, emotional, like I would have taken these instruments... I would have played something more 'courageous' and... I believe it would have had a significant impact on... our general outcome..." (Appendix I:EX1:4:33-37). Here the student was commenting on words that the group had collectively decided to exclude from their improvisation as they did not really identify with these, nor were they sure how to express these at the time. The individual was expressing his thoughts on how including the words in the group improvisation and expressing them through music, might have impacted the group music and how the improvisation unfolded.

In addition to the fact that music therapy offered a means of expression through music, in the students' experience and from the excerpts, music therapy simultaneously motivated increased verbal sharing and made verbal expression of experiences and emotions amongst group members within the music therapy group, in their private lives and in the focus group interview, easier. This was possibly because they did not experience judgement from others in the group. This finding that there was increased and easier verbal sharing was shown through the verbosity of some members, the depth of sharing in verbal processing during sessions and in the focus group interview, despite commenting that they struggled to express and share verbally. Music therapy group sessions influenced the depth of sharing beyond the group amongst students in the same residence: "...[the MTP] opened us up to, you know, being able – you know, as guys you rarely ever want to talk about your feelings, but you know, we've had one or two occasions where we sat down... and, ya, we all just sat down to talk about these feelings and it was really an emotional session... I don't know if it's something we would have done before" (Appendix H:FGL:9:44-47;10:1-2). It is important to

note that two of the students who were part of this group who sat down to talk about their feelings, commented that: “I learnt... the power of listening. You really underestimate... people, like... people talk to you a lot... [and]... I’m one who doesn’t listen, but you realise it’s actually very crucial for you to listen...” (Appendix H:FGL:3:7-10) and “...listening helps you to understand more about people, as in, normally you listen to someone you just judge them without really knowing what they’re really about, but when you listen to them, you get to know more about them...” (Appendix H:FGL:3:11-13). This listening not only involved listening when someone verbally shared something, but also listening to others when making music and learning more about them in this way.

6.2.3 Free exploration and the use of contrasting musical parameters and instruments to depict varied experiences

The two improvisations in excerpt 1 were specifically structured and focused around exploring, expressing and sharing first-year experiences through creative improvisation, where the group was divided into two sub-groups and each improvised based on a different cluster of words and phrases, depicting their varied feelings, thoughts and experiences. These improvisations and other data from excerpt 1 offered a sense of how the students used contrasting musical parameters or elements and different instruments, including their voices and body percussion, to depict the various thoughts, feelings and experiences of being a first-year international student – those that they identified with and those which they did not identify with or possibly preferred to avoid (Appendix M:A&B:168). The two improvisations by the different sub-groups in excerpt 1 clearly offered very contrasting musical material, interpretations and depictions of their experiences.

I provide an example from excerpt 1, showing how the students in sub-group 1 used music as a means of expressing their experiences and were able to experiment with a range of musical parameters in doing so: K played on a conga drum and the rain stick at the same time (Appendix I:EX1:1:11-16). His playing of the rain stick produced a spacious rushing sound, whereas he played a continuous gentle, yet intense, rhythm on the conga drum which sounded like a heartbeat. When looking at the words/phrases he chose from the cluster to improvise around, namely ‘emotional’ and ‘love-and-passion’, it seemed that he was expressing ‘emotional’ in how he used the rain stick. His playing on the conga drum contrastingly depicted the experience of ‘love-and-passion’, as expressed by the heartbeat-like rhythm which he alternated by playing faster and then slower at different times in the improvisation.

Music generally offered an alternative way of thinking about and for freely exploring the words and clusters that the students had come up with in session 6. For example, before the improvisations around their first year experiences, including the experience of learning they had been accepted to study at UP, they were asked to think about what a particular feeling or experience might sound like if played on an instrument, for example. Initially the students found this concept and the actual expression of feelings and experiences through music somewhat difficult and confusing. However, as they eventually became more comfortable and moved away from thinking about what they were doing and just played what came to mind and what they felt to do in the moment, they were able to increasingly and freely explore the instruments and express themselves and these feelings and experiences through the music.

As was explained to them prior to these improvisations, they were in a sense embodying the feelings, thoughts and experiences in their musical improvisations and so reflecting on them in a very different manner to how they might do in a verbal setting. The value of doing this was indicated in some of the students' comments. One student's comment not only supports Bunt's (1994:135) statement that as it is a non-verbal medium, music may possibly provide an opportunity for the individual to "hide behind the music, to use music as a defence", but contrastingly also Ruud's (1998:132) finding that through music improvisation we can express those things we fear to expose or express to the world through verbal sharing. This student's comment indicated that he was on the one hand able to shut out feelings of hurt, hate and anger in the music therapy group, but that this same setting stimulated and allowed for exploring and expressing these feelings which would not necessarily have taken place verbally: "...when you see me in those sessions having fun, I am having fun, 'cause outside that room, I wasn't. I was actually very bitter, I was angry, hurt, everything you can possibly think of. And here was like a way of shutting it out, shutting out my world...And through my having-fun in music therapy sessions, I was realising, but no, really I'm actually hurting – I can't hide it, I can't keep it in..." (Appendix H:FGI:4:1-3).

Apart from these comments, the value of using creative improvisation as opposed to verbal expression, included that there was no judgement involved as each person could express their interpretations of the feelings and experiences they all had in common in a unique and personal way through the music. They possibly also experienced more freedom in having a wider range of possibilities for expressing, as some students commented that although they felt a need to express themselves, they did not always find the words to express these emotions verbally: "words don't really come very easily to me, like I can't even write what makes me think...[and] making your own music is kinda like, it's an uneasy thought or feeling

at first. But as we went along it became easier – actually easier than actually writing down how you're feeling" (Appendix H:FGI:5:13-17).

6.2.4 Music offers an alternative medium for interacting with and relating to others

Through improvising together in the group setting and sharing and collectively expressing feelings and experiences through musicking, the music therapy sessions afforded students opportunities for relating and building relationships. Comments from the focus group interview indicated that music therapy sessions allowed for interacting in a fun manner, and that they experienced a shared happiness and enjoyment despite outside problems and painful emotions when improvising together and exploring new experiences together. One student commented: "where we had that cluster where I was in and we had a lot of emotions, you could feel...it was almost the same, uhm, feeling...you could feel that *everyone* was...very happy". Her experience was that everyone could relate through and share in an enjoyable and fun experience. Another student, during the verbal reflection on improvisation 1 in excerpt 1, commented about how, in the music "we just joined together. It felt so real..." (Appendix I:EX1:4:3). This may not have been possible had they shared and explored certain first-year experiences verbally. Some students indicated that the music making allowed for a different way for getting to know others in the group whom they knew on some level before the group: "You discover some things about some people that you didn't know" (Appendix H:FGI:10:8-9), and this stimulated curiosity to find out more about that person, which encouraged verbal sharing between members beyond the group setting.

In the next section I will discuss how using music as a medium for expressing in creative improvisation created a platform for members to express and explore some of the feelings, thoughts and experiences concerning being a first-year international student.

6.3 Theme 2: Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring first-year experiences

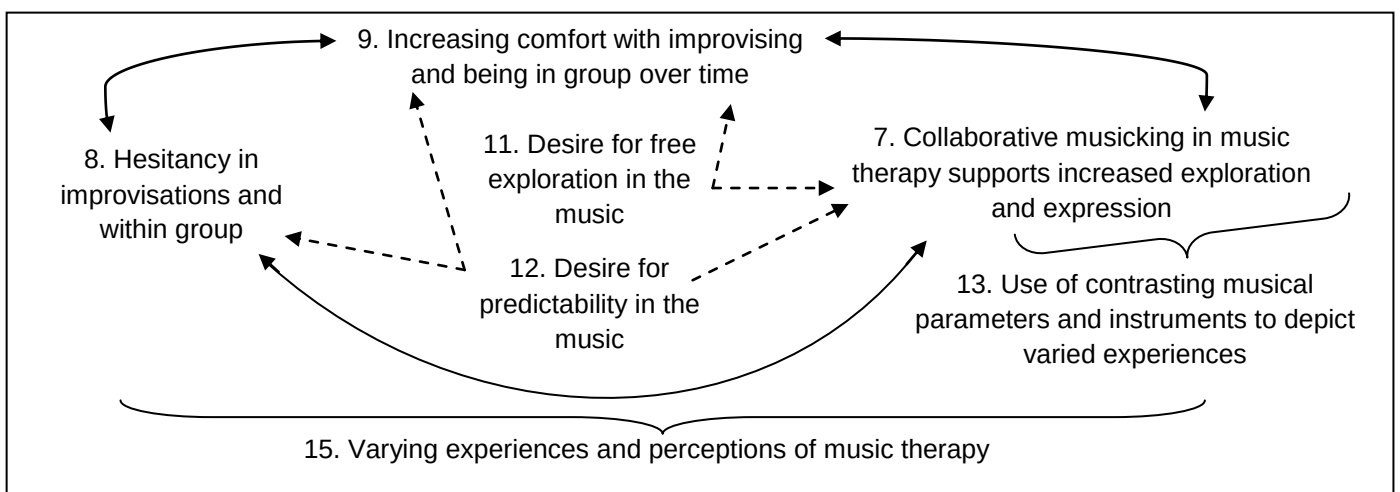


Figure 5.4 Diagrammatic representation of theme 2

Figure 5.4 offers a diagrammatic representation of the relationship between the categories which make up this theme. Findings from this theme indicate a move from hesitancy to express ideas through creative improvisation to more comfort with and freedom to express and explore a broader range of ideas. Collaborative music making in the group additionally allowed for and supported increased exploration and expression where students used contrasting musical parameters and instruments to depict their thoughts, feelings and experiences of being a first-year international student.

Both when students were hesitant to express and when there was increasing comfort with exploring and expressing through the music, there was a desire for predictability in the music. The desire for free exploration only emerged as students became more comfortable with making music together and with using the instruments. Further comments regarding students' experiences and perceptions of music therapy, in particular the use of music to express and explore their first-year experiences, will be addressed during the discussion.

One of the goals for conducting therapy with this group of students was to offer opportunities through creative improvisation for exploring, expressing and sharing experiences concerning being a first-year international student. Such opportunities were presented within a group music therapy setting. The importance and value of this, especially for first-year international students who are often isolated and lonely in their new environment (Sawir *et al.*, 2007), is that within the group setting where there are other first-year international students with similar experiences and challenging situations, they might more easily express and share their feelings and experiences. Because group 'musicking' in group music therapy improvisation provides deeply personal, private, as well as collective musical and emotional experiences (Pavlicevic, 2003:104), the group members can experience understanding, belonging and empowerment, as they are motivated to share and explore similar and different experiences with others in the group.

In the focus group interview, students commented that music therapy in general and the use of music as a medium of expression within the group music therapy setting, motivated and enabled them to think about their first-year experiences and to explore and express these shared experiences within the group through music making. One student, for example, stated the following: "You're just going through your day... it's routine, but you never get to think about these things, so it's actually crucial... a useful thing that you can think about what you're doing and then you can express it in music. You don't have to say, it's not like I have to think of what I'm going to say. All I have to do is actually just think about it, and then all I do is play" (Appendix H:FGI:6:40-43;7:1-2). This statement also supports the comment made

earlier about how students were later able to freely and more spontaneously express their feelings and experiences through the music. Another student commented that the music therapy process stimulated unconscious feelings and problems to emerge, and creative improvisation offered a platform for letting go and releasing these feelings: "...it felt like there was something I was holding onto for a very long time and that last session... I let it all out... the whole transition from moving from home and coming here and having to leave things behind and people behind and, you know, trying to come here and start a new life basically... I managed to let go of all the feelings that I had... like hurt..." (Appendix H:FGI:7:13-22).

6.3.1 From hesitancy to increasing comfort with improvising and being in the group
Exploring, expressing and sharing, however, did not come easily to the group members in the beginning, for several reasons. First-year experiences such as cultural loneliness, doubt, confusion, discomfort and a struggle to make friends in adjusting to a new environment, may all contribute to a sense of hesitancy to share and interact with other students. The notion of hesitancy was reflected in data from the focus group interview and the two video excerpts (Appendix M:A&B:160-164). Despite brief explanations and modelling of the concept of Expressing through Music⁶ in sessions, students were hesitant to improvise and to express and share their feelings and experiences in general. Comments from the focus group interview supporting this include: "...we all just sat down to talk about [our] feelings... I don't [think] it's something we would have done before [the music therapy process]" (Appendix H:FGI:10:1-2) and "as guys you just don't talk about your feelings" (Appendix H:FGI:10:5-6). They were also hesitant about being part of the group. This hesitancy mainly featured at the start of the music therapy process; however, some students were still slightly hesitant about participating in group improvisations and about expressing themselves through music making, even up to the end.

As students arrived for the group music therapy sessions, they were essentially already 'expressing' the first-year experience of isolation in that they did not know each other that well and came from different countries. This may provide one explanation for why students initially felt uncomfortable, nervous and, therefore, hesitant about being in the group. One member in particular stated that "...at first I wasn't comfortable with the whole group-thing, 'cause... I'm scared of people, and sometimes you just feel like people look at you and they're judging you..." (Appendix H:FGI:1:39-41). This fear of being judged, which came across in several of the students' statements, also may have indicated their feeling 'different'

⁶ 'Expressing through Music' refers to the abbreviation 'EtM', as is used in the interview and excerpt data, referring specifically to expressing through music as opposed to verbal expression.

or 'out' due to hailing from foreign countries. The initial experience of isolation and discomfort with being in a music therapy group and attempts at countering this may have been reflected in that some students asked to invite some of their friends to attend the group. Although for some this may have minimised the isolation they felt, for others who did not invite friends or who knew few or no one else in the group, this might have, in turn, compounded their experience of isolation and discomfort.

Hesitancy to improvise was reflected in the focus group interview comments in that students initially perceived Expressing through Music with scepticism and disregard, questioned its significance, felt uncomfortable about Expressing through Music and found it difficult or confusing, as expressed in the following comments: "Initially, I thought it was impossible, like you tell me to express how I feel through a drum – I can't do music, I'm not a musical person, so like, when you tell me to play how I feel, I'm thinking, uhm... noise?" (Appendix H:FGI:4:34-36) and "Initially... I found it very difficult, like to express myself... my feelings through music..." (Appendix H:FGI:5:12-13).

Data from the video excerpts support this notion of hesitancy in that there was a sense of awkwardness, self-consciousness and nervousness within the group initially, which partially had to do with their discomfort with being in the group and possibly also indicating discomfort with being in a new country and new university (Appendix M:A&B:161-164). Group members appeared uncomfortable and self-conscious during improvisations in general, but also more specifically in excerpt 2 and improvisation 2 from excerpt 1, about joining the improvisation and playing alone. They would, for example, sit with hunched postures while playing, tentatively exploring the instruments and trying out vocal sounds. The atmosphere was sometimes tense and serious, and the members were nervous as indicated by their fixed gazes, serious expressions, stiff body postures and intermittent moments of quiet, nervous laughter.

It was further apparent in the group's music that they were nervous in that there was a desire for predictability and a discomfort with change. Group members tended to stay with the same musical material or frequently returned to previous familiar material after brief moments of exploring different ideas, as if wanting to explore new ideas, but not feeling confident enough. When given an option to choose between free and semi-structured improvisations, they tended to choose semi-structured improvisations and seldom included syncopation or other creative rhythms in their playing. This suggests hesitancy, in that semi-structured improvisations and regular-beat rhythms are more predictable and easy to follow, thus offering more safety and comfort. The interpersonal discomfort experienced within the

group seemed to exacerbate the self-consciousness, uncertainty and little confidence individuals felt about their own music making, and thus also their hesitancy to improvise. Apart from not knowing each other due to hailing from different countries, hesitancy may overall be ascribed to feeling uncomfortable and vulnerable within the group, a fear of being judged, of not being accepted by the other group members, the newness of using instruments, and taking part in therapy and within a group context.

Over time, members became increasingly comfortable with improvising and with being in the group as they became more familiar with using the instruments in general, but specifically in creative improvisation and with musicking together. The shift from hesitancy to comfort happened over the course of the music therapy process and within improvisations, as supported by the following quote from the focus group interview: "...as we went on, I actually became very comfortable with people around me, and I'd actually share my feelings and not feel like someone's gonna look at me..." (Appendix H:FGL:1:41-42 - stated by the same person who was quoted before to have been uncomfortable within the group). This shift is further shown in excerpt 1 improvisation 1. I quote from a section of the thick description: "E² [who had started playing very quietly and hesitantly], had... increased the speed of her circular motions this time and hit the cymbals against each other loudly and shortly after J's second strike on the claves. Her playing and movements are very relaxed and flowing" (Appendix I:EX1:1:32-35).

Despite being informed that there were no 'right' or 'wrong' ways of playing, students initially seemed concerned about making mistakes. As sessions progressed, though, there was a shift in their thinking and responses to 'mistakes' and they were less and less concerned about making mistakes. The increasing comfort with making music and experience of musicking within the group stimulated not being worried about making mistakes, as is reflected in this example from excerpt 2 where, despite continuous faltering, there was a joint effort in the group to move beyond the mistakes and continue playing: "T looks over at D... and stops playing, and says "sorry, can we start again?" Both L² and R, say to T "just play something...". T immediately resumes playing the same beat. L¹ immediately joins him. The group looks at them, smiling..." (Appendix J:EX2:3:13-15;23-25;27-29).

This increasing comfort with using instruments in creative improvisation and with being in the group, and being relaxed about mistakes, created a platform for more openness towards exploring new ideas and ways of playing and expressing a broader range of emotions, feelings, thoughts and experiences. One of the members commented that the group setting brought "...a sense of comfort... to share [feelings and experiences]... because [they got to]

know each other and gr[e]w to trust one another...” (Appendix H:FGI:13:8-9). Members also expressed that when engaging in creative improvisation, it later became easier to be creative: “It was a bit difficult being creative [initially], but as we went along it became easier” (Appendix H:FGI:1:8-10). Another student commented that he felt that he did not need to think when improvising - a known element of creative improvisation: “...It wasn’t one of those things whereby you had to think too much into it” (Appendix H:FGI:2:23-25).

6.3.2 A desire for predictability yet also freedom to explore

While at some points a desire for predictability, no change and simplicity indicated hesitancy to improvise, this also sometimes showed increased comfort and freedom to return to familiar material or material the group members had enjoyed, and of feeling less pressure to constantly play something new or intricate. As the group became increasingly comfortable with improvising, students also indicated a desire for freedom within the improvisation structures and for exploring new ideas. This increasing comfort and desire for free exploration was generally apparent in that members showed creativity and innovation in their music making by using different instruments in innovative ways, following the ideas of others, adding contrasting musical sounds and exploring new musical material. This freedom was demonstrated in instances in excerpt 1 where, as group members became more comfortable with improvising together, some changed their music in order to re-introduce older material, perhaps trying this out against the new group sound, while others began to change instruments more confidently and explored new sounds and musical ideas: “...one by one the other members resume playing their individual instruments in no specific order. K and J start more or less at the same time. J plays as she did before, and K once again introduces the rain stick and the two-beat rhythmic pattern with pauses in between. Immediately after K started playing again, N, who once again chooses another different instr, picks up the tambourine shaking it back and forth lightly three times...” (Appendix I:EX1:2:20-26).

Overall, creative improvisation provided the tools and music space for expressing different musical and personal ideas in different ways, and offered endless possibilities for expressing themselves and exploring new experiences, bearing in mind that there was no such thing as ‘right’ or ‘wrong’ when improvising.

6.3.3 Collaborative musicking and the use of contrasting musical parameters and instruments

As the group became more confident, they could also begin to turn their focus to one another, which led to moments of collaborative musicking. The experience of collaborative

musicking similarly motivated increased exploration and freedom in music-making. Experiences of collaborative musicking and 'grooving' in the group alternatively stimulated members to become more relaxed and comfortable in their music making in the group. This, in turn, encouraged increasing exploration and expression in the music and within group relationships. As a group 'groove' was established in excerpt 2 (see Appendix J), some members began vocalising for the first time, other's explored different ideas on their instruments and there was an overall increase in exploration beyond instrumental playing, which involved body movement: "Everyone is now moving their bodies freely to the music, bouncing up and down with their upper bodies and nodding their heads along to the beat" (Appendix J:EX2:5:20-21).

Excerpt 1 offers a sense of how the students used contrasting musical parameters or elements and different instruments, including their voices and body percussion, to depict the various thoughts, feelings and experiences of being a first-year international student. The description of these improvisations also indicate how some members went about this more freely and spontaneously than others. I will now discuss the improvisations in this excerpt, as briefly referred to in the previous section, in more detail, indicating how creative improvisation facilitated a platform for openness towards exploring and expressing first-year experiences, and stimulated and allowed for deeper exploration.

As students became more comfortable with the idea of improvising and realised that they could express themselves through the music through creative improvisation, members in sub-group 1 particularly showed openness towards exploring and expressing certain feelings and experiences as they began to use musical improvisation structures more freely and indicated their preference for having less structured improvisations to depict or encapsulate particular first-year experiences they wanted to explore more, even though they had a rather structured format for their improvisation before they started improvising.

Although both sub-groups did not want prescribed headings for their improvisation, improvisation 1 was characterised by a desire for freedom and spontaneity in deviating from or moving outside of the pre-planned improvisation structure; the use of contrasting musical sounds, instruments and dynamics to depict varied experiences; flow; musical interaction; and coming or "join[ing] together" in the music (Appendix I:EX1:4:3). This groups' music might be an expression of a desire in their daily lives for more freedom to move outside of residence or university structures or rules, or on the other hand, an expression of how they sometimes experience the ability to explore new things, move forward from past behaviours or experiences, and interact within the new environment, as they were doing in the music.

In the verbal processing of this improvisation, the players of this group commented that they could identify closely with the experiences and emotions in their cluster, before and during the improvisation, that it was an interesting experience to improvise around these experiences and that they were surprised about being able to express these feelings and experiences through music where they initially felt overwhelmed by the task. They also commented that the improvisation was a deep and meaningful experience for them, possibly in that this was the first experience where they could express and explore some of the first-year experiences with which they identified closely together with other first-year international students and experience a connection in doing so. The fact that sub-group 2 could also identify or connect with sub-group 1's improvisation may indicate a general desire in the group for and a connection with freedom and spontaneity in exploring and expressing certain experiences, but may perhaps also be because whether listening to music or making music themselves, it can offer a medium for expressing and sharing experiences. Music thus helped to deepen the experience of expressing through music and thus allowed for deeper exploration of certain experiences.

In contrast to improvisation 1, although still a free expression of feelings and experiences, improvisation 2 was characterised by less spontaneity and more rigidity in that the group stayed very close to the improvisation structure; they used contrasting musical sounds, instruments and dynamics to depict varied experiences, yet, there was some monotony in these sounds and manners of playing; lack of flow and spontaneity; awkwardness and nervousness; very little interaction; and disconnection in the music. Similar to K in improvisation 1, C from sub-group 2 also used two instruments, namely a clave and hand drum, to depict a particular experience, but they were used simultaneously to produce a hollow, eerie scratching sound. Having chosen to improvise around the word 'empty', his manner of playing depicted this feeling or experience. Although the cluster sub-group 1 improvised around also contained some difficult feelings and experiences, the music as explained here, may have brought up expressions and ideas other than the words contained in the cluster, that students may not have been ready to deal with at this stage, such as isolation and loneliness, cultural dislocation, marginalisation and anxiety as often experienced by first-year international students (Sawir *et al.*, 2007:1,8; Ozdemir & Tuncay, 2008:3; Holloway, 2004:4; Brislin & Yoshidain in Sawir *et al.*, 2007:8).

Sub-group 2 generally seemed less enthusiastic about improvising their cluster compared to sub-group 1 and, in the verbal reflection afterwards, commented that they could not relate to or connect with the first-year feelings and experiences in the cluster. Members from sub-group 1 who were listening to sub-group 2's improvisation, commented that they could not

identify with the emotions and experiences expressed by that group either. The fact that students did not feel connected with the improvisation or feelings within it may suggest an avoidance of exploring certain issues in more depth in a music therapy process of this length, or merely that the students did not feel a connection to these ideas at the time. On the other hand, this improvisation may also indicate a struggle for sub-group 2's members to freely express ideas at some points during the process, in other words, music and creative improvisation did not always provide a platform for free exploration and expression. Yet, when looking at data from their improvisation, their use of the instruments and musical parameters still expressed some more of the difficult aspects of being first-year international students (Appendix M:A&B:168). Had this been a longer therapy process, I as the group therapist might have challenged perceptions of improvisations, such as explained above, and motivated and guided the group to explore the more and other difficult aspects that emerged in the music.

Increasing comfort with improvising and the resultant increase in exploration and expression in the music throughout the group's process, involved members showing increased confidence to explore new sounds, increased creativity by extending their original musical material, individually exploring contrasting and complimenting music to the group's music, exploring louder dynamics and different textures or timbres in their playing, beginning to move their bodies to the music, introducing more frequent and louder vocalisations, and the individual and group music becoming more intense. In terms of exploration within group relationships, different behaviours were observed where members felt able and free to move with the group's music and would play differently to the group in order to test their response, which indicated increased comfort and freedom to express themselves. This deeper exploration and use of broader musical parameters indicated an increased freedom to explore a broader range of personal experiences and expressions. Some members did, however, still feel uncertain and uncomfortable about their own music making in the group. From the data, it appeared that these members were generally the less musical or musically skilled ones, which may have influenced their continued hesitancy and discomfort with playing in the group, especially during (Appendix M:A&B:162) excerpt 1. However, it did seem that all group members were drawn into the music at times and were thus able to explore and express to some extent.

As will be explored in my discussion of theme one in the next section, group experiences of collaborative musicking led to the development of deeper group relationships, which led to an increase in the sharing of experiences within the group. Music therapy, therefore, not only allowed for students to express their own thoughts, feelings and experiences of being first-

year international students, but also allowed for discovering new experiences together, as quoted from the interview: “when you come here now, it means like, all of us are discovering new stuff” (Appendix H:FGL:11:32-33), which I interpreted as referring in general to exploring new instruments and sounds together, as well as exploring experiences of being first-year international students.

6.3.4 Music therapy motivates change

The mere expression of emotions and experiences would have limited value if this was not experienced as helpful beyond the music therapy setting. The experience of freely musicking with others, of increasingly being able to explore and express their emotions and experiences through creative improvisation, and the deep expressions and connections that were evoked through improvisation, motivated change on several levels in the lives of the students. Comments included that their mood, thoughts and behaviours were altered and that they felt empowered and re-energised: “...it’s something that really changes the way you think; it changes the way you operate” (Appendix H:FGL:10:27-28) and “...for me it was more of a subconscious thing – it’s not something that I really thought about every single time after every single session, but like, now that you ask the question [about what the value of exploring and expressing first-year feelings and experiences through music was], I’ve come to that realisation that you don’t really think about it, but like, it’s become easier being around here... compared to home” (Appendix H:FGL:7:23-27).

Several of the students also expressed that music therapy helped them to refocus and prioritise things that are important in life, as they often felt disorganised and confused outside of the music therapy group. To confirm findings that student’s separation from their ‘past’ or previous environment and making the transition to their new environment may be isolating, stressful and temporarily disorienting (Tinto, 1993:96), and that student experiences often include cultural dislocation, racial discrimination and disorientation, which was also the experience of several students in this group (Holloway, 2004:4; Zhou, 2004:1), one student in particular expressed that “prior to this [music therapy group]... I didn’t really have a sense of direction. You do your daily routine and that’s what you do and you stick to it... but like within that order, there was disorientation... you’d forget and everything... The whole cohesion of... coming together and making a group... you’d know where you’re heading, what you have to do, when you have to do it and everything, so, I’d say it helped [to bring direction]...” (Appendix H:FGL:10:19-24).

While the music therapy group process opened up a platform for expressing and sharing experiences of being a first-year international student, what was distinctive about music or

creative improvisation as a means for enabling and supporting this expression was that creative improvisation presented endless ways to express these experiences through using different instruments (including the voice and body) in different ways and freedom in doing so in that there were no 'right' or 'wrong' ways of expressing through music. Each individual could try out different ways of expressing the same emotion or experience in a manner unique to them and their interpretation of that emotion. This is supported by the following statement from a group member: "those words are... could represent any emotion in anyone" (Appendix I:EX1:7:23) which was interpreted to mean that experiences and emotions hold different meanings for and are experienced differently by different people. Additionally, and more importantly, expressing through music in group music therapy allows for sharing and expressing experiences collectively and simultaneously, the latter of which is not possible through verbal expression, for example. In the next section, I will discuss how this simultaneous and collective sharing through creative improvisation in joint musicking was significant in facilitating interpersonal connection in the form of developing a broader spectrum of friendships and for the development of deeper relationships between group members.

6.4 Theme 1: Creative improvisation in music therapy facilitates moving towards interpersonal connection

The second goal in conducting therapy with this group of students was to offer opportunities through creative improvisation for the development of mutually supportive relationships. For many university students, this may be the first time they live away from their parents and other loved ones, and it may thus also mean moving away from the direct emotional and social support of their families and friends (Ozdemir & Tuncay, 2008:3). Social loneliness, as brought on by the loss of social support networks, sometimes "gets to the point of depression" for some students (Rout, 2008:1). Mutually supportive relationships are thus important to minimise and counter the experiences of loneliness and isolation. In this theme, I discuss how, through the process of creative group improvisation, the initial group of isolated, separate individuals were drawn to connect with one another so that after the process, students noted having been able to develop deeper relationships and build friendships with a number of people they may not have connected with outside of the music therapy space. This took place both over the course of the music therapy process, as noted by students in the focus group interview, but was also seen to have occurred within improvisations, as the excerpts indicate.

Figure 5.5 offers a diagrammatic representation of the discussion of this theme according to the relationship between the categories which formed the theme. The left-right arrows in the

diagram indicate that the movement from a lack of connection and group 'groove' to interpersonal connection and finding a group 'groove', and possibilities for developing more friendships and deeper relationships, was not necessarily always a linear process. They also indicate that each point in the process affected other points in the process. Throughout the music therapy process and within some improvisations, there was at times still a lack of connection between group members, as was found in improvisation 2 from excerpt 1 (session 7) and at the beginning of excerpt 2 (session 5). The movement away from connection at certain points in the process may be explained in that increased connection between group members may have led to increased self-consciousness, as group members were now very aware of each other. Also, as friendships developed and relationships deepened, the group seemed to find their 'groove' more easily, just as finding the 'groove' deepened relationships.

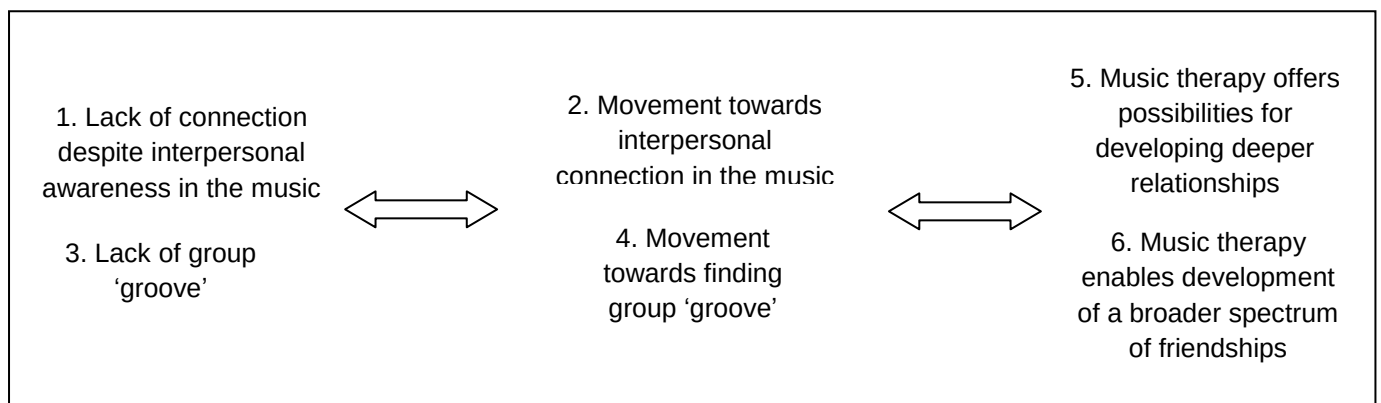


Figure 5.5 Diagrammatic representation of theme 1

6.4.1 Student experiences of the effect of music therapy on relationship development

It was noted in the discussion of theme three that group music therapy was a new concept for some, if not most, of the students. In essence, this music therapy process was new in many ways. Playing instruments was new, making music with other first-year international students was new, and expressing feelings and experiences through music was new. As a group, the students also experienced new things *together*, which included making new friends and developing deeper relationships within the group.

Several of the students were already acquainted on some level before the sessions started, but some of them did not know one another at all. Other students indicated that they were hesitant and struggled to make friends before the music therapy process, or were friends only with other individuals from their country or those who had similar interest as they had. Through being part of this group, however, students were able to meet and get to know new people. Some were particularly encouraged to open up to accept and befriend people with

whom they would not necessarily interact: "...it [the music therapy process] sort of like opened my mind up a bit... I've come to something different, and therefore now I can sort of accept the different people around me" (Appendix H:FGI:11:11-13). This latter fact also stimulated the generation of respect for and admiration of others within the group. As friendships were broadened to include different people within the music therapy group, outside the music therapy group, this new realisation and change in their thinking stimulated students to seek out possibilities for befriending more and different people, as indicated by the previous quote.

Apart from developing a broader friendship base, the quality of the relationships within the group was experienced by the students as being different to outside the group, as music therapy offered possibilities for developing deeper relationships within the group. Many group members commented that before the music therapy process and outside of sessions, their relationships with other peers were generally based and sustained on shared common interests and were thus superficial. In the music therapy group, however, they interacted and connected more easily with others in different ways and on different levels, allowing for deeper relationships to develop between them. This included building deeper relationships with unknown others in the group, as well as with prior acquaintances or friends they knew from residence. The following comments support this finding: "Making friends outside is very superficial... you just want to know the outside – you only ever worry about the outside. Here [in the music therapy group] it's like you interact more... it's proper..." (Appendix H:FGI:11:28-32) and "you'd get to know the person even more, 'cause at this point [in the music therapy group] this person is saying everything about them self and not holding back, like, majority of the time, there's sometimes that they may hold back, but majority of the time they're not holding back. But if it's a friend you make outside... probably you'd never know three quarters of their personal life" (Appendix H:FGI:12:19-23).

Importantly, students also commented that part of being able to connect more easily and develop deeper relationships in the group, was that they could experience acceptance and belonging despite making 'mistakes' in their playing, and despite being laughed at for making 'mistakes', as reflected in this comment: "...when playing music and stuff, you could do anything and not think that, okay, if I go off beat, then people will laugh at me. You'll just be able to pick yourself up and go on..." (Appendix H:FGI:2:1-3), indicating their understanding of that within music there was no 'right' or 'wrong'. Other comments included that the relationships that were built in the music therapy group, and the group itself, offered a support structure through tough personal circumstances, which included being far away from home: "There was a time I was actually going through quite a rough time, a rough

patch... most of my friends know, but ya, music therapy helped me through those times” (Appendix H:FGI:3:4-6).

It is important to note that not all members shared the experience of developing deeper relationships through the music therapy group. Some expressed uncertainty about the effect music therapy had on their relationships. Still others stated that the process formalises building relationships with others and, together with the short period in which the therapy process took place, it actually hindered developing even deeper relationships with others in the group. This dynamic is possible, especially in a group consisting of 12 members, where some members, especially the more reserved ones, might be excluded from the group musicking and close interaction within the group as there may always be the option of reserved involvement or withdrawal from participation.

6.4.2 Relationship development within improvisations

The kind of relationship development that took place in this music therapy group, as was noted by the students in the focus group interview, could take place in any kind of formalised therapy group. However, the data from the two excerpts indicates how music-making facilitated this relationship development on a micro level (Appendix M:A&B:158).

Despite interpersonal awareness of one another through the music, which was noted through brief eye-contact between members when a new player joined the improvisation, when someone played something different, or when a turn was being passed on, a sense of isolation and lack of connection was initially apparent in improvisations from both excerpts. This was noted in that members did not make eye-contact or would look away while playing, sat very still while playing and focused on their own music making during group improvisations. Some group members even seemed to be avoiding connecting with others as they would look down or away while playing. In some cases, the structure of the improvisations compounded the lack of connection in that these did not allow for flow and connection in the music. Due to a lack of connection, members sometimes lost interest and were discouraged from playing, which, in turn, led to an increase in the lack of connection. In the group improvisation from excerpt 2, eye-contact revealed that some members were connecting while others were excluded from this connection.

As stated before, the movement from a lack of connection towards interpersonal connection in the music was not necessarily a linear one. In excerpt 1, in between times of disconnection, there were moments indicating a move towards increased interpersonal connection in the group. This was shown through, for example, some members seeking to

make eye-contact and connect with other players in the group by briefly looking at or in the direction of other individual players. Also, members would use gestures or mumble something while playing to communicate and connect. These attempts to connect were not always recognised by the other group members, which sometimes led to misunderstanding and confusion, and when attempts to make contact received no response, group members often returned to focusing on their own playing again. In excerpt 2, the move generally seemed to be from a lack of connection towards a strong connection within the group, as shown through, for example, increasing and later continuously moving eye-contact between members and smiling at a member who introduced new and/or contrasting sounds during the improvisation.

Over the entire music therapy process, I experienced that members gradually learnt to turn their attention and listen to the sounds of others around them, to respond to these in their own music making and work together to create a synchronous, flowing group sound. Interpretations and conclusions as to what stimulated the movement towards interpersonal connection in the music are based on data from each improvisation (Appendix M:A&B:145-149). In excerpt 1, improvisation 1, it was the predictability and continuation in the music which encouraged members to connect through eye-contact and interactive music making. About half way into the improvisation, one of the group members introduced a simple, predictable, repeating bass beat, which the other members seemed able to follow spontaneously and with ease. This drew the group together, not only musically, but also interpersonally, in that members moved beyond focusing on their own music making to look at each other more often and interact with one another in the music: "E²'s regular 4-beat rhythm sequence is the loudest sound in the group and becomes the consistent rhythmic base to which the others improvise. K looks down at her momentarily, and then back to his drum, continuing playing. After about the fourth sequence, N {looking over out of the corner of his eye at E²} changes what he plays to interact directly with what E² is playing on the djembe, mirroring and matching her beats fairly loudly. K shifts from one leg to the other, slowly turning to look at E². She looks up at K for a moment and then back down. J has paused for a few seconds, stopping her previous playing, and eventually joins on the 7th sequence, striking the claves on the last two beats of every bar as N and E² play two drum beats" (Appendix I:EX1:2:45-56).

The move to increased connection is not only indicated through gestures, eye contact, laughter or verbalisations, as was found in excerpt 1, but also through the overall sound of the group's music. In the improvisation in excerpt 2, for example, it was initially the shared experience of awkwardness and discomfort, the humour when the music faltered, eventual

continuation in the group music and later, the development of the group 'groove' that encouraged and stimulated musical and interpersonal connection in the music. Although all the members seemed focused at the start of the improvisation, after the first instance of faltering, where a group member would stop playing because they struggled to continue with their specific rhythm or were unhappy with what they were playing, some members seemed easily distracted, especially because the continuous faltering jarred and stopped the group's music. The instances of faltering themselves were also distractions from continuation of the music and movement towards the development of a group 'groove'.

Several members became annoyed and frustrated with the leader for faltering continuously, showing a lack of support for this faltering. This may indicate the students' move towards deeper relationships as they felt a need for moving on together, and felt free to voice and show their feelings about events which hindered this. This progression within the improvisation initially indicated high interpersonal awareness amongst the group and connections between group members, but these connections were conflicting and challenged group relationships rather than drew the group together. This challenging and moving apart was shown through the lack of synchrony in the music. All of these factors contributed towards the lack of a group 'groove', as indicated in the group's music, whereby some of the members' playing was asynchronous to the leader's bass beat. Important in this improvisation, though, was the fact that despite members laughing or showing frustration at the leader's continued faltering, he was able to continue and experience acceptance and belonging in the group, as was noted in the focus group interview.

At some stage, rather than annoyance and frustration, and comments being made about the continuous faltering, there was a shared desire within the group to start over and encourage continuation in the music. Some members took leadership to encourage continuation by guiding the leader to play the base beat. As therapist, I continually provided guidance and encouragement for the players to continue by indicating the metre through tapping it and counting out loud. This, together with the leader's willingness to follow his group member's and my efforts of guidance, indicated a shared desire for collaborative playing and was the first step towards finding the group 'groove'. Despite moments of asynchrony in the music and some members laughing and stopping playing, the other group members chose to ignore these distractions and continued playing. Also, whereas earlier in the process the members were still uncomfortable with making music together and were very concerned about 'getting it right', towards the end, as in this improvisation, there was increasing comfort and members had a more relaxed attitude about 'mistakes'.

Gradually, because of the consistency and predictability of the now continuing base beat, group members who seemed less invested in continuing the improvisation were stimulated to spontaneously rejoin the improvisation. In this sense, the group and the group music acted as a source of encouragement to connect through music making. The consistency and continuation also allowed for other members who had not yet played to join the improvisation. As group members continued their playing, consistently listened to one another and attempted to co-create music together without dwelling on mistakes or hesitations, they began to move towards finding a group 'groove'. This was supported by the consistent bass beat and having become more comfortable with one another. This process towards finding the group 'groove' required inter-musical synchrony in the group - where the players adapted how they played, in other words, 'musically' co-ordinating themselves, in order to fit with the other members playing in the group, with the purpose of engaging with the other beings in the group (Pavlicevic, 2003:185; Kabali-Kagwa, 2003:10). With the establishment of the group 'groove', there was a sense of the group members realising and knowing that the music was 'working', that their sounds made sense in being able to allow for communication and connection between them, which further stimulated increasing freedom and flow, shared enjoyment and thus close interaction and connection between group members within the music. Members could now extend their own playing, introduce new musical material, interact with those around them in the music, begin moving their bodies to the music and experience a sense of fellowship: "The overall group sound has become increasingly louder, the sound is more synchronous and some members are moving their bodies to the beat of the music in a laid-back yet lively manner. One could say they are jiving... All the members are continuously making eye-contact with the other members, including C at this moment [who introduced a vocal sound], moving their gazes to different people in the group. They rarely look down at their own instruments and if so, only shortly before looking back up again" (Appendix J:EX2:4:35-40;5:35-37). As the improvisation continued, players increasingly imitated and interacted with one another's music, they extended their original musical material or explored new musical material and added body movement while playing.

A group 'groove' can be described as a common musical momentum; a musical-social space which invites everyone to participate in making allowances for any discrepancies. This means that even those whose playing may not 'fit' with the rest feel included, as the group's common musical momentum is flexible enough to accommodate for anyone and everyone to be part of the group sound (Keil & Feld in Pavlicevic, 2003:187). In this and other improvisations in the process, E² in particular often struggled to find her beat, stopping and starting, and sometimes becoming discouraged to play with the group. Despite continuous

attempts, her playing was always slightly asynchronous with the rest of the group's music. The first time the group had done a 'building-the-group-rhythm' as in excerpt two, E² particularly struggled to play and eventually completely stopped playing as the rest of the group continued. With another round, she managed to play synchronously for a while with the rest, but then soon stopped again as her playing did not seem to fit with the rest. In this improvisation from excerpt 2 described above, E²'s playing was still slightly asynchronous with the rest of the group, however, she could feel included and continued participating as the group's common musical momentum was flexible enough to accommodate for this discrepancy. E² could also experience this inclusion and belonging in the group beyond the music making as the process progressed. Although she was initially rather isolated within the group, being one of only two Namibians in the group, being able to make music together with the group despite discrepancies in her playing affected her general participation and interaction in the group in that she increasingly interacted during verbal reflections on improvisations and general conversations shortly before and after sessions. She also made a new close friend with one of the other members in the group who did not always seem to 'fit' in as well. In music therapy, therefore, the fact that the group 'groove' has the quality of flexibility to make space for those who do not seem to 'meet the mark' or 'fit in', indicates how coming together in a music therapy group can be powerful, particularly for those who may feel excluded from other social groups.

I believe that as the group experienced more moments of musicking and 'grooving' together through the process, they could bond socially and musically, and experienced the ability to build deeper relationships through making music together. This led to the formation of *communitas* which was characterised by feelings of equality, linkage and belonging, as opposed to confusion, anxiety and isolation (Arnould & Price, 1993:35). This was possible because the music therapy group presented a mutual platform for interaction, as indicated and supported by the following comment from a student: "...when you come here now [to music therapy],... it's a mutual ground for everybody. So now, if you meet in the mutual ground, it means it's easier for you to really connect... you're really making friends..." (Appendix H:FGI:11:32-33).

Overall, through creative improvisation in group music therapy and the relationships that developed during the process, the individual group members who first entered the group music therapy setting with the feeling that he/she is in this "other and foreign world" (Stige *et al.*, 2010:90), became part of a community network. Strong bonds developed between the group members where musicking, as a means of expression and communication, not only allowed for them to share interpersonal experiences about transitioning to university, but

also allowed for relationships to be created and sustained through the group musical event (Pavlicevic, 2003:190). Members thus came to experience a sense of mutuality, empowerment and support in the group music context. Even if this particular group and the relationships are not sustained beyond the therapy context, the students have experienced their potential for building relationships and may have left the group feeling more empowered to broaden their own social networks.

6.5 Conclusion

This chapter has presented first-year international students' experiences of creative improvisation in group music therapy sessions in terms of how this facilitated moving from disconnection to building more friendships and deeper relationships; how a platform was facilitated for increasing openness towards exploring, expressing and sharing experiences and emotions concerning being a first-year international student; and how music as an alternative medium for expressing and interacting to verbal and/or other expression allowed for this expression and connection in the group. The findings indicate that it was in expressing and sharing their experiences with one another through musicking that students were able to develop mutually supportive relationships.

Chapter 7

Conclusion

Findings from this research reveal several adjustment issues and other challenges faced by first-year international students at the University of Pretoria. In addition to this, the amount of literature that continues to discern issues for international students studying at foreign universities, suggest that the support services and structures already made available to these students are not sufficient for addressing these problems. The purpose of this study was to explore the use of music therapy as a possible approach for offering first-year international students social, emotional and psychological support.

In the introduction to this study, I stated the focus of this research, namely, to explore what first-year international students at the University of Pretoria experience through creative improvisation in group music therapy sessions. By drawing on a focus group discussion and video data, I was able to identify how the students use creative improvisation as a medium for expressing and sharing experiences concerning being a first-year international student and how the group music therapy sessions afford students opportunities for the development of mutually supportive relationships. The research highlights that creative improvisation in group music therapy sessions facilitates a move for and amongst the students from a sense of disconnection to building more friendships and deeper relationships, and provides a platform for increasing openness towards exploring, expressing and sharing experiences and emotions concerning being a first-year international student. Music as an alternative medium to verbal and/or other expression for expressing and interacting allowed for this expression of feelings and experiences, and connection in the group. It was in expressing and sharing their experiences with one another through musicking that students were able to develop mutually supportive relationships.

This research study has limitations and further studies may be helpful to gain deeper insight into the application and value of group music therapy processes in similar settings. Firstly, this study only explored the experiences of first-year international students studying at the University of Pretoria. Depth could be added to this research by conducting music therapy groups in other university settings where international students are registered, and groups may include all international students and not just first-year students. This, in turn, not only means that more international students can benefit from such a process, but simultaneously results in a broadening of the scope of practice for clinicians in the music therapy profession.

Secondly, as indicated in the literature review, there is a need for (South) African literature on the topic of student transition experiences to (South) African universities. Most literature also generally focuses on addressing academic or financial issues as opposed to researching interventions aimed at students' emotional, social, spiritual and psychological issues (Holloway, 2004; Sawir *et al.*, 2007; Bamford, 2008). There seems to be a lack of awareness of the struggles first-year international students face, as well as a lack of support structures which are targeted at minimising specific struggles. Gaining more understanding in these areas could positively influence the retention of students at universities. Collaborative efforts should be made to address findings from such literature and other research whereby support services and structures that meet the specific needs of the students are put into place. This study forms a beginning to thinking about how music therapy can be a valuable support service for these students.

As a third point, due to certain time constraints beyond my control, I was unable to advertise on campus and for an adequate period of time to create awareness of the music therapy group and was thus limited to advertise to first-year international students in residence. After the focus group discussion, several students indicated that a greater response to take part in such a music therapy group should be received if advertising occurs more widely and is done earlier in the year, for example, shortly after orientation week.

Lastly, other comments from the students at the end of the process included that seeing and hearing the words 'music therapy' influenced some hesitancy to join the group and suggestions were made that this possibly impacted the rather poor response overall. In future advertisements, efforts should be made to get across clearer information about music therapy, in particular that therapy can be for anyone and everyone. A limitation to this study thus was students' fear of joining a 'therapy' group, as an already 'foreign' or 'other' student may be fearful of being even more excluded because of being seen as 'needing therapy'.

Despite and in light of the above, a music therapy group could both be valuable and important in offering first-year international students social, emotional and psychological support by offering them an opportunity to express and share experiences through music-making, and to develop mutually supportive relationships that may help them to cope with the transition to a new university and country. This may, in turn, also enable them to manage academic pressure more easily and thus achieve more in their studies, develop further supportive social networks and cope better with building cross-cultural relationships. In addition to other university support structures, group music therapy may thus present a helpful medium of additional support for international students.

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Appendix A

Interview Questions

Section 1

1. First-year international students' experience of creative improvisation in group music therapy sessions.

- a) Can you tell me about your experiences of this music therapy group?
 - i) How did you, as a non-musician (or as a musician), experience making music with others?
 - ii) Can you specifically tell me about your experience of the creative improvisation activities within this group? *(Note: if students are not yet familiar with what the creative improvisation activities entail(ed), clarification will be provided in the interview).*
 - iii) Please share with me any *other* experiences you might have had during this process, for example:
 - What did you find valuable or not valuable by having participated in this group?
 - What (if anything) did you discover about yourself and/or others?

Section 2

2. How the students use creative improvisation in group music therapy sessions as a medium for expressing and sharing experiences regarding being a first-year international student.

- a) How did you initially feel about the idea of expressing personal ideas through the medium of music?
 - i) How did your feelings about this change through the music therapy process?
- b) Could you describe any emotions, memories or thoughts that you experienced during the improvisations?
 - i) In what ways, if any, did you find you could use music to explore these experiences?
 - ii) Were any of the ideas you expressed as part of your improvisation specifically linked to your ideas and experiences of being a first-year international student? If so, could you elaborate on some of these ideas?

What was the particular value of experiencing and exploring these emotions, memories or thoughts during improvisations?

Section 3

3. How group music therapy sessions afforded students opportunities for the development of mutually supportive relationships.
- a) At the start of sessions:
 - i) did you have friends in the group or not, and
 - ii) what did you think of the others in the group?
 - b) How have your relationships with other group members, or your perceptions of others changed through the therapy process?
 - i) Do you interact with group members beyond the group session time?
 - ii) Has your involvement in sessions, and particularly in making music together, influenced your relationships with group members beyond the group?
If so, could you elaborate on this?
 - iii) Has being part of this group and making music with the others members impacted on your coping skills or experiences of university life beyond the group?
 - iv) Has being in this music therapy group and improvising with the other members impacted on the way you relate to others outside of the group?
If so, could you elaborate on this?
 - v) Are there any ways in which making music together impacted on the way you developed relationships with others that was different to how you may get to know each other through other means (such as a sports team, entertainment club, etc.)?
 - vi) What role did expressing your personal feelings and ideas through music and making music with the other students play in your interactions and the development of relationships with other group members?

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Appendix B

Participant Information

 Faculty of Humanities
 Department of Music

Title:

Musicking through transition: First-year international students' experiences of creative improvisation in group music therapy sessions.

Dear _____ ,

I would like to invite you to participate in a research project that explores how first-year international students at the University of Pretoria experience creative improvisation in group music therapy sessions. Music therapy is the use of sounds and music in clinical, educational and social situations to support and encourage physical, mental, social and emotional well-being. The term 'creative improvisation' is used to describe the main medium for therapeutic work, and involves spontaneously making music together on a range of percussion instruments (such as drums). No prior musical skills are required to participate in this group.

The aims of my research include: 1) to identify how students use creative improvisation in group music therapy sessions as a vehicle for expressing and sharing experiences around being a first-year international student and what they experience through the improvisations and, 2) to identify how the group music therapy sessions afford students opportunities for the development of mutually supportive relationships.

This research study is conducted for the purpose of submitting a mini-dissertation in partial fulfilment for the degree of MMus (Music Therapy), and your participation would thus be highly valued. As a participant in this research, you will be invited to attend 8 group music therapy sessions (1 session of 1hour per week), from _____ to _____. Our first meeting will be on the _____, at the Music Therapy Unit on the University's Hatfield campus (see map attached). As sessions come to an end, you will be encouraged to participate in a focus group interview (this is like a group discussion focused around specific aspects of the therapy sessions) on _____. The research data will be drawn from this focus group interview, and may also include video excerpts from the music therapy sessions.

Faculty of Humanities – Music Department Tel:	+27 12 420 2316/3747
Lynnwood Road, PRETORIA, 0002	Fax: +27 12 420 2248
Republic of South Africa	www.up.ac.za

As a registered music therapy intern, I will work to a high ethical standard, using my clinical knowledge to offer you an optimally beneficial experience within a safe environment. Thus, no harm or deception will be inflicted upon you as a participant. Participation in this research project is voluntary and you have the freedom to withdraw at any time and without negative consequences. If you withdraw, all data pertaining to you will be destroyed in order to respect your privacy and dignity.

All group music therapy sessions will be audio/video recorded and excerpts from these recordings will be used as a source of data in this study. The video recordings acquired during the research process will be stored securely at the Music Department, University of Pretoria, for a minimum of 15 years. This material will not be sold or distributed or used for any other purpose other than this research project. All information obtained during this study will be treated as confidential and anonymity is ensured in that a pseudonym will be used for your name. Only background or contextual details about students particularly relevant to the study will be used. The video data (excerpts), although used as part of the research, will not be included as part of the final dissertation document.

You are welcome to contact me if you have any further queries regarding the research at any point.

I would greatly appreciate your participation in this study. If you are willing to do so, please would you complete the attached consent form.

Mrs. Ilse Tiran

Researcher / Student / Student Therapist

E-mail: ilse.tiran@gmail.com

Cell: 084 450 5732

Mrs. Helen Oosthuizen

Clinical supervisor

E-mail: hb.oosthuizen@gmail.com

Mrs. Carol Lotter

Music Therapy Programme Director

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 Faculty of Humanities
 Department of Music

Appendix C

Participant Consent Form

STUDY TITLE:

Musicking through transition: First-year international students' experiences of creative improvisation in group music therapy sessions.

I, _____, hereby give / do not give my consent to participate in this research study through attending 8 group music therapy sessions from _____ to _____ and a focus group interview following sessions on _____. I also give my consent for these music therapy sessions to be audio/video recorded, and for audio/video material/excerpts to be used as data in this research study. I understand that it is my personal choice to take part in the study and to attend group music therapy sessions, and that I may withdraw at any given time. I also understand that the recordings acquired during the research process will form part of the training archives and will become property of the Music Department, University of Pretoria, and will thus also be kept secure. This material will not be sold or distributed. I am assured that confidentiality and anonymity will be kept at all times as pseudonyms will be used for participant names at all times, and only background or contextual details about the participants particularly relevant to the study will be used. Video data, although used as part of the research, will not be available as part of the final dissertation document. I hereby also note that I have received a letter informing me about the research project and what is expected of me as a research participant. With full acknowledgment of the above, I agree to participate / not to participate in this study on this _____ (day) of this _____ (month) and this _____ (year).

PARTICIPANT DETAILS:

Participant name: _____ Signature: _____
 Participant Contact No: _____ Date: _____

RESEARCHER & SUPERVISOR DETAILS AND SIGNATURE:

Researcher Name: _____
 Researcher Contact No: 084 450 5732 Researcher e-mail: ilse.tiran@gmail.com
 Researcher Signature: _____ Date: _____
 Supervisor Name: _____ Supervisor e-mail: hb.oosthuizen@gmail.com
 Supervisor Signature: _____ Date: _____

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Appendix D

Biographical Information Form

 Faculty of Humanities
 Department of Music

Dear _____,

The background/contextual details provided in your answers to these short questions will help me to get to know you slightly better before we start with group music therapy sessions and, if relevant, may be used as part of the research study analysis. All information obtained during this study will be treated as confidential and anonymity is ensured in that pseudonyms will be used for your name. If there is any information that you would prefer not to be included in this study, please do not complete this part of the form.

Name	
Age	
Course of study	
Country of origin	
How long have you been staying/studying in South Africa	
Have you ever played an instrument before	

What are some of the struggles you have experienced so far as a first-year international student at the university?

Tiran – 25/1/2011

E1

1st YR INTERNATIONAL STUDENTS

FREE

♪ Come join our MUSIC THERAPY

IMPROVISATION GROUP!!!

- ♪ NO musical skills necessary
- ♪ Meet other international students
- ♪ Relax, enjoy, share feelings & experiences...
- ♪ 8 sessions, beginning June/July



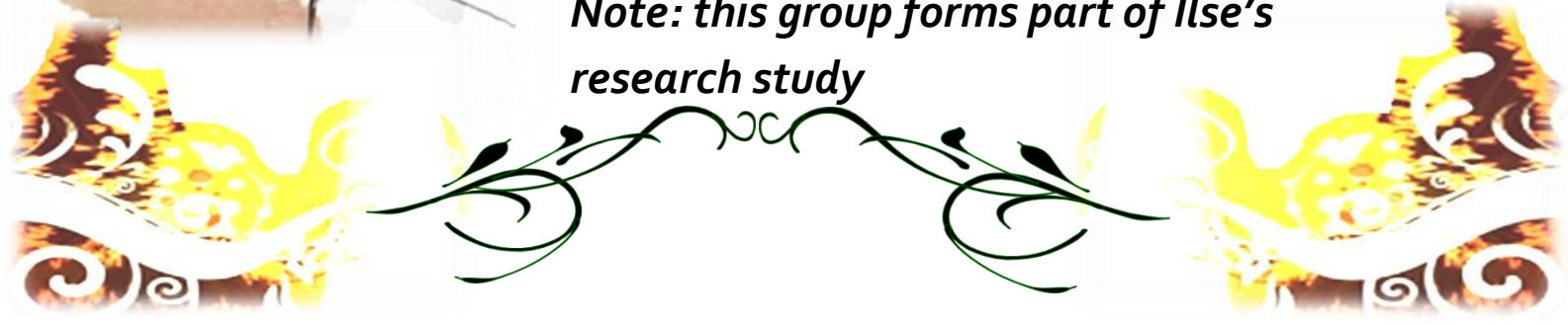
For more info:

Contact **Ilse** (researcher & MMus Music Therapy student UP) @

084 450 5732

ilse.tiran@gmail.com by 22 June '11

Note: this group forms part of Ilse's research study



Appendix F

Data analysis key

(V); (A)	Transcribed from Video; transcribed from Audio
[]	Pauses or silences
{ }	Behaviour or context descriptor
>	In transcribed data: the code applies for the line next to which this sign is found and the lines following up to where the code finishes
0:00:00 0:00:00	Real time (in cases where two real time markings appear in a pair, the first is from the Audio recording, the second from the Video recording)
1:K:Q1a)i	Line number:person identifier:interview question (where applicable)
Abt	About
Analytic	Analytic codes
Appendix H; FGI:6:28-29	Refers to which appendix the quote/excerpt of text is taken from:the data source:page number (page number within that particular Appendix):lines
B	Body
Betw/btw	Between
Controv	Controversial
d.t.	Due to
<i>Descriptive</i>	Descriptive codes
Dev	Develop
E	Emotion/s
E1	(Codes from) Excerpt 1
E2	(Codes from) Excerpt 2
E2:4:45 / SN7:4:45	Refers to raw data: Excerpt 2/Session Notes session 7:page number (page number within that particular Appendix):lines
Envi	Environment
EtM	Expressing through Music
Exp	Experience
Expr	Express/expression/expressing
F / FGI	Focus group interview
Higher	Higher order codes
Grp	Group
i.t.o.	In terms of
Improv/impr	Improvisation
Ind/Indiv	Individual
Instr	Instrument/s
Introd	Introduce
J/C	Two or more people talking at same time
Jmt	Judgement
List	Listen
M	Music/musical
MT	Music therapy
MTG	Music therapy group
MTP	Music therapy process
MTS	Music therapy sessions
Opp	Opportunity/ies
P	Person/participant/player
Rel	Relationship/s
RQ	Research question or revised, reframed or repeated question
RT	Researcher-therapist
SN	Session notes
Stim	Stimulate/s
Struct	Structure
T:4:3-10	Transcription original:page number:lines
U	University
Vol	Volume

Bracketed Focus Group Interview Transcript

G1

Date: Wed, 31 August, 2011

Real Time	L:P:(Q)	Transcription	Context notes
0:01:03 (V)	1:RT	As the first part, I'm going to show you two video clips. After each one, uhm, I'm gonna ask you to reflect on what you've seen [pause] okay? And reflect means, think about it and then we'll speak about it, so you...when the clip is finished, I'm gonna ask you, okay, tell me about what...what you observed, okay? E ¹ , are you with us? {client coughing a lot} Are you okay?...	{group seated around two rectangular tables placed together, screen to the left hand corner}
	2:	Okay, the first clip I'm gonna show you is from session two. That's the third time we met. The first time we had our admin and a little bit of music, and the second time, the...some of you weren't with us the first time, like L ¹ and K and...who else [pause] E. Okay. So, the second session everyone was there. The clip I'm showing you is of the group rhythm that we built, where I started something and we went around the circle and everyone added, okay? So, just look carefully, look what's going on, listen to the music, look at you guys in the group and so on, just what you see and, yes, then we'll talk afterwards. Just, can all of you see? Maybe, uhm, T you can go sit on that chair, uhm, there, just to be able to see. {some chatter amongst members}. The screen is there, okay, so...make sure you see {still some talking}	{T moves} {point to screen} {lights dimmed by RT}
0:02:50- 0:06:08 (V)	12:	{Showing focus group video excerpt 1 :session 2 → 0:15:00-0:18:18 (V) to group}	{RT managing technology}
0:06:23 (V)	13:	...	{RT and T walk over to join group at table}
	14:	...	
	15: RT	Okay, so...let's reflect on that. [short period of silence] Any observations or thoughts you may have about what you saw.	
	16:	Owahhhh {sigh}...it's like ages ago.	
	17: N	Ages ago?	
	18: RT	Ya...	
	19: N	There was a lot of confusion. {D concurs with an "ihmm"}	
	20: J	Confusion...	
	21: RT	I actually think that was one of our better sessions {"ya" from K}	
	22: R	One of the better sessions?	
	23: RT	Ya.../ it was good, I would say that {a few more "ya's" from the group}	
	24: R/K	It definitely sounded better than it did on that day...but in fact, anything sounded better...	
	25: D	Okay...	
	26: RT	I don't know if it's the right word, but it...it sounded better. [pause]	{RT looks at C, thinking he wanted to comment}
	27: D	I will talk as we go on. [short period of silence]	
	28: C	I thought it was, like...it doesn't look like we were actually taught how to go about it. It didn't look like it was too much disorganised...it sounded like it was planned, although there were some hic-ups along the way, it was cool.	
	29: T	Ya, people seemed kinda uneasy starting...how to come up with it...like, I watched E ¹ - then she hits, then she stops {some giggling from group}, and she's like no, then she does it again and then she stops. And then uhh...other times things changed, people changed. [pause]	{points to E ¹ }
	30:	E ¹ , how did it feel for you watching that?	
	31: C	I remember that session very...vividly. [pause] It's not...yaaa {laughs}...	
	32:	You can be honest. Did you like watching it?	
	33: RT	Hu-uhhh. I didn't.	
	34: E ¹	And the next one I'm gonna watch, uhmmm...agh, I'm gonna play to you guys is also...sorry, is there anything else you wanna say about that clip? [pause to allow comments] Okay, as you watch the next excerpt, it's also, it's from session 5, so three sessions on, and uhm, it's also where we were building a group rhythm. This time we didn't use just the drums – we had all the instruments, you were allowed to use your voice and whatever, okay...? And you guys decided that that's how you wanted to do it. It was right at the end of the session and you said let's have everything as part of it. Okay? And now, also, watch your role in it, watch the group, what's the sound like, uhm...E ¹ , this time maybe watch	
	35: RT		
	36:		
	37:		
	38:		
	39:		
	40:		
	41:		
	42:		
	43:		

Bracketed Focus Group Interview Transcript

G2

Date: Wed, 31 August, 2011

0:09:50- 0:13:03 (V)	1: 2: 3: 4: 5: 6: E ¹ 7: RT 8: E ¹ 9: RT 10: E ¹ 11: RT 12: E ¹ 13: D 14: RT 15: D 16: E ¹ 17: 18: RT 19: E ¹ 20: L ¹ 21: K 22: K 23: J 24: 25: K 26: 27: 28: 29: RT 30: 31: 32: J 33: R 34: 35: K 36: 37: RT 38: 39: 40: E ¹ 41: 42: RT 43: E ¹	<i>what you were doing, how it might be different from the second session, and just listen to the overall thing again like you did just now, okay?</i> <i>{Showing focus group video excerpt 2:session 5 → 0:56:47-0:01:00 (V) to group}</i> <i>...</i> <i>...</i> <i>I feel disorientated watching...</i> <i>Disorientated?</i> <i>...watching myself.</i> <i>Why?</i> <i>I noticed I changed rhythms like three times {group giggles}.</i> <i>And..what...how do you feel about that?</i> <i>{ }</i> <i>I only actually watched E¹ in the beginning, well, before I started playing anything, and you were playing the...</i> <i>Maraca...</i> <i>Ya, the maraca, and it was pretty significant and I thought it was really...aiding the beat...you can say that...</i> <i>But I was watching R the whole time {group responds in unison with a “yaa” and laughter, concurring}. I can remember, like, I was watching him most of the time, like, how he was playing...</i> <i>And how did that influence the way you were playing in the session?</i> <i>I would just rather watch him than play anything, really...{group laughs with E¹}.</i> <i>I thought the improvisation was – compared to the other session where...{inaudible} – everyone was more focused on what we were doing.</i> <i>My opinion, I think the base rhythm that I was playing wasn't that good, like, it wasn't...helping people much to get it...</i> <i>Yaaa, it kinda confused me as well, 'cause now I couldn't play and I was the second person from you, and my beat wasn't...I couldn't figure it out, ya.</i> <i>I remember, I think I actually said after the session that, you know, the base beat wasn't, uhh, good. I don't know what I would've done, but it wasn't easy for people to join, 'cause the first like two minutes, people were still confused, but when R came in with his beat, that became kinda like the base beat, where people were basing their things on his beat.</i> <i>So ya...that's how I saw...at least my part.</i> <i>Ya...can I ask you a question, 'cause all of you that day also commented that you changed your rhythms – all of you changed your rhythm. Why do you think that happened – do you think it's just a spontaneous thought you had, or what may have been a reason, if you listen to what K just said?</i> <i>Listening to other people.</i> <i>Definitely listening to other people, because you will actually just realise that you're out of tune...and when you get stuck...you have to admit defeat and say, you know, I need to add that into this and change accordingly.</i> <i>I believe that the human mind, it just naturally likes what is better. Like I mean, to be honest, his beat was very good and the base beat which he was playing, so I think naturally people just preferred his beat towards the original..</i> <i>Ihm-hmm. Uhm, sorry E¹, can I ask you just one question, how did it feel in the first session if you can remember back to that time, where you couldn't...you tried and you tried, and you just could find it, and then you stopped playing. How did it feel for you that time compared to the second...being part of that second...</i> <i>Uhm, the first time it was just like, uhh...[pause] I found it difficult to, like, get into it, like, being synchronised with everyone or whatever...</i> <i>And how did that make you feel as part of the group?</i> <i>I would rather not...that's why I didn't play, like, because you know, like, I didn't fit in or anything, so...</i>	{RT gets up to manage technology} {RT moves back to join group, looks around group for feedback} {E¹ shakes her head in response to RT's Q} {D gestures playing a maraca} {refers to R}
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Bracketed Focus Group Interview Transcript

G3

Date: Wed, 31 August, 2011

1: RT	<i>And the second clip?</i>	
2: E ¹	<i>The second time it was easier to get into it, also like, uhm, because the second time you were less strict – we could use</i>	
3:	<i>other instruments as well, so I think being able to choose your own instrument, uhm, helped.</i>	
4: D	<i>Uhm, sorry, I actually want to ask a question: was that in order – did we do it in a circle as well...?</i>	
5: RT	<i>Ya, we went round the circle from K – we went round the circle and then we stopped back around the circle. [pause]</i>	
6:	<i>Any other comments – L², do you wanna say something?</i>	
7: L ²	<i>I think the second one was really better than the first one...</i>	
8: K	<i>More comfortable...</i>	
9: L ²	<i>Ya more comfortable...</i>	
10: RT	<i>As a group?</i>	
11: L ²	<i>Ya.</i>	
12: R	<i>I would like to add to that, as in, the first round...the first clip was just with drums, and this one was with a variety of</i>	{doesn't look up when speaking}
13:	<i>instruments, even voices, and body parts. And ya, it kind of adds, it kind of means that, you know, 'variety is the spice</i>	
14:	<i>of life. I'm sure you all have heard that saying, and uhm, it makes things so much better. [pause]</i>	
15: RT	<i>Spicier...</i>	
16: A	<i>{“ya” from some members, nodding from others}</i>	
17: D	<i>I don't know, I feel like uhm...I personally think that the rhythm of the first one was a bit better. I thought this one was a</i>	
18:	<i>bit noisy. Uhm, but, I also think that's because with the first one, or in my opinion, the first one was mainly the drums</i>	
19:	<i>and it was something that, I mean not like anyone ever had mastered it, but it was also something that was very simple.</i>	
20:	<i>Where we got in with the different voices, and people using this thing or that, they weren't as familiar with, I thought it</i>	
21:	<i>was a bit less rhythmic than the first one was. [pause]</i>	
22: RT	<i>But on that, like, I've emphasised throughout this whole process: experiences always differ and your experiences is</i>	
23:	<i>valid, okay? So uhm, and that's really something that the music allowed – that you could fall in differently, you could</i>	
24:	<i>experience it differently, and that was okay. Okay? Anything else on that clip? Anyone wants to add.</i>	
25: T	<i>For me, I juts, like, it seems as if, like ya, whe...or I was watching myself – I know that I was playing like low, and at</i>	
26:	<i>some stage I just felt like playing loud. I think it's just, like, shows like the influence people have on each other, kind of</i>	
27:	<i>thing. You know, it just seemed more appropriate playing louder...ya.</i>	
28: K	<i>For me, it was something new, hey. Like some of the instruments that we played in there, I did not even know the name</i>	
29:	<i>and what they're used for, so it was quite an intriguing experience, or my creativity was elevated to some extent. I'm</i>	
30:	<i>used to the drums, and you know, the normal instruments like the maraca or whatever you call it, so it was something</i>	
31:	<i>different, ya.</i>	
32: RT	<i>Yes? {in response to C}</i>	
33: C	<i>This one was done after the previous one on the same day, right? And the drums having been the better one? {few</i>	
34:	<i>group members confirm}</i>	
35:	<i>No no, remember it wasn't the same day. It was three sessions on.</i>	
36: K/C	<i>No, on the same day...</i>	
37: C	<i>On the same day there were two parts...?</i>	
38: RT	<i>Ya ya, we played one right after this – this was the first one.</i>	
39: C	<i>Oh, this was the first one?</i>	
40: RT	<i>Ya. Then we played another after that one...</i>	
41: C	<i>There was another after that one, ohhh, okay.</i>	
42: K	<i>Which I think was the better one.</i>	

Bracketed Focus Group Interview Transcript

G4

Date: Wed, 31 August, 2011

0:20:42 (V)	1: RT 2: K 3:RT:Q1a)i 4: 5: 6: 7: 8: 9: E¹ 10: 11: 12: 13: 14: RT:RQ 15: E¹ 16: 17: C 18: 19: 20: 21: 22: 23: RT 24: L¹ 25: 26: 27: 28: R 29: 30: 31: RT 32: 33: N 34: 35: 36: 37: 38: 39: 40: 41: RT 42: J 43:	Ya. <i>You think the second one was better?</i> Ya. <i>Okay, it doesn't matter. Okay [long pause, getting interview questions ready]. So I've got like three main questions and I'll ask you a few questions under each of those. The first one is regarding your experience of creative improvisation in this...in the group music therapy sessions. And the first question I would like to pose to you is, uhm, can you just tell me a little bit more about your experience of this music therapy group – that's the main question and then under that, I ask – how did you, as non-musicians – some of you have played instruments before, or ya, how do you as non-musicians or musicians, uhm, experience making music with others?</i> <i>Hmmm, for me like, I'm generally, like, a creative person, like I don't know, if you give me something. So, I know with experience at school, you don't get to do much of, like, explore our creativity. We usually get a piece of music and we have to play that or whatever, so like, I found it a bit difficult being creative, especially with, as from that second session with, like, improvisation and everything. It was a bit difficult being creative, but as we went along it became easier.</i> <i>And as part of the group? Did that influence how it became better for you?</i> <i>Ya, like, also, you pick up stuff from everyone else, so, basically instead of just {inaudible}, you follow what someone else is playing.</i> <i>For me, uhm, it was kinda restricted – I felt very restricted, 'cause when it comes to using my hands musically, I know I'm very bad at that. I'd rather use my voice, 'cause I'm more creative with that, so when it came to the hands, there were times when I tried to put what was in my mind...through...into my hands and try play it there, it just wouldn't come out. But in my mind I knew what I wanted to do, so I felt kind of restricted. There were times when I actually just wanted to leave the drum and do the drum bit with my mouth. Because it was just everybody drumming, it just felt like I had to stick to the drum.</i> <i>Okay. [silent moment]</i> <i>Uhm, I found it easier to...to play all these instruments, because I'm not really talkative, so when it came to playing drums, I'll do it, but then when you told us to use our mouth and make noises, I like, naaa, that's not for me. That's why I coughed...{group laughs}, I remember I coughed that day. So it was more comfortable using the instruments, for me.</i> <i>I think, uhm, if I were to be a musician, it would be easier for me to be in a band, 'cause being a solo artist and stuff...naaa. This whole therapy sessions where I was part of a team with other instruments and sounds coming helped me to make creative sounds.</i> <i>N, can I ask you what your experience was, just based on your drama background and being involved with music, if you feel comfortable.</i> <i>Ya...it was kinda a 'blast from the past', but, yeah, it was very comforting and I enjoyed the fact that it, you know, it brought me back to my roots and stuff. I take music very very seriously, ya so, everyone here doesn't really know my musical background, but, ya, and so it is...I enjoyed myself. The group-thing – it was something new...and...well, I haven't really done it, but ya, that's as far as it goes. I really enjoyed myself, because I took this actually quite seriously – I actually took it as a learning process and, you know, the ideas and thoughts that we got from other people, the way they were playing, the feelings that they put out, you know, it also, like channelled new vision into my mind. Maybe one day I must go back to it, you know. That music passion that I used to have, so, it was a scapegoat.</i> <i>Hmmm. [pause] Anyone else on that question? Yes J...</i> <i>Uhm, at first, like I wasn't comfortable with the whole group-thing, 'cause I have this thing, uhm...I've always felt like, uhm...okay I'm scared of people, and sometimes you just feel like people look at you and they're judging you.</i>	{RT stood up to switch on audio recorder} {L¹ shakes his head}
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Bracketed Focus Group Interview Transcript

G5

Date: Wed, 31 August, 2011

1:	<i>But then</i> as we went on, I actually became very comfortable with people around me, and I'd actually share my	
2:	feelings and not feel like, <i>you know</i> , someone's gonna look at me, oh... <i>whatever</i> , it just became, <i>like I said</i> , it felt like	
3:	home, and like even when I think about at home, when I'm like, I'll be thinking, these guys are my family...and, it just	
4:	made it easier, even when playing music and stuff, you could do anything and not think that, okay, if I go off beat,	
5:	then people will laugh at me. You'll just be able to pick yourself up and go on, so ya...	
6: RT	<i>Thank you J.[short silence]</i>	
7: N	<i>Ya, I'd like to add on that last part, I think that even though we've been here a few months, like, together, like...</i>	
8: RT	<i>4 weeks...</i>	
9: N	<i>Like a few months, ya. Like</i> , with the guys I'm in res with, I got to, <i>you know</i> , relate to them because I picked up quite	
10:	a lot that even though I would make mistakes and they would laugh about it, I wouldn't be, <i>you know</i> , that bummed	
11:	out 'cause I know at the end of the day we're mates and that's how we enjoy each other. Through music, it makes	
12:	things a bit better. <i>So I wasn't really...I wasn't really</i> , whenever someone would laugh at someone else, <i>yaa... we'll</i>	
13:	<i>laugh about it, but you know</i> , it's not like, you know, it was the end of the world, like – other people will take it. I was	
14:	really open and very very, you know, optimistic about the ideas and new feelings and new sounds, so. <i>[pause]</i>	
15:	<i>Any closing statements on that one and then we can move on?</i>	
16: E ¹	<i>No, I get what N was saying</i> about the whole laughing thing or whatever. <i>I don't laugh a lot, but generally with my</i>	
17:	<i>friends and my family we laugh a lot and especially at people that make mistakes, but that's just the way we are, like.</i>	
18:	It's not like in a bad way, like, but it just makes everyone else comfortable.	
19: T	<i>I was gonna say, I just, I thought</i> the whole thing was like, relaxing and it wasn't stressful, it was a good time to just	
20:	relax.	

Bracketed Focus Group Interview Transcript

G6

Date: Wed, 31 August, 2011

0:06:09 (A) 0:27:52 (V)	1:RT:Q1a)ii 2: 3: 4: 5: 6: 7: J 8: 9: RT 10: J 11: 12: 13: 14: RT 15: C 16: 17: 18: 19: RT 20: C 21: 22: RT 23: 24: E ¹ 25: 26: RT 27: E ¹	<i>Uhm, can you maybe specifically tell me about, uhm, 'cause we did several things which weren't always creative improvisation, uhm. Can you tell me specifically about maybe one experience that stands out for you and, uhm, why it stands out for you. Just very shortly. ...in terms of the improvisation. So just to clear up again, improvisation means when we didn't say, okay now, like building the group rhythm, it is a kind of a improvisation, but, uhm, improvisation parts were where we you were asked to express your feelings and use an instrument like this and that, or those kind of things. Ya J...</i> <i>Uhm, that day when you asked us to play, uhm, our feelings or how we felt when we received the letter or something...</i> <i>Yeess...</i> <i>...that we got a place here...and it was [pause], compared to like yesterday, where we had like, I mean on Monday, where we had that cluster where I was in and we had a lot of emotions, you could feel, like, it was almost the same, uhm, feeling and it was like all like everyone was happy. So for me that stood out, 'cause, I don't know, just you could feel that everyone was, you know, very happy about it.</i> <i>Okay...[period of silence]</i> <i>Uhm, that second session...uhm, that one that you showed, the second one that you showed, that video...that one stood out for me, 'cause it had a lot of fun in it and even in the coming out of the beat and everything, it was kinda interesting doing it. It wasn't one of those things whereby you had to think too much into it. It was...a comfortable sort of, uhh, improv...</i> <i>Improvisation...</i> <i>...Exactly. Ya, it was kinda comfortable and relaxed...uhh, so that one stood out for me. It was actually the most interesting, I think.</i> <i>Okay...You can just use the word 'improv', just, you don't have to say the whole thing {laughter from some members}. Okay?</i> <i>I'd say I'd agree with, uhm, C on that one and also, like, the first session you played, but then the second improv that we had after that one...</i> <i>Ihmmm...</i> <i>...I found it easier to get into it than the first time. [long silence]</i>	{J puts up hand}
0:08:48 (A) 0:30:32 (V)	28:RT:Q1a)iii 29: 30: K 31: 32: 33: RT 34: K 35: 36: 37: 38: 39:RT:RQ 40: E ¹ 41: RT 42: E ¹ 43: R	<i>Uhm, of the other experiences, uhm, or even the whole process, what...what did you find valuable or even not valuable by having participated in this group?</i> <i>I think it was relaxing. To the extent that I didn't know what music therapy was, and uhh, how it would help in the {clears throat} after experiencing it after a long stressful day, so I really put it to the test and see, like, if it would work out, like in my normal day...or in any given situation.</i> <i>Ihmmm...</i> <i>So ya, like, I think if for some reason I do want to de-stress, I actually would consider taking music, uhh, music therapy, 'cause I've never been that guy who, believed, like, going to a therapist or a psychic or some guy who you'll be sharing your feelings with {laughter from some group members}, hu-uhh, you know, that guy. But music would help, like, just to express music and listen to music, and ya. So it's a good thing, like, I believe, something helpful...ya. So it was a new light to me.</i> <i>And the rest of you, something you found valuable or not so valuable?</i> <i>It made you forget.</i> <i>Uh-humm... forget what?</i> <i>Just, like, everything outside music therapy...like school.</i> <i>I agree with E¹, like, I actually ended up looking forward to music therapy sessions. I'm like not ashamed to say</i>	{RT looks around room for any hands that go up or someone who looks ready to say something}
0:10:00 (A) 0:31:44 (V)			{RT looks around room for any hands that go up...}

0:14:38 (A) 0:36:21 (V)	1: 2: 3: 4: 5: 6: 7: RT 8: 9: 10: T 11: 12: 13: 14: RT 15: L² 16: 17: 18: L¹ 19: 20: 21: 22: C 23: 24: 25: RT 26: C 27: 28: 29: 30: 31: 32: 33: 34: RT 35: L² 36: 37: 38: 39: RT 40: 41: K 42: 43:	<i>that {group laughs}. Mondays and Wednesdays I actually looked forward to, 'cause, especially on Wednesday when I have two pracs, so I would be drained and sometimes, yes, I want to go to sleep and I've actually complained to these guys saying, no I wanna sleep, I wanna sleep, I have to go and then I come here, we start making music, I get re-energised quickly, I forget, and maybe I have a semester test the next day, again my own personal problems and stuff. There was a time I was actually going through quite a rough time, a rough patch...most of my friends know, but ya, music therapy helped me through those times.</i> <i>Thank you for telling the truth, for sharing that. {someone to my right cleared their throat to say something} Yes, this side of the room is very active. You guys {facing the group to my right} now need to speak up, hey {laughter from the group}. Otherwise they're gonna claim your response, okay? Let him go first...</i> <i>Uhh, well, for me, the main thing I picked up...ya, I also found it was very relaxing...and then the other thing I learnt was, like, the power of listening. You really underestimate like, when people, like...you know, people talk to you a lot, okay, I'm one who doesn't listen {group laugh softly}, but ya, you realise it's actually very crucial for you to listen, so, ya.</i> <i>Yes? {in response to a hand that went up}</i> <i>I was gonna say the same thing, like, listening like helps you to understand more about people, as in, normally you listen to someone you just judge them without really knowing what they're really about, but when you listen to them, you get to know more about them, ya. [long pause]</i> <i>I was going to agree with what E¹ said, that, it makes you forget, 'cause...like me, I never really look forward to music therapy, 'cause I'm constantly thinking, okay, I have to do this and that, but then when I come here, some things are enjoyable, some things not so...but then I just forget about everything and when I leave, I'm focused, like...everything's okay, I'm calm and then I can deal with whatever problem.</i> <i>I got to realise that it was for everybody, it wasn't just for a specific group of people. 'Cause this is what I thought therapy was for, like, it's just a stereotype thing and my friends back home...Therapy is for white people {laughter from some group members} who are bored...</i> <i>Who are bored?</i> <i>Yes, or white people who are rich and have nothing to do. They're bored and they've got nothing to do...so they decide to go for therapy. And I told myself, okay, I'm gonna come and I'm just gonna be walking out all the time with no difference. It's just gonna be the same every time. 'Cause therapy is not for me. But, I got to realise that sometimes when I'd come, you walk in with one mood, you walk out with a different mood – it has changed. And at times, I would realise when I get to res, but like around five I was pretty tired, but now I don't wanna go and sleep. Uhm, I remember at this time I was worrying about this...it's off my mind, and even when it comes back it seems less, uhm, strenuous as it was earlier on. So, I got to realise that this actually not just for a specific group of people, but actually it can even work on me, ya.</i> <i>Thank you. [short pause]</i> <i>I agree with, like, what he was saying about music therapy, like, people don't actually understand what it's all about. Like, if you go outside and you tell someone, ya, I'm going for music therapy at half past five, they laugh at you {a few "ya"s from the group and laughter}. So ya, now that I've come to understand...it helps you to cope with stuff that's going on in your life, ya.</i> <i>Is that what you would tell them? Would you tell about your personal experience about what it is? {big eruption of laughter in response to my question}.</i> <i>I don't think it's actually something that you can tell a person to do...like, just the other day I was thinking like therapy, like going to see a shrink, I like, for me, it's useless {laughter}, but I'm sure if I'm going for like five sessions, after that I would see it to be useful. So, it's not something that you can tell someone, 'cause I can tell from my friend, like my</i>	{RT nods in acknowledgement}
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Bracketed Focus Group Interview Transcript

G8

Date: Wed, 31 August, 2011

0:17:25 (A) 0:39:08 (V)	1: 2: 3: 4: RT 5: 6: L¹ 7: D 8: RT 9: E¹ 10: 11: 12: C 13: 14: 15: 16: 17: K 18: 19: 20: 21: 22:RT:Q1a)iii 23: 24: 25: J 26: 27: 28: 29: 30: 31: R 32: 33: 34: 35: 36: E¹ 37: RT 38: E¹ 39: 40: 41: 42:RT:RQ 43: C	close friend, like, when I tell him I'm going for music therapy, he asks me like, are there chicks or what do you go there for – there's no beer, no chicks, if you want music we go to the clubs, so way go waste your time and share your feelings when you don't get anything...{incomprehensible talk}...it's something which is helpful. So how do you respond if someone asks you, what's that music therapy or they laugh at you – how would you respond? And you can be honest. I tell them that we're musical retards {group laughs}. I'm in a hurry, I'll tell you tomorrow. Any different responses? Anyone actually attempt to explain... Uhm, like, with my friends, they've shown interest in it, like, or whatever, or say like, I also wanna go, why can't I go, or whatever. Especially like my non-South African friends, or whatever. But like it's not easy to explain to someone, like, how it makes you feel afterwards. You can only tell them what it's about. For me, at the beginning, it was like, where are you going? It's five, why are you going back to campus?...oh, you're gonna meet a girl. I'm like, no no, I'm going to music therapy. What's that? No, I don't know, we're like guinea pigs {group laughs}. But then yesterday when the same guy from earlier on asked me yesterday, I was with G and we answered him and I gave him kind of a different answer this time from the first time. And it seemed to have made more sense to him when we were now explaining yesterday. Some guys actually think that we're not serious enough, like, we told this other chick that we're going to music therapy. She was like, ahh, you're gonna make this Masters student fail {group laughs}. She thought us guys are, you know, just one of those guys where music therapy, like – agh it's useless. So she thought we were not serious about the thing, but actually we come every time and we participate. So, like, she know us from outside the music therapy, you know, we interact, we go partying together. So she's actually worried about you {group laughs}. You can tell her I'm fine {group laughs}. Okay, I'd like to move on, sorry. Uhm, apart from what you just said about what you find valuable or not valuable – what, if anything, did you discover about yourself and other people in this group? I discovered that I actually had problems I didn't know existed. Uhm...{group laughs}, it's like I didn't know that, I mean, I'm the kind of person that likes to help people and when someone comes to me with a problem, I can relate to the, I can help them out, but I always forget about myself. And this things made me realise that I also, uhm, have to take care of myself and, like...a lot of feelings came up and I was like, wow. I tried to push them away, but then, you know, coming here, it actually helped, like, think about a lot of things and, ya. So, it helped me see things I didn't know existed. As J says, ya, as a little bit earlier...{incomprehensible}...like problems, and here was a way of me like, when you see me in those sessions having fun, I am having fun, 'cause outside that room, I wasn't. I was actually very bitter, I was angry, hurt, everything you can possibly think of. And here was like a way of shutting it out, shutting out my world, ya. And through my having-fun, I was realising, but no, really I'm actually hurting – I can't hide it, I can't keep it in, and failing dismally. [pause] It was like a drawing board for me. A drawing board? Ya, like uhm, after the, like ya, when you come to music therapy you feel a bit disorganised, like, with everything that's going on. Like, coming here – it gives you a chance to focus really, like prioritise all the things you really need to do. About myself I could say that...I procrastinate a lot. I do other things that I shouldn't do, I mean, there are more important things that I should be doing. Anyone else on what you learnt about yourself or other people? I discovered that L¹ can be active. [pause] {group laughs}. He's very...if you see him most of the time, I was telling	{group looks at L¹ who lifts hands into surrender gesture, shakes head}
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Bracketed Focus Group Interview Transcript

G10

Date: Wed, 31 August, 2011

0:30:00 (A) 0:51:43 (V)	1: 2: E ¹ 3: 4: 5: 6: 7: L ² 8: 9: 10: 11: 12: RT 13: K 14: 15: 16: 17: 18: 19: 20: 21: 22: 23: 24: 25: 26: 27: 28: E ¹ 29: 30: RT 31: D 32: RT 33: D 34: 35: 36: 37: 38: 39: 40: RT: Q2b)i 41: 42: 43:	'cause at the end of it all that gets hurt are your hands, i Initially, at first, I found it very difficult, like to express myself..uhm, my feelings through music <i>or whatever. I mean, I've had many failed attempts at trying to write a journal or a diary or whatever. So, words don't really come very easily to me, like I can't even write what makes me think, like, music...and most of the times you just listen to music from other people, so making your own music is kinda like, it's an uneasy thought or feeling at first. But as we went along it became easier – actually easier than actually writing down how you're feeling, so...but I liked it.</i> <i>Uhm, for me, I'm not really one whose comfortable speaking about how I'm feeling inside and stuff, so, I mean, when you said, express your feelings through music, I thought, this is silly, she's smoking weed or something {group bursts out laughing}, and then as the sessions progressed, I learnt to put a bit of feeling into what I was actually playing...and so...I learnt to actually you know, listen to how I'm feeling inside, to try to not shut it down, because that's what I normally do, but now, ya...</i> <i>Okay...</i> <i>I'm sorry. Uhm, before like, you started this uhh sessions, I never used to believe, you know, why musicians are really so much into music. Like, I know, like I've read you can hear something, you can get taught something to like express your feelings, but I don't really understand the actual aspect of music. Like for me, I was always on the receiving end, 'cause I love listening to music; I appreciate all different types of music. I know when I listen to something maybe I can, like something, I say, this is good. So for someone like, I used to watch a lot of Michael Jackson. I used to really think that guy was really good. So, I watched this "this is it" dvd last year that came out, so I saw this burning passion that he had in him, you know, he was very precise, like you know...playing 'smooth criminal', he wanted the notch to be that high, you know, the guitar to be played at this particular volume, and so I always used to wonder why he was like that. So, but like now I'm thinking of it from this point of view, it means he wanted to really express how he felt inside, 'cause music is like talking to the world about how you feel. So, he didn't want anyone to tune his emotions or his thoughts about what he had in his heart. So I actually think like music, it amplified my thinking of you know, why musicians like that, why they are specifically tune to produce the same type of music... but for me it doesn't really make a difference if its wha wha {group laughs}, it doesn't make a difference, but for them in their heart I'm sure they want, they know what they wanna say. So, it really amplified my thinking and understanding about how music has an impact on people.</i> <i>Like, I can agree with what K is saying, like, most people say, like uhm, music is the language of the soul. So, I can relate to what he is saying.</i> <i>D, last response.</i> <i>No, I was going to say, like about your question, how do you feel about expressing your emotions through music...</i> <i>Well, not just emotions, anything – thoughts, ideas, anything...</i> <i>Uhm, you know, when you're trying to, if we're sitting around a table like this and I'm trying to tell you, like if I try to express an emotion, sometimes you really wonder like, uhh, what did L² really think, walking back with L², but you know, when you do it in music, L²'s was busy trying to express his own idea and everyone else was doing the same. You know, I mean, you are listening, but you're listening while you're also trying to concentrate on something else and therefore you're not on the spot like as much as you are now. Not everyone's looking at you like everyone's looking at me right now. So, it was always easier because then you knew there was less judgement and you could just express yourself...with no judgement.</i> <i>Thanks. Uhm, this might seem repetitive, because we've done a lot of talking in our sessions also, but uhm, just to have it as part of our conversation here and if there's some of you who hadn't had a chance yet to say in our sessions, could you describe any emotions, memories or thoughts that you experienced during the improvisations, uhm...these could be ones you haven't shared or things you might have already shared in there, uhm...and then,</i>	
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Bracketed Focus Group Interview Transcript

G11

Date: Wed, 31 August, 2011

0:33:30 (A) 0:55:14 (V)	1: 2: 3: 4: E ¹ 5: RT 6: E ¹ 7: RT:RQ 8: 9: L ¹ 10: 11: RT 12: L ¹ 13: 14: RT 15: 16: L ¹ 17: 18: 19: RT 20: D 21: 22: RT 23: D 24: 25: 26: 27: 28:RT:Q2b) 29: 30: 31: 32: T 33: 34: 35: 36: 37: 38: 39: 40: RT:RQ 41: 42: 43: L ²	in what ways, if any, did you find you could use music to explore these experiences? You can just like, uhm, say for example the type of improvisation you had around coming to university or the last ones we had just now. Just think about some feelings or thoughts you felt you could express through music that stands out for you. I liked last week's improvisation...where we split the two groups up, and like, expressing the clusters. <i>On Monday, ya.</i> Ya. Can I ask the opposite question: who of you felt that there were thoughts and feelings and things that you really didn't feel you were ready or you could express them? <i>Ya, there was this one time you made us lay down and you played a piece of music. I was like [pause] there was nothing that really came out there [pause] and ya, it was...</i> <i>How did you feel in that session, did you, ya...</i> I felt awkward. I thought everyone else was really feeling something {group laughs} and I was just like lying with my eyes closed, okay {mumbles something}...I was unconscious... <i>And then obviously today when we did...improvise all those words: how did that feel to you compared to listening to that music?</i> <i>Ahhh...there were times where I felt like...okay, I would look at a word, I could listen and I could relate the sound to the words, but most of the time it was just all confusing to me. So I was just playing whatever instrument I had {claps}, just make a sound.</i> <i>Ihm-hmm. Okay. [pause] Anyone else? [long silence]</i> There was the one session...<i>actually I don't remember when it was...</i>where you split us into two groups and then like we had two different beats that we eventually matched together to make a collective rhythm... Yes... <i>Uhm...that one was really [pause], that one really stood out to me, because most times...'cause we did it twice I think, and both times I didn't think it worked, like, I thought now we got lucky the first time...there's no way we're going to get it to work again. And it did work again, uhm, and it just kinda showed me, you know, that when you're working with basic guidelines and you're all working with the same guidelines, then whatever you do together will work out. [pause]</i> Uhm, obviously I asked you specifically in that one improvisation to think about your experience of being here this year so far; being so far away from home, uhm, being in a new country, a new student in a res from another country, and that was the improvisation we had, uhm...but if you could maybe just elaborate for me on what value, if any, you found in doing that, in improvising around some of the thoughts, feelings and experiences you've had this year. I actually thought, you know, something like the time when you said think about when you got your letter or whatever, I...you know, it had never crossed my mind, but you begin to think, okay, what did I actually do, what was going on in my mind. And then you begin to think, okay, what was it that I actually said I'm going to be doing, because some of these things you forget. You're just going through your day...as it's routine, but you never get to think about these things, so it's actually crucial that...it becomes...it's a useful thing that you can think about what you're doing and then you can express it in music. You don't have to say, it's not like I have to think of what I'm going to say. All I have to do is actually just think about it, and then all I do is play. No one is going to say, oh, you said the wrong word <i>or...ya.</i> And think about like he now mentioned that particular session and uhm, think about everything, uhm...if it was that session or that, especially about the last two sessions where we specifically explored those things and if it was valuable or not. Yes L²... <i>I want to ask you to repeat the question...{"ya" from one or two other members}</i>	
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Bracketed Focus Group Interview Transcript

G12

Date: Wed, 31 August, 2011

0:35:27 (A) 0:57:11 (V)	1: RT:Q2b)i 2: 3: 4: 5: 6: 7: J 8: RT 9: J 10: 11: 12: 13: RT 14: 15: J 16: RT 17: J 18: 19: 20: 21: RT 22: J 23: RT 24: J 25: RT 26: E ¹ 27: 28: 29: 30: 31: 32: RT 33: E ¹ 34: R	<i>Okay, uhm...{sigh} [pause] The question I had here originally is, were any of the ideas you expressed as part of our improvisations specifically linked to your ideas and experiences of being a first-year international student, and uhm...I think our response then would be yes, because we had the words, we were specifically improvising around our experiences, our feelings and our thoughts and uhm...so the question I'm asking is what particular...what was the particular value of experiencing and exploring these emotions, the memories and thoughts through improvisation. [pause] Yes?...</i> <i>Uhm, I was able to let go.</i> <i>Let go?</i> <i>Ya...it felt like there was something I was holding onto for a very long time and that last session, uhm. I let it all out, uhm, and ya, now it's just, now I'm fine and, you know, I was just amazed that I could keep something for so long and not actually explore it, but going through that made me, you know, ya, so it kind of made me think of that I need to let go...</i> <i>Could I ask you, if you want to respond, as you say 'something' and 'let go', uh, was it particular memories or particular thoughts or feelings or ideas that you couldn't or was it just a general experience?</i> <i>It was a lot of things actually, like..uhm, I mean,</i> <i>...of being a first-year international student...</i> <i>...yaa, like the whole transition from, uhm, moving from home and coming here and having to leave things behind and people behind and, you know, trying to come here and start a new life basically and, you know, sometimes you try to bring them along with you and then, it doesn't really work out and something. And so, it was all that like, uhm...I guess, I don't know how to put it, like, {laughs}...</i> <i>...it's fine...</i> <i>...ya, but...I managed to let go of all the feelings that I had and of, like...hurt, and you know, all of those things, ya.</i> <i>Thanks J...</i> <i>...sorry, I don't know how to express it.</i> <i>That's fine, and that's one of the reasons why we use music to express it...</i> <i>Uhm, I agree to much to what J said, like...but like, for me it was more of a subconscious thing – it's not something that I really thought about every single time after every single session, but like, now that you ask the question, it's come to...I've come to that realisation that [pause] you don't really think about it, but like, okay for me, like, it's become easier, like, being around here and everything compared to home. It's not something I think about constantly, like, yaa, I'm here, I don't really like it here, or, I'll go like home, or homesickness and that kind of stuff. It's helped.</i> <i>The music therapy process?</i> <i>Ya. [long period of silence] R? {group laughs}</i> <i>I have nothing to add at this moment.</i>	
0:38:45 (A) 01:00:29 (V)	35:RT:Q3a)i 36: 37: 38: 39: 40: A 41: 42: T 43:RT:Q3a)ii	<i>If I go along and there is something that you really wanna say on that, or it comes to mind, you are more than welcome to. Uhm, this last section, and then we'll close, is uhm, about your experience of...uhhm, your group experience, so generally about the other people in the group, and my first question is, at the start of our sessions, uhm...did you have any friends in the group or not, although I know some of the answers, but you can say them yourself. Did you have any friends in the group, or not? [pause]</i> <i>{several "yup", "ya", "yes", "ihm-hmm" from everyone and nods}</i> <i>Who didn't?</i> <i>{laughter; T raises hand} I'm joking {more laughter}.</i> <i>Okay...and what did you think, those of you who didn't know each other? For example, E¹, did you know anyone in</i>	

Bracketed Focus Group Interview Transcript

G13

Date: Wed, 31 August, 2011

0:39:35 (A) 01:01:19 (V)	1: 2: E ¹ 3: RT 4: E ¹ 5: RT:RQ 6: 7: C 8: 9: RT 10: C 11: RT 12: J 13: RT 14: J 15: D 16: RT:Q3a)ii 17: 18: 19: E ¹ 20: 21: 22: RT:RQ 23: 24: N/R 25: RT 26: R 27: N 28: D 29: RT 30: D 31: 32: RT 33: 34: D 35: RT 36: D 37: RT 38: D 39: 40: 41: 42: 43:	<i>the group?</i> I knew D... ...and E²... ya. And who of you also didn't know too many of the other people? [pause] It basically was E¹ and E², and you also didn't know too many people? Na, just from the faces I'd seen..., like your face {group laughs}. I always knew I had seen this face somewhere, but I didn't know where I had seen him. <i>So it wasn't...was it a friend, a close friend, not really?</i> No, never spoken to him, I'd never spoken to him. <i>Okay, so some of you had more friends than the others?</i> I didn't know him, him, him...and her, yes, I didn't. {points to several members} <i>You didn't know them?</i> Ya. <i>I didn't know E² and these two. G – we went home together once.</i> And, what did you think about the other people there in the first sessions – what did you think about these people you didn't know? {some soft laughter from the group} You can be honest. Or, how did you feel being here with people you didn't know that well? {more laughter} <i>Well, that first time when we had the introduction...that thing with your name, where you're from, everyone was from Zimbabwe {group laughs}. So, I was like, I think I was like, okay, when I...I expected like people from different countries, like...and most of these people knew each other, so...but like it turned out to be fine. [pause]</i> Anyone else? [pause] What did you think? You were being very honest just now about how you felt about music therapy. <i>Uhm, to be honest.../ ...to be honest {laughter from group, some to-and-fro between N & R}</i> <i>Okay, R first,...R first.</i> <i>No, it's okay, N, go ahead {group laughs again}.</i> <i>No, you go ahead. {laughter}</i> <i>I can go, I can go...</i> <i>Okay...</i> <i>Uhm...the one, like I mean...I don't know if it's right to talk about him when he's not here, but I was going to talk about G. Is that okay?</i> <i>Uhhm...[long pause] I'll stop you if I feel it's inappropriate. Okay, so, because it's not about gossiping...? I mean, it's not about gossiping...</i> <i>No, it's not...</i> <i>...it's about expressing your...</i> <i>...it's something I would have said if he was here.</i> <i>Okay...</i> <i>Uhm...I thought he was, like, a very bold character...like, honestly, he's from Zim and I'm also from Zim and...I know what it's like to be of a different religion and also to be...homosexual - it's not fun, you're like...it's something that when I think to myself even if I decided one day I wanted to be gay...like, I wouldn't be able to do it. Like, even now, I still wouldn't be able to do it. It's something that's really bold, and you know, when he said it initially, uhm [pause], most Zimbabweans are very homophobic, like, there's no...and you know, I was really like, that's really bold. Uhm, and I really...I was interested to see...I think I personally remember most of the things he said in the</i>	{pointing to C} {points to D} {points to several members} {points to C & L¹}
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Bracketed Focus Group Interview Transcript

G15

Date: Wed, 31 August, 2011

0:48:38 (A) 01:10:23 (V)	1: C 2: J 3: 4: L ¹ 5: RT 6: E ¹ 7: 8: 9: 10: 11: 12: 13: 14: 15: RT 16: E ¹ 17: RT: Q3b)ii 18: 19: 20: 21: C 22: 23: 24: 25: 26: 27: 28: 29: RT 30: J 31: RT: Q3b)ii 32: 33: 34: 35: 36: N 37: 38: 39: R/RT 40: N 41: 42: 43: 44:	<i>L¹ doesn't see!... {laughter again}</i> <i>It was on Monday...{laughs} And I was like...{inaudible} I looked stupid, 'cause I was like, Hi!...{more laughter from everyone}.</i> <i>I'm sorry...{ } {group laughter follows}</i> <i>You have to walk like this { } now...you notice too many people...E¹?</i> <i>Uhm like, ya uhm [pause] I had seen...I remember seeing J – it was at The Fields, whatever. I was on my way to Spar and we were like standing there while we were...but like uhm, I don't...for me, back home, we generally know everybody, so should you meet someone you don't know, it's very easy to become friends with them or...because everyone's – through somewhere or somebody you know, they know someone as well. So if like, it's very – initially coming here, it was very difficult to, uhm, make friends or whatever. People aren't as friendly or whatever and it's kinda weird for me, like, seeing the same person in the same lecture every single time and you walk past and not to say hi – it's kinda very awkward for me. But like, since then, yaaa [pause]. Like the way me and D met – we met in the...office {laughs with D}, like ya, but like after that, like, I was sitting with him, N came over and we were just talking, whatever...</i> <i>During this process?</i> <i>Ya.</i> <i>Okay...Uhm, has your involvement in the sessions, particularly in making music together, influenced your relationships with each other beyond the group? Like, if we speak about what you've experienced in our sessions, how has that influenced your relationships outside the group, especially also those of you who know each other before the group?</i> <i>It has made it easier talking to L¹, for me {group laughs}, 'cause {C laughs}, I always talk with L¹, you know, just, but it would never last more than 5, 10 minutes {group laughs}. If it would last that long, it would be maybe we're walking together to res and you don't have a choice {group laughs}. But if we meet in res, it's Hey L¹, what's up? {group laughs} And if we meet in class, Hey L¹, what's up? But now we actually...we sit together during pracs, uhm...we do pracs together...we're doing a Maths, uhh what's this uhh, Maths assignment together and stuff. So it has actually made it easier talking to him. 'Cause every time I just had this thing [pause] talking to L¹, ay, he's always serious, you know, he's got this serious face on him. So {laughs} it's actually made it easier for me to talk to him, ya.</i> <i>Did all of you understand the question? Should I repeat it?</i> <i>Yes please.</i> <i>Okay – how has your, uhm, involvement in the sessions and making, okay ya, your involvement in being part of this group plus making music together with everyone here – how has that influenced, that particularly, influenced your relationships with the other people in the group outside? The first question was about just, have you interacted with each other. Now I'm asking specifically, how has the group therapy improvisations impacted on how you interact with each other and how your relationships are outside of sessions...or not, how?</i> <i>Uhhh, ya well...I see lots of...these guys almost all the time, so...for the other guys, uhm guys like, E¹ uhh...it's just a case of, you know, if I bump into you...and stuff like that, ya [pause] But anyways...{group giggles}, uhm...what was I gonna say...</i> <i>...you were going to say / How has it changed your relationships?</i> <i>Oh ya ya, no, I think, uhm, when I was saying, like, the guys that I'm always with, ya, I think. I'm sure they're gonna agree with me to some extent that we've bonded a bit more. I think not necessarily because of the music, but just because we're always like, every other day, we're always together and stuff. Ya so, I don't know, I think as time goes on I'm sure like if I would have the chance, you know, to meet the rest of the guys, but it's always like, you know, kind of like very rare, especially for me – I'm always, like, going to my next lecture or always like 'arggh!'</i>	{L¹ waves at J} {gesture to look up} {looks down at his phone}
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Bracketed Focus Group Interview Transcript

G17

Date: Wed, 31 August, 2011

0:55:34 (A) 01:17:17 (V)	1: 2: 3: 4: RT 5: T 6: RT 7: R 8:RT:Q3b)iii 9: 10: 11: 12: J 13: E ¹ 14: RT:RQ 15: E ¹ 16: RT 17: E ¹ 18: 19: 20: 21: 22: 23: 24: D 25: 26: RT 27: D 28: RT 29: D 30: 31: 32: 33: 34: 35: RT 36: C 37: 38: 39: 40: 41: 42: 43:	don't know whether that's the nature, but...I was interested to kind of like find out, like, how people think, I...I didn't know how N thought, kind of thing. You discover some things about some people that you didn't know, sooo, I was interested to find out, and hence we had some conversation. <i>Oh okay.</i> <i>So that's what I thought. I don't know if he wants to respond, this is what I thought...</i> <i>Do you want to say something?</i> <i>Naa, I will talk at res {group laughs}.</i> <i>Okay, uhhm...has being part of this group and making music with the other people in this group, uhm, impacted on your coping skills or experiences of university life beyond this group? Let me just repeat that: has being part of this group and making music with the other members in this group impacted on your coping skills or experiences of university life? [pause]</i> <i>I would say yes.</i> <i>I would say definitely. It has. [pause]</i> <i>Could you maybe explain how?</i> <i>Uhm, like, you said like with coping skills of university life, or whatever.</i> <i>Ihm-hmm...</i> <i>I would say, like, prior to this, like...I wouldn't say I was very disorientated, but...I would say like...I didn't really have a sense of direction. You do your daily routine and that's what you do and you stick to it. Like, you wouldn't like really try and ss...but like within that order, there was disorientation, like. You'd have to do this, then do this, then like you'd forget and everything, but like, uhm...I like [pause] The whole cohesion of, like, coming together and making a group – it's like drawing a mind-map, like, it...or no, rather a flowchart. Like, you'd know where you're heading, like what you have to do, when you have to do it and everything, so. I'd say it helped. [short silence]</i> <i>But, I also think, uhh, it probably does help, but I think the period of time that you had because we did this for a month...about a month?</i> <i>8 weeks...sooo, two months...</i> <i>8...oh, was it two months...</i> <i>Oh sorry, no, we didn't have a session every week, so it's about a month, a month and a half...</i> <i>I don't think the time is really enough to see the impact that it has on you as an individual, because it's...it's something that really changes the way you think; it changes the way you operate, but some of these things, I think, I think that you'll probably have for the rest of your life, but you'll only be able to see, in terms of coping with university in the long run, or maybe in the short run, depending on the types of problems that you have or the types of uhhh, coping uhhh problems that you have, and the mechanisms will come as you go along [pause] that you'll learn from there.</i> <i>Ya, it's very unfortunate that we had such a short time...it would have been nice to have...</i> <i>For me this was something different and uhhh...like on campus, the whole of first semester – actually the first semester, when it began, at reses I had res friends, uhhh, and then when it came to campus, I had one main friend, this other girl – she's from Zimbabwe, Harare - so I think that was just because we're both Zimbabwean's and so I was more sticking more to the people that I understand better...that I'm used to...but then when it came to second semester now, I just got to realise, and close to the end of first semester uhhh, another guy whose also Zimbabwean became our friend and stuff like that. But when it came now to second semester during this whole period, I got to realise that, uhm...it wasn't really like, uhh, strong friendship that I thought it was, but it was more of a, I could say, a {laughs} – this may sound bad, but {laughs} – 'friendship of convenience', you know, whereby</i>	{gestures in R's direction}
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Bracketed Focus Group Interview Transcript

G18

Date: Wed, 31 August, 2011

01:01:22 (A) 01:23:00 (V)	1: 2: 3: RT 4: C 5: 6: 7: 8: 9: 10: 11: 12: RT 13: C 14: RT 15: L¹ 16: 17: 18: 19: 20: 21: J 22: L¹ 23: 24:RT:Q3b)v 25: 26: 27: 28: 29: 30: T/K 31: RT 32: T 33: 34: K 35: 36: 37: 38: 39: 40: 41: RT:RQ 42: 43: K	we're doing this 'cause we don't know nobody, and it's just opened up...{laughs} during that period I got to realise, I don't know, this is just because we don't know nobody, but we don't even click in any way. <i>The two people that you had on campus?</i> <i>Yes. We don't even click in any way. You talk of that, I wanna talk of that, I don't like what you're talking about {group giggles with C}. It's just so honestly that...</i>it just came to me this semester and I got to realise that, uhm, being here first semester it actually closed me down and it, 'cause back home I'm very like open, I just make friends easily, but here somehow I've just been closed into one area, and after this now, I find it easy for me to just go to someone and say 'Ay, how'z it?' But when I get to see, you know there's that thing where you sit with somebody in class, and you don't say a single word to them until the end of the hour, and you're thinking 'but I should've said hi'. That was what was going on last semester, but now I can at least just turn my head and say hi, it's sort of like opened my mind up a bit... <i>This process?</i> <i>Yes – I've come to something different, and therefore now I can sort of accept the different people around me.</i> <i>Interesting.</i> <i>Uhm, reflecting upon what C said about me: the thing is, personally,</i> for me to make a friend takes a long time. Like C was just saying he's surprised that I'm active...{some giggle} Well, I'm very reserved and for someone to get to know me better, it would take a very very long time. And, okay sometimes I'll appear as if I'm serious, but really deep inside I was thinking about this joke {group laughs}. But this girl, the problem is that I don't share a lot, so I just keep it to myself...{inaudible}...<i>And upon this point, I really want to apologise to her {group laughs}. Sorry for not saying hi – I'm really sorry about that.</i> <i>{laughs} It's fine.</i> <i>But ya, that's just me. So guys, don't be scared – if you see me on campus {laughter, mostly from J}, I won't bite you {group laughs again}. If you wave and I don't wave back, nudge me, I won't hurt you much {group laughs}.</i> <i>Thank you for that...{some more quieter laughter}. [short silence] Okay, uhm,</i> linking this somehow to what C said, because he also spoke about people outside of our group now, uhm, are there any ways in which making music together impacted on the way you developed relationships with other people that was different to how you may get to know each other through going to Stones {group giggles}, or uhm, drinking a beer together, or playing soccer together – how...are there any ways in which this was different for you than if you were only to be part of something like that – going out... <i>Yes.../ Ya</i> in terms of making relationships? If yes, then just tell me a little bit more... Making friends outside is very superficial. <i>As in,</i> you just want to know the outside – you only ever worry about the outside, <i>kinda thing.</i> Here it's like you interact more...it's proper. <i>The thing is,</i> with meeting people at your place of convenience, maybe <i>you said</i> it's Stones – already you have a...a common thing that both of you like, so as long as you keep that, you always get together. But when you come here now, it means like, all of us are discovering new stuff. Like it's...it's a mutual ground for everybody. So now, if you meet in the mutual ground, it means it's easier for you to really connect...in all the other ends. Like we're meeting at the end of an emotional day, and the good things, the most important things of friendship...so if you meet here, or whatever, like it's easier for people to maintain that contact, so you're really making friends. <i>[pause] What was your question again? {eruption of laughter from group}</i> <i>It was just, uhm, I asked are there any ways in which making music together impacted on the way you developed relationships with other people.</i> <i>Ya, oh ya, so ya,</i> it definitely impacts on the way in which I develop relationships, <i>but ya, as I said, 'cause I wanted</i>	{gestures at J}
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1:	<i>to conclude, so I wanted to...{group laughs, K becomes inaudible}...</i>	
2: RT	<i>Is there anybody else {RT laughs with group}, okay...yes E¹?</i>	
3: E ¹	<i>I would say, like, okay with meeting someone at the Square, or like, uhm, at Stones, or whatever, or like some</i>	
4:	<i>social place or whatever, like uhm...I'm generally a person that makes friends easi...like I have more guy friends</i>	
5:	<i>than girl friends – it just happened that way, or whatever. So like generally when you, like try to make a friend with</i>	
6:	<i>a guy, he'd probably think that you want him or you're into him, or something, like, when you simply just want to</i>	
7:	<i>make conversation because you seem like an interesting person. Like, then like this turns into something</i>	
8:	<i>completely different than what you were initially going for. So like...it's...yaa.</i>	
9: RT	<i>And here? How's that different for you here?</i>	
10: E ¹	<i>Like on campus I would say I have more girl friends than guy friends...and it's...not really working out.</i>	{shakes her head}
11: RT	<i>And did this...making...being part of this group, how did that impact especially your experience making</i>	
12:	<i>relationships with guys? [long silence]...if you compare it to what you just explained about going to the Square, or</i>	
13:	<i>something...</i>	
14: E ¹	<i>It's, okay like, I don't wanna generalise, or stereotype or whatever ...how can I say this...uhm.</i>	
15: RT	<i>If you want to...</i>	
16: E ¹	<i>...uhm like, okay this thing that South African's are the majority around here. So, uhm, guys are very...uhmm</i>	
17:	<i>[pause]...very egotistic...and arrogant. Soooo, I think...okay not shy away, just prefer not to even look in their</i>	
18:	<i>direction. [long pause]</i>	
19: N	<i>We don't have any South African guys in here.</i>	
20: RT	<i>Are you speaking about the South African guys? Not this group.</i>	
21: E ¹	<i>Ya, South African guys.</i>	
22: L ¹	<i>Even South African girls, ahhh {group laughs}</i>	{L ¹ shakes his head}
23: RT	<i>C, you also wanted to say something?</i>	
24: C	<i>Yes, uhm, this for me is...was kind of more on the formal side.</i>	
25: RT	<i>Formal?</i>	
26: C	<i>Ya. You've got the whole introduce-yourself: my name is D, my name is C, I greet N, uhm...it was kind of formal</i>	
27:	<i>compared to other ways I make friends. So...for this to really...I would say for somebody to really finally be a</i>	
28:	<i>friend, a really strong friend you can really relate to, you'd have to have pushed for quite a space of time, right.</i>	
29: RT	<i>Longer period?</i>	
30: C	<i>Yes, longer, 'cause for a shorter period you just get to know just, uh, that's him...uhh, you just know the face, just</i>	
31:	<i>face. But, I think on a longer period of time, then you could make friends and you'd get to know the person even</i>	
32:	<i>more, 'cause at this point this person is saying everything about them self and not holding back, like, majority of</i>	
33:	<i>the time, there's sometimes that they may hold back, but majority of the time they're not holding back. But if it's a</i>	
34:	<i>friend you make outside...probably you'd never know three quarters of their personal life. You just know their</i>	
35:	<i>general life. So, with this having pushed for a longer period of time, then yes, it would have been...a better place to</i>	
36:	<i>make a friend, 'cause you get to know the person better. For a short period of time you don't get to know much.</i>	
37: RT	<i>Okay.</i>	
38: N	<i>Can I...I think what C was saying is, like, spot on, 'cause it kinda, like, relates to my position as well, although I've</i>	
39:	<i>known these guys for quite a while, ya, a few months, but the things is...{laughs} it. They're there from Harare, I'm</i>	
40:	<i>from Skies, so...that's how it is. There's always been that type of, you know, division, but...{K mumbles something,</i>	
41:	<i>get's slapped on arm by R, some guys laugh}...there's always been that type of division, but you know, I</i>	
42:	<i>mean...we're like mature now, we're not teenagers anymore or we don't really see that and I think I'm putting it</i>	
43:	<i>well, although I don't really, you know, know like full backgrounds. Like what C was saying, you just get to know</i>	

Bracketed Focus Group Interview Transcript

G20

Date: Wed, 31 August, 2011

01:09:18 (A) 01:30:58 (V)	1: 2: 3: RT 4: E¹ 5: 6: 7: 8: 9: RT 10: E¹ 11:RT:Q3b)vi 12: 13: 14: 15: 16: 17: 18: 19: 20: T 21: 22: RT 23: E¹ 24: 25: RT 26: E¹ 27: RT 28: J	like, you know, like the general information about these guys, but as time goes on, I'm sure things would just... shift into gear. So, ya. <i>Yes? {to E¹}</i> <i>Truthfully...I agree with what C said,</i> I feel like, because like basically, you usually meet someone on mutual grounds, like for example, sharing a textbook with someone in a lecture, like, you'll introduce yourself or whatever, but you really won't go beyond that, like, and even if you see the person the next time, you'll be willing to greet them, but they like, don't know you. Like so, and they're very reluctant to share. {"eish, ya" from some group members} <i>Like...so.</i> And here...it was different for you? Ihm-hmm. <i>Okay, because I generally have a lot of guy friends, so.</i> <i>Okay. [pause] Anyone else on that question? [long silence, waiting for any other responses].</i> Last question, what role did expressing your personal feelings and thoughts and so on through music and making music with the rest of the people in this group play in your interactions and the development of relationships with the other group members, so, what...what role did that part of expressing ourselves, play in the development of your relationships? [moment of silence] Just to clarify, the previous questions were generally just about being part of this group, and now I'm specifically speaking about where we were asked to express ideas and emotions and so on and how that...played a role in your relationship-building. [quiet moment] I think you touched on it, when you said the discussion you guys had one day, and you talked about feelings and emotions and all of that. Any other kind of experiences like that? [long silence] I think in general, just, you...this kind of thing encourages you to be more in touch with your feelings, so yaaa...that's the basic concept I got behind... <i>Okay.</i> I think it brought a sense of comfort, you know, to share...because we know each other and grow to trust one another, so... <i>So there's comfort in expressing?</i> <i>Ya..[quiet moment].</i> Closing comments? And it can be on anything...any last thoughts you wanna add? [short silence] I'm going to miss this {"ya" from several members}	{point to C} {nodding around the group}
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Distilled Focus Group Interview Transcript

H1

Date: Wed, 31 August, 2011

Original	L:P:(Q)	Interview questions and essential statements	Descriptive Codes
T:4:3-8 0:20:42	1:RT: Q1a)ii	I've got ... three main questions and I'll ask you a few questions under each of those. The first one is regarding your experience of creative improvisation in the group music therapy sessions. And the first question I would like to pose to you is, can you just tell me a little bit more about your experience of this music therapy group – that's the main question and then under that, I ask how did you as non-musicians or musicians, uhm, experience making music with others?	-
4:11-13	7: E ¹	I'm generally, like, a creative person...at school, you don't get to...explore our creativity. I found it a bit difficult being creative, especially with, as from that second session with, like, improvisation and everything. It was a bit difficult being creative, but as we went along it became easier.	Generally creative; lack of opportunities to explore creativity prior to MT; Creativity difficult initially Creativity easier later
14	11: RT	And as part of the group? Did that influence how it became better for you?	-
15-16	12: E ¹	Ya,...you pick up stuff from everyone else, so, basically instead of just {inaudible}, you follow what someone else is playing.	> Draw ideas from others
17-22	14: C	...it was kinda restricted – I felt very restricted, 'cause when it comes to using my hands musically, I know I'm very bad at that. I'd rather use my voice, 'cause I'm more creative with that, so when it came to the hands, there were times when I tried to put what was in my mind...through...into my hands and try play it there, it just wouldn't come out. But in my mind I knew what I wanted to do, so I felt kind of restricted. There were times when I actually just wanted to leave the drum and do the drum bit with my mouth. Because it was just everybody drumming, it just felt like I had to stick to the drum.	> Felt restricted in playing instr; prefers using voice musically > Struggle to express what p wants through playing; Felt restricted >
24-26	22: L ¹	I found it easier to play all these instruments, because I'm not really talkative, so when it came to playing drums, I'll do it, but then when you told us to use our mouth and make noises, I like, naaa, that's not for me. That's why I coughed...{group laughs}...So it was more comfortable using the instruments.	Felt obligated to play like others Instr playing easier than verbal Willing to drum Disfavours vocalisation Favours instr playing over verbal
28-30	26: R	...if I were to be a musician, it would be easier for me to be in a band, 'cause being a solo artist and stuff...naaaa. This whole therapy sessions where I was part of a team with other instruments and sounds coming helped me to make creative sounds.	Favour making M in group > MTG stimulates/motivates creativity
33-40	30: N	...it was kinda a 'blast from the past'...it was very comforting and I enjoyed the fact that...it brought me back to my roots and stuff. I take music very very seriously, ya so, everyone here doesn't really know my musical background, but...I enjoyed myself. The group-thing – it was something new...and...well, I haven't really done it...I really enjoyed myself, because I took this actually quite seriously – I actually took it as a learning process...the ideas and thoughts that we got from other people, the way they were playing, the feelings that they put out,...channelled new vision into my mind. Maybe one day I must go back to it, you know. That music passion that I used to have, so, it was a scapegoat.	Comfort; enjoyment Brought back to roots; M serious matter; Enjoyment Group concept new Enjoyment; M serious matter MTP = learning process >others' contributions give new vision; desire to return to Mpassion
42-	39: J	...at first I wasn't comfortable with the whole group-thing, 'cause...I'm scared of people, and sometimes you just feel like people look at you and they're judging you...as we went on, I actually became very comfortable with people around me, and I'd actually share my feelings and not feel like someone's gonna look at me, oh...it just became...it felt like home, and like even when I think about at home, when I'm like, I'll be thinking, these guys are my family...and, it just made it easier,	Group uncomfortable (d.t. fear of judgement) initially Group very comfortable later Freedom to share feelings without jmt Group like home Group is family=made it easier to be here
5:1-4	41:		
	42:		
	43:		
	44:		

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H2

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5:4-5	1:	even when playing music and stuff, you could do anything and not think that, okay,	Playing M = free to do anything
	2:	if I go off beat, then people will laugh at me. You'll just be able to pick yourself up	Not afraid of being laughed at/encouraged
	3:	and go on...	to keep going even when go off beat
9-14	4:N	...with the guys I'm in res with, I got to relate to them because I picked up quite a	MTG allowed relating to guys in res
	5:	lot that even though I would make mistakes and they would laugh about it, I	>
	6:	wouldn't be that bummed out 'cause I know at the end of the day we're mates and	Exp group belonging despite mistakes
	7:	that's how we enjoy each other. Through music, it makes things a bit	Enjoyment in rel; M makes things better
	8:	better...whenever someone would laugh at someone else... it's not like, you know,	P's laughing at each other not so bad
	9:	it was the end of the world, like – other people will take it. I was really open and	>
	10:	very, you know, optimistic about the ideas and new feelings and new sounds...	Openness to or optimism about new
16-18	11: E ²	...about the whole laughing thing or whatever...It's not like in a bad way, like, but it	ideas, feelings, sounds (things); P's
	12:	just makes everyone else comfortable.	laughing at each other makes everyone
19-20	13: T	...the whole thing was like, relaxing and it wasn't stressful, it was a good time to	else comfortable; >
	14:	just relax.	Relaxing, not stressful
T:6:2-3 0:06:09 0:27:52	15: RT:Q1a)ii	Can you tell me specifically about maybe one experience that stands out for you	-
	16:	and, uhm, why it stands out for you. Just very shortly. ...in terms of the	-
	17:	improvisation.	-
6:10-13	18: J	...on Monday, where we had that cluster where I was in and we had a lot of	-
	19:	emotions, you could feel...it was almost the same, uhm, feeling and it was like all	Sharing similar emotions within subgroup
	20:	like everyone was happy. So for me that stood out, 'cause, just you could feel that	>
	21:	everyone was...very happy about it.	Collective/shared happiness
15-18	22: C	...the second one that you showed, that video...that one stood out for me, 'cause it	Building group rhythm 2a preferred
	23:	had a lot of fun in it and even in the coming out of the beat and everything, it was	Fun; emerging beat
	24:	kinda interesting doing it. It wasn't one of those things whereby you had to think	Interesting
20-21	25:	too much into it. It was...a comfortable sort of, uhh, improv... it was kinda	Not needing to think; comfortable
	26:	comfortable and relaxed...uhh, so that one stood out for me. It was actually the	Comfortable; relaxed
	27:	most interesting...	Interesting
24-25	28: E ¹	...I'd agree with, uhm, C on that one and also, like, the first session you played,	-
27	29:	but then the second improv that we had after that one... I found it easier to get into	Building group rhythm 2b easier than
	30:	it than the first time.	2a
T:6:28-29 0:08:48 0:30:32	31:RT:Q1a)iii	Uhm, of the other experiences, uhm, or even the whole process, what...what did	-
	32:	you find valuable or even not valuable by having participated in this group?	-
	33:	...	-
	34:	...	-
6:30-38	35: K	I think it was relaxing...I didn't know what music therapy was...so I really put it to the test and see if it	Relaxing; Didn't know what MT was initially; Put
	36:	would work out in my normal day...I think if for some reason I do want to de-stress, I actually would	MT to test to see if would work; >
	37:	consider taking music therapy, 'cause I've never been that guy who, believed, like, going to a therapist	Preference for MT as de-stressor and not other
	38:	or a psychic or some guy who you'll be sharing your feelings with {laughter from some group	therapy
	39:	members}, hu-uhh. But music would help, like, just to express music and listen to music. So it's a good	>
	40:	thing...something helpful...ya. So it was a new light to me.	Mexpression & listening helpful/good/new
T:6:39 0:10:00 0:31:44 6:40:42	41: RT:RQ	And the rest of you, something you found valuable or not so valuable?	-
	42:	...	-
	43:	...	-
	44: E ¹	It made you forget... everything outside music therapy...like school.	MTP helps to forget outside activities (diversion)
43; 7:1	45: R	...I actually ended up looking forward to music therapy sessions. Mondays and	>
	46:	Wednesdays I actually looked forward to, 'cause, especially on Wednesday when	Look forward to MTS

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H3

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7:1-6	1:	I have two pracs, so I would be drained and sometimes, yes, I want to go to sleep	-
	2:	and then I come here, we start making music, I get re-energised quickly, I forget,	Mmaking/TS re-energises; diversion
	3:	and maybe I have a semester test the next day, again my own personal problems	from personal problems
	4:	and stuff. There was a time I was actually going through quite a rough time, a	>
	5:	rough patch...most of my friends know, but ya, music therapy helped me through	MTP helpful through tough
	6:	those times.	circumstances
10-12	7:T	...I also found it was very relaxing...and then the other thing I learnt was, like, the	Relaxing
	8:	power of listening. You really underestimate like, when people, like...you know,	>
	9:	people talk to you a lot, okay, I'm one who doesn't listen {group laugh softly}, but	Learnt power of listening
	10:	ya, you realise it's actually very crucial for you to listen...	-
15-17	11:L ²	...listening like helps you to understand more about people, as in, normally you	>
	12:	listen to someone you just judge them without really knowing what they're really	Listening helps to understand people
	13:	about, but when you listen to them, you get to know more about them...	better
18-21	14:L ¹	...it makes you forget, 'cause...like me, I never really look forward to music	MT as diversion; >
	15:	therapy, 'cause I'm constantly thinking, okay, I have to do this and that, but then	unenthusiastic abt MTS
	16:	when I come here, some things are enjoyable, some things not so...but then I just	MTS partially enjoyable
	17:	forget about everything and when I leave, I'm focused, like...everything's okay, I'm	Diversion, refocuses
	18:	calm and then I can deal with whatever problem.	Calming; MT empowers
22-24	19:C	I got to realise that it was for everybody, it wasn't just for a specific group of	MT is for everyone (not exclusive)
	20:	people. 'Cause this is what I thought therapy was for, like, it's just a stereotype	>
	21:	thing and my friends back home...Therapy is for white people {laughter from some	T is for white/bored/rich
26	22:	group members} who are bored...or white people who are rich and have nothing to	T is stereotyped
28-33	23:	do. And I told myself...I'm just gonna be walking out all the time with no difference.	Thought MT would make no difference
	24:	But I got to realise that sometimes when I'd come, you walk in with one mood, you	to self/p's life;>
	25:	walk out with a different mood – it has changed. And at times, I would realise	MT alters mood
	26:	when I get to res, but like around five I was pretty tired, but now I don't wanna go	>
	27:	and sleep. Uhm, I remember at this time I was worrying about this...it's off my	>
	28:	mind, and even when it comes back it seems less, uhm, strenuous as it was	MT diversion/reduces strain
	29:	earlier on. So, I got to realise that this is actually not just for a specific group of	MT is for everyone (non-specific)
	30:	people, but actually it can even work on me...	MT can impact self
	31:K	...it helps you cope with stuff that's going on in your life.	MT helps cope with life situations
37-38	32: L ²	It's something which is helpful.	MT is helpful
T:8:22-24	33:RT:Q1a)iii	Uhm, apart from what you just said about what you find valuable or not valuable –	-
0:17:25	34:	what, if anything, did you discover about yourself and other people in this group?	-
0:39:08	35:	...	-
	36:	...	-
8:25-30	37: J	I discovered that I actually had problems I didn't know existed. I'm the kind of person that	MT brings unconscious problems to the
	38:	likes to help people and when someone comes to me with a problem, I can relate to them, I	fore
	39:	can help them out, but I always forget about myself. And this things made me realise that I	>
	40:	also, uhm, have to take care of myself and, like...a lot of feelings came up and I was like,	MT stim realisation of need for self-care
	41:	wow. I tried to push them away, but then, you know, coming here, it actually helped, like,	MT stimulates unconscious feelings or
	42:	think about a lot of things and, ya. So, it helped me see things I didn't know existed.	many thoughts to emerge = helpful
31-33	43: R	...here was a way of me like, when you see me in those sessions having fun, I am having	MT brings unconscious material to the fore
	44:	fun, 'cause outside that room, I wasn't. I was actually very bitter, I was angry, hurt,	MTS allows having fun; MTS enables enjoyment
	45:	everything you can possibly think of. And here was like a way of	despite outside problems and painful e

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H4

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33-35	1:	shutting it out, shutting out my world, ya. And through my having-fun, I was	MTP allows shutting out outside problems
	2:	realising, but no, really I'm actually hurting – I can't hide it, I can't keep it in, and	Enjoyment in MTS encouraged realisation
	3:	failing dismally.	& exploration of difficult feelings
36;38	4:E ¹	It was like a drawing board for me...when you come to music therapy you feel a bit	MTP as drawing board
38-41	5:	disorganised, like, with everything that's going on...coming here – it gives you a	>
	6:	chance to focus really, like prioritise all the things you really need to do. About	Allows for focusing/helps to prioritise what is NB
	7:	myself I could say that...I procrastinate a lot. I do other things that I shouldn't do, I	in life; Allows for realisation of
	8:	mean, there are more important things that I should be doing.	procrastination and need for change
T:8:42	9:RT:RQ	Anyone else on what you learnt about yourself or other people?	-
43;9:3	10:C	I discovered that L ¹ can be active. I noticed that L ¹ is just this slow and chilled guy.	>
9:3-4	11:	You never see him active, but I was actually shocked – some of the sessions you	Seeing other p in a new, unexpected
	12:	see L ¹ was active, I was like, oh oh, okay...	way
T:9:11-12	13:RT:Q2a)	...how did you feel initially about the idea of expressing personal ideas, emotions	-
0:20:59	14:	and those things though music? Initially, how did you feel?	-
0:42:25	15:	...	-
	16:	...	-
9:13-22	17:D	...it was hidden, it was masked. You didn't really feel like you were doing it in the	Idea of EtM initially unclear/not understood
	18:	beginning. It really felt like a joke to me in the beginning, to be honest. Like you	EtM initially experienced as a joke
	19:	know, you get there and you drum, you know...I was thinking, if I was actually	>
	20:	paying for this, I would be very annoyed {group laughs}. You just play drums, you	MT/drum playing not perceived as
	21:	play drums...if you're paying by the hour {group laughs} and you know, you don't	valuable;Purpose of EtM not
	22:	get why you're doing it, and then...like, I think for the first few sessions even,	understood initially
	23:	uhm...you only start to think about how it gets you to clear your mind and how later	MT/EtM: allows to clear mind
	24:	on...initially, you know, it was playing how you felt when you hear you were	>
	25:	coming to Varsity, and I thought, like, that was quite a while ago, like, uhm...what	>
	26:	significance does it have. But then you do realise how much it helps you later on	Question significance of expr past exp
	27:	and so...yes, the idea wasn't very clear to me to be honest, like, I didn't really feel	through M initially; Later on realise
	28:	like, okay, I'm here to express my feelings...it was more, okay, I'm here to just play	EtM is helpful
	29:	music and as a result I did express my feelings.	Playing M leads to expressing feelings
T:9:23-24	30:RT:Q2a)i	Okay, anyone else, and you can also package it – you can do a comparison...how	-
0:22:39	31:	you initially felt about expressing ideas through music and how that changed	-
0:44:23	32:	towards the end.	-
	33:	...	-
9:25-31	34:J	Initially, I thought it was impossible, like you tell me to express how I feel through a	Expr e through M initially thought as impossible
	35:	drum – I can't do music, I'm not a musical person, so like, when you tell me to play	Not musical
	36:	how I feel, I'm thinking, uhm...noise? Like, I didn't know how to do it. But then, like,	Can't do music
	37:	as we went on, I started realising, like you know, you can actually play something,	EtM later realised as being possible and
	38:	like, if I'm angry, the noise means something, so just making noise can actually	making noise means something; possibilities
	39:	mean something and when you're feeling this you can do this and that. And also	of expr feelings through playing M.
	40:	one more thing, if you see him {points to D} coming for every single session, then	>
	41:	you know it's something, 'cause he actually never participates in anything {group	>
	42:	laughs}, so for you seeing him coming for every single session, then it means it	P who doesn't participate in other
33	43:	was something. I thought he was gonna quit halfway through {group laughs} and	activities attends MTS

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H5

Date: Wed, 31 August, 2011

34	1:	I'm surprised that he's still here...	
36-37	2:C	...I have experienced moments whereby I express my feelings through music, but	Moments of expr feelings through M
38-44	3:	it's through singing,... But then when I came here I didn't really know how am I	Initially uncertain abt how to
	4:	gonna express it through drums? So for me, first of all, I was like, hey, this is a	EtM; Favours EtM vocally, disfavours
	5:	waste of my time. I think I even told G, hey no I think I'm gonna drop out...I sing	EtM initially, not useful; thought to drop out
	6:	when I'm alone and that's how I express my feelings. But with time I got to realise	initially; Favours EtM vocally alone not in group
	7:	that the instrument can also be like the voice in a different way, 'cause now	Realisation later on that instr can be like voice
	8:	uhm...at times you can't really sing as loud as you want to sing out feeling, but	Voice occasionally inadequate to expr feelings
	9:	with the drum maybe you can hit it as loud, or if you're angry you can take it out	>
10:1	10:	even more and beat it even more...'cause at the end of it all that gets hurt are your	EtM: drum offers bigger range of
	11:	hands...	dynamics/possibilities than vocal
2-6	12: E ¹	Initially, at first, I found it very difficult, like to express myself...my feelings through	EtM initially very difficult
	13:	music...words don't really come very easily to me, like I can't even write what	Words don't come easily
	14:	makes me think, like, music...and most of the times you just listen to music from	Mostly listen to music from others
	15:	other people, so making your own music is kinda like, it's an uneasy thought or	Playing own M uncomfortable at first;
	16:	feeling at first. But as we went along it became easier – actually easier than	later on easier than expr feelings
	17:	actually writing down how you're feeling, so...but I liked it.	through verbal or written; EtM enjoyable
7-11	18: L ²	...I'm not really one whose comfortable speaking about how I'm feeling inside and	Uncomfortable speaking abt feelings
	19:	stuff, so, I mean, when you said, express your feelings through music, I thought,	>
	20:	this is silly, she's smoking weed or something {group bursts out laughing}, and	Initially EtM perceived as silly/mockery
	21:	then as the sessions progressed, I learnt to put a bit of feeling into what I was	MTP stimulated learning to put feeling
	22:	actually playing...and so...I learnt to actually you know, listen to how I'm feeling	into playing; MTP stimulated
	23:	inside, to try to not shut it down, because that's what I normally do...	accessing and exploring feelings
13-27	24: K	...I never used to believe, you know, why musicians are really so much into music.	Never knew why musicians so passionate abt M
	25:	I've read you can hear something, you can get taught something to like express	Lack understanding of concept and
	26:	your feelings, but I don't really understand the actual aspect of music. Like for me,	purpose of M (&expression through M)
	27:	I was always on the receiving end, 'cause I love listening to music; I appreciate all	Exp of M only as M listening; appreciation
	28:	different types of music... I used to watch a lot of Michael Jackson... I saw this	for music others made; unsure why musicians
	29:	burning passion that he had in him... he was very precise... he wanted the notch to	so passionate
	30:	be that high... I always used to wonder why he was like that... now I'm thinking of it	>
	31:	from this point of view, it means he wanted to really express how he felt inside,	MTP changed perception of M as
	32:	'cause music is like talking to the world about how you feel. So, he didn't want	expressing to world how you feel
	33:	anyone to tune his emotions or his thoughts about what he had in his heart. So I	>
	34:	actually think like music, it amplified my thinking of you know, why musicians like	M amplified thinking of why musicians
	35:	that, why they are specifically tuned to produce the same type of music... but for	are particular abt how music sounds
	36:	me it doesn't really make a difference if its wha wha {group laughs}, it doesn't	>
	37:	make a difference, but for them in their heart I'm sure they want, they know what	>
	38:	they wanna say. So, it really amplified my thinking and understanding about how	Amplified thinking and understanding
	39:	music has an impact on people.	of impact M has on people.
28	40: E ¹	...most people say, like, music is the language of the soul...	M as language of soul
33-37	41: D	...if we're sitting around a table like this and if I try to express an emotion,	Unsure what others are thinking when
	42:	sometimes you really wonder like, uhh, what did L ² really think,...but...when you do	expr e verbally
	43:	it in music... you are listening, but you're listening while you're also trying to	> Making M as multi-tasking
	44:	concentrate on something else and therefore you're not on the spot like as	(list&play), therefore less pressure on ind.

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H6

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37-39	1:	much as you are now. Not everyone's looking at you like everyone's looking at me	Expr e verbally - Focus on ind causes
	2:	right now. So, it was always easier because then you knew there was less	stress, not freedom to express; Expr e
	3:	judgement and you could just express yourself...with no judgement.	thru music = less/no judgement,
T:10:42-43;11:1-3	4:RT:Q2b)	... could you describe any emotions, memories or thoughts that you experienced	freedom to express
0:30:00	5:	during the improvisations, uhm...these could be ones you haven't shared or things	-
0:51:43	6:	you might have already shared in there, uhm...and then; in what ways, if any, did	-
	7:	you find you could use music to explore these experiences? You can just like,	-
	8:	uhm, say for example the type of improvisation you had around coming to	-
	9:	university or the last ones we had just now. Just think about some feelings or	-
	10:	thoughts you felt you could express through music that stands out for you.	-
11:4	11:E ¹	I liked last week's improvisation...where we split the two groups up, and like,	-
	12:	expressing the clusters.	-
T:11:7-8	13:RT:RQ	Can I ask the opposite question: who of you felt that there were thoughts and	-
	14:	feelings and things that you really didn't feel you were ready or you could express	-
	15:	them?	-
9-10	16:L ¹	...one time you made us lay down and you played a piece of music...there was	>
12-13	17:	nothing that really came out there...I felt awkward. I thought everyone else was	Obligation to listen to M
	18:	really feeling something {group laughs} and I was just like lying with my eyes	M listening awkward; M listening not effective
16-18	19:	closed, okay {mumbles something}...I was unconscious... I would look at a word, I	in eliciting emotions; obligation
	20:	could listen and I could relate the sound to the words, but most of the time it was	Improv 1 st yr exp: able to link word and
	21:	just all confusing to me. So I was just playing whatever instrument I had {claps},	playing sound on instr; EtM confusing;
	22:	just make a sound.	playing out of obligation
20-21	23:D	There was the one session... where you split us into two groups and then like we	>
	24:	had two different beats that we eventually matched together to make a collective	Matching grp rhythm activity stood out
23-27	25:	rhythm... that one really stood out to me, 'cause we did it twice I think, and both	for p
	26:	times I didn't think it worked, like, I thought now we got lucky the first time...there's	>
	27:	no way we're going to get it to work again. And it did work again, and it just kinda	>
	28:	showed me that when you're working with basic guidelines and you're all working	All working with basic guidelines or
	29:	with the same guidelines, then whatever you do together will work out.	working together with same intention helps
T:11:28-31	30:RT:Q2b)	Uhm, obviously I asked you specifically in that one improvisation to think about	things to work well or improv to work
0:33:30	31:	your experience of being here this year so far; being so far away from home, uhm,	-
0:55:14	32:	being in a new country, a new student in a res from another country, and that was	-
	33:	the improvisation we had, uhm...but if you could maybe just elaborate for me on	-
	34:	what value, if any, you found in doing that, in improvising around some of the	-
	35:	thoughts, feelings and experiences you've had this year.	>
11:32-37	36:T	I actually thought, you know, something like the time when you said think about	>
	37:	when you got your letter or whatever, I...you know, it had never crossed my mind,	Encouraged to think back to earlier
	38:	but you begin to think, okay, what did I actually do, what was going on in my mind.	experience of receiving acceptance
	39:	And then you begin to think, okay, what was it that I actually said I'm going to be	letter to UP
	40:	doing, because some of these things you forget. You're just going through your	Daily routine does not involve thinking about
	41:	day...it's routine, but you never get to think about these things, so it's actually	thoughts & plans at time when accepted to UP
	42:	crucial that...it becomes...it's a useful thing that you can think about what you're	Crucial & useful to think abt 1 st yr
	43:	doing and then you can express it in music. You don't have to say, it's not like I	experience & expr it in M

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37-39	1:	have to think of what I'm going to say. All I have to do is actually just think about it,	>Imp encourages thinking abt exp, but
	2:	and then all I do is play. No one is going to say, oh, you said the wrong word...	not abt how to expr verbally; no wrong
11:40-42	3:RT:RQ	And think about like he now mentioned that particular session and uhm, think	way to play M
	4:	about everything, uhm...if it was that session or that, especially about the last two	-
	5:	sessions where we specifically explored those things and if it was valuable or	-
T:12:1-6	6:RT:Q2b)i	not...Were any of the ideas you expressed as part of our improvisations	-
0:35:27	7:	specifically linked to your ideas and experiences of being a first-year international	-
0:57:11	8:	student, and uhm...I think our response then would be yes, because we had the	-
	9:	words, we were specifically improvising around our experiences, our feelings and	-
	10:	our thoughts and uhm...so the question I'm asking is what particular...what was	-
	11:	the particular value of experiencing and exploring these emotions, the memories	-
	12:	and thoughts through improvisation..	-
12:7,9	13:J	I was able to let go...it felt like there was something I was holding onto for a very	Impr facilitated being able to release
9-12	14:	long time and that last session, uhm. I let it all out, uhm, and ya, now it's just, now	or let go
	15:	I'm fine and, you know, I was just amazed that I could keep something for so long	Surprise of harbouring things internally
	16:	and not actually explore it, but going through that made me, you know, ya, so it	without exploring
17-19	17:	kind of made me think of that I need to let go... the whole transition from, uhm,	Impr stim realisation of need to let go
	18:	moving from home and coming here and having to leave things behind and people	>
	19:	behind and, you know, trying to come here and start a new life basically and, you	Impr around 1 st yr encouraged and
	20:	know, sometimes you try to bring them along with you and then, it doesn't really	facilitated conscious release/letting go
22	21:	work out and something... I managed to let go of all the feelings that I had and of,	of feelings related to transition to
	22:	like...hurt, and you know, all of those things...	varsity
26-31	23:E ¹	...for me it was more of a subconscious thing – it's not something that I really	>
	24:	thought about every single time after every single session, but like, now that you	Subconscious alteration in thoughts
	25:	ask the question, I've come to that realisation that [pause] you don't really think	>
	26:	about it, but like, it's become easier, like, being around here and everything	MTP/Impr unconsciously made stay easier
	27:	compared to home. It's not something I think about constantly, like, yaa, I'm here, I	MTP unconsciously helped to
	28:	don't really like it here, or, I'll go like home, or homesickness and that kind of stuff.	decrease feelings of homesickness,
	29:	It's helped.	unhappiness with envi
T:12:36-39	30:RT:Q3a)i	...this last section, and then we'll close, is uhm, about your experience of...uhhm,	-
0:38:45	31:	your group experience, so generally about the other people in the group, and my	-
1:00:29	32:	first question is, at the start of our sessions, uhm...did you have any friends in the	-
	33:	group or not, although I know some of the answers, but you can say them	-
	34:	yourself. Did you have any friends in the group, or not?	-
12:40	35:A	{several "yup", "ya", "yes", "ihm-hmm" from everyone and nods}	All had friends at start of process
13:2	36:E ¹	I knew D...and E ² .	Acquaintances at start of process
13:5-6	37:RT:RQ	And who of you also didn't know too many of the other people? [pause] It basically	-
	38:	was E ¹ and E ² , and you also didn't know too many people?	-
7-8	39:C	Na, just from the faces I'd seen..., like your face {points to D, group laughs}. I	>
	40:	always knew I had seen this face somewhere, but I didn't know where I had seen	>
10,12	41:	him... I'd never spoken to him. I didn't know him, him, him...and her, yes, I didn't.	Several members known only as
	42:	{points to several members}	passers-by at start of process
T:13:16	43: RT:Q3a)ii	And, what did you think about the other people there in the first sessions– what	-

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14:32	1:RT:RQ	...do you now interact; do you pass each other on campus now...	-
33/34	2:N/C	Quite a lot, actually.../ Ya...	-
35	3:L ¹	I actually didn't know a lot of people, and now I know you like your rituals, I didn't know he was in my class {points to N}...	MTG/P facilitated opp to meet new people & learn more abt them
	4:		-
	5:RT:RQ	And anyone else, do you interact, especially J and E ¹ - I would like to...	-
38-42	6:J	I remember seeing her {points to E ² } once talking to the boys, but I'm the kind of person, if I don't know you I actually won't even say hi. Like, {group laughs} I'm just like that. And ya, now, like I see her, now I talk to her, and – I think it was the day before yesterday, on Monday – I saw him {points to L ¹ }...and I waved and he was like...you! {group laughs} and he kept walking. So, I'm like, oh okay, but I don't think he saw me, but we actually {group laughs}...	> MTP encouraged personal growth to interact more readily/easily with other grp members
	7:		>
	8:		>
	9:		>
15:7-14	10:		
	11:		
	12:E ¹	...back home, we generally know everybody, so should you meet someone you don't know, it's very easy to become friends with them. Initially coming here, it was very difficult to, uhm, make friends or whatever. People aren't as friendly or whatever and it's kinda weird for me...Like the way me and D met – we met in the...office {laughs with D}, like ya, but like after that, like, I was sitting with him, N came over and we were just talking, whatever...	Back home making friends easy; initially difficult to make friends here because people not as friendly; MTP encouraged personal growth to interact more readily/easily
	13:		-
	14:		-
	15:		-
	16:		-
	17:		-
T:1531-35	18:RT:Q3b)ii	...has your involvement in the sessions, particularly in making music together, influenced your relationships with each other beyond the group? Like, if we speak about what you've experienced in our sessions, how has that influenced your relationships outside the group, especially also those of you who know each other before the group?	-
	19:		-
	20:		-
	21:		-
	22:		-
21-26	23: C	It has made it easier talking to L ¹ , 'cause {C laughs}, I always talk with L ¹ , you know, just, but it would never last more than 5, 10 minutes {group laughs}. But now we actually...we sit together during pracs, uhm...so it has actually made it easier talking to him.	> MTP stimulated easier verbal interaction between p's
	24:		>
	25:		>
36-37	26: N	I see lots of...these guys almost all the time, so...for the other guys, uhm guys like, E ¹ uhh...it's just a case of, you know, if I bump into you...and stuff like that...I'm sure they're gonna agree with me to some extent that we've bonded a bit more. I think not necessarily because of the music, but just because we're always like, every other day, we're always together and stuff. Ya so, I don't know, I think as time goes on I'm sure like if I would have the chance, you know, to meet the rest of the guys, but it's always like, you know, kind of like very rare, especially for me – I'm always, like, going to my next lecture or always like 'arggh!...but I'm sure, you know, we'll have the chance to like really sit down and really actually talk about something...	> MTP (d.t. more contact time) developed stronger rel bonds
	27:		>
40-44;	28:		>
16:1-2	29:		>
	30:		>
	31:		>
	32:		Possibilities of increased future interpersonal interactions outside of sessions
	33:		
	34:		
	35:		
7-8	36: E ¹	I'm generally a talkative person, so, but something, like that's something most people won't notice about me...But uhm...I'm open to like, making friends with everybody else...I would definitely, like, wanna hang out with most of the people here...Everyone! I'm interested...by R's {group laughs}	> MTG facilitates openness to and interest in continuing to build rel
12-13	37:		>
15	38:		>
17-18	39:		>
	40:		MTG facilitates openness to and interest in continuing to build rel
21-22	41: L ²	I don't know if this music therapy has actually changed our relationships...I mean, I see these guys around every day. I think we're still the same way – we were always close before, we're close now,... And the other guys I don't really see much of, but when I do see them now, I say hi, so ya.	Ambivalence abt MTP effect on rel
	42:		Uncertainty abt effect of MTP on relationships;
24	43:		Encouraged to build relationships with unknown members
26-28	44: D	...it opened us up to, you know, being able – you know, as guys you rarely ever want to talk about your feelings, but you know, we've had one or two occasions where we sat down with L ² , T and...uhh R and sit and, ya, we all just sat down to talk about these feelings and { } {E ¹ laughs}...it was really an emotional session →	>
	45:		>
	46:		>
	47:		>MTP facilitated opening up to verbally

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28-29; 33-34 35 36 42-43 17:1 1-3	1: 2: 3:RT 4:D 5:T 6: 7: 8: 9: 10:	we had in res the other time, so... I don't know if it's something we would have done before, but...it really... You say it might have been influenced by... ...it must have been. ...I'm willing to like say, whatever, talk about my feelings, but you know, as guys you just don't...you just don't talk about your feelings. I don't know whether that's the nature, but...I was interested to kind of like find out, like, how people think, I...I didn't know how N thought, kind of thing. You discover some things about some people that you didn't know, sooo, I was interested to find out, and hence we had some conversation.	sharing feelings interpersonally which p would not have done previously. MTP most probably infl. openness to sharing feelings in relationships > > MTP stimulated interest in developing deeper relationships with friends in group; stimulated deeper understanding of others - - - -
T:17:8-11 0:55:34 1:17:17	11:RT:Q3b)iii 12: 13: 14: 15:	...has being part of this group and making music with the other people in this group, uhm, impacted on your coping skills or experiences of university life beyond this group? Let me just repeat that: has being part of this group and making music with the other members in this group impacted on your coping skills or experiences of university life?	- - - -
17:12 13	16:J 17:E ¹ 18:RT:RQ	I would say yes. I would say definitely. It has. Could you maybe explain how?	MTP impacted upon coping skills and exp of U life -
17-22	19:E ¹ 20: 21: 22: 23: 24:	I would say, like, prior to this...I didn't really have a sense of direction. You do your daily routine and that's what you do and you stick to it...but like within that order, there was disorientation,...you'd forget and everything...The whole cohesion of, like, coming together and making a group – it's like drawing a mind-map, like, it...or no, rather a flowchart. Like, you'd know where you're heading, like what you have to do, when you have to do it and everything, so. I'd say it helped.	> > Prior to MTP – disorientation / > > > >MTG brought direction, helped >
24-25 29-34	25:D 26: 27: 28: 29: 30: 31: 32: 33:	...it probably does help, but I think the period of time that you had because we did this for a month... I don't think the time is really enough to see the impact that it has on you as an individual, because it's...it's something that really changes the way you think; it changes the way you operate, but some of these things, I think, I think that you'll probably have for the rest of your life, but you'll only be able to see, in terms of coping with university in the long run, or maybe in the short run, depending on the types of problems that you have or the types of uhhh, coping uhhh problems that you have, and the mechanisms will come as you go along [pause] that you'll learn from there.	MTP not long enough to notice impact on indiv MTG/P alters some thoughts and behaviours; no current idea of effect MTG has on coping skills in p's lives, but in time may notice some effect; MTG may provide coping mechanisms over time
36-43	34:C 35: 36: 37: 38: 39: 40: 41: 42: 43:	For me this was something different...the first semester, when it began, at reses I had res friends, uhhh, and then when it came to campus, I had one main friend, this other girl – she's from Zimbabwe, Harare - so I think that was just because we're both Zimbabwean's and so I was more sticking more to the people that I understand better...that I'm used to...but then when it came to second semester now, I just got to realise, and close to the end of first semester uhhh, another guy whose also Zimbabwean became our friend and stuff like that. But when it came now to second semester during this whole period, I got to realise that, uhhm...it wasn't really like, uhh, strong friendship that I thought it was, but it was more of a, I could say, a {laughs} – this may sound bad, but {laughs} –'friendship of	MTG something different > > Before MTP, friendship base limited to what/who is familiar - - > During MTP, re-evaluate current friendships, opened up realisation that

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43;18:1	1:	convenience', you know, whereby we're doing this 'cause we don't know nobody,	friendships were based on
1-2	2:	and it's just opened up...{laughs} during that period I got to realise, I don't know,	convenience
	3:	this is just because we don't know nobody, but we don't even click in any way...it	-
5-11	4:	just came to me this semester and I got to realise that, uhm, being here first	Before MTG, not that open as back
	5:	semester it actually closed me down and it, 'cause back home I'm very like open, I	home to make friends (less easy)
	6:	just make friends easily, but here somehow I've just been closed into one area,	After MTG/P, easier to interact more
	7:	and after this now, I find it easy for me to just go to someone and say 'Ay, how's	readily
	8:	it?' But when I get to see, you know there's that thing where you sit with	>
	9:	somebody in class, and you don't say a single word to them until the end of the	Before MTG, hesitant to interact with
	10:	hour, and you're thinking 'but I should've said hi'. That was what was going on last	other people
	11:	semester, but now I can at least just turn my head and say hi, it's sort of like	>
13	12:	opened my mind up a bit... I've come to something different, and therefore now I	MTG/P opened up p to accept
	13:	can sort of accept the different people around me.	different people
15-19	14:L ¹	...for me to make a friend takes a long time. Like C was just saying he's surprised	>
	15:	that I'm active...{some giggle} Well, I'm very reserved and for someone to get to	Don't make friends easily d.t. being
	16:	know me better, it would take a very very long time. And, okay sometimes I'll	reserved, takes long time
	17:	appear as if I'm serious, but really deep inside I was thinking about this joke	-
	18:	{group laughs}. But this girl, the problem is that I don't share a lot, so I just keep it	-
	19:	to myself...{inaudible}...	-
T:18:24	20:RT:Q3b)v	...linking this somehow to what C said, because he also spoke about people	-
-29:31	21:	outside of our group now, uhm, are there any ways in which making music	-
1:01:22	22:	together impacted on the way you developed relationships with other people that	-
1:23:00	23:	was different to how you may get to know each other through going to Stones	-
	24:	{group giggles}, or uhm, drinking a beer together, or playing soccer together –	-
	25:	how...are there any ways in which this was different for you than if you were only	-
	26:	to be part of something like that – going out...in terms of making relationships? If	-
	27:	yes, then just tell me a little bit more...	-
18:32-	28:T	Making friends outside is very superficial...you just want to know the outside – you	Outside MTG – friendships superficial
33	29:	only ever worry about the outside. Here it's like you interact more...it's proper.	In MTG – interaction is proper
34-39	30:K	...meeting people at your place of convenience, maybe it's Stones – already you	Outside MTG – friendship based and
	31:	have a...a common thing that both of you like, so as long as you keep that, you	sustained on common interests
	32:	always get together. But when you come here now, it means like, all of us are	>
	33:	discovering new stuff. Like it's...it's a mutual ground for everybody. So now, if you	MTG – discovering new things
	34:	meet in the mutual ground, it means it's easier for you to really connect...in all the	together; MTG mutual ground, easier
	35:	other ends. Like we're meeting at the end of an emotional day, and the good	to connect in all other ways.
	36:	things, the most important things of friendship...so if you meet here, or whatever,	MTG facilitates easier and maintains
	37:	like it's easier for people to maintain that contact, so you're really making friends...	contact, genuine friendships
43	38:	so ya, it definitely impacts on the way in which I develop relationships...	MTG impacts on how rel dev
19:4-7	39:E ¹	I'm generally a person that makes friends easi...like I have more guy friends than	>
	40:	girl friends – it just happened that way, or whatever. So like generally when you,	>
	41:	like try to make a friend with a guy, he'd probably think that you want him or you're	>
	42:	into him, or something, like, when you simply just want to make conversation	>
	43:	because you seem like an interesting person. Like, then like this turns into	Outside MTS – guy-girl relationships

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7-8;10	1:	something completely different than what you were initially going for. Like on campus I would say I have more girl friends than guy friends...and it's...not really working out.	different expectations and results
	2:		therefore more girl-girl relationships –
	3:		not fulfilling; easier relating to others in
11-13	4:RT	And did this...making...being part of this group, how did that impact especially your	grp without worrying abt how this
	5:	experience making relationships with guys? [long silence]...if you compare it to	relating may be perceived
	6:	what you just explained about going to the Square, or something...	-
14;16-	7:E ¹	It's, okay like, I don't wanna generalise, or stereotype or whatever...South	-
18	8:	African's are the majority around here. So, uhm, guys are very...uhmm	-
	9:	[pause]...very egotistic...and arrogant. Soooo, I think...okay not shy away, just	-
	10:	prefer not to even look in their direction. [long pause]	-
24;26-	11:C	...this for me is...was kind of more on the formal side. You've got the whole	>
28	12:	introduce-yourself: my name is D, my name is C, I greet N, uhm...it was kind of	>
	13:	formal compared to other ways I make friends. So...for this to really...I would say	MTG/P formal way of making friends
	14:	for somebody to really finally be a friend, a really strong friend you can really	Period and formality of MTG hinders
	15:	relate to, you'd have to have pushed for quite a space of time, right.	developing deeper relationships in
29	16:RT	Longer period?	group
30-36	17:C	Yes, longer, 'cause for a shorter period you just get to know just, uh, that's	>
	18:	him...uhh, you just know the face, just face. But, I think on a longer period of time,	>
	19:	then you could make friends and you'd get to know the person even more, 'cause	Shorter MTP = superficial rel's
	20:	at this point this person is saying everything about them self and not holding back,	Longer MTP = deeper interpersonal
	21:	like, majority of the time, there's sometimes that they may hold back, but majority	knowing / > this MTP p mostly share
	22:	of the time they're not holding back. But if it's a friend you make outside...probably	openly; dev deep relationships
	23:	you'd never know three quarters of their personal life. You just know their general	Outside MTG – Superficial rel, general
	24:	life. So, with this having pushed for a longer period of time, then yes, it would have	knowing of p
	25:	been...a better place to make a friend, 'cause you get to know the person better.	Longer MTP = better place to make
	26:	For a short period of time you don't get to know much.	friend than outside – allows deeper
39;43	27:N	...although I've known these guys for quite a while... you just get to know like the	knowing; Short period, opposite.
20:1-2	28:	general information about these guys, but as time goes on, I'm sure things would	This MTP = general knowing
	29:	just... shift into gear.	Longer MTP = learn more about others
4-8	30:E ¹	I feel like, because like basically, you usually meet someone on mutual grounds,	>
	31:	like for example, sharing a textbook with someone in a lecture, like, you'll	>
	32:	introduce yourself or whatever, but you really won't go beyond that, like, and even	Outside MTG – meeting on mutual
	33:	if you see the person the next time, you'll be willing to greet them, but they like,	grounds dev superficial
	34:	don't know you. Like so, and they're very reluctant to share. {"eish, ya" from some	rel/acquaintance
	35:	group members}	-
	36:RT:RQ	And here...it was different for you?	>
10	37:E ¹	Ihm-hmm...	MTG – different than outside
T:20:11	38:RT:Q3b)vi	Last question, what role did expressing your personal feelings and thoughts and	-
-16	39:	so on through music and making music with the rest of the people in this group	-
	40:	play in your interactions and the development of relationships with the other group	-
	41:	members, so, what...what role did that part of expressing ourselves, play in the	-
	42:	development of your relationships? [moment of silence] Just to clarify, the	-
	43:	previous questions were generally just about being part of this group, and now I'm	-

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16-19	1:	specifically speaking about where we were asked to express ideas and emotions	-
1:09:18	2:	and so on and how that...played a role in your relationship-building. [quiet	-
1:30:58	3:	moment] I think you touched on it, when you said the discussion you guys had one	-
	4:	day, and you talked about feelings and emotions and all of that. Any other kind of	-
	5:	experiences like that? [long silence]	-
20:20-	6:T	I think in general, just, you...this kind of thing encourages you to be more in touch	EtM encourages being in touch with
21	7:	with your feelings, so yaaa...that's the basic concept I got behind...	one's feelings
23-24	8:E ¹	I think it brought a sense of comfort, you know, to share...because we know each	Comfort d.t. interpersonal knowing and
	9:	other and grow to trust one another, so...	trust
27	10:RT	Closing comments? And it can be on anything...any last thoughts you wanna add?	-
	11:	[short silence]	-
28	12:J	I'm going to miss this {"ya" from several members}	MTG meaningful to group

Appendix I – Excerpt 1 thick description and codes

Session 7: Excerpt 1: Sub-group 1 improvisation 1 – Thick description and codes

Date: Mon, 29 August, 2011

Real time	L	Thick description	Descriptive codes	Higher order codes	Analytic codes
0:31:30	1 2 3 4 5 6 7 8 9 10	The improvisation starts when E ¹ , sitting to the far side of the room on the floor opposite me with a drum perched up between her knees, rubs two hand cymbals against each other in a circular motion, producing a scratching, continuous sound. The other members of sub-group 1, who are all waiting for their individual turns, look over at her as she does this. Each of them have their instruments very close by or are already holding them, ready to play. C is lying, swinging his knees to the sides and back and fiddling with his hands on his lap. Initially E ¹ uses big circular motions, rubbing the cymbals gently with consistency, and then after a few seconds the circles gradually grow smaller, coming to a short stop. She returns to playing big circular motions on the cymbals and at the same time looks up at K to her left, who is looking at her, and nods for him to start playing.	> > <i>Innovative use of instr</i> <i>Grp observe another p's playing; wait for turns</i> <i>Grp ready to play</i> <i>Non-player from other grp restless at first</i> <i>Initially plays big motions; Changes playing to smaller motions(a)</i> <i>Return to play big motions</i> <i>Eye-contact to indicate next p should start playing</i> <i>Wait for turn</i>	(a)p adds contrasting sound	
0:31:42	11 12 13 14 15 16 17 18 19 20 21 22 23 24	K is standing close to a large conga drum and holds a rain stick in his left hand. As K tips the rain stick once from back to front, causing the beads to fall, he looks away from E ¹ down at where he is playing. N and J look at him, while E ¹ looking straight ahead, hits the hand cymbals against each other once at the same time the beads stop falling in the rain stick. She pauses and then continuous playing as before. K briefly taps twice mp on the conga drum using his fist after E ¹ hits the cymbals. After a short pause, he repeats the two-beat rhythm with little space between the beats, which sounds like a medium-fast heartbeat, on the conga, using his fist throughout, while tipping the rain stick back and forth in his left hand, with lingering pauses in between. The beads rush down fast to one end in a crescendo, then the sound stops, and then the rush starts again. C, still restless, lifts his folded hands over his face, moving them up and down over his eyes. Both E ¹ , who glances over at C as he moves, and K's playing grow louder and the tempo of K's beating is fast. N is looking at K and J is looking at E ² . The overall sound is growing louder and increasingly faster.	<i>Looks down at own instr</i> <i>Looking away/down at instr's(a); No eye-contact between p's</i> <i>making M(a); Non-playing p's observe another p's playing; wait for turns; Hit cymbals(b); Indiv plays diff instr's & dynamics simultaneously(c); Play at same time(d)</i> <i>Continuous mp M on conga with fist (e)</i> <i>Spacious rushing sound on rain stick (f)</i> <i>Non-player from other grp restless at first</i> <i>Looking away while playing at movement of another non-player(g)</i> <i>Mmaking louder& faster(h); Non-playing p's look at playing p's (i)</i> <i>Wait for turns</i>	(a)focus on own Mmaking (b)adds contrasting sound (c)contrasting simultaneous M expr's (d)Interactive Mmaking (e)gentle intense playing (f)rushing playing (g)distracted (h)intensified expr/anticipation (i) awareness of other ps' playing	(a)lack of relating/connecting
0:31:51	25 26 27 28 29 30 31 32 33 34 35 36	After the sixth pair of conga beats, J now joins in the improvisation playing the claves. She is sitting on the floor on a cushion to the left of K. As J strikes the claves loudly once and then rubs them swiftly with a soft scraping sound against each other, she moves her gaze from E ² to look at her own playing. N looks at her swiftly as she starts to play and then away. At this stage none of the members are looking at each other and their facial expressions are serious. C is still moving/fidgeting a lot. J repeats this sequence, striking, pausing momentarily and rubbing the claves several times. All three players have been playing their own rhythms and an underlying metre is not identifiable. E ¹ had also increased the speed of her circular motions this time and hit the cymbals against each other loudly and shortly after J's second strike on the claves. Her playing/movements are very relaxed and flowing. K has continued beating the two-beat rhythm on the conga at more or less the same tempo throughout.	<i>Sudden loud sound introd</i> <i>Scraping soft playing(a)</i> <i>Look down at instr(b); Brief eye-contact at p(c)</i> <i>Grp serious; No eye-contact(d) (a)</i> <i>Non-player from other grp still restless; Return to original M material; No common metre in grp M(e) (b)</i> <i>Changing own playing(f)</i> <i>Playing in response to other p's sound(g) (c);Relaxed continuous playing (h) (d)</i> <i>Consistent/Same M material(e)</i>	(a)p adds contrasting sound (b)Focus on own Mmaking (c)aware of another p's M (d)avoiding open contact in grp (e)no contact in M (f)Creative initiative (g)interaction betw 2 p's in M (h)comfortable using instr	(a)self-conscious (b)lack of relating/connecting (c)interactive Mmaking (d)comfortable (e)change is uncomfortable/unsafe
0:32:01	37 38 39 40 41 42 43 44 45	N, moving his gaze back and forth from facing ahead and looking at his instruments, sits to the left of J also on a cushion. He joins the improvisation shortly after J plays her third sequence on the claves. E ¹ peeks around K's conga to look at N swiftly and then down at her cymbals. She has been looking around at and away from the other members, who mostly look at the instruments they are playing. N plays an ascending two-note sequence fairly loudly on the marimba, similar to K's rhythm, starting on E ² and ending on G, with irregular pauses in between each pair. N plays twice on F more or less the same time J strikes the claves for the fifth time and E ¹ hits the cymbals a third time. There has been no eye contact between them since K joined.	<i>Lack of eye-contact with others(a)</i> <i>Cushions(a)</i> <i>Eye-contact at p introd new sound (b)</i> <i>Looking away from grp while playing(c) (a)</i> <i>P's no eye contact(d); No eye-contact (e) (a); First p to use melodic instr(f)</i> <i>Grp playing at same time(g) (b); No eye-contact(a)</i>	(a)relaxed, laid-back atmosphere (b)aware of another p's playing (c)avoiding contact (d)Focus on own Mmaking (e)Little engagement with other p's (f)creative/bold (g)Joint intentional interaction through M	(a)Self-conscious (b)collaborative Mmaking

Real time	L	Thick description	Descriptive codes	Higher order codes	Analytic codes
0:32:10	1-14	Seconds after N plays the two G notes, K increases the tempo of his playing on the conga. J simultaneously increases the tempo of her playing as well, now only striking the claves repeatedly and very loudly, with E ¹ rubbing the cymbals very fast. N has set down his beater and reaches slowly to play on the djembe drum perched between his legs. He plays irregular and intermittent beats on the djembe at first, but later plays more regular beats. N's playing is softer than the rest of the groups' contributions. J's strikes on the claves fall on the pauses between K's two-beat rhythms for a few seconds, after which there is no rhythmic relation between their playing. About 6 seconds after K introduced the accelerando, E ² stops the circular rubbing and hits the cymbals against each other loudly several times with two second pauses in between. All the players have gradually and jointly increased the tempo and volume of their playing and the overall sound is very loud. There is still no underlying shared metre, only an increase in volume and tempo in each individual case. As J strikes the claves, there is more upper body movement, her playing being very energetic and each strike being played with big force.	Indiv p increases tempo Grp imitate one p's tempo increase; Grp tempo increasing(a) Loud playing(b) Irregular/spacious playing(c); Irregular soft sound(d) More/regular beats(e) Indiv plays p as grp plays f(f)& Constantly changing M $\equiv$ (a)(b) > Brief rhythmic meeting betw 2 p's in M Grp accelerando & crescendo(g) Shared musical elements in group(h) Lack of cohesion in resultant M; joint tempo&vol increase(i) P very energetic loud playing(j)	(a)M intensifying (b) intense expr (c)Initial playing hesitant (d)contrasting sound to grp loud sound (e)more confident playing over time (f)contrasting sound (g)bolder grp Mmaking/ Grp M intense (h)increased musical contact (i)Grp M reaches climax (j)one p cathartic expr/exp	(a)sense of discomfort (b)uncertainty
0:32:23	15-27	J suddenly stops playing after which K suddenly stops playing too. The sound is dying out in the group. N looks over in K and J's direction as they stop, pausing momentarily. E ² continues striking the cymbals loudly at the same tempo she did previously (counting 12 in total), and N continues tapping with his fingers lightly/softly on the djembe, looking over at E ² . J and K had not moved their gaze from their instruments in all this time. For a few seconds, they are the only ones playing, but one by one the other members resume playing their individual instruments in no specific order. K and J start more or less at the same time. J plays as she did before, and K once again introduces the rain stick and the two-beat rhythmic pattern with pauses in between. Immediately after K started playing again, N, who once again chooses another different instr, picks up the tambourine {looks up swiftly in K's direction, but make no eye-contact, and then slowly back facing in front of him}, shaking it back and forth lightly three times, sounding six times, in the spaces between K's beating. C is moving less, lying almost completely still.	P sudden stop (a); One p sudden stopping causes other p stopping; Eye-contact (a); Pausing(b) Continued playing despite other p's stopping (b) Soft tapping playing (b) Continued playing(c); Looking at own instr's P's resume playing (d) > Return to original M material(c) Use of new instr; introd new M material(e); P use several diff instr's during improv(f) Look swiftly back & forth at other p as introd new instr(g) Non-player relaxed later on	(a)awareness of one anothers' M (b)making opposing M statement to grp (c)focus on own M (d)continuation attracts rejoining (e)desire to explore new instr/Mmaterial (f)comfortable exploring other instr's (g)looking for contact with another p to interact in M	(a)P uncertain after catharsis (b)uncertainty (c)Comfort through familiarity
0:32:38	28-40	E ² has resumed rubbing the cymbals against each other, but does so for only a couple of seconds before putting them down and reaching to play the djembe perched between her knees. At about this time, N puts down his tambourine. E ² strikes the drum loudly once, at the same time that N plays two repeated D's on the marimba, which he repeats three times, looking over at his group members sitting on the floor out of the corner of his eye. K stops playing the conga momentarily, but then continues playing both instruments. N looks quickly and then away from the grp, seeming to be looking for eye contact. He constantly shifts his gaze back and forth using small almost unnoticeable head movements J suddenly switches to playing the fast and loud strike pattern she had in the section before. K looks down at her momentarily, and then back to his drum, continuing playing. E ² repeats the one beat on the djembe, then plays two strong beats, and then three beats which she repeats a few times, and then four loud regular beats – this rhythm becomes a repeated sequence.	> Change of instr(a) P changing instr as other p changes instr(b) Change in grp improv overall ; Brief eye-contact at others in between sounds(c) Brief eye-contact looking for eye-contact from other(a) Return to familiar energetic M (b) Respond to another p's loud sound(d) (c); Eye-contact while playing(d) Introd new material; Increased loudness & more beats in playing(e) Sequence regular beats(f)	(a) initiative to indiv playing (b)following ideas of others (c)seeking contact to interact in M (d)interacting in the M (e)increasing confidence (f)stability/metre in M	(a)uncomfortable (b)comfort through familiarity (c)interactive Mmaking (d)relating/connecting in M
0:32:48	41-56	J has continued striking the claves at an increasing and now very fast tempo, faster than everyone else, and almost as loud as E ² 's drumming. N intermittently plays a once-off ascending scale pattern on the marimba while K gently tips the rain stick. At some stage J stops striking the claves now alternating between rubbing them against each other and beating in the air with the right one. E ² 's regular 4-beat rhythm sequence is the loudest sound in the group and becomes the consistent rhythmic base to which the others improvise. K looks down at her momentarily, and then back to his drum, continuing playing. After about the fourth sequence, N {looking over out of the corner of his eye at E ² , but does not making direct eye-contact} changes what he plays to interact directly with what E ² is playing on the djembe, mirroring/matching her beats fairly loudly. He plays two E ² 's on E ² 's first two beats, then beats two beats on his hand-drum tambourine as E ² beats her last two beats in the 4-beat sequence. The sequence repeats about seven times like this, with E ² playing the 4-beat sequence, K tipping the rain stick back and forth casually in his left hand, still playing the drum but intermittently and softly. K shifts from one leg to the other, slowly turning to look at E ² . She looks up at K for a moment and then back down while loudly beating the 4-beat sequence as K looks away again.	Loud & fast playing(a); playing faster than other p's(b); Once-off new M material > Changing own playing(c) > Consistent loud regular beat(d); consistency in grp M; Eye-contact while playing (e) (a) Unreturned eye-contact/glance(f) 4/4 regular-beat sequence; P mirroring & matching p's regular beat(b); Continued playing(g); Mirroring/matching another p's M(h) Stay with previous familiar M(c) P not following grp beat, play soft(d); P shifting around/playing unstructured, soft(d); Brief eye-contact(i)	(a) intense expr (b)contrasting to grp (c)Increased musical exploration (d)stabilising & leading grp M (e)interacting & connecting with others (f)one-sided relating in M (g)connecting in M (h)Structured interaction betw 2 players (i)brief contact in M	(a) relating/connecting in M (b)Predictability & consistency allows connection in M (c)comfort through familiarity (d)uncertain

Real time	L	Thick description	Descriptive codes	Higher order codes	Analytic codes
0:33:03	1 2 3 4 5 6 7 8 9 10 11	J has paused for a few seconds, stopping her previous playing, and eventually joins on the 7 th sequence, striking the claves on the last two beats of every bar as N and E ² play two drum beats. This is the first time in the improvisation where a clear metre is established and followed by 3 out of the 4 members. At about the same time that J changed her playing to fit with the others, K, still playing the rain stick, almost inaudibly and unnoticed by the others at first, reintroduces the two-beat rhythm on the conga, again using his fist, which is in clear asynchrony to grp beat. After a few seconds, although no one looks up at K, the other members gradually play less and less and softer according to K's volume. J has changed to rubbing the claves swiftly against each other, E ² still plays the same rhythmic sequence but now on the side of the drum, softer, and N continued playing the same structure and rhythm, but growing softer.	Change own playing to fit with grp (a) <u>(a)</u> All playing to same metre (b) <u>(b)</u> Predictable structure/established metre <u>(c)</u> Inaudible & unnoticed playing (c) Return to known M material <u>(d)</u> Different metres/old and new sounds (d) ; Playing contrasting to grp M No eye-contact <u>(e)</u> Grp gradually follow p's contrasting playing (e) Changing playing to fit with others <u>(a)</u> All p's gradually playing softer (f)	(a) Turn focus on own Mmaking to grpMmaking (b) Similar M intentions in grp (c) P becomes peripheral (d) different intentions in grp music (e) follow p's lead at first (f) Shared intention in grp M towards end	<u>(a)</u> desire to play collaboratively <u>(b)</u> collaborative Mmaking <u>(c)</u> leads to collaborative Mmaking <u>(d)</u> comfort through familiarity <u>(e)</u> lack of relating
0:33:17	12 13 14 15 16 17 18 19 20 21	N looks over at J who is rubbing her claves against each other. She looks at him and he softly beats with the beater on the tambourine at about the same tempo and volume as J's rubbing. K stopped playing the conga when N brought in this <i>ritardando</i> pattern on the tambourine after which he beat once on the djembe, and backs up to sit down, looking over at N and J who also make eye contact with him, as he raises his right hand in a questioning gesture (as if to say "what now?"). E ² stopped beating the djembe and used her flat hand to rub in circular motion on the surface of the drum at the same time as K stopped playing, beating once before continuing with this rubbing motion. As K sits down, the beads in the rain stick come to a final fall and E ² beats the djembe once more loudly and looks over at the others (0:33:27). [short moment of silence follows]	Shared eye-contact (a) Adjusting playing to fit with other p (b) <u>(a)</u> Stop playing when other p <i>ritardando</i> & soft (c) > Eye-contact & gesture (d) Change manner of playing (e) All p's <i>decrecendo</i> gradually (f) <u>(b)</u> Loud beats in betw soft playing (g)	(a) awareness of one another through M (b) Interact & connect with other p through M (c) <i>ritardando</i> & soft interpreted as indicating ending (d) question grp M/confusion by others' playing (e) fitting in with grp M (f) Similar M intension in grp (g) testing to see if others will continue	<u>(a)</u> interactive music-making <u>(b)</u> collaborative Mmaking

Session 7: Excerpt 1: Verbal processing Sub-group 1 improvisation 1

Date: Mon, 29 August, 2011

Real Time	L:P	Transcription (includes context notes)	Descriptive codes
0:34:54 (A)	1:RT 2:E ¹ 3:K 4:RT 5:K 6:RT 7:K 8:J 9:K 10: 11: 12:RT 13: 14:J 15:RT 16:N 17: 18: 19: 20: 21: 22: 23:RT 24: 25:E ¹ 26:K 27:E ¹ 28: 29:N 30:RT 31:K 32:RT 33:K 34: 35: 36: 37: 38: 39:	How was it for yóu guys {Q posited to group 1}...doing that together? I liked it... I liked it, ya. It actually complimented a lot. I don't know, we just joined together. It felt so real... It felt so real..? Ya, it felt real soul, ya. If you say real, real in terms of...the words or. Ya. Like, how I'm feeling, you know. It complimented what I was trying to portray as well, 'cause individually it wouldn't have been as good as it was as a group, so. Somehow I think we grouped the words in a good way and represent them in a good way, ya. E ¹ {actually referring to and looking at J}, if you could, if you want to, how are you feeling of those words – which are you feeling strongly today? Uhm, I was actually playing ups-and-downs and heartbreaking. [pause] N, how was it for you. {Clears throat} Uhm, it was kinda...it was very interesting. We did have quite a lot to, like, kinda portray different kinds of feelings. The fact that we actually kind of like, uhm, actually kinda did it, uh, I thought it was gonna be, you know like, oh my gosh, really hard, 'cause there's just too many types of emotions up there, feelings and different types of descriptions, etc etc. But, ya, uhm, I was supposed to do misunderstood, I think, and relationships, so, I just thought, naa, I'll just play everything, but I thought naaa, you know, let me not get too ahead of myself. {leave out 0:36:39-0:37:56} Did you find that this {posing the question to group 1 and referring to their improvisation} was sufficient for expressing that {here referring to the cluster they had chosen}? [long pause] I would say yes... I would say yes... [pause] Maybe there could have been more, like...like with time, then I think we could probably use more instruments. [pause] Because it's really a big cluster, so. Ya, it is a big cluster. Ya, and we also like knocked out two of the words. Which ones did you knock out? The last two ones: books and courage. I believe if someone had taken those and taken maybe one of the most...a common word in the group, the sound would have been different. Like especially for what I was playing, 'cause I was playing love and passion and, uhm, emotional, like I would have taken these instruments...I would have played something more courageous and {laughs}...so ya, I believe it would have had a significant impact on the...our general outcome... Okay... On the sounds coming out.	- Group improvisation liked Grp improv liked; everyone's M contributions perceived as complimenting & joining one another; tangible/real exp Improv experienced as felt deep within - Words of improv personally identified with & felt; words capture current e's Grp participation enhanced ability & indiv attempt to express; grp improv favoured over indiv playing; feels words were represented well in improv - - P identifies with two e's in particular on day - Grp improv interesting; > Overwhelmed initially, did not believe it was possible to express variety & number of words in one improv; surprise abt being able to express in end; desire to deviate from original plan & express more - Grp improv exp as sufficiently expressing cluster words Exp as not sufficient: limitation exp amount of time & instruments Cluster perceived as big - Took initiative to decrease task of expressing cluster by making smaller; Hypothetical inclusion of left-out words & how this might have caused different group sound; > Excluding/including certain words changes sound outcome of grp improv
0:37:57 (A)			

Session 7: Excerpt 1: Sub-group 2 improvisation 2

Date: Mon, 29 August, 2011

Real time	L	Thick description	Descriptive codes	Higher order codes	Analytic codes
0:47:21	1	The improvisation starts when G, sitting nearby E ¹ from sub-group 1, plays a repeated rhythmic sequence of three short, medium-fast, <i>mf</i> strokes back and forth across the guiro surface, following very shortly on each other with some inconsistency in the length of each stroke based on a quick regular 4/4 beat. It sounds like creaking. Accents fall in different places within every sequence. The group members are all seated on chairs apart from L ² and G who are sitting on cushions stacked together. The group members are seated fairly closely to one another, more or less the same distance that the sub-group 1 members had spaced themselves from each other. G is at the one end, with D a metre distance away from him, then T and C (D, T and C sit closer to one another) and lastly L ² who is sitting a metre or so to the right of C. C has his head bowed down, T is looking ahead in front of him. Only L ² looks at G as he plays, who looks down. G repeats the three-beat sequence 12 times, having suddenly been signalled by C, who put up his hand from across the semi-circle for a few seconds and looks at G, to stop playing. Both C and L ² look at G as he stops playing a few seconds after being signalled.	> Medium tempo & dynamics > Inconsistent strokes & accents(a); Regular-beat playing(a) Seated on chairs or cushions(b) Some p's sitting close(b) Physical distancing(c) Looking down/away; Little eye-contact(c)(d) Non-player observes another p's playing Look down while playing(e) P sudden signal to stop(d) Eye-contact betw turn Silence/stopping betw turns	(a)structure/simplicity (b)Some p's comfortable in grp M situation (c)little contact in grp (d)Leader guides Mmaking	(a)self-conscious to start improv (b)semi-formal atmosphere (c)discomfort in grp (d)nervous abt making musical contact (e)self-conscious
0:47:35	15	Pausing shortly after G stopped playing, D next starts playing. With his right hand palm resting on the drum, he uses the front part of his hand to gently, slowly and relatively softly pat on the djembe drum standing on the floor between his legs. This playing produces a dull, flat sound. He simultaneously tips the rain stick he is holding in his left hand semi-steadily and very slowly forward. Both C and L ² look at him playing, not moving their gaze, wearing blank expressions and sitting very still. T moves his gaze gradually up and down, looking ahead and then down at his drum. He sits quietly with his hands resting on a djembe drum in front of him. The beads roll slowly, then faster, then slower as he tries to obtain a steady, flowing sound. He pats a simple slow (largo) 4/4 rhythm sequence, playing on beats 1 and 3, lifting on beats 2 and 4, with the tempo being semi-consistent. Towards the end of D's turn, L ² reaches down to re-position the set of bongo drums in front of him. He puts one hand on each drum, holding them there and looking down. C has not moved and keeps staring at T's playing. D plays 5 bars or sequences like this and then stops, looking down.	Pause before own turn (a) > Gentle slow soft playing(b) Play two instr's simultaneously but separately(c) Non-players observe another p's playing; Wait for turns; Sitting very still & staring at player(d) (a); Constant shifting gaze away from grp(b); Sitting very still(c)(d) Interrupted sound(e) Slow spacious M; Regular-beat playing(f) Holding onto instr & looking down(g)(e) Non-player sitting very still & staring at other p's playing(h) Players sitting very still & fixed gazes(f)	(a)Hesitancy to join improv (b)Cautious playing (c)diff instr's used in simultaneous expr's (d)non-players tensely waiting to play (e)Struggle to control instr/sound (f)structure/simplicity (g)Nervous abt joining improv (h)non-player focused on other p	(a)tense atmosphere (b)self-conscious (c)tense (d)awkward (e)Nervous/tense atmosphere (f)serious/tense atmosphere
0:47:55	29	Immediately after D stops playing, T, looking down at his hands, starts playing on the djembe placed on the floor between his legs. L ² looks up as T starts playing. T gently holds onto the rim of the djembe with his fingers, alternating using his left and then right thumb to tap a simple, relatively soft, medium fast 4/4 crotchet rhythm on the outside border of the drum surface. The sound and tempo stay consistent, sounding like someone walking down an empty corridor. Shortly after starting he suddenly glances to his left as D moves his hands which have been held still, though not making eye-contact, and then quickly back down. D sits very still after this. He has a hunched over, closed body posture while playing. C watches him the whole time, not looking away once. L ² in turn is mostly looking down to the floor, but intermittently lifts his gaze slightly to look at T out of the corner of his eye as he waits for his upcoming turn. T plays this rhythm for 7 bars (28 times), and fades out in the 8 th bar while looking over in C's direction but not making eye contact, signalling for him to start playing, and then looks down again.	No eye-contact between turns; Look down while playing; No eye-contact during turn(a); Look up at player(b); Play regular-beat rhythm(c); Play unsyncopated-beat like other p's Consistent vol&tempo > Brief eye-contact at another p moving hands(d) No movement in grp/sitting very still(a); Hunched over while playing(b); Fixed gaze on player(e); Eye-contact at player not returned(f); Constantly looking up & down(c); Waiting for turn(d) No eye-contact betw turns(g)	(a)no contact between players (b)p aware of another p's M (c)predictability/simplicity (d)player distracted (e)intensely focused (f)seeking to make contact (g)little contact betw players	(a)tension in grp (b)uncomfortable (c)Nervousness/self-consciousness in grp exacerbated by tense atmosphere and vice versa (d)nervousness
0:48:19	42	After a short moment of silence, C starts playing. He uses one end of a clave, scratching very slowly and ever so softly in a circular motion around the surface of a medium-sized hand drum. This produces a continuous, hollow sound. The sound grows slightly louder and softer as he does this technique. T has his head hanging down and L ² looks back and forth between his bongos and C, being bent down ready to play the bongos. D also looks down and at C back and forth. C stops after about 20 seconds, his and L ² 's gazes meeting, and C nodding once. This seems to be the signal for L ² to start playing, who does so almost immediately.	Silence/stopping betw turns; Pausing/soft playing(a) > Play two instr's simultaneously together; Innovative use of instr's Looking down/away(b)(a) Look intermittently at player & away (c)(b); Eye-contact betw turns Playing immediately(d); flow betw turns	(a)careful entrance to improv (b)Avoiding contact (c)strong awareness of others yet not wanting to make contact (d)eager to start turn	(a)uncomfortable (b)self-conscious

Real time	L	Thick description	Descriptive codes	Higher order codes	Analytic codes
0:48:41	1 2 3 4 5 6 7 8 9 10 11 12 13	L ² enters playing on the bongos placed on the floor in front of him between his legs. He plays a lively but medium-soft rhythmic sequence with a clearly identifiable syncopated African-rhythmic structure from the start. This produces a rather dull sound despite the liveliness of the rhythm. He rests the palms of his hands on the drum surface and taps the rhythm using his fingers alternating inconsistently between left and right drums. While playing he looks back and forth quickly between his group members and away in other directions, making very swift eye-contact here and there. He plays this rhythm keeping the tempo and volume consistent. After more or less 11 bars of playing this rhythmic sequence, L ² looks up back and forth between D and T who alternate pointing to the chime bars standing to the left of L ² . L ² frowns momentarily, continuing with the drumming rhythm, then nods and reaches to stroke across the chime bars once, causing them to clang relatively loudly, after D makes a gesture indicating for him to stroke the chimes. He looks from where he played the chimes back at D.	> > <i>Syncopated-beat playing(a)(b)</i> <i>Dull yet lively sound</i> > > <i>Interrupted swift eye-contact with grp(a)(b)</i> <i>Consistent vol&tempo(c)(b)</i> <i>Eye-contact & gestures betw player & grp(d)</i> <i>Frowning in response to signals(e)</i> <i>Indiv incorporate ideas initiated by other p's</i> <i>Eye-contact when following grp suggestion(f)(c)</i>	(a)contrasting Mmaterial to grp M (b)creative initiative (c)purposeful playing (d)interaction in & beyond music (e)Not wanting to be told what to do (f)making contact	(a) Self-conscious abt playing (b)Conflict betw anxiety & attempt to appear confident (c)seeking affirmation
0:49:04	14 15 16 17 18 19 20 21 22 23 24	L ² looks over at C who, with the chime bars still sounding in the background, once again plays the scratching sound on the hand drum. D starts playing at the same time as C, playing what he played during his turn, but slightly louder than before (<i>mf</i>). About two seconds after C and D start, T joins them, also playing what and how he had played in the section before. Still a few seconds later, G hesitantly joins in, at first playing softly and gradually growing louder, using the three-beat stroking sequence on the guiro. L ² seems to be trying to figure out his rhythm and patting randomly a few times on the bongos while looking at the other members with his head bowed down slightly. After a few seconds, he plays more clearly, but very softly and almost inaudibly, playing the African rhythm from his turn, and looking down while playing. C has his head and upper body bent over low so that he cannot see his fellow group members, playing his instrument above his head.	<i>All return to previous/familiar M material(a)</i> <i>Louder playing(a); Louder M(b)</i> <i>Hesitant joining, soft playing at first(c)(b);</i> <i>Louder playing later(d)</i> <i>Patting randomly on instr(e)(b)</i> <i>Eye-contact with bowed head(c)(d)</i> <i>Soft playing(f)</i> <i>Looking down past playing (g)</i>	(a)increased confidence (b)Musical p's more comfortable in improv (c)Hesitancy to play at first/uncertainty about how to fit in (d)increasing certainty (e)uncertainty abt how/struggle to fit in (f)lack of confidence abt own playing in grp (g) losing interest in grp M	(a)Comfort through familiarity (b)uncertainty (c)self-conscious (d)awkward
0:49:36	25 26 27 28 29 30 31 32	D suddenly snaps his fingers to draw L ² 's attention, motioning for him to stroke across the chime bars once more, looking at him. L ² simply looks at him and stops playing, having understood that he has been signalled to stop playing. C looks up as D snaps his fingers and keep looking in that direction. Shortly after this, C stops playing, then T, then after a slightly longer period D stops playing, leaving G playing on the guiro and ending the improvisation. They make no eye-contact as they are playing together for the first time in the improvisation. They all look over from their hunched over postures at each person who is in line to stop playing.	<i>Eye-contact & signalled instruction(a)</i> <i>L returning eye-contact & stopping (b)</i> > <i>Signalled instruction(c)</i> <i>No eye-contact during improv(a)(b)</i> <i>Eye-contact at end of improv(c)</i>	(a)Strong attempt to communicate betw p's (b)Misunderstanding leads to confusion (c)signal draws unaware p's attention	(a)awkward (b)lack of relating (c)less awkward, more comfortable

Session 7: Excerpt 1: Verbal processing Sub-group 2 improvisation 2

Date: Mon, 29 August, 2011

Real Time	L:P	Transcription (includes context notes)	Descriptive codes
0:51:03 (A)	1:RT 2:L ² 3:RT 4:D/C 5:D 6:RT 7: 8:A 9:RT 10: 11:K 12: 13:J 14:K 15: 16:J 17:K 18:RT 19:K 20:RT 21: 22: 23:G 24: 25: 26:RT 27:G 28:RT 29: 30: 31: 32: 33:D 34: 35: 36:RT 37:D 38: 39: 40:RT 41:D	How did it feel, uhm, playing together for you guys? {Q posed to group 2} [long pause] Awkward. Awkward? Ya / Ya... It really did feel like different emotions. Like, it didn't feel like it was one emotion. Did you feel like you were actually part of the same idea, or did it feel to you like you were on different 'planets'? Different. How did it feel for you guys listening to that? {Q posed to group 1} Did you also experience them as, like, being separate? Ya, to me I experienced stages. It was like they did play individually and with every introduction of a sound or instrument I felt different emotions. Ihm-hmm. {N and E ¹ nod in agreement} So ya, even when they...I think they did it individually and then did it as a group. At the end of the day, when they did it as a group, I couldn't come out with the emotion. Ya. But I would come...ya, I was failing to relate to anything, but when they did it individually... Then you could... I could have four words that I could pick up as a group... Okay, and those times where you guys {now again talking to group 2} did play as a group, did it still feel very...hmmm {gesturing with hands of something that is separated} like this for you, not that you...{G raises hand} G? Well, those words are...could represent any emotion in anyone so it sounded like each word, you know, was being expressed in one giant...so, if we had one giant word to just name that cluster, it would have been... Okay, interesting... ...a word we came up with, ya. So maybe this was a case where with your cluster {referring and pointing to group 1} it was nice not to have a title {ihm-hmm and nods from some members}, because you could bring it together, and in the end you could actually have given it a title, but it also didn't need one. With yóu {turning to group 2} you feel that it maybe would have been useful to have one word or something to maybe draw it together {some nods from several group 2 members}. But then, I mean, like you said, it would probably limited the way we would have done it {'ya' from G}, because it wouldn't have presented...we would have been trying to make a melody instead of actually trying to express emotion... Okay. And I feel like what we did was express emotion...correctly, or...if there's such a...if that's the correct way to describe it, but I guess it just shows that...maybe responsibility and home for a university student – maybe not in the same cluster. Not in the same cluster...? Ya.	- <i>Improvising as group is awkward</i> <i>Improvising as group is awkward</i> <i>Improvising as group is awkward</i> <i>Different e's, not one e (separated)</i> - - <i>Not connected and connecting</i> - - > <i>Playing individually = different stages and emotions (separated/-ness)</i> > <i>Group playing/expr of e not identified with</i> <i>Inability to relate to group improvisation</i> - <i>Some e's identified from group improv</i> - - - <i>Words & e's hold different meaning for/experienced differently for different people; improv difficult d.t. no collective meaning</i> <i>Desire for collective meaning ascribed by group</i> - - - - <i>Contrasting perspective on need for collective meaning → means limitation i.t.o possibilities of expressing meaning; purpose & intention of expressing e viewed as more NB than composition Grp improv successful in expressing emotion; responsibility and home not similar experience for everyone</i>

Session 5: Excerpt 2: Building a group rhythm

Excerpt 2 thick description and codes

Date: Wed, 10 August, 2011

Real time	L	Thick description	Descriptive codes	Higher order codes	Analytic codes
1:09:41	1	Block 1 The improvisation starts when K, looking T in the eyes, plays [six beats hitting the drum sticks]^a against each other. He does this just a few seconds after T starts to tap a beat/metre up and down in the air with his left hand, seeming to be establishing the metre for himself before playing. K is assisting in providing [T with an audible basic 4/4 beat]^a to guide him into starting the base beat rhythm. Several of the other group members are looking at T. T, with his back to the camera, looks at K as he hits the sticks, stops tapping in the air, and starts playing, [beating two beats loudly and clearly using his right and then left hand]^b on the djembe drum between his legs. He plays a [regular-beat rhythm following the 4/4 metre K's indicated, and plays on beats 1 and 2, then resting on beat 3 and 4]^b . He repeats this sequence. Although loud, the sound produced is slightly flat/dampened as T does not lift his hands away from the drum surface after each beat and has the drum placed flat on the ground. T shifts in his chair and lifts his head up, looking around the room swiftly and then back down. As he plays his third sequence and has his gaze lifted, I point out the direction of the order in which the group members will join, drawing a circle moving clockwise in the air. A few of the members look over at me, nodding, and then look back at T. T continues without pausing, looking down again. Everyone is sitting on chairs in a circle, relatively closely to one another apart from empty chairs between L ² and D, and between E ² and T.	Eye-contact at start of improv > Tapping metre in air(a) Other p hitting sticks before improv start(b) Grp eye-contact at leader(c) Leader start playing loudly after cue(d) > > > > > > Ineffective use of instr Leader shifts in chair while playing; Swift eye-contact with grp(a) RT eye-contact with grp RT showing order of play; Grp eye-contact with RT; grp acknowledge order of play Eye-contact at leader (e); Look down at instr(a) Empty chairs in betw p's(f)	(a)Musical preparation/orientation before playing (b)P guides other p through instr cue (c)Wait for turns (d)following another p's instr cue confidently (e)grp focus on leader (f)physical distance	(a)self-conscious
1:09:52	19		> Playing out of turn briefly(a) P imitates other p's M(b) Syncopated asynchronous playing(c)(a); Playing on rests in other p's M(d) Look down while playing(e)(b) Grp sitting quietly, eye-contact at player(c); Shifting eye-contact as prepare to play(b); Sitting still, serious expr's(d) Bmovement to metre(f) Shifting in chair, looking away/at others(e) > Hold sticks ready to play(g) Eye-contact (h); Frown, hidden smile(i) > Turn head to next player(j); No eye-contact betw turn(b)	(a)impulsive exploration of own instr (b)awareness of other p's M (c)struggle to fit into other p's M (d)M interaction with another p's M (e)focus on own Mmaking (f)emphasising metre through bmovement (g) preparation to play (h)make contact (i)Puzzled by another p's playing (j)subtle invitation to join	(a)nervousness (b)self-conscious (c)Atmosphere of anticipation/expectancy (d)serious atmosphere (e)uncomfortable
1:10:03	35		Respond to subtle invitation to join; Grp observe another p's playing; Soft playing & imitating another p's M(a)(a); Stiff body posture while playing(b); Looking at others(c) > Slowly jerkily reaching to play(b)(a); Look down at instr(c) Mirroring other p's M(d)Eye-contact; Stop playing & frown(e) Lifting gaze suddenly(f); Sudden eye-contact with p stopping(g)(d); Vocal sound/response to faltering(h) Nervous laughter(a)(e) Waiting to continue Serious expr & eye-contact at leader(i); Leader looks up(d) Grp laughing/giggling with p(b); Two p's continue playing(c); RT provides M guidance Eye-contact betw RT & players RT providing M continuation/metre(j)(f)	(a)cautious, tentative playing (b)Hesitant abt joining;(c)focus on own Mmaking;(d)brief interaction betw two p's M;(e)confused by another p's M;(f)noticing another stopping (g)puzzled by another p's faltering;(h)vocally commenting on other p faltering (i)strong intention to continue improv (j)continuation encourages rejoining	(a)self-conscious (b)nervousness (c)seeking contact (d)distracted/distraction (e)embarrassed abt faltering (f)continuation/predictability refocuses & reengages

Real time	L	Thick description	Descriptive codes	Higher order codes	Analytic codes
1:10:14	1	After three more sequences with T, L ¹ and J now playing relatively synchronously, K joins the improvisation. [K copies the two-beat syncopated rhythm J and L ¹ are playing, adding a third beat at the end as he plays his second sequence] ^a . He attempts to play gently, using the two drum sticks he has been holding to beat on the snare drum. He plays the first two beats on the snare using the tip of the stick, and plays the third beat on the rim of the drum, using the grip of a mallet. T, who looked over at K when he started playing, loses track of his playing, resulting in a sudden silence in the group sound. J bursts out laughing again, leaning over backwards in her chair and stops playing momentarily. Several of the other group members smile looking at J, while others just sit quietly looking at T. D shakes his head, and puts his hand up to his forehead looking down. K continues playing, looking at his instrument. T smiles, shrugs, and looks back in my direction, continuing his rhythm as I pat on the piano casing and verbally call out "1,2,3,4" once and then just carrying on with the patting. R looks at me, then at J who has resumed playing and is smiling. Everyone continues playing as before for a couple of sequences, but there is general asynchrony in the overall sound. Some are still smiling while others look more serious as they continue.	Relatively synchronous Mmaking(a) Imitating & extending another p's Mmaterial(a) > > Creative yet cautious use of instr(b) Eye-contact as player joins(a); Looking away from own Mmaking & faltering(c) Grp M falters; P laughter after sudden silence/faltering(d)(b) Grp smile as p laughs, eye-contact(c); Some smile others not (d); other p shake head & look down(e); continue playing & look at instr; Leader shrug & continue playing(f) RT continue metre(e) Eye-contact(f) Grp continue playing(g) General asynchrony when continue grp M(g)(a)	(a)M interaction betw p's (b)cautious, tentative playing (c)move of focus from own playing to grp causes faltering (d)animated response to awkward situation (e)provide guidance & predictability to grp M (f)making contact (g)some not focused on playing	(a)distracted (b)releasing nervousness through laughter (c)smiling as defence against awkwardness/frustration (d)mixed reactions/feelings abt faltering (e)frustration with p faltering (f)relaxed abt faltering (g)predictability/continuation refocuses & reengages p's
1:10:20	17	[R joins the improvisation beating a tambourine against his left hand using the same syncopated two-beat rhythm as J and L ¹] ^b . He looks at J, mumbles something. K looks over at him and then back to his right. R beats the sequence once more then stops, shakes his head, raises his hand with open palm facing to the group and lowering his gaze as he does this motioning and softly saying 'no, wait, excuse me' and reaches down for a tambourine hand-drum. R makes quite a bit of noise picking up the tambourine hand drum. K looks back over to his right at J as R fumbles. As R reaches down, D, with his one hand over his forehead, picks up his beater and tries out a few ideas quietly on the marimba, then stops. At the same time, K and J look at each other. K smiles and J, who seems to have been suppressing her laughter, mumbles something and laughs quietly and rolls over in her chair again and back. T has been looking back and forth between where he plays on his drum and the members who are playing to his left.	Imitating other ps' M(a) Eye-contact & mumbling during playing(b)(a)(b); Brief eye-contact at member talking during M(c) > Stopping indiv playing & gesturing excuse for stopping(d) Change instr(d) Eye-contact with player(d) Playing out of turn(e) > Eye-contact & smile(c)(b) Quiet laughter(a) Leader looking around(b)(e)	(a)M interaction with other p's M (b)interacting & connecting with others (c)sharing & connecting through awkward/uncomfortable exp (d)displeased with own instr (e)Non-player restless/impatient waiting for own turn	(a)self-conscious (b)awkward/ Uncomfortable (c)distracted (d)seeking contact (e)Leader seeking approval/affirmation from grp
1:10:34	30	R attempts playing once again, now on the tambourine hand drum, then stops, looks over at K and J who are looking at each other while playing, shakes his head as they shake theirs and mumble something, and then all three laugh. Several group members also burst out laughing though not too loudly, those who have been playing laughing louder than the others, but the playing continues. My audio recorder falls on the floor and G, D and E ² are distracted by this. J, K, T and L ¹ look back and forth at each other as they play. As I reach down to pick up the recorder and reposition myself behind the piano, R shakes his head, smiles and looking at T, says "ah, no, take it again" making a circular gesture with his hand motioning to start over as he stops playing. As R says this, the group members all stop playing. T stops playing, raises his hand to catch my attention, and looking at me says "ha-ahh, please can we start again" immediately after R finishes his sentence. Everyone stops playing and there is a big eruption of laughter, a lot of movement, fingers pointing in T and L ¹ 's direction, some comments about their playing like "it's not working" from E ² , and heads shaking. L ² turns around and mumbles something to me, then turns back pointing at T in little circular motions with his clave. G laughs quietly to himself and looks down, fumbling with his guiro. D picks up his beater again and fumbles around on the marimba. E ² sits quietly and watches, laughing to herself. K gets up to choose a different instrument and R also reaches down to choose a different instrument.	Indiv stops playing & make eye-contact(a) Eye-contact & mumbling during playing(a)(b) Grp bursting out laughing(c) Continuing playing while laughing(d) Some p's distracted by movement outside grp(a) Shared continuous eye-contact during playing(b) Shaking head & smiling at other p's(b); Verbal request/gesture to start again; Indiv stops playing & make eye-contact(c) > Another verbal request/gesture to start again(c) Grp music falters(d); Grp laughs as M falters(d) Laughter & movement in grp; Grp pointing fingers, laughter, comments(e) Grp playfully scolding at first 2 p's(e) > P's quiet laughing, looking down, fumbling(b)(f)(g) > Changing instr's(e)	(a)sharing & connecting through awkward/uncomfortable exp (b)interacting & connecting with other p's (c)shared desire to start again (d)too many distractions leads to fragmentation of improv (e)displeased with instr/desire to explore new sound	(a)distracted (b)awkwardness/ uncomfortable (c)releasing nervousness/discomfort through laughter (d)connecting through humour as response to M faltering (e)physical/verbal response as defence against frustration (f)frustrated at M faltering (g)mixed reactions to improv stopping/making mistakes
1:10:48	49	{Talking loudly from behind the piano}: "Okay, listen, we don't have to start over again {still some laughter and giggling in group}. If you find your instrument is not working, just change it and {some talking erupts from amongst the members} you {pointing at T} just keep going, okay? {T looks at RT and nods}. Let's get going...{T resumes playing his original rhythm}...3, 4 {J walks across the circle to fetch a different instrument while T is playing}. One, two, three, four {T continues playing on beats three and four, my counting now having changed the structure of his rhythm to falling on the last two beats instead of the first two beats of the bar} ^c . One, two, three, four..."	RT talking to grp abt continuing(a) Leader encouraged verbally > Leader continuing/return to original(b); Change instr as other p's change(c) (d) RT guides grp M(a)	(a) provide guidance& predictability to grp M (b)Leader committed & show responsibility through continuation (c)desire to explore new instr stimulated by other changing (d)new start	

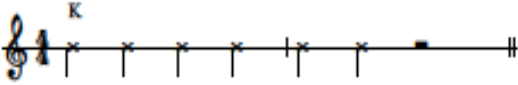
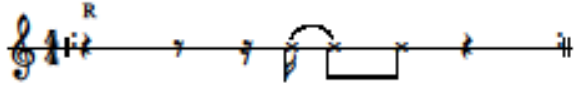
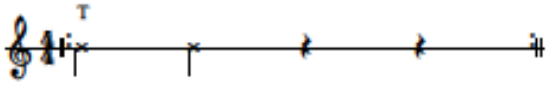
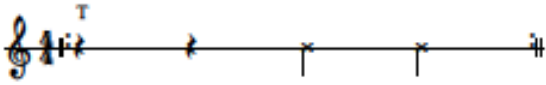
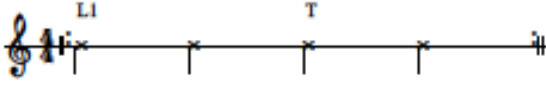
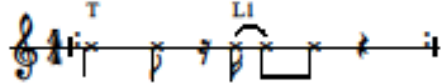
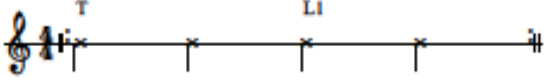
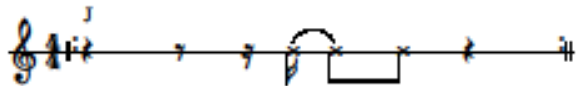
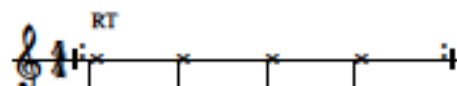
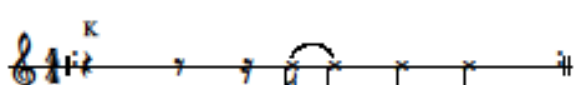
Real time	L	Thick description	Descriptive codes	Higher order codes	Analytic codes
1:11:03	Block 1	1 I stop counting as T has now steadily continued playing the base beat again. G nods 2 sharply forward on each quarter beat using his whole upper body and at one stage also 3 tapping against his leg with the guiro while looking at T's playing with a straight face. 4 There is still some chatting and laughter in the group. As I stop counting C forcefully 5 claps a few beats on his leg, indicating the metre as G's movements do, and then stops 6 as L ¹ soon and spontaneously joins T. [L¹ now plays a regular-beat rhythm (not 7 syncopated like before) beating loudly on beats one and two according to what 8 my counting signalled] ^a . J joins immediately after L ¹ started playing, shaking an egg 9 shaker with a very loose, lazy wrist back and forth twice. She catches D's eye at this 10 moment, who starts laughing at her, causing her rhythm to falter. She bursts out 11 laughing again while continuing to play casually. The other group members also laugh 12 at and with her. The laughter dies down as D starts to suddenly direct with his beater, 13 pointing at T for two beats then at L ¹ . T looks over at D doing this and stops playing, 14 raising both his hands in the air in a 'surrender' gesture and says "sorry, can we start 15 again?" As he says this, the group bursts out laughing again, complaining comically with 16 an "aahhh" and throwing their hands up in the air.	Leader steadily continues base beat > Big Bmovement & instr used indicating metre(a) Chatting & laughter during Mmaking(b)(a) Forceful body percussion indicating metre(c) Indiv rejoins improv spontaneously(d) Loud regular-beat playing based on metre(e) Rejoining immediately after other Playing lazily/casually(f); Eye-contact betw player & non-player; Laughing at another p causes rhythm to falter(b); Laughing at p causes p to laugh as well(c); Grp laughing at&with p who falters(d) Continue playing while laughing; Non-player directing M & players(g)(e); Indiv stops playing & make eye-contact; Verbal request/gesture to start again(h) (f) Grp gestural/verbal/laughing response to leader faltering in grp M(g)	(a)expr means of continuation/guidance through Bmovement (b)sharing & connecting through awkward/uncomfortable exp (c)strong M guidance through Bpercussion (d)flow in M stimulates spontaneous rejoining (e)confident/simplicity (f)not fully invested in Mmaking (g)strong initiative to encourage continuation (h)not focused on playing	(a)awkwardness /uncomfortable (b)self-conscious (c)connecting with other when make mistakes (d)laughter as defence against awkwardness/frustrati on (e)frustrated (f)distracted (g)pretence of outrage/frustration masked through humour
1:11:16	Block 2	17 He says "you know, what, I was watching..." then points at L ¹ , who has now continued 18 playing but looks over at T who is mumbling something and stops playing momentarily. 19 K has not paid attention to this disruption and had picked up a tambourine playing the 20 regular 4/4 beat, then stops and puts it down, seeing no response. D again directs with 21 his beater, saying "like, 1, 2, 3, 4". L ¹ plays on the beats he initially played on as D 22 directs. T responds saying to the group in general "I don't know what I was doing". L ¹ 23 has once again stopped playing and is looking at T's drum, waiting for him to start. Both 24 L ² and R, who has stood up standing by a conga drum close to him seeming to be 25 looking for an instrument on the floor, say to T "just play something...". K looks at T, 26 waiting to see his response.	Verbal excuse, blames another for faltering(a) P stopping playing(b) Some p's continuing regardless of the rest(a) Non-player directing M verbally & instr(a); P following other p's guidance Leader expressing uncertainty abt own playing Chatting & changing instr's (c) P's verbally directing leader to play(a) Eye-contact, waiting for leader to play(a)(b)	(a) (strong) desire of some to continue improv	(a)embarrassed abt faltering (b)distracted/distracti on (c)different intensions within grp
1:11:24	Block 3	27 R sits back down and [T immediately resumes playing the same beat, now playing 28 as in the beginning on beats 1 and 2. L¹ immediately joins him, beating as loudly 29 as T on beats 3 and 4] ^b . The group looks at them, smiling, G again nodding his head. 30 K immediately looked and bent down to the floor where he had positioned a xylophone 31 between his feet. K starts playing in the next sequence after L ¹ joined. He strokes over 32 the xylophone keys from the highest to the lowest note within every 4-beats. All first four 33 players are now playing together, not stopping and the music is flowing. J looks at K 34 and at some of the others.	Leader resumes playing base beat; Rejoining immediately after other p(a)(a); Playing loudly(b) Grp eye-contact & smiling as M continues; & P nodding head to beat(c); Player joins improv on new instr(d) P interacting M with grp rhythm Grp playing together, M flowing(e)(b) Eye-contact while playing(f)	(a)joint purpose to continue M (b)confident, purposeful playing (c)grp pleased/esteemed by invested playing (d)new interest & investment in grp M; (e)joint invested playing (f)interacting & connecting with others in M	(a)Desire for continuation of grp M (b)Beginning of musical collaboration/ finding groove
1:11:40	Block 4	35 L ² looks at T, motioning and whispering for him to just continue playing what he is 36 playing. D and C nod, smiling. As L ² says this, J starts playing the shaker, shaking it 37 twice like before. She continues playing softly this time, shaking with big motions and 38 repeating the same rhythm, despite her rhythm being slightly asynchronous with the 39 rest, but no one looks at her or stops playing. R rattles his tambourine softly as J plays 40 playing, then stopping, then continuing in short intervals. He then looks up to his right 41 and then his left and starts [playing more continuously and loudly, rattling the 42 tambourine which he holds vertically playing semi-quaver beats, contrasting to 43 the others' crotchet beats] ^c . Shortly before he starts playing, L ² who sits on the edge 44 of his seat hanger over forward and looking down at the floor, [softly starts tapping 45 two claves together with an African rhythm] ^d , holding them parallel to one another. 46 C shakes his maraca a few times, stops to listen bowing his head down slightly and 47 then continues jerkily.	> Eye-contact & encouragement for leader to continue(a) Continued soft playing with big motions > Asynchrony with grp M not noticed(b) Stop-start-stop before continued playing(c)(a) > New player joins playing faster rhythm than other p's(d) Hanging over forward & looking down(b) Soft tapping playing(b); African rhythm(e) Creative use of instr; Playing then stopping then continuing jerkily(f)(a)	(a)Support & guidance in & beyond M (b)grp choosing to ignore asynchrony in order to keep going (c)P trying to figure out what to play (d)creativity/contrasting sound (e)contrasting sound to grp M (f)trying to fit with grp playing	(a)uncertain (b)self-conscious abt joining improv

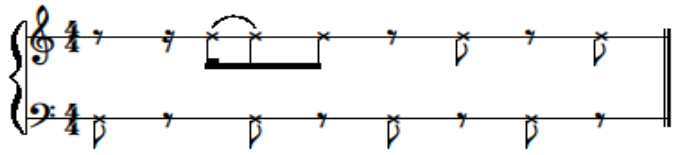
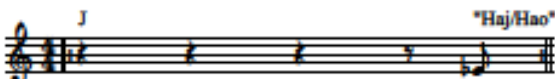
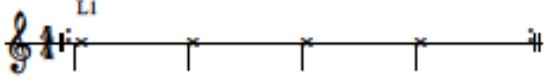
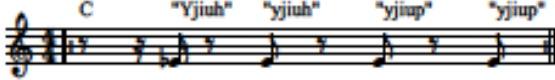
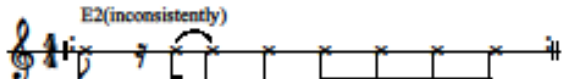
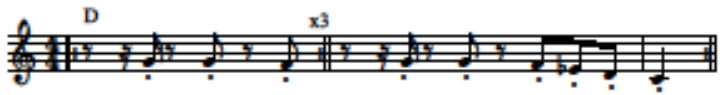
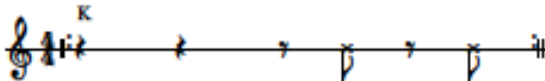
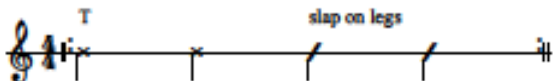
Real time	L	Thick description	Descriptive codes	Higher order codes	Analytic codes
1:11:47	1	Block 1 At this time [I join the improvisation imitating L ² 's syncopated rhythm on the piano using a C minor 7 th chord] ^a . Two bars after I started playing, T, who has been looking up the whole time, suddenly stops playing. There's a short pause of silence from the group, those who have been playing also stopping, as T shakes his head. Suddenly everyone burst out laughing and making complaining sounds like "aahhhhh!" again. T lifts his hands up covering his face and rocking slightly back and forth while laughing. C stands up and turns away to the side away from the group, raising his hands in the air towards T, laughing and vocalising a long "ahhhh". R also shakes his head and stands up signalling a 'time-out' gesture, but then sitting back down laughing. Only L ² has continued playing, keeping his rhythm consistent and playing louder. He merely smiles and sits back in his chair. E ² has not moved, simply looking over at T and smiling slightly. I also continue playing, emphasising the 4/4 base beat with my upper body from my seated position and accenting the first beat of every bar in the bass, and immediately as T stops playing, I count "1, 2, 3, 4; 1, 2, 3, 4" loudly.	RT imitate other p's syncopated rhythm(a) > Look up while playing(b)(a); Leader stops playing when RT joins(b) Grp M stops when leader falters(b); leader shakes head when faltering(c); Grp gestural/verbal/laughing response to leader faltering in grp M(d)(c); Leader covering face & rocking in chair(d) Sitting back down & laughing(c) Other p louder & sustained playing despite grp M faltering(e) Not laughing with other p's abt faltering – just smiling(e)(f); > RT guides grp M(f)	(a)interact with another p's M (b)willingness to interact (c)doesn't feel own M fits with RT (d)grp frustration with faltering M (e)initiative/attempt to provide continuation of grp M (f)provide guidance& predictability to grp M	(a)Increased confidence (b)distracted (c) pretence of outrage/masking frustration through humour;(d)embarrassed abt faltering (e)smiling as defence against awkwardness /frustration (f)mixed reactions to improv stopping/ making mistakes
1:11:54	15		Leader resumes playing base beat;- P's sit back down to resume playing-(a) Leader looking around & laughing(a) > Non-player briefly playing leader's part;- Directed eye-contact & mouthing metre at leader-(b)(c); leader pay attention to other p's M guidance(d) Grp resuming playing using original M material(a)(c); One p change instr's & introd new M material; playing syncopated rhythm(b)(e) Continued playing by previous p who faltered continuously(f)	(a)joint purpose to continue M (b)strong initiative to guide leader in playing base beat (c)strong purposeful interaction (d)leader open to guidance from others (e)exploring new instr's & sounds (f)more focused Mmaking	(a)self-conscious (b)comfortable (c)Beginning of musical collaboration/ finding groove
1:12:03	26		New player joins(a) Freely exploring melodic instr; imitating syncopated rhythm of other p's(b)(c) Loud & free yet controlled musical exploration(a) RT extends own melodic Mmaterial(d) > P extends original Mmaterial(a) Add Bmovement to M(a)(b)(c) Leader looking at & away from own playing(d) Eye-contact while playing(e); looking down at own playing(d) Grp sound louder, more synchronous(f)(e); Grp Bmovement to M(f) Group jiving (b)(f) Increased eye-contact in grp while playing(g)(a)	(a)consistency in grp M allows others to take part (b)Minteraction/identification with other p's M (c)adds contrasting melodic sound to grp M (d)RT want to move grp M to new level (e)interacting & connecting with others in M (f)Increased contact in joint Mmaking (g)grp connecting with & in grp M	(a)comfortable/more relaxed;(b)Enjoyment of collaborative Mmaking;(c)Change to & entrance of melodic M stimulates grp engaging more comfortably (d)self-conscious (e)Musical collaboration /finding groove (f)Grp finding groove stim moving beyond self-c, distracted Mmaking to excited, focused Mmaking
1:12:09	41		Non-player looks at player(a); Looking down at own M(b) P imitates other p's syncopated playing(c) > Choosing an additional instr though not playing(d)(a) Non-player observing other p's Tenuous Bmovement to grp M(b) Non-player looks at player holing instr ready(d) Short & soft strokes, hidden playing (f)(a)	(a)looking for cue to join improv (b)focus on own Mmaking (c)Minteraction/identification with other p's M (d)ambivalence abt when/what to play (f)Reserved, tenuous playing	(a)uncertain, little confidence (b)hesitant interest

Real time	L	Thick description	Descriptive codes	Higher order codes	Analytic codes
1:12:23	Block 1	1 He then gradually yet noticeably lifts his instrument away from his lap into the air and 2 plays as before, only now, [he uses slightly longer and louder strokes back and 3 forth across the guiro, though still relatively inaudible. He plays regular quaver- 4 beats like J plays on the shakers, with some syncopation imitating L2's rhythm]^a. 5 At the same time K, who has been stroking across the xylophone with a beater, picks 6 up a large tambourine close to him on the floor. He transfers the tambourine to his left 7 hand, pulling a djembe closer with his right hand. At this moment, J puts down her egg 8 shaker and picks up a set of claves. Holding one clave in each hand, she shakes them 9 in the air a few times, and then rubs them together. She repeats this several times, 10 loosely following the group beat. L¹, looking over at K & J changing instruments, 11 changes his rhythm, altering the last part to match D's rhythm. K has put down his 12 tambourine with no haste whatsoever and lifts up the drum holding it between his legs. [He beats 13 on the rim of the djembe drum on the last two off-beats of D's rhythm/melodic phrase]^a.	> > Longer & louder strokes, noticeable playing(a); Imitating another p's M(a) > P chooses two new instr's while grp plays(b) Other p changes instr when p chooses new instr's(c) Introduces new instr & Mmaterial(d) (b) Loosely following grp beat(c); Eye-contact at p's changing instr(e) Changing playing as other p changes instr; Extending own playing to match another p's M(f)(a) Deciding on 1 instr instead of playing both Introd new Mmaterial to match another p's M(a) all-(c)	(a)awareness of & interacting with another p's M (b)explore new instr's & sounds (c)change by 1 p encourages other to change (d)adds new, contrasting sound to grp M;(e)awareness of other p changing instr (f)increasing freedom in own playing	(a)increasing confidence & certainty (b)Grp finding groove encourages making changes & exploring new sounds (c)more relaxed, spontaneous atmosphere/playing
1:12:38	Block 2	14 After about three sequences of doing this, T, who now has a more relaxed body posture 15 and is also moving to the music keeping his rhythm going consistently all the way, 16 brings in a slight change or extension to his playing. [After beating 1 (right hand) 2 17 (left hand) on the djembe drum, he leans slightly to the right again hitting with his 18 right hand on his right leg on the 3rd beat, and then does the same to the left on 19 the last beat before moving back to playing on the drum]^c. He continues doing this. 20 Everyone is moving their bodies freely to the music, bouncing up and down with their 21 upper bodies and nodding their heads along to the beat, but J, L², D, G and E²'s 22 movements are very minimal. As the improvisation continues, E², D and J move with 23 more observable spontaneous rhythmic motions. R, K and J look at each more than at 24 any other members. All the other members mostly look ahead at the group members in 25 front of them and not to those sitting next to them. This include T & L¹ who, despite not 26 looking at each other at all, sit close to one another and being the starting members, 27 play together to form the base beat. D mostly looks at his marimba and E², G and L² 28 don't look at each other a lot.	Leader more relaxed playing & Bmovement to M; consistent & continued base beat(a)(b) > Leader extending own playing after long while- Instr & body percussion-(a)(b) > Grp free Bmovement to grp M(c)(d)(e) Some p's more reserved Bmovement(e) More musical p's increasing free Bmovement(e) First few p's sitting closer together continuous eye-contact(b) (f) > Other p's eye-contact with p's sitting further or no eye-contact(c) Collaboration in keeping base beat going, no-eye contact (g)	(a)creative extension of original Mmaterial (b)close interaction & connection in M (c)wary of too much intimacy through eye-contact	(a)Playing with increasing confidence (b)less self-conscious (c)Enjoyment of collaborative Mmaking (d)relating & connecting in the M (e)varying levels of comfort with moving to music;(f) physically acknowledging closeness in M (g) Interacting in M, yet varying degrees of connecting through eye contact
1:12:53	Block 3	29 C, who has been playing his rhythm consistently throughout and making eye contact 30 with the members closest to him on his right as he is physically turned slightly more in 31 their direction, starts vocalising. [He initiates a vocal sequence, using two repeated 32 sounds "yjiuh yjiuh" medium loud on the off-beats at the end of every bar similar 33 to K's beats]^d. He alternates between this sound and "yjiup". He has his head lifted 34 high while vocalising, looking swiftly at some members in the group and then up to the 35 ceiling. All the members are continuously making eye-contact with the other members, 36 including C at this moment, moving their gazes to different people in the group. They 37 rarely look down at their own instruments and if so, only shortly before looking back up again.	Consistent Mmaking since joining(a); Eye-contact while playing(b); More eye-contact with first few p's sitting closer;- Turned more to one part of grp than other-(c) (a) Introd vocalisation while playing(d)(b) Few mf vocalisations on off-beats initially- Looking at & away from p's while sing-(e) (c)(d) Continuous moving eye-contact in grp(f) -(e)(f)	(a)focused playing (b)Interacting & connecting with others in M; (c)stronger connection & interaction with selected p's (d)creative initiative to introd new Mmaterial to grp M (e)bold yet tenuous use of voice initially; (f)close interaction & connection in M	(a)varying degrees of contact betw indiv's in grp;(b)Grp groove motivates bolder, more personal exploration in indiv M (c)self-conscious when using voice (d)looking for affirmation (e)grp comfortable (f)relating & connecting in the M
1:13:02	Block 4	38 Shortly after C introduced his vocal percussive sound, J also introduces a vocal sound 39 to the improvisation. [She seems to be making an open-mouthed "haj" sound 40 which later becomes "hao" at the same pitch as C, but slightly softer and only on 41 the last off-beat with C]^e. First K and then R and C look over at her and smile as she 42 continues making this sound moving her head from side to side and bouncing up and 43 down in her seat as she vocalises and plays. G and E² also look over at her - E² smiles.	Other p vocalises when one p introd voice(a)(a) > Open yet soft vocalisation on off-beat initially(b); singing with another p(c); Some p's eye-contact with & smile p who introd new vocal sound(d); Bmovement while playing & vocalising(b) Other p's eye-contact & smile with p who introd new vocal sound(d) -(c)	(a)One p vocalising gives freedom for another to vocalise (b)bold yet tenuous use of voice (c)interaction betw 2 p's M (d)p's observe another p's sound	(a)bold indiv explorations/new ideas motivate others to try out similar ideas (b)comfortable in grp (c)acknowledgement & support in grp

Real time	L	Thick description	Descriptive codes	Higher order codes	Analytic codes
1:13:10	Block 1	1 [C now changes his vocal line, keeping the same sounds, but incorporates some 2 of L ² rhythm at the start and then keeping the two off-beats at the end of every 3 bar]a. As J vocalises, her original pattern of playing falters, but as she sings, looking at 4 R and back to the centre of the group, she changes her playing, hitting the claves 5 against each other using the first part of L ² 's rhythm. However as she continues singing, 6 she moves intentionally into playing on every off-beat similar to her own singing. R, who 7 had turned his gaze away from J, looking at his own playing, once again looks over at J 8 as her sound becomes more consistent and slightly louder, and laughs. His playing 9 starts to falter as he laughs, causing him to stop momentarily. J makes no eye-contact 10 with him. He resumes playing, now looking slightly more serious. He turns his head 11 sharply to the left in C's direction and then to the right, almost looking over his shoulder 12 or at the floor as he does this, changing more or less after every 2 bars. L ² nods his 13 head to the beat of the music, not really moving the rest of his body. He sits on the edge 14 of his chair, looking around the circle at his group members, but having no eyes meet 15 his gaze. G mostly looks down at where he is playing his guiro, rarely looking up and 16 when he does he looks at me and then anti-clockwise around the circle up to E ² . He 17 smiles once or twice.	> P extends original vocal material imitating another p's M(a)(b) Vocalising while playing causes faltering in playing(c) Brief eye-contact(a)(b) Briefly imitating another p's M(d) Changing playing similar to vocalisations(e) Looking down after eye-contact at other p(f) Eye-contact & laugh as other p's singing becomes louder(c)(g) Laughing at other causes faltering; resuming playing after faltering, serious(d); No eye-contact & looking away while playing(d)(e) > Minimal Bmovement to M(d) Unreturned eye-contact at grp(h) P looking down at own playing; little eye-contact with grp&half- smiling(f)(e)(i)	(a)increasing confidence & creativity (b)interaction with another p's M (c)struggle to vocalise & play instr simultaneously (d)M interaction with another p's M (e)matching vocalisation& playing (f)not finding contact, focus on own playing (g)mocking another p's M (h)one-sided connection in M (i)losing interest	(a)looking for affirmation (b)self- conscious/awkward abt faltering (c)Awkwardness d.t. p singing (d)Grp groove not lost yet less contact betw p's (e)awkwardness
1:13:29	Block 2	18 D, who has been playing four-note syncopated sequences using two different bars at a 19 time that are in the same key I am playing in, now attempts a new pattern. He holds the 20 beater in his right hand, has his left hand lifted at his side as if dancing, and [after three 21 sequences of the four-note pattern he plays the last three notes of the scale 22 descending ending on C as I change to play chord C]b. Shortly after D established 23 this sequence on the marimba, L ² looks over his shoulder at the flipcharts and then 24 back at the group. He has stopped nodding his head and looks down at the floor several 25 times. E is sitting relatively still in her chair, legs crossed, making small movements with 26 her body along to the music as she continues playing the castanet. She moves her left 27 hand back and forth between placing it on her leg, on the drum or just holding it up next to 28 her body. R looks down to the floor to his side a lot while playing, holding the tambourine close to his 29 head in the air. C's vocalisations have become louder and more.	> Playing syncopated rhythm in same key as RT(a); Explore new M material; Bmovement to M > Adding new Mmaterial to original M to match RT's M(a)(b) Stopping Bmovement& looking down/away while playing(a)(b) Sitting quiet, minimal Bmovement to M(d) Moving hand back & forth betw instr & lap(c) Looking away/down while playing(e)(f) More f vocalisations later on(d)	(a)interacting with another p's M (b)creative extension of original M material to match RT M (d)not closely interacting & relating in grp M (e)focused on own Mmaking (f)avoiding contact...	(a)p distracted (b)losing interest/discouraged to play (c)uncertainty abt own M in grp (d)more confident vocalisation later on
1:13:43	Block 3	30 At this stage, L ² shakes his head, stops playing for short intervals and then continues, 31 wearing a sullen expression on his face. D looks over at G's instrument a few times and 32 then back at his own instrument or up at the group when G looks in his direction. The 33 first seven members in the round are playing the loudest and moving their bodies the 34 most. The sounds coming from the rest of the group who joined later, especially G and 35 E ² , are not as loud and they move their bodies less. There has also been less eye- 36 contact between them than between the first 6 members. There is an open chair 37 between L ² , sitting half-way around, and then also between E ² and T, resulting in more 38 distance between these members than between the others who are sitting much closer 39 to one another. I have been moving my gaze back and forth between my own playing 40 and the rest of the group. Only G and sometimes T have made eye-contact with me.	Shaking head&stop playing occasionally;- Continuing with sullen expr(a); > Look at other p's playing then back at own M(b) > First half of grp louder M, more Bmovment & eye-contact(c)-; Second half of grp softer M, less Bmovement & eye-contact(d)(a) > Physical distance/separation betw some p's(e) > > RT eye-contact with only one p during improv(f)(b)	(a)unnerved, losing interest to play towards end (b)hesitant interaction through M/avoiding contact (c)more motivation&ownership (d)less motivation&ownership (e)exclusion of some/sub- division of grp (f)grp largely unaware of RT/not interacting with RT	(a)Varying levels of motivation & ownership in grp (b)RT not seen as part of grp M in same way
1:13:55	Block 4	41 After some time I introduce a <i>rallentando</i> on the piano and some of the group members 42 imitate me, looking over at me swiftly with surprised expressions, while others look 43 down. R continues rattling his tambourine, L ¹ bangs on his drum a few times, K picks up 44 a beater and strokes a few times across the xylophone on the floor, C throws his 45 maraca into the air and catches it, whilst D continues playing his four-note sequence 46 until I sit down next to him. The improvisation ends.	RT introd signal ending M; some p's imitate RT; swift eye-contact & surprised expr's in RT's direction(a)(a); other p's no eye-contact as RT changes M(b); P's change M expr's as RT introd improv ending; Some p's continue playing familiar material until after grp M stopped(c) playful, spontaneous Mmaking at end(c)	(a)surprised abt RT ending improv (b)some p's avoiding ending (c)mixed M responses to ending improv	(a) RT not seen as part of grp M in same way

Music scores:

Original (Page:Block:ref)	Score	Original	Score
P1:B1:a	 Drum sticks	P2:B2:b	 Tambourine
P1:B1:b	 Djembe drum	P2:B4:c	 Djembe
P1:B2:c	 Djembe & Marimba	P3:B1:a	 Djembe & djembe
P1:B2:d	 Djembe & djembe	P3:B3:b	 Djembe & djembe
P1:B3:e	 Claves	P3:B4:c	 Tambourine
P1:B3:f	 Pat on piano casing	P3:B4:d	 Claves
P2:B1:a	 Snare drum	P4:B1:a	 Piano

P4:B2:b		P5:B3:d	
Maraca & egg shaker		Voice	
P4:B3:c		P5:B4:e	
Piano		Voice	
P4:B3:d		P6:B1:a	
Djembe		Voice	
P4:B4:e		P6:B2:b	
Castanet		Marimba	
P5:B1:a			
Guiro			
P5:B1:b			
Djembe			
P5:B2:c			
Djembe & Body percussion			

Session 7: Excerpt 1: Session notes

Session 7 session notes and codes

Date: Mon, 29 August 2011

Original	L	Researcher/Therapist notes	Codes
S7:1:25-28	1	We had decided to not give headings to the different clusters in order to leave it open for different experiences and not attach specific, limited meaning to the clusters – this was a group decision. They could not all remember in which groups they were or which clusters were allocated to them, plus, G, R and L ¹ were absent, so we restructured how we would go about the improvisation.	Grp decision for clusters to have no headings; clusters open to different interpretations & meanings; restructuring/reallocating clusters to sub-groups
2:1	2		
	3		
2:4-9	4	According to the hands that were raised, it was decided to do cluster 2 and 4, having two different groups who would perform each as they felt to do. It felt like I had to draw response out of them with deciding on which clusters to do and finding out who felt like doing what. The energy was a bit low in the group and maybe they were not too keen at that stage to improvise these clusters, possibly not feeling too sure about how they should/would do this and maybe just not being entirely in the mood.	Improvise two particular clusters in two groups how group want to; lack of enthusiasm in choosing clusters; low energy Grp unenthusiastic or unsure about improvising
	5		
	6		
2:16-24	7	Sensing that the energy was low and that I could see that some of them did not really look all too interested, I asked who of them was not in the mood for the improvisations (not that I had thought how I would approach any such responses!). E ¹ stated that she was not really in the mood for the group improvisation, because she could not really identify with those experiences or feelings today. I acknowledged this, saying that it is okay and that it could allow her a different perspective on the improvisation – to observe the other members who do identify more with those words and how they connect with the words during the improvisation. She responded that she doesn't mind playing the group improvisation.	Grp low energy Little interest to make M One p does not feel up to doing grp improv P unable to identify personally with grp exp's & e Acknowledge disconnection with topic RT highlight opp's for observing others during improv; P indifferent about taking part in grp improv
	8		
	9		
2:29-36	10	After covering some of these things, I asked them who of them still felt a bit uncomfortable using instruments to express themselves or something. No one raised their hands or said something, and although at the time I took this more as a message that they felt comfortable, I think I wanted to believe this simply for the sake of moving on and doing what I had planned for the sessions. This was a bit subjective, because as I think about it now, there might have probably been some of them who did feel like they were still a bit unsure or uncomfortable, but under the circumstances, did not feel safe to put up their hands. They weren't keen to start with a group cluster, so we started with the two clusters first.	> All p's seem comfortable with expr ideas through M RT rushed & want to stick to plan R bias in presuming p's responses as true Suspect some p's still unsure/uncomfortable/ with expr through music/improv
	11		
	12		
3:18-35	13	To be honest, I did have pre-set expectations that the improvisations would be entered into and experienced as powerful, good, and something they found useful. However, I tried to be objective in my facilitation of the two improvisations and to open myself up to whatever might emerge or be experienced. After all, I am not trying to prove something and it might not be the releasing and useful experience I hope it can be for them. From the start of this process I have had to continuously remind myself of the latter fact, and that because of our different roles, we all walk into this process with different expectations, may have different experiences, may think about everything differently, and at the end of the process the result might be completely different, similar or only have some of the aspects which I addressed and pointed out that could occur in such a group in my literature review. It was encouraging and refreshing to find that some of the group experience did have similarities to literature findings and aspects I specifically argued, but there were also other contrasting and new experiences which I did not anticipate and this is always nice, as it makes the whole research project richer and introduces new possibilities. Before starting I asked the groups if they would like the rest of us to close our eyes while they played. The reason I put this option out there is that I thought if there were some of them that might not feel too comfortable or exposed, this would minimise such an experience by not having a lot of eyes stare at you; for them to really engage as a	RT pre-set expectations abt p's desire to impr R bias in expecting p's to have good exp RT attempt to exclude bias in expectations RT consider opposite exp from grp to own expectation RT's consideration of grp & own expectations being different RT's consideration of results being different to own predictions/expectations >Some similarities betw grp exp's and literature findings Unexpected contrasting/new exp's New exp's perceived as adding richness to research > R creating safe and comfortable envi for p's to make M/not feel judged by giving
	14		
	15		

3:35-36	1	group and individuals with the instruments and the experiences, feelings and thoughts and just put it out	Options
	2	there for us to hear.	
	3		
4:1-35	4	Sub-group 1 improvisation: length = 2 minutes (31:27-33:25) I was very curious to hear this	RT curious about how improv will sound
	5	improvisation, as it would be the first time the group completely has the opportunity to work with material	P's 1 st time improvising own material
	6	they brought in, personal material and matters, and my role was simply to put them at ease about doing	RT creating safe & comfortable envi
	7	the improvisation. I wondered how it would sound, how long would they play, how will they engage with	>
	8	the words and instruments, how will they experience it, what will it feel like and mean for them, and so	RT's thoughts abt how p's will exp improv
	9	forth. They seemed relaxed and ready to start, and expressed their desire to be heard by telling the	S-Grp 1 relaxed and eager to improv
	10	listeners to not fall asleep. There seemed to be a worked out structure to their playing, with E ¹ starting,	S-Grp 1 pre-planned improv structure; join
	11	then one by one the others would join with their sound. They were making eye contact throughout as a	one by one; Eye-contact as non-verbal
	12	means of communication about what and how to move on, indicating that there was still freedom and	communication; Freedom & spontaneity in
	13	spontaneity to their structure. In the first section where everyone joined in one by one, there was no group	improv struct; >
	14	beat or indicated metre, just sound layered on each other, building the overall sound. Everyone had their	
	15	own rhythmical structures and underlying beat, and they used sequences. In this process where they were	
	16	joining in one after the other, they reflected elements of each others' playing back in some places (like	
	17	accents), which made it sound like their individual contributions were interacting with one another. Shortly	
	18	before N joined in, K, who sounded like the conductor or the person whose sound was taken as a basis,	
	19	made an accelerando and crescendo, his members following this. For a few moments they played fast and	
	20	loud together and then all of a sudden stopped uni-unanimously, and very soon came back in at random,	
	21	playing different things on their instruments. It was very free and the sounds were piercing and loud,	
	22	urgent, apart from K who was rolling the rain stick while the others played loudly. A few moments on E ¹	
	23	introduced a definite drum beat, playing forte. The others grew silent for but a moment and then slowly but	
	24	surely joined in this beat. This was the first time the improvisation had a clear indication of metre. Yet, K's	
	25	playing possibly intentionally did not follow the rest of the group in playing as structured, as he continued	
	26	rolling the rain stick freely and as the group faded out, played the initial heart-beat like rhythm on the	
	27	conga which slowed down and stopped. The improvisation ended with E ¹ giving one last bang on the	
	28	djembe. It seemed like they had felt to end in the moment rather than having planned the ending. I sensed	
	29	that there was acute listening to each other in the group, creating the improvisation as they went along	
	30	and what sounded and felt 'right' for them. I am not sure how the group experienced K and whether it was	
	31	intentional that he started out as the 'conductor' <i>per se</i> , and in the end became the 'miss-fit' with E ¹	
	32	spontaneously taking on the role of 'conductor'. I thanked them as they finished and then asked the group	
	33	sitting with me who were (supposed) to listen, to throw one word out there.	
	34		
5:24-27	35	I wonder why E ¹ and K are the ones who respond the most, fastest and out of their own during this verbal	2 leaders respond most & out of own initiative during
	36	processing. Does it have to do with my observation of them being 'leaders'?	verbal processing; suspected link between being
	37		leaders in grp improv & freely reflecting on exp
6:9;15-21	38	Sub-group 2 improvisation: length = 2 and a half minutes (47:21-50:08). Judging from how they look at	S-grp2 pre-planned improvisation structure
	39	each other during the improvisation, it seemed they had discussed prior to the improvisation that they	S-Grp 2 Semi-structured improvisation
	40	would go one by one along the half-moon they were sitting in, but had not determined how long each	C suspected to be conductor
	41	person would play. C seemed to be the self-appointed conductor, but I am not sure. He went next, using a	
	42	slow moving scratching sound on the hand drum. For me it had more richness, contours, different sounds	
	43	and volumes than the other contributions which had sounded a bit unsteady and reserved.	

Session 7: Excerpt 1: Session notes

K3

Date: Mon, 29 August 2011

6:21-24	1	Listening to them and hearing that the structure was as indicated, I guessed that they too had chosen words which they would play. The move from C to L ² seemed smoother than the other transitions with C fading out as L ² started playing.	
	2		
	3		
	4		
6:28-33	5	G and L ² seemed and sounded uncertain, their contributions being few and in between and not as recurring as the others. It appeared that G and L ² were the more reserved players in this group. With this last round where they played together, there was no united base beat, but everyone played slightly louder. I'm not sure whether the planning was not carried out as they wanted, but it looked to me like there was some confusion in the group with this last section. There seemed to be very little spontaneity in how they went about the improvisation, following a clear structure up to the end. I wonder whether having this predictability gave them as players a sense of certainty and safety in terms of not wondering what to do in the improvisation.	
	6		
	7		
	8		
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	11		
	12		

L1

Appendix L

Session 5 session notes and codes

Session 5: Excerpt 2: Session notes

Date: Wed, 10 August 2011

Original	L	Researcher/Therapist notes	Codes
S5:3:10-25	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	Nearing the end of the session, I revised my initial plan to lead the group into listening to a piece of music and then all that followed, as this would require much more time than 10 minutes and was a very important component in the process. I decided to end off the session by giving the group a choice between two activities which they had both been introduced to earlier in the process. The decision was unanimous – they chose that we build a group rhythm using all instruments available, including our bodies and voices. At the time I swiftly wondered why their response was unanimous and so immediate about choosing the group rhythm. I was almost sure that they would choose to split into two with separate vocal and percussion parts, since in the previous session where I had introduced this, they seemed to have really had a lot of fun working in this way and it might be something they would like to do again. This just shows that although body language and energy levels may reveal a lot, you still cannot take it as word. Or, perhaps, today they felt strong about building the group rhythm wanting to try something they had tried in different ways a few times before, again. Perhaps they felt more confident about doing that and felt there was less risk involved and they did not have to be teamed up with people they might not necessarily want to be teamed up with. These can only be my guesses and not facts.	> Change in session plan Choice between familiar grp M activities Unanimous decision to build grp rhythm > > > RT surprised at activity choice
6:5-23	17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34	T was nominated to start the beat for the second building-a-group-rhythm round. At first he wasn't too keen, but did not put up a fight and when I asked him if he was fine with it, he said it's fine. We had to 'start over' a few times, as the first few members in the round struggled to fit with each others' beats. With the second try we were about halfway around the circle, but when I joined in, T lost his rhythm and several of the members stopped playing. I continued and counted 1,2,3,4 out loud. Everyone rejoined as T once again secured the starting rhythm. In this round everyone seemed more relaxed and not as serious about 'getting it right'. They tried out different rhythms and some people were looking at each other whereas others were in their own little world, but carefully listening to the others. There was much more spontaneity in this round, as the rhythm was being developed at random with vocal contributions and different musical ideas. The majority of the group were moving their bodies, jiving along with the music. D, L2 and G were more reserved in terms of using their bodies. E1 was now playing in synchrony and seemed to be enjoying herself, looking around at the other members and playing with more ease. In this round, everyone confessed to having changed their playing and seemed very happy about this. The group was so relaxed and attuned to one another after this – the music had really offered opportunities for increased awareness of each other, of their own music as part of the group's music, for trying out different ideas on their instruments, and especially for using their voices spontaneously. They seemed comfortable with improvising together.	Leader not keen to start improv; Leader starts improv despite lack of enthusiasm Multiple starts; Asynchrony/lack of cohesive intention other p's relaxed abt making mistakes; other p's not worried abt making mistakes; exploring different ideas spontaneous vocal contributions; different musical ideas; moving body to M enjoyment; ease in playing; all p's comfortably change their playing; relaxed; attuned to one another; increased awareness of others; Individ M part of grp M; exploring different ideas on instr's; use of voice spontaneously; comfortable improvising in grp

Appendix M

Codes, categories and themes data source A and B

Ref	Descriptive	Higher order	Analytic	Category	Theme(s)
E1:5:30	No eye-contact during turn	No contact between players	Lack connection in the music	1. Lack of connection despite interpersonal awareness in the music	1. Creative improvisation in music therapy facilitates moving towards interpersonal connection
E1:13;6:30	No eye-contact between p's improvising				
E1:1:40;5:11;29;45	Looking down/away from grp while playing				
E1:1:29;41;43;3:7;6:30	No eye-contact during improv				
E1:5:29;40	No eye-contact between turns				
E2:1:33	No eye-contact betw turn				
E1:1:37	Lack of eye-contact with others				
E1:5:9	Little eye-contact	Little contact in group			
E1:1:20	Looking away at movement of another non-player while playing	Some distracted and restless in the group			
E1:5:35	Brief eye-contact at another p moving hands				
E1:1;16;19	Non-player from other group restless at first				
E1:1:30	Non-player from other group still restless				
E2:2:34	Some p's distracted by movement outside grp, look away				
E2:1:17;39;4:35;41	Look down at instr/own playing	Focus on own music making			
E2:1:24	Look down while playing				
E2:6:15	P looking down at own playing				
E1:6:24	Looking down past playing	Losing interest in group music - discouraged to play			
E2:6:23	Stopping Bmovement & looking down/away while playing				
E2:6:17	Little eye-contact with grp & half-smiling				
E2:6:30	Shaking head & stop playing occasionally	Unnerved & discouraged to play towards end			
E2:6:31	Continuing with sullen expr				

M2

E1:1:21	Non-playing p's look at playing p's	Awareness of one another's playing	Awareness of each others' music making though not connecting or avoiding connection	1. Lack of connection despite interpersonal awareness in the music	1. Creative improvisation in music therapy facilitates moving towards interpersonal connection
E1:2:16	Eye-contact				
E1:1:28;55	Brief eye-contact at p				
E1:1:39	Eye-contact at p introd new sound				
E1:5:30	Look up at player				
E1:3:12	Shared eye-contact while playing				
E2:1:6	Eye-contact as player joins				
E1:5:27	Non-player sitting very still & staring at other p's playing	Non-player intensely focused on other player's playing			
E1:5:37	Fixed gaze on player	Observing other players' playing			
E1:1:4	Group observe another p's playing				
E1:5:10;19	Non-player observes another p's playing				
E1:1:14	Non-playing p's observe another p's playing				
E2:1:35-36	Grp observe another p's playing				
E2:4:45	Non-player observing other p's				
SN7:1:17	RT highlight opportunities for members to observe others during improv	RT orientate groups' focus to one another in the music			
E1:5:21	Constant shifting gaze away from grp	Strong awareness of others yet not wanting to make contact			
E1:5:46	Look intermittently at player & away				
E1:1:13	Looking away/down at instr's	Focus on own music making			
E1:1:12;28;2:19	Look down at own instr				
E1:1:41	P's no eye contact while playing				
E1:2:19	Continued playing, no eye-contact				
E2:6:28	Looking away/down while playing	Wary of too much intimacy through eye-contact			
E2:6:32	Look at other p's playing then back at own M				
E2:5:25	Other p's eye-contact with p's sitting further or no eye-contact				
E2:1:33	Turn head to next player, though not making eye-contact	Subtle invitation to join without eye-contact			

M3

E2:1:5;17	Grp eye-contact at leader	Wait for turns			1. Creative improvisation in music therapy facilitates moving towards interpersonal connection
E2:3:26	Eye-contact,waiting for leader to resume playing	Group focus on leader			
E2:4:41	Non-player looks at player	Looking for cue to join improvisation			
E2:5:9	Eye-contact at p's changing instr	Awareness of other player changing instrument			
E2:5:30	More eye-contact with first few p's sitting closer	Excluded contact and musical interaction within group	Disparity in connection within group		
E2:5:31	Turned more to one part of grp than other				
E2:1:18	Empty chairs betw p's creating physical distance				
E2:2:9	Some smile others not when music falters	Different reactions to player or music faltering			
E2:2:10	Other p shake head & look down				
E2:2:46	P's quiet laughing, looking down, fumbling				
E2:3:12	Non-player directing M & players				
E2:4:9	Other p louder & sustained playing despite grp M faltering				
E1:2:33	Brief eye-contact looking for eye-contact from other	Seeking contact	Seeking to connect in the music	2. Movement towards interpersonal connection in the music	
E1:6:21	Eye-contact with bowed head				
E1:6:7	Interrupted swift eye-contact with grp while play				
E2:1:37	Looking at others				
E2:2:23	Eye-contact with player				
E1:6:26	L returning eye-contact & stopping	Misunderstanding and confusion d.t. attempt to make contact and connect			
E1:3:16	Eye-contact & gesture	Seeking contact with another p to interact in M			
E1:2:25	Look swiftly back & forth at other p as introd new instr				
E1:2:31	Brief eye-contact at others in between sounds	One-sided relating in M			
E1:2:48;5:38	Eye-contact at player not returned				
E2:6:14	Unreturned eye-contact at grp	Strong attempt to communicate between players			
E1:6:25	Eye-contact & signalled instruction	Seeking affirmation			
E1:6:12	Eye-contact when following grp suggestion	Individual interacting with others in the music & verbally			
E2:2:18	Eye-contact & mumbling during playing	Not finding contact, focus on own playing			
E2:6:7	Looking down after eye-contact at other p				

M4

E2:6:32	Look at other p's playing then back at own M			2. Movement towards interpersonal connection in the music	1. Creative improvisation in music therapy facilitates moving towards interpersonal connection
E2:1:14	RT eye-contact with grp	RT strongly guiding group at times to form encourage contact			
E2:1:15	RT showing order of play				
E2:1:49	RT provides M guidance				
E2:1:16	Grp acknowledge order of play, nodding	Group aware of and interacting with RT providing guidance			
E2:1:16	Grp eye-contact with RT				
E2:1:45	Group waiting to continue				
E2:1:50	Eye-contact betw RT & players				
E2:1:42	Sudden eye-contact with p stopping	Puzzled response to another player stopping	High level of alertness within group allowing moments of contact		
E2:2:30	Indiv stops playing & make eye-contact				
E2:1:42	Lifting gaze suddenly	Sudden & brief attention to other activity within group			
E2:1:47	Leader suddenly looks up				
E2:2:18	Brief eye-contact at member talking during M				
E1:2:35;46	Eye-contact while playing	Connecting in the music d.t. continuation	Connecting in the music		
E1:6:31	Eye-contact at end of improv				
E2:4:39	Increased eye-contact in grp while playing	Close interaction & connection with others in the music			
E2:5:35	Continuous moving eye-contact in grp				
E2:5:41;43	Some p's eye-contact with & smile p who introd new vocal sound	Acknowledgement & support of new sound from other player			
E2:1:1	Eye-contact at start of improv	Making contact			
E2:1:31;41;2:13	Eye-contact				
E2:3:9	Eye-contact betw player & non-player				
E2:5:26	Collaboration in keeping base beat going, yet no eye contact	Contact in the music only			
E2:3:13	Verbal request/gesture to start again	Shared desire to start improv over			
E2:2:38	Indiv stops playing & make eye-contact				
E2:2:40	Another verbal request/gesture to start again				
E2:3:34;4:35;5:29	Eye-contact while playing	Interacting and connecting with others in the music			
E2:2:35	Shared continuous eye-contact during playing				
E2:5:35	Continuous moving eye-contact during playing				
E2:5:23	First p's sitting closer together have continuous eye-contact				
E2:3:29	Group eye-contact as music continues				

2. Movement towards interpersonal connection in the music

1. Creative improvisation in music therapy facilitates moving towards interpersonal connection

M5

E1:6:9	Eye-contact & gestures betw player & grp	Interaction in & beyond music	Interacting in the music	2. Movement towards interpersonal connection in the music	1. Creative improvisation in music therapy facilitates moving towards interpersonal connection
E1:6:28	Signalled instruction	Signal draws unaware player's attention			
E1:5:46	Eye-contact betw turns	Eye-contact as non-verbal interaction			
E1:1:9	Eye-contact to indicate next p should start playing				
SN7:2:11-12	Eye-contact as non-verbal communication				
E2:1:27	Body movement to emphasise metre	Strong musical guidance through body movement/percussion	Taking leadership to encourage collaborative playing		
E2:3:3	Big Bmovement & instr used indicating metre				
E2:3:5	Forceful body percussion indicating metre				
E2:1:4	Other p hitting sticks before improv start	P guides other player through instrumental cue			
E2:3:36	Eye-contact & encouragement for leader to continue	Strong initiative by group to guide leader to continue base beat			
E2:1:47	Serious expr & eye-contact at leader				
E2:3:21	Non-player directing M verbally & instr				
E2:3:25	P's verbally directing leader to play				
E2:4:19	Non-player briefly playing leader's part				
E2:4:19	Directed eye-contact & mouthing metre at leader				
E2:2:37	Shaking head & smiling at other p's	Sharing & connecting through awkward or uncomfortable experience	Sharing and connecting within group through awkwardness and discomfort		
E2:2:26	Eye-contact & smile				
E2:3:4	Chatting & laughter during Mmaking				
E2:6:8	Eye-contact & laugh as other p's singing becomes louder	Animated response to awkward, uncomfortable situation			
E2:2:8	P laughter after sudden silence/faltering				
E2:2:32	Grp bursting out laughing	Releasing nervousness and discomfort through laughter	Connecting through humour		
E2:2:41	Grp laughs as M falters	Connecting through humour as response to mistakes/music faltering			
E2:1:48	Grp giggling softly with p				
E2:2:33; 3:12	Continuing playing while laughing				
E2:3:10	Laughing at p causes p to laugh as well				
E2:6:40	RT eye-contact with only one p during improv	Group largely unaware of and not interacting with RT towards end of improvisation	RT not prominent part of eventual group contact and groove		
E2:6:41	Swift eye-contact & surprised expr's in RT's direction				

M6

E1:1:31	No common metre in grp M		Lack of cohesion in grp M	3. Lack of group groove	1. Creative improvisation in music therapy facilitates moving towards interpersonal connection
E1:2:11	Lack of cohesion in resultant music				
E1:3:5	Different metres/old and new sounds				
E1:7:5	Different emotions played/expressed by different individuals, not one emotion (separated)		Separation in the structure of the improvisation & the music		
E1:7:11-13	Playing individually – different stages to improv & different emotions (separateness)				
E1:7:8	Not connected and not connecting - playing different emotions				
E1:7:25-26	Improv difficult d.t. no collective meaning				
E1:3:4	Inaudible & unnoticed playing		Player becomes peripheral		
E2:3:18	P stopping playing		Distraction leads to stopping		
E1:2:15	One player stopping causes another player to suddenly stop		Distraction causes faltering and vice versa		
E2:4:3	Leader stops playing when RT joins	Distracted from own playing by RT's music			
E2:2:8;41	Group music falters	Faltering in music distracts from continuation			
E2:4:5	Grp M stops when leader falters				
E2:2:15	General asynchrony when continue grp M	Lack of focus on playing causes asynchrony in group groove	Lack of group groove due to lack of focus		
E2:5:9	Loosely following grp beat				
E2:2:6	Looking away from own Mmaking & faltering	Move of focus from own playing to group causes faltering	Move of focus causes group music to falter		
E2:3:10;6:9	Laughing at other p causes faltering in indiv M				
E2:2:53	Change instr as other p's change to start improv again	Improvisation starting over			

E2:1:6	Leader start playing loudly after cue	Following another player's instrumental cue confidently	Following and supporting another's lead towards collaborative playing	4. Movement towards finding group groove	1. Creative improvisation in music therapy facilitates moving towards interpersonal connection
E2:3:21	P following other p's M guidance				
E1:3:8	Grp gradually follow p's contrasting playing	Group follows player's lead at first			
E2:4:20	Leader pay attention to other p's M guidance	Leader open to guidance from others			
E1:3:14	Stop playing when other p <i>ritardando</i> & soft	<i>Ritardando</i> & soft interpreted as indicating ending			
E2:3:24	Chatting and changing instruments	Desire not strong to continue improvisation			
E2:3:39	Asynchrony with grp M not responded to	Group choosing to ignore asynchrony in order to keep going	Desire for continuation of group music (some still hesitant)		
E2:1:49	Two p's continue playing as others laugh & stop playing	Strong desire of some to continue improvisation			
E2:3:19	Some p's continuing regardless of the rest				
E2:6:10	Resuming playing after faltering, serious				
E1:2:20	P's resume playing				
E1:2:50	Continued playing				
E2:3:37	Continued soft playing with big motions				
E1:3:1;9	Change own playing to fit with grp	Turn focus on own music making to group music making	Desire to play collaboratively		
E2:5:29	Consistent music making since joining				
E1:4:11	Group improv favoured over indiv playing	Favours group improvisation			

M8

E2:2:53	Leader continuing/return to original	Leader committed & show responsibility through continuation	Joint purpose to find group groove	4. Movement towards finding group groove	1. Creative improvisation in music therapy facilitates moving towards interpersonal connection
E2:4:15	Leader resumes playing base beat				
E2:3:1	Leader steadily continues base beat				
E2:6:19	Playing syncopated rhythm in same key as RT	Interact with RT's music			
E2:6:22	Adding new Mmaterial to original M to match RT's M				
E2:1:52	RT providing M continuation/metre	Resuming playing in response to continuation by player	Musical continuation re-focuses and encourages rejoining		
E2:2:14	Grp continue playing				
E2:3:27	Leader resumes playing base beat				
E2:3:28	Playing loudly after continuation of base beat				
E2:3:6	Indiv rejoins improv spontaneously	Continuity in music stimulates spontaneous, confident rejoining			
E2:3:7	Loud regular-beat playing based on metre as leader continues				
E2:3:8	Rejoining immediately after other				
E2:3:31	Player joins on new instr	New interest and investment in group			
E2:4:26	New player joins	Consistency in group music allows others to take part			
E2:3:33	Grp playing together	Joint invested playing/collaboration	Musical collaboration allows moving towards finding group groove		
E2:3:33	Group music flowing				
E1:1:43	Grp playing at same time				
E1:1:16	Play at same time				
E2:5:10	Extending own playing to match another p's M	Extending playing in order to fit with group music or another p's M			
E2:5:13	Introd new Mmaterial to match another p's M				
E2:5:10	Extending own playing to match another p's M				
E2:6:2	P extends original vocal material Imitating another p's M				
E1:3:17	Change manner of playing				
E2:6:19	Explore new M material				

M9

E2:5:14	Continuity & consistency in base beat by leader	Joint purpose to continue music		4. Movement towards finding group groove	1. Creative improvisation in music therapy facilitates moving towards interpersonal connection
E2:4:22	Grp resuming playing using original M material				
E2:3:27	Rejoining immediately after other p joins				
E2:4:15	P's sit back down to resume playing				
E2:4:22	Grp resuming playing, return to original M material				
E1:3:2	All playing to same metre	Similar musical intentions in group			
E1:3:18	All p's decrescendo gradually	Shared intention in group music towards end			
E1:3:10	All p's gradually playing softer				
E2:4:36	Grp sound louder, more synchronous				
		Increased contact in joint music making			
E1:1:33	Playing in response to other p's sound	Joint intentional interaction and musical collaboration through music	Collaborative musicking enables finding group groove and vice versa		
E1:2:50	Mirroring/matching another p's M				
E2:1:41	Mirroring another p's M shortly				
E1:2:35	Respond to another p's loud sound				
E1:3:13	Adjusting playing to fit with other p				
E2:1:22	Playing on rests in other p's M				
E2:5:40	Singing with another p				
E1:2:49	P mirroring & matching another p's regular beat	Regular beat provides predictable basis for musical interaction			
E1:2:39	Sequence of regular beats	Stability and indicated metre in the music			
E1:2:46	Consistent loud regular beat	Established group metre			
E1:3:3	Predictable structure/established metre				
E1:4:3-5	Everyone's M contributions perceived as complimenting & joining together	Group sounds coming together			
E1:2:10	Shared musical elements in group				
E2:2:1	Relatively synchronous Mmaking				
E1:2:46	Consistency in group M	Group music consistent			
E1:2:31	Change in group improv overall	Group music changes			
E1:2:2	Group imitate one p's tempo increase	Imitation in group			
E2:1:21;5:3	P imitates other p's M				
E2:2:2	Imitating & extending another p's Mmaterial				
E2:4:27	Imitating syncopated rhythm of other p's				
E2:2:17;5:3	Imitating other players' M				
E2:6:5	Briefly imitating another p's music				
E2:4:27;42	Imitating syncopated rhythm of other p's				

M10

F:9:37-38	Uncertainty abt effect of MTP on rel's	Uncertainty about MT's effect on relationship development	5. Music therapy offers possibilities for developing deeper relationships	1. Creative improvisation in music therapy facilitates moving towards interpersonal connection
F:9:36	Ambivalence abt MTP effect on rel			
F:11:38	MTG/P formal way of making friends	MTP formalises building relationships		
F:12:14-15	Period & formality of MTG hinders developing deeper rel's in grp	MT hinders developing deeper relationships		
F:12:28	This MTP allows general knowing of others	MT allows general knowing of others		
F:11:28	Outside MTG – friendships superficial	Superficial relationships outside MTG		
F:12:30-34	Outside MTG – meeting on mutual grounds dev superficial rel/acquaintance			
F:12:23-24	Outside MTG – Superficial rel, general knowing of p	Deeper relationships within MTG		
F:11:39-43/12:1-3	Outside MTS – guy-girl rel's different expectations & results therefore more girl-girl rel's – not fulfilling			
F:11:29	In MTG – interaction is proper			
F:12:19	Shorter MTP = superficial rel's	Superficial relationships within MTG		
F:12:25-26	Shorter MTP = not better place to make friends than outside – superficial knowing			
F:9:6-11	MTP encouraged personal growth to interact more readily/easily with other grp members	MT enables/d connecting more easily with others		
F:9:12-13	MTP encouraged personal growth to interact more readily/easily			
F:11:6-7	After MTG/P, easier to interact more readily			
F:11:34-35	MTG mutual ground, easier to connect in all other ways			
F:11:36-37	MTG facilitates easier & maintains contact, genuine friendships			
F:12:1-5	Easier relating to others in grp without worrying abt how this relating may be perceived	MTP stimulates/d and allows/ed building deeper relationships with known others and/or friends in the group		
F:9:31-35	MTG facilitates openness to & interest in continuing to build rel			
F:2:4	MTG allowed relating to guys in res			
F:12:22	Dev deep rel's			
F:12:25-26	Longer MTP = better place to make friend than outside – allows deeper knowing			
F:10:7-9	MTP stimulated interest in developing deeper rel's with friends in grp			
F:12:20-21	Longer MTP = deeper interpersonal knowing			

M11

F:10:9-10	Stimulated deeper understanding of others	MT stimulates deeper understanding of others		1. Creative improvisation in music therapy facilitates moving towards interpersonal connection
F:3:11-13	Listening helps to understand people better			
F:3:8-9	Learnt the power of listening to others			
F:12:29	Longer MTP = learn more about others			
F:2:5-6	Exp grp belonging despite mistakes	Acceptance & group belonging in MT despite mistakes		
F:2:2-3	Not afraid of being laughed at/encouraged to keep going even when go off beat			
F:2:8-9	P's laughing at each other not so bad			
F:11:38	MTG impacts on how rel dev	Affects relationship development	6. Music therapy enables development of a broader spectrum of friendships	
F:7:36	Acquaintances at start of process	Acquaintances and friends before MTP		
F:7:39-42	Several members known only as passers-by at start of process			
F:7:35	All had friends at start of process			
F:9:13-15	Initially difficult to make friends here because people not as friendly	Hesitancy and struggle to make friends before MTP		
F:11:8-10	Before MTG, hesitant to interact with other people			
F:11:4-5	Before MTG, not that open as back home to make friends (less easy)			
F:9:12-13	Back home making friends easy			
F:11;14-16	Don't make friends easily d.t. being reserved, takes long time			
F:10:35-38	Before MTP, friendship base limited to what/who is familiar	Before MT only made friends with those who share common interests		
F:11:30-31	Outside MTG – friendship based & sustained on common interests			
F:11:11-13	MTG/P opened p up to accept different people	MTP enables the expansion of a friendship base		
F:9:3-4	MTG/P facilitated opp to meet new people & learn more abt them			
F:8:30	Meeting new people = exciting			
F:9:38-39	Encouraged to build new rel's with unknown members			
F:8:39-43	MTG/P encouraged making closer contact/expanding acquaintance base			
F:8:31-33	MTG/P = opp to increase/expand friendship base			

M12

F:10:41-43/ 11:1-2	During MTP, re-evaluate current friendships, opened up realisation that friendships were based on convenience				
F:9:25-29	Possibilities of increased future interpersonal interactions outside of sessions	Creates possibilities of making friends beyond MTP			
F:8:19-21	Interest in & intrigued by thoughts, beliefs, decision of another p	Interested & intrigued by others			
F:4:10-12	Seeing other p in a new, unexpected way	New perception of others			
F:8:13	Perception of other p as being bold				
F:8:25-27	Admiration & recognition of attribute of boldness & openness of another member around perceived contro topic	Admiration & recognition of boldness & openness in another	MT generates a respect for and admiration of others		
F:8:16-18	Admiration & recognition of the attribute of boldness in another member				
F:8:22-24	MTG generated respect for others (generally specific member) despite different stances	Respect for others despite differences			
F:3:34-35;40	MT brings unconscious material/problems to the fore				
F:3:38-39	MT stimulates unconscious feelings or many thoughts to emerge = helpful	MT allows exploration of unconscious material			
F:7:15-16	Surprise of harbouring things internally without exploring				
F:6:40-41	Daily routine does not involve thinking about thoughts & plans at time when accepted to UP				
F:6:37-40	Encouraged to think back to earlier experience of receiving acceptance letter to UP	MT encourages thinking about 1st yr experiences which motivates exploring/expressing these experiences	MT enables and supports exploration of self and life/1st yr experiences		
F:7:1-2	Imp encourages thinking abt exp, but not abt how to expr verbally				
F:6:42-43	Crucial & useful to think abt 1 st yr experience & expr it in M	MT offers opportunities to use music to express 1 st yr experiences		7. Collaborative musicking in music therapy supports increased exploration and expression	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences

M13

F:6:20-22	Improv around 1 st yr exp: able to link word & playing sound on instr, therefore express through music				
F:7:18-22	Impr around 1 st yr encouraged & facilitated conscious release/letting go of feelings related to transition to varsity for indiv	Creative improvisation in MT facilitated release of feelings around 1st yr experiences			
F:2:16	Sharing similar emotions in sub-grp around 1 st -yr experiences	Opportunities to share similar experiences with others in group			
F:1:11-12	Draw ideas from others	Group music making stimulates musical ideas	Group setting enables and motivates expression and exploration	7. Collaborative musicking in music therapy supports increased exploration and expression	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences
F:1:34-35	Others' contributions give new vision				
F:11:32-34	MTG – discovering new things together	MTG allowed shared exploration			
F:6:27-29	All working with basic guidelines or working together with same intention helps things to work well or improv to work	Group working together enables collaborative meaningful and enjoyable music making			
F:2:20	Emerging beat	Structured improvisation activities preferred or liked			
F:2:19	Building grp rhythm 2a preferred				
F:2:26-27	Building grp rhythm 2b easier than 2a				
F:6:24-26	Matching grp rhythm activity stood out for p				
F:5:15	EtM enjoyable		EtM enables meaningful expression and exploration of emotions		
F:4:29	Playing M leads to expressing feelings	Playing leads to expressing			
F:5:2	Moments of expr feelings through M	Moments of expressing through music			
F:4:27-28	Later on realise EtM is helpful	EtM later helpful			
F:4:37	EtM later realised as being possible	EtM possible			
F:4:38	Making noise means something	Sound can have meaning			
F:5:20-21	MTP stimulated accessing & expl feelings	MT and EtM stimulates accessing & exploring feelings			
F:13:6-7	EtM encourages being in touch with one's feelings				
F:6:18-19	M listening not effective in eliciting e's				
F:4:2-3	Enjoyment in MTS encouraged realisation & exploration of difficult feelings				

F:5:19-20	MTP stimulated learning to put feeling into playing	Learn to put feeling into playing			7. Collaborative musicking in music therapy supports increased exploration and expression	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences
F:4:38-39	Possibilities of expr feelings through playing M	Possibilities of expressing feelings through playing				
F:3:36-37	MT stim realisation of need for self-care	MT alters mood, thoughts and behaviours and motivates changes	MT motivates change			
F:4:7-8	Allows for realisation of procrastination & need for change					
F:3:23-25	MT alters mood					
F:7:23-24	Subconscious alteration in thoughts					
F:10:28-29	MTG/P alters <i>some</i> thoughts & behaviours					
F:2:7	M makes things better	MT improves and empowers				
F:3:2	Mmaking/TS re-energises					
F:3:18	MT empowers					
F:4:40-43	P who doesn't participate in other activities attends MTS	MT motivates and engages				
F:10:19-21	Prior to MTP – disorientation	MT (re)focuses, brings direction, helps to prioritise				
F:10:21-24	MTG brought direction, helped					
F:3:17	Refocuses					
F:4:5-6	Allows for focusing/helps to prioritise what is NB in life					
F:4:4	MTP as drawing board					

E1:1:21	Mmaking louder& faster	Intensified expression and anticipation	Intensified group musical expressions	7. Collaborative musicking in music therapy supports increased exploration and expression	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences
E1:2:9	Grp accelerando & crescendo	Bolder & intense group music making			
E1:2:2	Grp tempo increasing	Group music intensifying			
E1:2:3	Loud playing	Intense expression			
E1:2:41	Loud & fast playing				
E1:2:12	P very energetic loud playing	One player cathartic expression and/or experience			
E1:6:10	Frowning in response to signals	Not wanting to be told what to do	Exploring within group relationships through musical expressions		
E1:2:17	Continued playing despite other p's stopping	Making opposing musical statement to group			
E1:3:20	Loud beats in betw soft playing	Testing to see if others will continue			
SN5:1:30	Group seem more relaxed	Group more relaxed	Group more relaxed in collaborative musicking		
SN5:1:29	Group ease in playing				
SN5:1:33-34	Group seem more comfortable improvising together	Group more comfortable			
E2:3:42	New player joins playing faster rhythm than other p's	Show creativity by adding contrasting sound to group music	Exploring contrasting and complimenting music to group music		
E2:3:45	Creative use of instrument different to group sound				
E2:3:44	Initiate African rhythm				
E2:5:8	Introduces new instrument & musical material to grp M				
E2:4:23	Playing syncopated rhythm				

M16

E2:4:1	RT imitate other p's syncopated rhythm adding melodic music to group sound	Addition of melodic music to group sound		7. Collaborative musicking in music therapy supports increased exploration and expression	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences
E2:5:32	Introduce vocalisation while playing	Creative initiative to introduce new musical material to group music			
E2:5:17	Leader extending own playing after long while	Creative extension of original Musical material	Extending original musical material		
E2:5:18	Extend instrumental playing to include body percussion				
E2:6:2	P extends original vocal material imitating another p's M				
E2:4:32	P extends original Mmaterial				
E2:4:30	RT extends own melodic Mmaterial	RT want to move group music to new level by extending music			
E2:4:27	P freely exploring melodic instr	Free melodic playing	Group more comfortable encourages increased exploration		
SN5:1:26-27	Different musical ideas explored by group	Group comfortable to explore different ideas			
E2:4:3	Leader later look up while playing though not making eye-contact	More confident about own leading	Increased confidence in own music making		
E2:5:14	Leader more relaxed playing & Bmovement to M	Relaxed playing & body movement			
E2:5:3	Longer & louder strokes, noticeable playing	Louder, more confident use of instrument later			
E2:4:29	Loud & free yet controlled musical exploration				
E2:6:29	More <i>forte</i> vocalisations later on	Louder, more confident use of voice later			
E2:5:42	Indiv Bmovement while playing & vocalising	More comfortable and confident about own M in group			

M17

E2:4:22	One p change instr's & introd new M material	Desire to explore new sounds by changing instrument and/or musical material	Increasing confidence to explore new sounds	7. Collaborative musicking in music therapy supports increased exploration and expression	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences
E2:5:6	P chooses two new instr's while grp plays				
E2:5:7	Other p changes instr when p chooses new instr's				
E2:2:22;48	Change instr(s)				
E2:2:53	Change instr as other p's change	Desire to explore new instrument stimulated by other changing	Group groove encourages increased exploration		
E2:5:38	Other p vocalises when one p introd voice	One p vocalising gives freedom for another to vocalise			
SN5:1:26;33	Spontaneous vocal contributions				
E2:6:6	Changing playing similar to vocalisations	Matching vocalisation & playing			
SN5:1:29-30	All p's comfortably change their playing	Group comfortably changing playing			
SN5:1:24-25	Exploring different ideas	Exploring different and new ideas			
SN5:1:32-33	Exploring different ideas on instr's				
E2:6:24	Sitting quiet, minimal Bmovement to M	Initially cautious to explore beyond instrumental playing			
E2:6:13	Minimal Bmovement to M				
E2:4:46	Tenuous Bmovement to grp M				
E2:4:36	Group Bmovement to Music	Grp body movement to playing			
E2:4:33;5:20;6:20	Add Bmovement to M	Exploration beyond instrumental playing			
E2:4:38	Group jiving	Increased exploration beyond instrumental playing			
E2:5:20	Grp free Bmovement to group music				
E2:2:10	Continue playing & look at instr	Relaxed or not worried about faltering			
E2:2:11	Leader shrug & continue playing				
SN5:1:23	Other p's relaxed abt making mistakes				
SN5:1:23-24	Other p's not worried abt making mistakes				
F:4:17	Idea of EtM initially unclear/not understood	Initial uncertainty about concept & purpose of Expression through Music (EtM)	Expression through music initially difficult, uncomfortable & perceived with scepticism & disregard		
F:4:21-22	Purpose of EtM not understood initially				
F:5:23-24	Lack understanding of concept & purpose of M (&expression through M)				
F:5:3-4	Initially uncertain abt how to EtM	EtM initially mocked			
F:4:18	EtM initially experienced as a joke				
F:5:17-18	Initially EtM perceived as silly/mockery				
F:4:34	Expr e through M initially thought as impossible	EtM initially perceived as impossible			
F:5:10	EtM initially very difficult				

M18

F:5:3-4	Favours EtM vocally, disfavours EtM initially, not useful	EtM in group initially disfavoured/not useful		8. Hesitancy in improvisations and within group	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences
F:5:5-6	Favours EtM vocally alone not in group				
F:4:25-27	Question significance of expr past exp through M initially	Initially question significance of EtM			
F:6:23	EtM confusing				
F:5:13	Playing own M uncomfortable at first	Playing own M initially uncomfortable			
F:8:6-7	Apprehension initially	Apprehensive & uncomfortable initially abt MTG due to fear of judgement	Uncomfortable within music therapy group initially		
F:1:38-39	Grp uncomfortable (d.t. fear of jmt) initially				
F:1:7-8	Creativity difficult initially		Group member(s) uncomfortable		
E1:2:6	Indiv plays <i>p</i> as grp plays <i>f</i>	Playing soft while group plays loud			
E1:5:8	Physical distancing				
E1:5:36	Hunched over while playing				
E1:5:21	Sitting very still	Uncomfortable			
E1:5:14;42	Silence or stopping between turns				
E1:5:23	Interrupted sound when playing	Struggle to control sound or instrument	Individual struggle to participate in group music		
E1:5:4	Inconsistent strokes & accents	Inconsistent sounds when playing			
E1:5:19	Sitting very still & staring at player	Non-players tensely waiting to play	Tense, serious atmosphere		
E1:5:28	Players sitting very still & fixed gazes and serious expressions	Serious expressions			
E1:5:21	Sitting very still	Tense physical postures			
E1:5:36	No movement in grp				
SN7:2:5	P's first time improvising their own musical material without RT providing basis for playing	First-time improvising own music	Nervous atmosphere		
E1:5:26	Holding onto instr & looking down	Nervous or anxious about joining improvisation			
E1:5:39	Looks at other p out of corner of eye, waiting for turn				

M19

E1:5:48	Playing immediately after previous player stops			8. Hesitancy in improvisations and within group	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences
SN5:1:19	Multiple starts to improvisation	Group struggle to get improvisation going			
E2:1:39	Slowly jerkily reaching to play	Nervous hesitancy about joining improvisation			
E2:3:44	Soft tapping playing				
E2:2:27	Quiet laughter	Nervous laughter			
E2:1:44	Nervous laughter				
E2:1:22	Syncopated asynchronous playing	Struggle to fit into other players' music			
E2:1:36	Stiff body posture while playing	Stiff posture	Initial uncertainty and little confidence about own music in group		
E1:2:15	P sudden stop	Uncertainty about own music in group			
E1:2:16	Pausing				
E1:2:18	Soft tapping playing				
E1:2:6	Constantly changing M				
E1:2:54	P not following grp beat, play soft				
E1:2:54	P shifting around/playing unstructured, soft				
E1:1:7	Initially plays big motions				
E1:1:7	Changes playing to smaller motions				
E1:1:8	Return to play big motions				
E1:2:41	Once-off new musical material				
E1:5:24	Slow spacious music				
E1:6:4	Dull yet lively sound				
E1:6:18	Hesitant joining, soft playing at first	Hesitancy to join the improvisation			
E1:5:15	Pause before own turn				
E1:5:42	Pausing or soft playing	Careful entrance to improvisation			
E1:2:4	Irregular and spacious playing	Initial playing hesitant			
E1:6:20	Patting randomly on instr	Uncertainty about how to fit in			
E1:5:17	Gentle slow soft playing	Cautious playing			
E2:4:49	Short & soft strokes on instrument	Reserved, tenuous playing			
E2:4:49	Hidden playing				

E1:6:23	Soft playing	Lack of confidence about own playing in group			
E2:3:40	Stop-start-stop before continued playing				
E2:2:21	Stopping indiv playing & gesturing excuse for stopping	P trying to figure out what to play			
E2:3:45	Playing then stopping then continuing jerkily	Trying to fit with group playing			
E2:4:44	Choosing an additional instr though not playing				
E2:4:47	Non-player looks at player holding instr ready	Ambivalence about when or what to play			
E2:6:25	Moving hand back & forth betw instr & lap				
E2:1:13	Leader shifts in chair while playing alone	Self-conscious about playing alone			
E2:1:13	Leader swift eye-contact with grp then down at instr			Some individuals self-conscious about playing	
E2:1:25	Shifting eye-contact as prepare to play	Self-conscious about joining improvisation			
E2:3:43	Hanging over forward & looking down				
E2:1:43	Long vocal utterance in response to other faltering and eye-contact	Judgemental vocal response to other p faltering indicating awkwardness			
E2:1:28	Shifting in chair while looking away/at others				
E2:1:26	Sitting still, serious expr's	Awkward and uncomfortable			
E2:1:44	Laughter				
E2:3:17	Verbal excuse, blames another for faltering				
E2:4:7	Leader covering face & rocking in chair	Embarrassed about faltering			
E2:3:23	Leader verbally expressing uncertainty abt own playing			Self-conscious and awkward about faltering	
E2:6:4	Brief eye-contact	Self-conscious or awkward about faltering			
E2:4:5	Leader shakes head when faltering				
E2:5:33	Few <i>mf</i> vocalisations on off-beats initially				
E2:5:40	Open yet soft vocalisation on off-beat initially	Bold yet tenuous use of voice initially		Self-conscious & unconfident when using voice initially	

8. Hesitancy in improvisations and within group

2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences

M21

E2:1:36	Soft playing & imitating another p's M	Cautious, tentative playing	Tentative instrumental exploration	8. Hesitancy in improvisations and within group	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences
E2:2:5	Creative yet cautious use of instr				
E2:6:3	Vocalising while playing causes faltering in playing	Struggle to vocalise & play instrument simultaneously	Tentative vocal exploration		
E2:2:28	Leader looking around	Hesitantly connecting to seek approval	Interpersonal uncertainty		
E2:5:34	Looking at & away from p's while sing				
E2:6:4	Brief eye-contact				
E2:4:34	Leader looking at & away from own playing				
E2:3:15;4:6	Grp gestural/verbal/laughing response to leader faltering in grp M	Physical & verbal humorous response as defence against frustration	Humour as defence against awkwardness and frustration		
E2:4:8	Sitting back down & laughing				
E2:2:42	Grp pointing fingers, laughter, comments				
E2:2:44	Grp playfully scolding at first 2 p's				
E2:2:9	Grp smile as p laughs, eye-contact	Laughter/smiling as defence against awkwardness & frustration			
E2:4:10	Not laughing with other p's abt faltering – just smiling				
E2:3:11	Grp laughing at & with p who falters				
E2:1:31	Frown, hidden smile				
E2:1:41	Stop playing & frown	Confused by another player's music			
E1:1:33	Relaxed continuous playing	Comfortable using instrument	Comfortable improvising	9. Increasing comfort with improvising and being in group over time / increasing familiarity with musicking together	
E1:2:23	P use several diff instr's during improv	Comfortable exploring other instruments			
SN7:1:22-23	All p's seem comfortable with expressing ideas through M	Comfortable expressing through music			
E1:6:19	Louder playing later	Increasing certainty in playing			
E1:5:2	Medium tempo and dynamics				
E1:2:5	More/regular beats	More confident playing over time	Increasing comfort and confidence improvising over time		
E1:2:37	Increased loudness & more beats in playing	Increasing/-ed confidence about playing			
E1:6:16	Louder playing later				
E1:5:33	Consistent volume and tempo				

M22

F:2:22	Not needing to think	Freedom in playing					
F:1:26-27	MTG stimulates/motivates creativity	Creativity easier later					
F:1:9	Creativity easier later						
E1:6:8	Consistent vol & tempo	Purposeful playing					
F:1:40	Grp very comfortable later	Comfortable & pleasant exp of MTG later on due to trust and relationships in group	Increasing comfort within music therapy group over time				
F:2:11-12	P's laughing at each other makes everyone else comfortable						
F:1:29	Comfort						
F:2:22;23	Comfortable						
F:13:8-9	Comfort d.t. interpersonal knowing & trust						
F:8:6-7	Pleasant experience later on						
F:5:11	Words don't come easily	Verbal expression of feelings uncomfortable/not easy	10. Music as alternative form of expression to verbal expression				3. Music offers an alternative medium for expressing and interacting
F:5:16	Uncomfortable speaking abt feelings						
F:6:1-2	Expr e verbally - Focus on ind causes stress, not freedom to express	Verbal expression stressful due to focus on individual					
F:5:39-40	Unsure what others are thinking when expr e verbally						
F:9:40-43/10:1-2	MTP facilitated opening up to verbally sharing feelings interpersonally which p would not have done previously	MTP opened up to increased verbal sharing					
F:9:23-25	MTP stimulated easier verbal interaction between p's						
F:10:3-4	MTP most probably infl. openness to sharing feelings in rel's	MTP stimulated openness to sharing feelings verbally without judgement					
F:12:20-22	This MTP p mostly share openly about feelings						
F:1:41	Freedom to share feelings without jmt	Expression through music less stressful & easier than verbal due to no judgement/no wrong way					
F:5:40-41	Making M as multi-tasking (list & play), therefore less pressure on ind						
F:6:2-3	Expr e thru music = less/no jmt, freedom to express						
F:1:21	Instr playing easier than verbal						
F:1:24	Favours instr playing over verbal						
F:2:1	Playing M = free to do anything						
F:7:2	No wrong way to play M						
F:5:14-15	Playing own M later on easier than expr feelings through verbal/written						

M23

F:8:14-16	Confessing own position on topic in contrast to other p as different	Respect and belonging generated in group encouraged boldness to share contrasting views within the group				
F:8:28-29	Confessing not being as open/bold on contro topic as other p					
E1:4:29-30	Exp as not sufficient: limitation exp amount of time & instruments					
E1:4:39	Excluding/including certain words from cluster changes sound outcome of grp improv					
E1:1:32	Changing own playing	Creative initiative	Creativity and innovation in music making	11. Desire for free exploration in the music	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences	3. Music offers an alternative medium for expressing and interacting
E1:6:3	Syncopated-beat playing					
E1:4:33-35	Grp took initiative to decrease task of expressing cluster by making cluster smaller					
E1:1:41	First p to use melodic instr					
E1:1:3;5:44	Innovative use of instr	Creative and bold				
E1:2:30	Change of instr	Innovation				
E1:2:30	P changing instr as other p changes instr	Initiative to individual playing				
E1:2:30	P changing instr as other p changes instr	Following creative ideas of others				
E1:1:15	Hit cymbals	Player adds contrasting sound to own playing	Exploration of new sounds and instruments			
E1:1:27	Scraping soft playing					
E1:2:4	Irregular soft sound	Adding contrasting musical element or material to group music				
E1:2:41	Playing faster than other p's					
E1:3:6	Playing contrasting to grp M					
E1:6:3	Syncopated-beat playing					
E1:5:31	Play syncopated beat like other p's					
E1:1:26	Sudden loud sound introduced					
E1:2:1	Indiv p increases tempo	Desire to explore new instrument and/or musical material				
E1:2:23	Use of new instr					
E1:2:23;37	Introd new M material					
E1:2:44	Changing own playing	Increased musical exploration				

M24

SN7:1:1-2	Grp decision for clusters to have no headings	No prescribed headings for improvisations	Group desire for freedom and spontaneity within structure			
SN7:1:6-7	Improvise two particular clusters in two groups how group want to	Freedom to improvise as desire				
SN7:2:12-13	Freedom & spontaneity in improv structure	Improvisation structure not fixed or rigid				
E1:7:33-35	Contrasting perspective on need for collective prescribed meaning - means limitation i.t.o possibilities of expressing meaning	Desire for freedom in expressing experiences through music				
E1:4:24-25	Desire to deviate from original plan & express more	Desire to move outside structure				
E1:2:22	Return to original M material	Keeping and returning to previous familiar musical material in group	Comfort is found in familiar music	12. Desire for predictability in the music	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences	
E1:2:34	Return to familiar energetic M					
E1:2:52	Stay with previous familiar M					
E1:3:5	Return to known M material					
E1:6:15	All return to previous/familiar M material					
E1:1:35	Consistent or same musical material	Not changing musical material	Change is uncomfortable			
SN7:2:10	Sub-Grp 1 pre-planned improv structure	Structured improvisations	Group desire for predictability			
SN7:2:39	Sub-Grp 2 pre-planned improvisation structure	Predictability and simplicity				
SN7:2:40	Sub-Grp 2 Semi-structured improvisation					
SN7:2:10-11	Group members join improvisation one by one					
E1:1:4;10;14;5:19	Wait for turn(s)					
E1:2:49	4/4 regular-beat sequence					
E1:5:4;24;31	Play regular-beat rhythm	Leader guides music making – structure to improvisation				
E1:5:12	P sudden signal to stop					
E1:7:27	Desire for collective meaning ascribed by group	Desire for predictability				

E1:1:18	Spacious rushing sound on rain stick	Rushing playing	Different expressions through different dynamics and manners of playing		13. Use of contrasting musical parameters and instruments to depict varied experiences		3. Music offers an alternative medium for expressing and interacting
E1:1:17	Continuous <i>mp</i> M on conga with fist	Gentle intense playing					
E1:1:15	Indiv plays diff instr's & dynamics simultaneously	Contrasting simultaneous musical expressions by individual	Different expressions through different instruments				
E1:5:18	Choose two instr's simultaneously but play separately	Different instruments used in musical expressions by individual					
E1:5:44	Play two instr's simultaneously together	Different instruments used in simultaneous expressions by individual					
SN7:1:13	Little interest to make M	Some unenthusiastic about improvising around 1st-year experiences		14. Varying expectations about improvising			
SN5:1:17	Leader not keen to start improv	Unenthusiastic about starting improvisation					
SN5:1:17-18	Leader starts improv despite lack of enthusiasm						
E2:1:3	Tapping metre in air	Musical preparation/orientation before playing	Focused & eager to start improvisation				
E2:1:30	Hold sticks ready to play						
SN7:1:8;12	Low energy	Some players uncomfortable with expression through music					
SN7:1:9-10	Grps unenthusiastic or unsure about improvising						
SN7:1:7-8	Lack of enthusiasm in choosing clusters						
SN7:1:14	One p does not feel up to doing grp improv						
SN7:1:26-27	Suspect some p's still unsure/uncomfortable/ with expr through music/improv						
SN7:1:18-19	P indifferent about taking part in grp improv	Indifference about improvising as group					

M26

SN7:2:9	S-Grp 1 relaxed and eager to improv	Sub-group one comfortable and eager with expression through music				
E1:1:5	Grp ready to play	Some players comfortable in group music situation				
E1:5:7	Some p's sitting close					
E1:6:16	Louder M from musical p's	Musical players more comfortable in improvisation				
SN7:1:16	RT acknowledge playing p's confession of feeling disconnection with topic	Disconnection with topic for improvisation				
E2:1:25	Group sitting quietly, eye-contact at player		Atmosphere of anticipation & expectancy			
E2:1:20	Playing out of turn briefly	Impulsive exploration of own instrument				
E2:2:24	Playing out of turn	Non-player restless/impatient waiting for own turn				
F:10:26-27	MTP not long enough to notice impact on indiv		Varying opinions on the impact of music therapy	15. Varying experiences and perceptions of music therapy (including improvising)	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences	
F:10:29-31	No current idea of effect MTG has on coping skills in p's lives, but in time may notice some effect	MT no impact on indiv and coping skills/ impact not noticed				
F:3:30	MT can impact self					
F:10:32-33	MTG may provide coping mechanisms over time	Longer MTP may have impact on indiv				
F:10:16-17	MTP impacted on coping skills & exp of U life	MT impacts/impact noticed on coping skills & university life				
F:1:30	Brought back to roots of being involved in music programmes	MT reignites musical passion	Varying experiences of the impact of MT			
F:1:36	Desire to return to Mpassion					
F:2:36-37	Mexpression & listening helpful	MT helpful				
F:3:32	MT is helpful					
F:1:43	Grp is family=made it easier to be here	MT makes it easier to be at university and far away from home				
F:1:42	Grp like home					
F:7:25-26	MTP/Impr unconsciously made stay easier					
F:7:27-29	MTP unconsciously helped to decrease feelings of homesickness, unhappiness with envi	MT is support mechanism				
F:3:4-6	MTP helpful through tough circumstances					
F:3:31	MT helps cope with life situations					

3. Music offers an alternative medium for expressing and interacting

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F:2:17-18	Collective/shared happiness	MT allows shared happiness/having fun						
F:2:20	Fun							
F:3:41	MTS allows having fun							
F:2:8-9	MTG stimulated openness to or optimism about new ideas, feelings, sounds (things)	MT stimulated openness to new experiences	MT is a healing, enjoyable and relaxing diversion	15. Varying experiences and perceptions of music therapy (including improvising)	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences			
F:2:41	MTP helps to forget outside activities	MT as diversion						
F:4:1	MTP allows shutting out outside problems							
F:3:2-3	Diversion from personal problems							
F:3:14;17	MT as diversion							
F:4:23	MT/EtM: allows to clear mind							
F:3:26-28	MT diversion/reduces strain	MT relaxes, is relaxing and not stressful						
F:2:10-11	Relaxing, not stressful							
F:2:23	Relaxed							
F:2:32 / 3:7	Relaxing							
F:2:33-35	Preference for MT as de-stressor & not other therapy							
F:3:18	Calming					Enjoyment despite personal difficulties		
F:3:42-43	MTS/P enables enjoyment despite outside problems & painful e							
F:2:7	Enjoyment in relationship	Enjoyment/enjoyable						
F:1:29;31;33	Enjoyment							
F:3:16	MTS partially enjoyable							
F:7:13-14	Impr facilitated being able to release /let go for indiv	Creative improvisation in MT stimulated realisation of need to let go						
F:7:17	Impr stim realisation of need to let go for indiv							
F:7:18-22	Impr around 1 st yr encouraged & facilitated conscious release/letting go of feelings related to transition to varsity for indiv	Creative improvisation in MT facilitated release of feelings around 1st yr experiences						3. Music offers an alternative medium for expressing and interacting

M28

F:1:30-31;33	M serious matter	Music taken seriously	Varying experiences of the music therapy process	15. Varying experiences and perceptions of music therapy (including improvising)	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences	3. Music offers an alternative medium for expressing and interacting
F:1:34	MTP = learning process	MT is learning process				
F:13:12	MTG meaningful to grp	MT Meaningful				
F:2:35	Didn't know what MT was initially	MT initially not understood and viewed with scepticism				
F:2:35-36	Put MT to test to see if would work					
F:3:23	Thought MT would make no difference to self/p's life	Thought MT would have no effect				
F:3:14-15	Unenthusiastic abt MTS	Disinterested and unenthusiastic about MT				
F:5:4	Thought to drop out initially					
F:2:42-43	Look forward to MTS	Look forward and enthusiastic about MT				
F:2:21;24	Interesting	MT interesting				
F:1:32	Grp concept new	MT as new concept				
F:10:34	MTG something different					
F:12:36-37	MTG – different than outside					
F:5:22	Never knew why musicians so passionate abt M	MT changed perception of music as medium for expression	Changed perceptions of music therapy			
F:5:26-27	Unsure why musicians so passionate					
F:5:31-33	M amplified thinking of why musicians are particular abt how music sounds					
F:5:34-37	Amplified thinking & understanding of impact M has on people					
F:5:38	M as language of soul					
F:5:28-30	MTP changed perception of M as expressing to world how you feel					
F:3:19;29	Later on: MT is for everyone (not exclusive/not specific)	T initially seen as exclusive (for white, bored, rich), later on seen as not exclusive (for everyone)				
F:3:20-21	Initially: T is for white/bored/rich					
F:3:22	T is stereotyped					
F:4:35	Not musical	See self as not musical	Varying experiences of using instruments and voice for expression			
F:4:36	Can't do music					
F:1:13-14	Felt restricted in playing instr	Restriction to express through playing				
F:1:18	Felt restricted					
F:1:16-18	Struggle to express what p wants through playing					
F:1:19-20	Felt obligated to play like others	Obligation experienced in MTG				
F:6:17;19	Obligation to listen to M					

M29

F:4:19-21	MT/drum playing not perceived as valuable	Drumming activities not valuable		15. Varying experiences and perceptions of music therapy (including improvising)	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences	3. Music offers an alternative medium for expressing and interacting
F:5:6	Voice occasionally inadequate to expr feelings	Limitation in expressing through voice				
F:5:7-9	EtM: drum offers bigger range of dynamics/possibilities than vocal	Instruments enable different and more ways of expressing than voice				
F:5:5	Realise later on that instr can be like voice	Possibilities of expressing through instr				
F:1:23	Disfavours vocalisation	Voice disfavoured	Do not connect with improvisation around 1st yr experiences			
SN7:1:15 E1:7:15-16	Non-playing P unable to identify personally with playing grp's exp's & e's	Non-playing member unable to identify with other group's expression of 1st yr experiences				
E1:7:17	Non-playing p unable to relate to group improvisation					
SN7:1:30	RT bias in expecting p's to have good exp	RT expected members to enjoy expression through music of 1st yr experiences				
E1:4:8-9	Words of improv personally identified with & felt	Identify with experiences and emotions expressed in group improvisation	Personal identification with musically expressed experiences and emotions			
E1:4:16-17	P identifies with two e's in cluster on particular day	Feels that written words capture inherent feelings at time				
E1:4:9	Words in cluster capture current emotions					
E1:7:19	Non-playing p able to identify some e's from other group's improv	Non-playing player able to identify emotions expressed by group playing				
E1:3:2;3	Group improvisation liked	Sub-Group 1 liked group improvisation				
E1:4:19	Grp improvisation interesting	Sub-Group 1 found improvisation interesting				
E1:4:12-13	Feels words were represented well in improv	Groups feel they were able to sufficiently express 1st yr experiences through creative improvisation				

E1:7:38-39	Grp improv successful in expressing emotion	Initially overwhelmed by task of improvising 1st yr experiences		15. Varying experiences and perceptions of music therapy (including improvising)	2. Creative improvisation in music therapy facilitates a platform for openness towards expressing and exploring 1st-year experiences	3. Music offers an alternative medium for expressing and interacting
E1:4:27-28	Grp improv exp as sufficiently expressing cluster words					
E1:4:31	Cluster perceived as big					
E1:4:20-22	Overwhelmed initially, did not believe it was possible to express variety & number of words in one improv					
E1:4:23	Surprise abt being able to express in end					
E1:7:36	Purpose & intention of expressing e's viewed as more NB than composing an improv	Free expression of emotions through music more important than playing well				
E1:4:35-37	P wonder about how using left-out words in improv might have caused different group sound	Improvisation expressing 1st-year experiences deep and meaningful experience				
E1:4:5	Improv expressing first-year experiences experienced as tangible, real experience					
E1:4:6	Improv expressing first-year experiences experienced as felt deep within					
E2:5:22	More musical p's increasing free Bmovement	Free body movement	Varying levels of comfort with moving to music			
E2:5:21	Some p's more reserved Bmovement	Reserved body movement				
E2:6:34	First half of grp louder M, more Bmovement & eye-contact	More motivation & ownership	Varying levels of motivation & ownership in group			
E2:6:35	Second half of grp softer M, less Bmovement & eye-contact	Less motivation & ownership				
E2:6:41	RT introduce signal ending in M	Following RT's indication of ending improvisation	Mixed musical responses to ending group improvisation			
E2:6:41	Some p's imitate RT					
E2:6:43	P's change M expr's as RT introd improv ending					
E2:6:45	Playful, spontaneous Mmaking at end by some	Playfulness when ending improvisation				
E2:6:42	Other p's no eye-contact as RT changes M	Avoiding ending improvisation				
E2:6:44	Some p's continue playing familiar material until after grp M stopped					