

**Exploring opportunities for the generation of social and musical capital in a community music therapy project in the Western Cape**

**by**

**Renée van den Berg**

**Student number: 104 73 808**

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

**MMus (Music Therapy)  
in the Department of Music at the**

**UNIVERSITY OF PRETORIA**

**FACULTY OF HUMANITIES**

**SUPERVISOR: Mrs Andeline Dos Santos  
CO-SUPERVISOR: Prof. Mercédès Pavlicevic**

**September 2012**

## KEYWORDS

Community Music Therapy  
The Redefine Community Music Project  
Social capital  
Musical capital  
Youth  
Resources  
Collaborative musicing  
The Matrix Model of music therapy

## ABSTRACT

Qualitative research was conducted in order to explore the generation of social and musical capital through music therapy sessions and musical activities with youths attending the Redefine Community Music Project in the Western Cape. This study was conducted from the perspective of Wood's Matrix Model (2006) of music therapy where different interlinking musical activities in a range of contexts are shown to extend the benefits of individual music therapy. Data were gathered through conducting a case study with one of the ensemble groups in the Redefine Community Music Project. This group attended music therapy sessions, and the members of the group took part in ensemble rehearsals in preparation for the bi-annual public performance. Data were analysed through using Ansdell and Pavlicevic's (2001) method of qualitative content analysis, as well as the analytic technique of open coding proposed by Gibbs (2007). The findings suggest that the multi-faceted format of the Matrix Model of music therapy (Wood, 2006), as reflected in the socio-musical networks of the Redefine Community Music Project, offered participants enhanced opportunities to generate social and musical capital. By facilitating diverse opportunities for musicing in various contexts, participants were enabled to accrue a broad range of social and musical capital with which to create valuable relationships to the self and with others. It is suggested that music therapists and community musicians wishing to facilitate the generation of social capital through music flexibly adapt their practices to the socio-musical needs of the communities in which they work and offer diverse formats of musicing in which social and musical capital may be generated. In this manner individuals and communities may be empowered to cultivate relationships of diverse value in a creative way.

## ACKNOWLEDGEMENTS

I wish to thank the following persons for their support during this research:

- My first word of thanks goes to my supervisor, Andeline Dos Santos. Thank you for your unwavering dedication, commitment and care throughout this process. Thank you for showing me that we may shape our world, word by word and note by note.
- Thank you to the music therapy lecturers at the University of Pretoria. The lessons I have learnt from you will guide me in my calling as music therapist.
- To my music therapy co-students: you have shown me the value of social and musical capital. We have spun our web together, cultivated with songs, sighs and sunshine. This network has been the greatest gift from which I will continue to draw my resources.
- A big word of gratitude goes to Mr Ronnie Samaai and the staff of the Redefine Community Music Project. Thank you for enabling me to incorporate music therapy sessions into the work we do at the Project and for your enthusiasm throughout this endeavour.
- Thank you to my parents-in-law, Jan and Letitia van den Berg, for the love you have shown me during my studies and research. I cherish your support and encouragement.
- Thank you to the omnipresent spirit of my father, Ronald Kenneth Belcher, for being my constant companion throughout this journey. You continue to inspire me. Thank you for instilling in me that art and play make us fully human.
- Thank you to my husband, Wessel van den Berg, for being my rock during my music therapy studies and for believing in the vision we hold together. Your words of more than a decade ago “Do what makes your heart sing” provided the seed from which this research has grown.
- Lastly, the biggest word of appreciation goes to my mother, Ella Belcher. You have been my greatest source of unwavering encouragement and care. I would not have been able to become a music therapist if not for your practical and emotional support.

*I dedicate this dissertation to my mother, with love and gratitude.*

“The relationship between the dancers is the dance.”

Lewandowski, 2006:23

## TABLE OF CONTENTS

|   | <b>Page</b> |
|---|-------------|
| <b>Keywords</b>   | ii          |
| <b>Abstract</b>   | ii          |
| <b>Acknowledgements</b>   | iii         |
| <b>CHAPTER ONE: INTRODUCTION</b>  | <b>1</b>    |
| 1.1 Background and context  | 1           |
| 1.2 Aims  | 2           |
| 1.3 Research question   | 2           |
| <b>CHAPTER TWO: LITERATURE REVIEW</b>   | <b>3</b>    |
| 2.1 Introduction  | 3           |
| 2.2 The concept of social capital   | 3           |
| 2.2.1 Introduction  | 3           |
| 2.2.2 The three main streams in social capital: Putnam, Bourdieu and Coleman  | 3           |
| 2.2.3 An alternative understanding of social capital: Lewandowski   | 5           |
| 2.2.4 The potential value for music therapy of drawing on all four strands of social capital theory   | 7           |
| 2.2.5 A multi-dimensional framework of social capital: Boeck, Fleming and Kemshall  | 8           |
| 2.3 Social capital as a mediating resource for youths   | 9           |
| 2.4 The relationship between music therapy and social capital: Procter's concept of musical and social capital                                | 13          |
| 2.4.1 Musical capital: an introduction  | 13          |
| 2.4.2 Musical capital as pre-social capital   | 14          |
| 2.4.3 The proto-social nature of intra-musical processes in the generation of musical capital   | 15          |
| 2.5 Concepts in music therapy supporting the generation of social capital: communicating, collaborating, repairing, empowering and joining up | 17          |
| 2.5.1 Introduction  | 17          |
| 2.5.2 Communicative musicality  | 17          |
| 2.5.3 Collaborative musicing  | 18          |
| 2.5.4 Reparative musicing   | 19          |

|   |           |
|---|-----------|
| 2.5.5 The role of empowerment in music therapy      | 20        |
| 2.5.6 The Matrix Model of music therapy             | 21        |
| <b>2.6 Conclusion</b>                               | <b>23</b> |
| <br>  |           |
| <b>CHAPTER THREE: RESEARCH METHODOLOGY</b>          | <b>24</b> |
| <b>3.1 Introduction</b>                             | <b>24</b> |
| <b>3.2 Research paradigm</b>                        | <b>24</b> |
| 3.2.1 Interpretive research                         | 25        |
| 3.2.2 Qualitative methodology                       | 26        |
| <b>3.3 Research design</b>                          | <b>27</b> |
| 3.3.1 Research question                             | 28        |
| 3.3.2 Design  | 28        |
| 3.3.3 Sample  | 29        |
| 3.3.4 Data collection                               | 30        |
| 3.3.5 Data preparation                              | 32        |
| 3.3.6 Data analysis                                 | 32        |
| <b>3.4 Research quality</b>                         | <b>33</b> |
| <b>3.5 Ethical considerations</b>                   | <b>34</b> |
| <b>3.6 Conclusion</b>                               | <b>35</b> |
| <br>  |           |
| <b>CHAPTER FOUR: DATA ANALYSIS</b>                  | <b>37</b> |
| <b>4.1 Introduction</b>                             | <b>37</b> |
| <b>4.2 Data collection and preparation</b>          | <b>37</b> |
| 4.2.1 Data source A: Video recordings               | 38        |
| 4.2.1.1 Selection of excerpts for thick description | 38        |
| 4.2.1.1.1 <i>Excerpt one</i>                        | 38        |
| 4.2.1.1.2 <i>Excerpt two</i>                        | 39        |
| 4.2.1.1.3 <i>Excerpt three</i>                      | 39        |
| 4.2.1.2 Data preparation of thick descriptions      | 40        |
| 4.2.2 Data source B: Field notes                    | 41        |
| 4.2.2.1 Collection of field notes                   | 41        |
| 4.2.2.2 Data preparation of field notes             | 42        |
| 4.2.3 Data source C: Focus group                    | 43        |

|  |    |
|--|----|
| 4.2.3.1 Facilitating the focus group   | 43 |
| 4.2.3.2 Data preparation of focus group interview  | 43 |
| <b>4.3 Data coding</b>   | 44 |
| 4.3.1 Introduction   | 44 |
| 4.3.2 Coding of thick descriptions   | 44 |
| 4.3.3 Coding of field notes  | 45 |
| 4.3.4 Coding of focus group transcript   | 47 |
| <b>4.4 Categorising codes</b>  | 47 |
| 4.4.1 Introduction   | 47 |
| 4.4.2 Developing categories from codes   | 48 |
| <b>4.5 Developing themes</b>   | 53 |
| 4.5.1 Emerging themes  | 53 |
| 4.5.2 Comparative analysis   | 54 |
| 4.5.3 Summary of findings within theme one: 'Relationships to self'  | 64 |
| 4.5.4 Summary of findings within theme two: 'Relationships with others'  | 66 |
| <b>4.6 Conclusion</b>  | 71 |
| <br>   |    |
| <b>CHAPTER FIVE: DISCUSSION</b>  | 72 |
| <b>5.1 Introduction</b>  | 72 |
| <b>5.2 Discussion of themes: the polyphony of the socio-musical matrix</b>   | 73 |
| 5.2.1 Linking up: situating the discussion within an ecological framework  | 73 |
| 5.2.2 The relationship between the generation of social and musical capital  | 75 |
| 5.2.3 Musically weaving socio-musical networks: the cultivation of trust,<br>reciprocity and belonging                   | 81 |
| 5.2.4 Gaining access to multiple forms of capital: the relationship between the<br>Matrix Model and the Redefine Project | 84 |
| <b>5.3 Conclusion</b>  | 88 |
| <br>   |    |
| <b>CHAPTER SIX: CONCLUSION</b>   | 90 |
| <b>6.1 Introduction</b>  | 90 |
| <b>6.2 Findings</b>  | 90 |
| <b>6.3 Limitations and suggestions for further research</b>  | 90 |
| <b>6.4 End notes</b>   | 91 |

|   |     |
|---|-----|
| <b>7. REFERENCES</b>  | 92  |
| <b>APPENDICES</b>   | 98  |
| Appendix A: Focus group interview guide   | 99  |
| Appendix B: Participant information form  | 101 |
| Appendix C: Participant information form (for director of Redefine Project)                                   | 103 |
| Appendix D: Participant information form (for parents/guardians of participants younger than 18 years of age) | 105 |
| Appendix E: Participant consent form (for participants aged 18 years and older)                               | 107 |
| Appendix F: Participant assent form (for participants younger than 18 years of age)                           | 109 |
| Appendix G: Participant consent form (for parents/guardians of participants younger than 18 years of age)     | 111 |
| Appendix H: Participant consent form (for director of Redefine Project)                                       | 113 |
| Appendix I: Transcript of thick descriptions  | 115 |
| Appendix J: Transcript of field notes   | 129 |
| Appendix K: Transcript of focus group   | 135 |
| Appendix L: Sample of thick descriptions coding document  | 162 |
| Appendix M: Sample of field notes coding document   | 169 |
| Appendix N: Sample of focus group coding document   | 177 |
| Appendix O: Complete texts of all four tables of the main contexts of musicing                                | 187 |
| Appendix P: Full comparative table of the main contexts of musicing   | 212 |
| <b>LIST OF FIGURES</b>  |     |
| Figure 2.1: Social capital framework  | 8   |
| Figure 2.2: Wood's Matrix Model of music therapy  | 22  |
| Figure 4.1: The socio-musical matrix of musicing contexts   | 57  |
| <b>LIST OF TABLES</b>   |     |
| Table 4.1: Example of thick description from music therapy session one  | 40  |
| Table 4.2: Examples of field notes from ensemble rehearsals   | 42  |
| Table 4.3: Example of section from focus group transcript   | 43  |
| Table 4.4: Example of thick description coding  | 45  |
| Table 4.5: Example of field notes coding  | 46  |

|  |    |
|--|----|
| Table 4.6: Example of coding of focus group transcript   | 47 |
| Table 4.7: Example of lower-order category: Reciprocal freedom   | 48 |
| Table 4.8: Complete list of lower-order categories   | 49 |
| Table 4.9: Category descriptions   | 50 |
| Table 4.10: Categories within theme one  | 53 |
| Table 4.11: Categories within theme two  | 53 |
| Table 4.12: Thirteen contexts of musicing  | 55 |
| Table 4.13: Forming the four main contexts of musicing   | 56 |
| Table 4.14: Sample of comparative table of 'Music therapy at the Project'                                      | 58 |
| Table 4.15: Combined comparative table between 'Main contexts of musicing' and 'Relationships within musicing' | 60 |

## CHAPTER ONE: INTRODUCTION

### 1.1 Background and context

The relationship between the arts and social capital development has been substantiated on the basis that the arts “provide a catalyst for the creation of social capital and attainment of important community goals” (Guetzkow, 2002:2). Many divergent understandings of the concept of social capital exist. For the purposes of this research, social capital is broadly understood as comprising the following three core dimensions: (1) social networks/interaction and sociability (referring to the value that having access to broad social networks affords its participants); (2) trust and reciprocity (one’s ability to believe that support and assistance will be forthcoming and to offer the same benefits of support to others within such social networks); (3) a sense of belonging/place attachment (the perception of being a valued part of one’s social networks and environment) (Schaefer-McDaniel, 2004).

Procter (2011:6) indicates that although literature demonstrates how the generation of social capital does appear to improve quality of life, this is not always evident in clear causal links as social capital appears to be characterised as “a multi-faceted ecological web of social support” (Procter, 2011:6). This multi-faceted web therefore requires exploration from a range of perspectives, hence my consideration of various dimensions of the term itself (the three mentioned above), different theoretical positions on social capital, as well as data collection through three different sources, namely video recordings, field notes and a focus group interview (which will be discussed in chapters three and four).

Music therapy literature has begun to explore the relationship between music therapy and social capital in a clinical context (Procter, 2004; 2006; 2011). The related notion of musical capital – referring to the particular value that musical participation holds in terms of broadening the possibilities for individual and communal actualisation – has also been explored in the clinical context (Procter, 2004; 2006; 2011). This concept, however, appears to be under-researched in music therapy literature.

I work part-time at the Redefine Community Music Project (hereafter called the Redefine Project). At this project, youth in the Western Cape from a variety of previously disadvantaged areas such as Khayelitsha, Macassar and Gugulethu, as well as from middle-class suburbs such as Belhar and Kuilsrivier, have the opportunity to receive tuition in individual instrumental music, dance, theory, ensemble and orchestra on Saturday mornings. Although the focus of the

Redefine Project is overtly educational, one of the implicit aims is to facilitate social upliftment by providing opportunities for constructive, structured arts activity. This project is one of seven South African Music Educational Trust projects around the country.

The multi-faceted nature of the Redefine Project bears certain parallels to the flexible, dynamic, creative and often pragmatic approach of Community Music Therapy (CoMT). British music therapist Stuart Wood's (2006) conceptions of CoMT practice (as articulated in his Matrix Model of music therapy) resonate in particular with the approach of the Redefine Project. In the Matrix Model, different musical activities in a variety of contexts are shown to extend the benefits of individual music therapy. By using the Matrix Model as a theoretical backdrop, I incorporated music therapy sessions within the activities offered at the Redefine Project. Data for this research project were gathered through conducting a case study of one of the ensemble groups in the Redefine Project. This group attended music therapy sessions, and the members of the group took part in ensemble rehearsals in preparation for the bi-annual public performance.

The purpose of this research is to investigate whether music therapy and musical activities may generate social and musical capital as a potential resource for youths living in these communities (Boeck, Fleming & Kemshall, 2006) and, if this be the case, to explore how this comes about.

## **1.2 Aims**

I aimed to explore, from a CoMT perspective, whether music therapy sessions and musical activities (as understood according to Wood's (2006) Matrix Model of music therapy) within the Redefine Project may facilitate opportunities for the generation of social and musical capital and, if so, how this occurs. I aimed, broadly, to contribute by offering a descriptive resource for music therapists, community musicians and non-governmental organisations (NGOs) wishing to explore and facilitate the generation of social capital through the arts.

## **1.3 Research question**

This research was, therefore, guided by the following research question:

Do music therapy sessions and musical activities, as understood from the perspective of Wood's Matrix Model of music therapy, with youths attending the Redefine Project, facilitate opportunities for the generation of social and musical capital, and if so, how?

## CHAPTER TWO: LITERATURE REVIEW

### 2.1 Introduction

In the last decade the concept of social capital has been extensively examined and employed in various fields such as politics, sociology and economics in such a manner that ‘social capital’ may refer to a broad range of diverse conceptualisations (Field, 2003; Franklin, Holland & Edwards, 2006). However, it has only been addressed to a limited extent in music therapy literature. Within the relatively new field of CoMT, there has been a shift in focus from the therapeutic needs of the individual – as is the case in the “consensus model” of music therapy (Ansdell, 2002:1) – to an ecological perspective where the diverse needs of the wider community are addressed through a varied range of musical techniques. It is not surprising, then, that the notion of social capital has been introduced within the body of CoMT texts (Pavlicevic & Ansdell, 2004; Stige, Ansdell, Elefant & Pavlicevic, 2010) where music and music therapy are emphasised as socially embodied activities linking participants into valuable networks. Current CoMT practice foregrounds “music therapy for community development” (Stige *et al.*, 2010:10) and focuses upon an ecological view of music and health in society where therapeutic intervention occurs on a continuum ranging from engaging with the individual to engaging with the larger community.

### 2.2 The concept of social capital

#### 2.2.1 Introduction

According to Field (2003:1), social capital broadly refers to the value that relational networks, constituted by human interaction, have for the individuals within these networks. The relationships emanating from these networks act as a resource to the individuals involved and enable them to pursue their goals (Field, 2003:1). The three authors that are discussed in this section are proponents of the three main streams of social capital theory: Putnam (2000) advocates the democratic strain, Bourdieu (1984) is a leader in the critical strain and Coleman (1994) has developed the economic strain.

#### 2.2.2 The three main streams in social capital: Putnam, Bourdieu and Coleman

The North American political scientist Putnam’s (2000) seminal book on social capital, *Bowling Alone*, has made him one of the leading authorities on the concept. Putnam, who is a proponent of the democratic (or associational) strain of social capital theory (Lewandowski, 2006:15), uses

the metaphor of an individual bowling alone to describe the decline of North American associational life and the subsequent weakening of strong societal bonds, cooperation, resources and hence social capital. He argues that bowling with groups other than one's close family members would foster relationships with members of one's wider community and so build strong networks, enabling greater collaboration and support based on the shared values of *trust* and *reciprocity* (Putnam, 2000:19). In discussing his concept of social capital, Putnam (2000:18–19) contends that “the core idea of social capital theory is that social networks have value ... Social contacts affect the productivity of individuals and groups.” He (2000:19) elaborates that, just as “human capital refers to properties of individuals, social capital refers to connections among individuals – social networks and the norms of reciprocity and trustworthiness that arise from them”. Putnam's understanding of the generation of social capital is directly relevant to music therapy practice as he specifically focuses on music's potential ability to generate social capital. He (2000:114–115) draws upon the role of music in enhancing social capital and argues that being part of a musical network (such as town bands or jazz groups) enables people to participate in activities that foster the generation of interactions characterised by trust and reciprocity.

The European sociologist Pierre Bourdieu, who advocates the critical or Marxist strain of social capital theory (Lewandowski, 2006:16), focuses on the entrenched inequality of the hierarchies of social class structures. Bourdieu (1984), who is well known for his ideas on cultural capital, argues that the concept of cultural capital refers to how some groups hold more power in society because they have greater access to certain forms of cultural currency, which are perceived to be more valuable than others. According to Bourdieu and Waquant (1992:119), “[s]ocial capital is the sum of resources, actual or virtual, that accrue to an individual or a group by virtue of possessing a durable network of more or less institutionalised relationships of mutual acquaintance and recognition”. Bourdieu insists that social capital operates only within a privileged group to uphold their authority and he does not acknowledge that individuals and groups of lower social status can accrue social capital and benefit from it (Field, 2003:20). Thus, according to this theoretical strain, even if social capital leads to action, it is not understood as being a true resource that can facilitate alternative action and lead to social change. It only illustrates the limited action that actors who are embedded in social class hierarchies characterised by social inequality have at their disposal (Lewandowski, 2006:21–22).

Coleman, one of the most highly regarded American social theorists, represents the economic, functional or rational strain of social capital theory (Field, 2003:20, 26; Lewandowski, 2006:15).

Coleman (1994) describes social capital as a community resource which is centred on relationships that are characterised by high levels of trust, shared values and reciprocity. After exploring the distribution of educational capital in American ghettos, he proposed that social capital was not accessible to the rich and powerful only, but could be generated by marginalised communities and be of benefit to them. Coleman, who is regarded as one of the main proponents of rational choice theory, examines social capital within this broader framework in his seminal work, *Foundations of Social Theory* (1994). One of the main tenets of rational choice theory is that:

... all behaviour results from individuals pursuing their own interests; social interaction is therefore viewed as a form of exchange ... [R]ational choice sociology assumes a highly individualistic model of human behaviour, with each person automatically doing what will serve their own interests, regardless of the fate of others (Field, 2003:21).

The concept of social capital is utilised to explain cooperative activities between individuals and it only occurs as a result of interaction undertaken to achieve other goals (Coleman, 1994:312). Self-interest thus remains the core motivating agent for cooperative action.

### **2.2.3 An alternative understanding of social capital: Lewandowski**

Lewandowski (2006) proposes an alternative understanding of social capital in reaction to the previously mentioned mainstream social capital theories. According to Lewandowski (2006:21), Putnam's notion of social capital is too inflationary in its belief that cooperating and being part of an organisation is a cure-all for the breakdown of social cohesion in modern-day societies. Lewandowski (2006) regards Bourdieu's conception of the Marxist strain of social capital theory as being too deterministic in its explanation of human actions and argues that it merely reflects the hierarchical social sphere of which these actions form a part. Coleman's rational stance does not take into account the non-outcome-oriented norms and actions present in human social interaction. Lewandowski (2006:20) sees these norms as being the true feature of the "thickness ... of trust relations", referring to the complex, multi-faceted and resource-laden networks rich in social capital that have been created by relational interactions characterised by trust and reciprocity.

In drawing on Simmel's *Sociology of Sociability* (1950), Lewandowski (2006) proposes a reappropriation of Simmel's ideas as a vitally needed alternative model of social capital theory. The German sociologist Georg Simmel (1858–1918) lectured and wrote on a diverse range of topics such as aesthetics, general philosophy, sociology and metaphysics (Simmel, 1950:xviii–

xix). His concept of sociability – which forms part of his notions on formal sociology – refers to a basic form of human social interaction which exists primarily for its own sake and not for instrumental or rational purposes (Simmel, 1950:40–57). Simmel (1950:45) describes sociability as “the *play-form of association*”.

Simmel (1950:46) emphasises that social interaction is a form of play to be savoured and engaged in for its own sake where “[w]ealth, social position, erudition, fame, exceptional capabilities and merits, may not play any part in sociability”. He further states that “[a person] enters the form of sociability equipped only with the capacities, attractions, and interests with which his pure human-ness provides him” (1950:46–47). In other words, when one engages in the social interaction of sociability, one enters the relationship with only one’s most basic human attributes. With these human attributes one may foster social capital by engaging in artful social play. Layers of material wealth, status or power are not applicable in the social interplay of sociability. This view stands in contrast to Bourdieu’s economic and Coleman’s rational strain of social capital theory.

According to this perspective of sociability, human cooperation is not a result of a rational, preconceived path of action where individual expression and interpersonal connection are only by-products. The aesthetic and creative actions inherent in sociability, such as engaging in banter or experiencing a beautiful scene in nature together, or enjoying singing a piece of music together, have the ability to liberate human interaction from action undertaken for the sake of securing greater societal prestige or financial gains, as manifested in the main strains of social capital theory. As early as 1949, Simmel (in Lewandowski, 2006:23) stated that “the contents and purposes of human intercourse ... have their meanings in themselves ... in the excitement of the play of relations which they establish between individuals”. In other words, when Lewandowski (2006:23) emphasises that “social capital should be reconceived as the result of the harnessing – or capitalisation – of sociability” he simply suggests a renewed focus on the value of doing things together purely for the enjoyment of human social interplay.

Although Lewandowski uses Simmel’s concept of sociability as a basic point of departure for his theory on social capital, he makes it clear that his take on social capital is not merely a “Simmelian account” (2006:15) of social capital. Lewandowski (2006:22–23) states that in diverging from the core assumptions embedded in contemporary social capital theory, this alternative model has the ability to renew dominant social capital thought by introducing the discourses of aesthetics, sociability as art or play and the *social creativity of action*, which refers

to the network of interpersonal relationships facilitated through the creative interaction between social beings.

#### **2.2.4 The potential value for music therapy of drawing on all four strands of social capital theory**

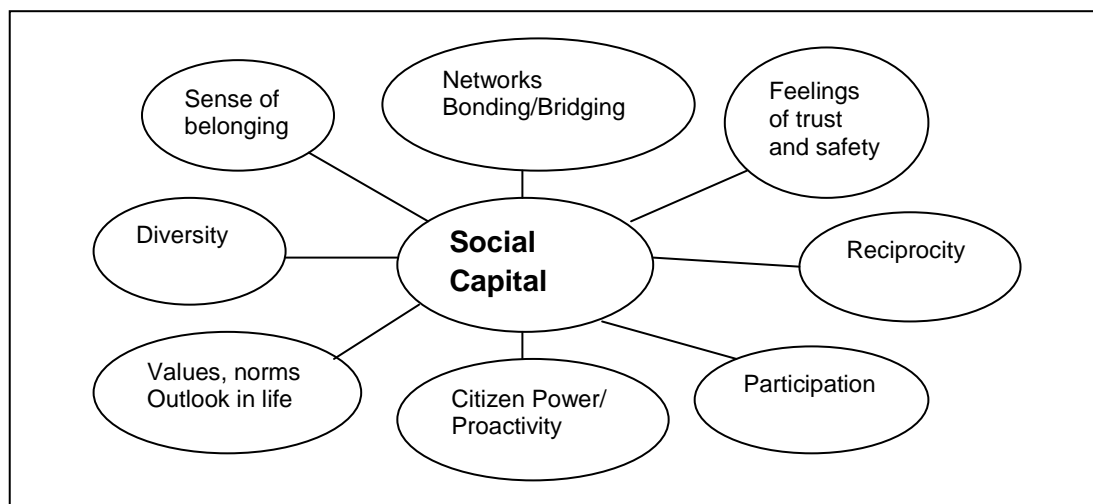
Lewandowski's renewed notion of social capital offers valuable material to the discourse on music therapy techniques as potential generators of social capital. Sociability provides a conceptual backdrop for a clearer understanding of how social capital is generated by music therapy, as one might argue that it closely resembles micro-processes occurring in music therapy practice. Although Putnam (2000) has articulated the link between taking part in music activities and the generation of social capital, Lewandowski's notion of social capital may provide an even closer link between music therapy and social capital. Lewandowski's notions on social capital are the first to link social capital generation explicitly to the aesthetic dimension present in human relations (emphasised by including art and play as a constituent part of the creative process of social interaction). Lewandowski thus suggests that social capital may be generated in social interactions where the presence of play and creativity is harnessed. In doing so, he provides a potential platform for music therapy to constitute such interactions. In support of this argument Lewandowski (2006:23) crystallises the unique aesthetic and – one may argue *musical* – features inherent in Simmel's sociability: “[I]t is *form*, not content, *play*, not purpose, *expression*, not argument, *creativity*, not rationality or normativity, that are constitutive of sociability” (my italics).

Although Lewandowski critiques Putnam's core assumptions, I consider Putnam's notions on social capital to be valuable, particularly in relation to discourses within CoMT. There are overlaps between Simmel's *Sociology of Sociability* (1950) and some of the core tenets of Putnam's stream of social capital, in which the relational, cooperative bonds fostered by relationships characterised by trust and reciprocity found within cohesive networks have value for the individuals forming part of these systems. Lewandowski (2006:23) emphasises the intrinsic relational value (i.e. essentially non-outcomes-focused value) of human interaction (“the relationship between the dancers is the dance”) while Putnam extends this understanding by showing how these human relationships may lead to the generation of even greater external social value for its participants. Although I focus mainly on Lewandowski's theory, the other theories of social capital still hold value for this research; therefore I have drawn on critical elements from each of them where appropriate in the interpretation of my findings.

### 2.2.5 A multi-dimensional framework of social capital: Boeck, Fleming and Kemshall

Boeck *et al.* (2006) and Boeck and Fleming (2005) developed a multi-dimensional framework of the valuable and beneficial aspects of social capital (see Figure 2.1). The framework was based on existing literature and their own research on social capital. The allocated dimensions in this framework were based upon constructs indicating the prevalence of social capital (such as diversity, trust and participation) and elements linked to the enhancement and cultivation of social capital (such as values and a sense of belonging).

While not negating the macro-processes at play in the larger political or economic contexts of people's lives, the authors aimed at contributing to social capital theory that focuses largely on the micro-processes relevant to the generation of social capital.



**Figure 2.1: Social capital framework (Boeck *et al.*, 2006:9)**

It is useful to include this figure – which indicates the different dimensions of the main beneficial features of social capital – as one of the basic theoretical underpinnings of my research.

It is helpful to view the framework articulated by Boeck *et al.* (2006) in conjunction with Schaefer-McDaniel's model of social capital (2004). As mentioned in the introduction to this dissertation, Schaefer-McDaniel's model comprises the three core concepts of (1) social networks/interaction and sociability; (2) trust and reciprocity; (3) a sense of belonging/place attachment.

I used both Boeck *et al.* (2006) and Schaefer-McDaniel's (2004) models as over-arching, heuristic frameworks of social capital in this research on the basis of the following: Bassani (2007:20) contends that the multiple understandings of social capital are found in various disciplines related to youth studies. He further suggests that a combination of the social capital theories of the stalwarts in the field (namely Coleman, Bourdieu and Putnam) is generally put forward as a theoretical underpinning of social capital research. However, not dismissing their value, Bassani argues for the recognition of the various other scholars that have made contributions to the understanding, clarification and development of social capital theory. Bassani (2007:20) suggests that since social capital theory has developed due to a diverse range of scholarly contributions, researchers should explore and include broader understandings of social capital theory by "drawing on the work of a variety of scholars, rather than on that of the few who are recognised as originally 'creating' the theory's underpinnings".

### **2.3 Social capital as a mediating resource for youths**

The generation of social capital can be explored in a wide range of music therapy settings, but for the purposes of this research I focused on music therapy with youths. Therefore, I now turn to a review of specific texts which show how social capital may function as a resource for youths.

Papalia, Olds and Feldman (2006:412) suggest that youths in this transitory phase between childhood and adulthood stand to benefit from psycho-social resources in dealing with the challenges that this critical developmental phase time may pose. Many of the cultural, social and economic challenges that youths face are beyond their sphere of immediate control and are prompted by the uncertain and unpredictable nature of society (Beck in Furlong & Cartmel, 1997:3–4). For this reason, youths may experience powerlessness to exert a significant influence over these factors (Furlong & Cartmel, 1997). It is important to emphasise a contextual understanding of their circumstances as the youth's sense of self-efficacy, agency and autonomy may be linked to the opportunities available to them (MacDonald & Marsh, 2001:383).

Morrow (2004) contends that social networks play a central role in the lives of youth and that such networks function as an essential resource when negotiating core life changes. Therefore, young people who are afforded more opportunities to form part of networks where social capital is salient have greater individual and social resources to navigate their life choices more effectively.

Lupton (1999) introduces the notion of the self-reflexive individual who is more likely to have access to social and economic goods and opportunities. Having increased access to such goods and opportunities enables individuals to be more self-reflexive. In other words, the broader range of opportunities available enables individuals to exercise greater choice in their everyday life, which in turn fosters self-reflexivity. With resources at their disposal to materially support and back up choices, self-reflexive individuals may be better equipped to be self-aware and rationally make the best decisions around navigating risky situations and behaviour. As a precursor to Lupton's notions around having access to resources to ameliorate risk, Lash (1994:141) indicates that there are "reflexivity winners" and "reflexivity losers". This concept points to the worldwide prevalence of the inequitable distribution of social and personal resources within certain communities. Lash highlights that while some individuals (reflexivity winners) may have access to these resources in order to navigate through periods of emotional, social and relational challenges, others (reflexivity losers) may not.

It has been shown how the lack of social, economic and personal resources has the ability to hamper personal efficacy and choice when individuals face difficult or risky life situations. This focus on inability and deficiency has in turn also had an impact on social capital theory (Morrow, 1999).

Morrow (1999) cautions, however, against the social capital theory trend of focusing on insufficiency and lack. Morrow (1999:760) suggests that this theory runs the risk of suffering from the "deficit theory syndrome", yet another 'thing' or 'resource' that unsuccessful individuals, families, communities and neighbourhoods lack".

With regard to this issue, Jarrett, Sullivan and Watkins (2005) shifted their focus from researching social capital in relation to youth at risk, to youth in general. They indicate that the generation of social capital in youth networks functions as a means of building resilience and strength, and does not only act as a curative intervention in addressing social problems or difficulties such as the sense of powerlessness and uncertainty referred to by Furlong and Cartmel (1997). The research which Jarrett *et al.* (2005) undertook focused on three goal-oriented youth programmes. One of the programmes was an urban arts initiative offering arts programmes to racially diverse youths in a large US Midwestern city. The youths participating in these programmes came from different neighbourhoods and were connected into a network of young artists. The authors also looked at a community development organisation that hosted a youth activist programme with young people from diverse ethnic backgrounds. In this

programme youths from various parts of the city joined together in order to address issues and run campaigns around social justice. Another programme studied was an after-school programme in the US that focused on leadership and mentoring of youth within the field of agriculture and natural resources.

Jarrett *et al.* (2005) explored the ways in which social capital was generated in these programmes and what benefits it produced. Their findings indicate that such formal programmes aimed at the youth promote being part of an environment where youths form trusting and supporting relationships with adults. Such adults are equipped with various resources that foster social capital in the lives of the youth. In their study, youth members' exposure to the social capital resources provided by the adults was found to be of benefit to youths by providing them with resources to gain access to information about future learning opportunities, assistance in steering life paths, exposure to opportunities in the as yet unknown adult world, as well as with support and encouragement when negotiating their life-paths (Jarrett *et al.*, 2005:50–52).

In arguing for a new conceptualisation of social capital theory focusing on youth in particular, Schaefer-McDaniel (2004) indicates that most studies on social capital have either focused on adults' perceptions and experiences of social capital or on adult perceptions of young people's social capital. She contends that by focusing on youth's own agency, the evident paucity of research into young people's personal experiences of social capital may be addressed. Schaefer-McDaniel (2004) reviews literature focusing on adult perceptions of the beneficial aspects of social capital in both the public and private fields. The author proposes that although the literature has explored social capital through an adult lens, the benefits will be as applicable to youth, and suggests that these benefits should be further explored, developed and reframed. She argues that – as in the case of adults – youths who have access to greater social networks stand to benefit, as these networks broaden the range of supportive resources that individuals may draw on.

Schaefer-McDaniel (2004) indicates that in social networks where there are relationships characterised by trust and a feeling of belonging in a community, the quality of life of young people is influenced by the social network, providing a buffer against the symptoms of stress. In addition, when young people form part of social networks rich in social capital, they are offered opportunities to experience interactions characterised by respect and tolerance for other's opinions and ideas. Chawla and Heft (in Schaefer-McDaniel, 2004) postulate that social participation characterised by the values of trust and reciprocity fosters greater self-efficacy and

enhanced self-esteem, and promotes decision-making in youths. These elements have far-reaching effects on youths when they approach adulthood as such forms of democratic engagement in youth pave the way for their adult duties as they become participating citizens of a community (Schaefer-McDaniel, 2004).

I now turn to studies specifically exploring the role of social capital as mediating resource for youths at risk. Surveys exploring the occurrence of risk behaviours in adolescents in Ontario, Canada (Adlaf, Paglia & Centre for Addiction and Mental Health, 2003), and the USA (Department of Health and Human Services, 2004) have indicated that these individuals were more likely to engage in risk-taking behaviours. These behaviours indicated a higher prevalence of drug and alcohol abuse, sexual activity and serious fighting.

Studies conducted by Flisher, Kramer, Hoven, King, Bird and Davies (2000) and Arnett (1992) highlighted the link between the likelihood of risk-taking behaviours and the presence of environmental stressors and mental ill-health. In addition, it was shown that risk-taking behaviours in adolescents were linked to a lack of social resources.

Furthermore, Crosby, Holtgrave, DiClemente, Wingood and Gayle (2003) explored how having access to social capital influences sexual risk behaviour in youths. Findings suggest that having access to social capital resources have a vast positive influence on protective behaviours when youths are faced with situations involving sexual risk (Crosby *et al.*, 2003:245).

In exploring the benefits of having access to networks where social capital is salient, Boeck *et al.* (2006) articulate the value of utilising these resources as a supportive-preventative measure for young people by indicating how the presence of social capital in different contexts influences choices youth make. Their findings were based on a four-year research study exploring the relationship between having access to social capital and navigating risk in youths. The research sample consisted of known youth offenders, youth at risk of offending, as well as non-offenders.

In this section it has been shown how having access to networks where social capital is prominent, functions as a protective resource for young people. In the following section I discuss music therapy's relationship to social capital.

## **2.4 The relationship between music therapy and social capital: Procter's concept of musical and social capital**

### **2.4.1 Musical capital: an introduction**

Procter (2004) is one of the first music therapists to address explicitly the notion of social capital and its relevance to music therapy practice. Procter focuses on Putnam's (2000) presentation of participation in arts activities as a valuable resource for fostering greater community cohesion and social capital. He articulates (2004:228) his own understanding of the link between social capital and musicing:

Social capital is accrued through musical participation. Perhaps then we could even talk of musical capital: inherently social in that it is of and between people and increases the chances of positive change within society, but also inherently musical in that it carries opportunities for aesthetic self-realisation and experience. It can be public and private, communal and personal. It is about self-identity but also about being heard by others. It is above all about living performance, about grasping opportunities that promote well-being, as an individual but also as a member of communities. The role of the music therapist, then, must include offering people opportunities to steer a healthy musical course, to renew and develop their health-promoting relationship with music within communities. In Community Music Therapy, aesthetic objectives *are* social objectives. Playing together increases possibilities for action.

Procter's argument contributes to understandings of the links between CoMT and the cultivation of social and musical capital. CoMT practice has the potential to assist in generating social capital by enabling individuals to form networks of value. In highlighting the inherently musical nature of this kind of social capital, Procter coined the term 'musical capital'. As it is cultivated specifically when people make music together, the term is related to social capital but is also conceptually specified, and can even be considered as a form of 'pre-social capital', which will be discussed further in the following section. Although Procter emphasises the social nature of this musical capital, he indicates that the generation of musical capital may stem from both individual and social considerations. More specifically, the value inherent in accessing musical capital may be of an individual nature (such as personal aesthetic values being realised or a sense of agency being realised through acquiring musical skills) or communal (in that it facilitates experiences of mutual sharing, trust and reciprocity). The aesthetic objectives inherent in music-making (such as enjoying singing in harmony in a choir, or the experience of

dancing to an energetic rhythm) provide the tools for social engagement. These aesthetic objectives are translated into social objectives by being realised through the interactions between individuals within a communal sphere. It appears, therefore, that music therapy may be harnessed to facilitate instances of the generation of musical and social capital in the service of well-being and health-promoting activities.

#### **2.4.2 Musical capital as pre-social capital**

In extending his notions of social and musical capital, Procter (2006:146–147) describes and analyses a group music therapy process in a psychiatric ward where one of the central dimensions of social capital, namely trust and reciprocity, are generated by musical means. The participants' relationships are initially characterised by a lack of interpersonal connection and recognition, but music enables them to generate this dimension of social capital.

Procter (2006:158) subsequently invites deeper contemplation into the nature of the social phenomenon of generating musical capital in various contexts: "It's all essentially musical, it all arises out of a musical interaction and as such I feel that it might be better regarded as a sort of pre-social, 'musical capital'." In other words, both the inherent qualities of music (such as rhythm, tone and phrasing) and the benefits which music-making affords (such as participation, creativity and social interaction) constitute this musical capital, which is generated when people musically interact with each other. In linking musical capital with social collaboration, Procter describes musical capital as being a form of pre-social capital, which suggests that this capital may be generated as a precursor to the generation of social capital. Therefore musical capital may play a role in (or aid) the cultivation of social capital. It is suggested that – due to its related social and interactive nature – individuals with access to musical capital within social networks will be better equipped to generate social capital within such a group.

In a subsequent article, Procter (2011) directly illustrates how musical capital fosters social capital. He indicates that the multi-dimensional concept of musical capital refers to the structural 'goods' (hence capital) available in the elements of music itself such as melody, rhythm, form, phrasing and idiom. These forms of capital are the building blocks that may be appropriated to generate social capital. Musical capital also refers to the capital, benefits and value that emerge when people make music together, such as aesthetic realisation, opportunities for social inclusion, friendship, extended occupational pathways and economic capital. Musical capital, therefore, may be harnessed to generate social capital.

### **2.4.3 The proto-social nature of intra-musical processes in the generation of musical capital**

Procter closely links the essence of musical capital to social capital by further describing musical capital as proto-social in nature (2011:13). Musical capital can lay the interactive foundation to enable people to acquire social capital through risking engagement within social networks. Therefore, people who are given opportunities to gain access to musical capital may have greater resources available to generate interactions that are rich in social capital.

Procter (2011:6) suggests that researchers who wish to focus on the *actual intra-musical processes* that facilitate musical interaction and connection when people engage in musicing together (with the potential of fostering social capital) need to be able to observe and elucidate the micro-detail of the musical interaction itself. He further indicates that standard music therapy practice and documentation are naturally predisposed to this kind of detailed analysis, as music therapy processes are often described in great detail, offering opportunities to explore what is occurring within the music itself. This observation leads him to ask: “Might music therapy therefore present opportunities to observe the generation of social capital in practice?” (Procter, 2011:6). Ansdell (2010:51) supports Procter’s in-depth examination of the possibilities of social capital generation within the “micro-musical communication” of music therapy and states that music therapy is “indeed a ‘laboratory’ for observing this”.

Procter (2011:8) illuminates the detailed *musical generation* of dimensions of social capital through describing the various musical and social processes that occur within music therapy sessions in different formats and contexts. The sessions are characterised as being social interactions where specifically music therapy techniques foster a sense of connection, trust and reciprocity between people (core dimensions of social capital).

Procter (2011:8–10) meticulously describes how the particular inherent features of music are the building blocks that enable musical activities to generate musical capital between people. He suggests that the presence and anticipation of familiar and culturally constructed musical norms facilitate social interaction. These musical norms do not have to be articulated verbally or agreed upon beforehand: it is directly experienced musically. Musical norms combine into a familiar, shared language that functions as a tool to facilitate individual participation. This musical contribution from individuals may invite reciprocity from other members in the group and facilitate further interaction between individuals. Procter emphasises that the shared musical language does not merely guide the interaction, but “[makes] it possible” (2011:8), indicating

that shared musical norms create a communal safe space that frames the social interaction. Alluding to Putnam (2000), Procter suggests that these musical norms are socially created and socially experienced, situating the use of musical capital directly in the social sphere.

Procter (2011:12–13) highlights that therapeutic interplay, where musical capital is salient, offers people various opportunities to partake in interactions characterised by *risk*, *reciprocity* and *trust*. More specifically, the distinct elements of musical capital – referring to aspects such as rhythm, form, metre and harmony – may “offer a moment-by-moment scaffolding on which people can develop their own embodied musical participation” (Procter, 2011:11). This suggests that people can decide if, how and when they want to risk interacting with others in the music therapy space. Individuals enter this cycle of social risk, reciprocity and ensuing trust by using and engaging with any of the elements of musical capital that offer familiarity and support. It is important to note that some people may not have access to socially interactive networks (not necessarily musical networks) due to illness, disability or lack of opportunity structures. Some people might experience difficulties in venturing out and becoming part of social networks that could involve social risk. Their reluctance to take part may have been the result of earlier encounters where social trust was not experienced through lack of reciprocity from others. For this reason their reluctance to take the risk that is required to become involved and to participate socially prevents them from benefitting from social networks of value and reparative experiences of healthy social interactions. Significantly, Procter (2011:11) argues that music therapy ameliorates this sense of risk because of its inherent features which safely enable engaging in musical cycles of risk, reciprocity and trust. In experiencing musical capital as a non-threatening means of engaging with others and fostering social trust between people, individuals may feel more empowered to risk interacting with and responding to others.

Once engaged in the process of musicing where trust has been built by musical interaction, individuals may therefore dynamically participate in a musical cycle characterised by reciprocity and trust. The co-created music emerges as a result of the group’s unique musical interaction, characterising the ‘product’ as something that is ‘of us and between us’. In addition, musicing offers multiple cycles and opportunities for entering such a form of participation, for example using repeated motifs, reliable tempo or a familiar melody.

Procter (2011:8) elucidates the important value inherent in interactions rich in proto-social musical capital in the following description of the interaction between the music therapist and client in a session:

The musical norm of *waltz* did not dictate our musical interaction: rather it afforded us a framework within which to interact, to perceive our interaction, and to add this to our accrued experiences of interactions characterised by trust, reciprocation and enjoyment – in turn preparing us to risk trusting another person another time.

## **2.5 Concepts in music therapy supporting the generation of social capital: communicating, collaborating, repairing, empowering and joining up**

### **2.5.1 Introduction**

The extent to which music therapy literature has engaged directly with the notion of social capital has been mentioned and I have attempted to justify why such an engagement is necessary and valuable. In this final section I also introduce five concepts supporting the links between music therapy and social capital, namely communicative musicality, collaborative musicing, reparative musicing, the role of empowerment in music therapy and the Matrix Model of music therapy. Although some of these concepts have not been directly associated with the term ‘social capital’ in the literature, I propose that they are highly relevant and will, together with the literature already reviewed, provide a foundation for exploring this topic.

### **2.5.2 Communicative musicality**

Studies (by Malloch (1999) and Trevarthen & Malloch (2000) for example) have shown that the human infant is pre-disposed to being able to communicate with intent from birth. Neurological patterning already exists in the foetal brain which enables the newborn infant to not only seek protection, but interpersonal communication as well (Trevarthen & Aitken, 1994). This inherent pre-disposition and capability of the human being to be in a communicative relationship from infancy has been termed “communicative musicality” (CM) by Malloch (1999:29). The notion of communicative musicality indicates that the core features of human interaction and communication are musical in character. The traditional concept of ‘being musical’ (indicating someone who plays music well) is here understood to refer to a universal human phenomenon present in all human beings indicating that all human beings are inherently ‘musical’.

Malloch (1999) explored the musical underpinnings of interpersonal communication by means of analysing mother/infant vocalisations in spontaneous communication, represented by means of computer-based acoustic analysis. Malloch (1999:29) delineated three dimensions of CM, namely pulse, quality and narrative, referring to the three elements by which one engages in a communicative interactive relationship with another. Pulse refers to the “regular succession of expressive ‘events’ through time” (Malloch, 1999:32); quality refers to the “melodic and timbral

contours of vocalizations” (Malloch, 1999:38), while narratives refer to the “individual experience and companionship ... built from the units of pulse and quality found in the jointly created gestures of vocalizations and bodily communication” (Malloch, 1999:45). These three dimensions of communicative musicality facilitate interpersonal communication and are the very tools by which human relationships are formed (Malloch, 1999:47). CM thus provides evidence to show that musicality is an innate human capacity which enables individual expression and interpersonal communication to take place. CM is a necessary precursor for human expression and underpins “all human communication” (Malloch, 1999:47).

### **2.5.3 Collaborative musicing**

Ansdell and Pavlicevic (2005) and Pavlicevic and Ansdell (2008) extend Trevarthen and Malloch’s (2000) concept of communicative musicality to present the notion of collaborative musicing. Collaborative musicing refers to the musical growth as well as the accompanying social development taking place within a group engaged in musicing together, and emphasises the relationship between the two processes. Pavlicevic and Ansdell (2008) indicate that the link between social and musical development in musicing facilitates the appropriation of music as a vehicle for communication as well as collaboration. The notion of collaborative musicing functions as a vital concept in the field of CoMT in linking social and musical development, which echoes Procter’s (2006:158) notions of the links between social and musical capital.

Both Ansdell and Pavlicevic (2005) and Pavlicevic and Ansdell (2008) postulate that the concept of collaborative musicing comprises an interactive combination of three aspects: communicative musicality, the social sphere, and the cultural sphere. These authors (2005; 2008) suggest that communicative musicality is enabled and elicited by musicing in a social context. However, we can only socially engage in musicing by utilising and appropriating the musics available to us in our cultural spheres. Pavlicevic (2006:8) states that each one of these aspects “needs the other in order to ‘exist’”. When collaborative musicing is salient, the three aspects of communicative musicality, the social field and the cultural sphere/s interact and intermingle in a complex way which precludes their individual extraction. In other words, the sum of the three components is greater than its parts.

Pavlicevic (2006:8) illustrates how collaborative musicing is manifested within a live music concert. The musical performance is experienced as an immediate visceral form of communication, enabled within a social sphere, by means of sharing the cultural conventions of the music available and familiar to both performers and audience. Furthermore, collaborative

musicing comes into being by the social participation and interaction of *both* the musicians and the audience. The performers and audience are musicing together, using the music available to them within their cultural frame.

Pavlicevic (2006:8) suggests that the socio-musical model of collaborative musicing may aid music therapists in operating within the broader area of social health and may support music therapy's contribution to this field. The concept of collaborative musicing provides a theoretical underpinning for the role that music therapy is able to play in generating social capital through its focus on how social development occurs when people musically collaborate.

#### **2.5.4 Reparative musicing**

Ansdell and Pavlicevic (2005:201) suggest that taking part in collaborative musicing may repair damaged or limited communicative musicality. Procter (2011:13) develops this notion by articulating the concept of reparative musicing. Procter (2011:13–14) postulates that reparative musicing is in operation when limited communicative musicality is being restored while people take part in collaborative musicing. Procter (2011:17) proposes that especially people whose communicative musicality has been compromised through illness, social exclusion or limited prospects for musical-social participation may be offered opportunities to restore it within a social sphere, by utilising all of music's affordances as resources.

To illustrate the concept of reparative musicing more concretely, Procter (2011:13) describes the impact of music therapy on the interpersonal interactions of particular clients with limited communicative musicality. He observes that their interactions change qualitatively and they become more attuned to each other, consider each other more, and reciprocate more freely. For example, they make greater eye contact, do not interrupt each other continually, listen attentively and handle differences and conflicts constructively. Procter suggests that the preliminary musical interaction of the group members has enabled them to subsequently be more likely to experience interactions in their broader social world that are characterised by one of the core dimensions of social capital, namely reciprocity and trust.

In the process of collaborative musicing, people generate musical capital, which functions as a tool with which to engage with each other. It has been shown in section 2.5.3 that the musical development of a group parallels their social development. Hence, the more a group may generate musical capital together, the more likely they will be to generate social capital.

Procter (2011:13) postulates that the musical capital generated between group members in sessions is a *necessary and essential prerequisite* for social capital to develop between them. When people have access to this form of pre-social musical capital, they are enabled and empowered to generate social capital in broader contexts.

Music therapy therefore has an important role to play in providing opportunities for people to cultivate proto-social musical capital to aid in the reparation or enhancement of communicative musicality when engaging in collaborative musicing. Finally he argues that music therapy's legitimacy and validation as a means of generating social capital may be directly linked to its capacity "to offer people experiences of reparative communicative musicality, and hence opportunities to feel meaningfully *part of society*" (Procter, 2011:16). Interactions in collaborative musicing where proto-social musical capital is generated offer individuals the opportunity to participate in social relationships, which in turn may enhance their access to social capital.

Procter (2011:17) proposes that within this greater focus on the role of music therapy in the broader social sphere, collaboration with other stakeholders is invited and encouraged. Such stakeholders may include professionals who work in a variety of musical fields, such as music sociologists, music educators and community musicians. Within such an ecological focus on wider networks of value the concepts of bonding and bridging social capital are relevant. Bonding social capital refers to the social capital generated between the members of a specific group while bridging social capital refers to the form of social capital generated between the individuals of various groups (Putnam, 2000). Procter proposes that the bonding social capital generated within the music therapeutic space may be extended to bridging social capital between role-players of various other musical spheres in potentially cultivating networks of value.

### **2.5.5 The role of empowerment in Community Music Therapy**

In her focus on the enablement of community participation, Rolvsjord (2004:102) highlights the potential value of Community Music Therapy as a social resource in fostering community empowerment. She argues that music therapy may promote social health by empowering clients to gain access to music's cultural affordances. These resources may be inaccessible to some individuals as a result of unjust socio-political contexts. In viewing music as a resource to be used, Rolvsjord states that "the recognition and development of musical skills is important because within many cultures this is a valued resource that might create access to social relationships and to social recognition" (2004:103). Rolvsjord (2004:103) emphasises that music

therapy with an agenda of empowerment should focus on accessing and enhancing individuals' inherent resources, instead of emphasising their illness or inability. In such a form of therapy, individuals are empowered to build skills and abilities and personal agency and contribution are encouraged (2004:103).

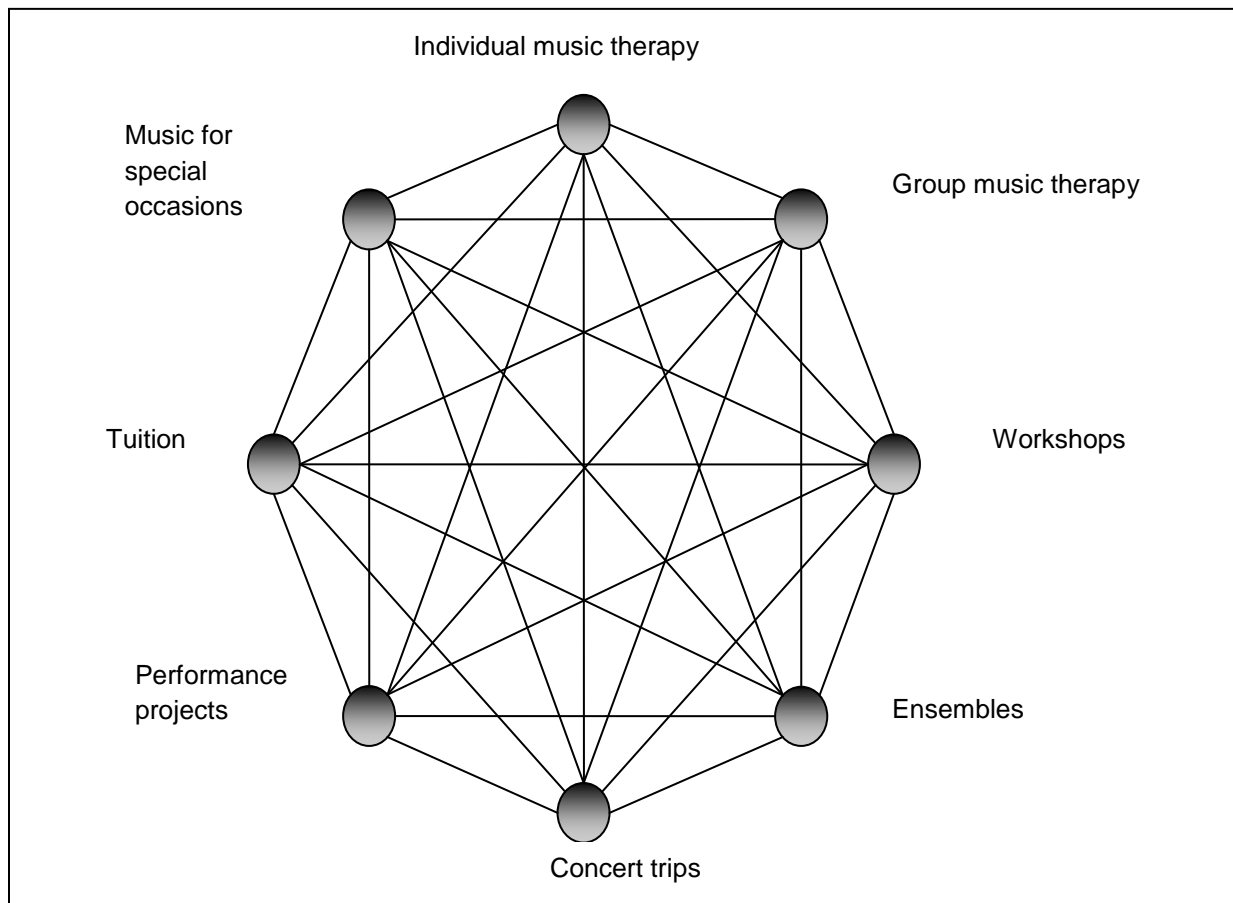
Rolvsjord (2004:105) suggests that community music therapy practices focusing on community empowerment should create structures, processes and activities that *enable clients to participate*. In this manner clients will be empowered to have more musical resources from which to choose. This notion echoes Ruud's (1998a:5) indications that music therapy practice may involve "alleviating structural forces blocking possibilities for action".

It is important to note Rolvsjord's view that having access to musicing does not necessarily imply being able to participate. After individuals have been enabled to gain access to musicing they need to be supported in participating through structured music therapy techniques. These activities will empower them to make further choices and take further action. Benefits of participation may include the experience of reciprocity, trust and mutuality, three of the core dimensions of social capital (2004:106). Rolvsjord encapsulates her understanding of empowerment within music therapy – and the resources that this form of intervention may generate by musically linking people into social relationships – when she indicates that it is about "regaining of rights to music, and of the experience of how music can be a resource in life" (2004:107). Stige (2002a) writes about the importance of fully considering the contextual socio-cultural sphere and focusing on empowering communities through CoMT, which echoes Rolvsjord's notions on empowerment in its emphasis on the ecological and social nature of music therapy.

### **2.5.6 The Matrix Model of music therapy**

As previously mentioned, although the consensus model of music therapy focuses on individual sessions, CoMT embraces a wider understanding of therapeutic settings and activities (Ansdell, 2002). Wood's Matrix Model (2006) offers a theoretical conceptualisation of the value of working in this more flexible manner (see Figure 2.2). Wood utilises the concept of the matrix to illustrate the different formats in which music therapy can take place. According to Wood (2006:2) "all formats of music making can become formats for music therapy", with the music itself being the binding factor. In other words, all forms of musical activity – however diverse or flexible – act as a force of cohesion within the therapeutic space where "all formats of music therapy are

potentially of equal value, being practical examples of the same phenomenon: the way music creates structure within and between us” (Wood, 2006:2).



**Figure 2.2: Wood's (2006:3) Matrix Model of music therapy**

The Matrix Model (Figure 2.2) consists of a variety of interlinking music activities (or 'nodes') operating in a non-hierarchical unit (Wood, 2006:10). This musical matrix facilitates even greater opportunities for therapeutic intervention than the traditional consensus model (where the focus is on the dyadic relationship between therapist and client) as it incorporates a wide range of musical activities and places all these formats on the same level of importance. Thus a client may engage in individual music therapy, group therapy, concert trips, performances, tuition and workshops (Wood, 2006:3) and find therapeutic benefits in any one (or all) of these situations, creating a musical matrix of joint beneficial activities. As the Matrix Model facilitates opportunities for individual and group music therapy activities, it broadens the scope for diverse forms of creative human interaction to occur. Thus, through its very structure, the Matrix Model promotes the experience of more varied and rich social relationships. As previously mentioned,

Lewandowski (2006) articulates that relational interactions characterised by creative artful play create these resource-laden networks. The unique conceptualisation of the Matrix Model not only holds the tools (in the form of various musical elements and activities) to build such relationships through music therapy practice, but provides the structure of interlinking nodes to further facilitate the generation of social and musical capital. In this way, the benefits accrued in one musical activity may be transferred to and expanded in one of the other activities. For example, the self-confidence that an individual might gain within individual music therapy can be developed in a broader social sphere when the individual later takes part in group music therapy. Subsequently the potential benefits of group musicing may be even further advanced by taking part in a concert with the support of an extended community. In this way the interrelated nature of the Matrix Model broadens the scope of interconnected and supportive networks that maximally develop social and musical capital.

## **2.6 Conclusion**

In this literature review I have highlighted the main streams of social capital theory and discussed an alternative understanding of social capital as proposed by Lewandowski (2006). I have indicated how social capital may be generated in music therapy through the related concept of musical capital. I have also discussed some of the core theoretical concepts in music therapy practice (such as collaborative musicing and the Matrix Model) relevant to the generation of social capital in music therapy and musical activities.

I now turn to the methodology employed in answering my research question, namely:

Do music therapy sessions and musical activities, as understood from the perspective of Wood's Matrix Model of music therapy, with youths attending the Redefine Project, facilitate opportunities for the generation of social and musical capital, and if so, how?

## CHAPTER THREE: RESEARCH METHODOLOGY

### 3.1 Introduction

In his article *Reparative musicing: thinking on the usefulness of social capital theory within music therapy* (2011), Procter suggests that evidence-based research in the field of health (with a focus on symptomology) largely aims to evaluate bio-medical interventions on the grounds of efficacy in eradicating symptoms of illness and disease. As music therapy forms part of recognised and valid health-care provision (framed according to the bio-medical model) its efficacy and clinical value is typically, therefore, gauged on similar grounds: that of being able to ameliorate disease, mental illness and disability.

As the field of music therapy has traditionally been couched within this bio-medical discourse, it has particularly sought to communicate its role as a legitimate health-care intervention. For this reason, in recent years, many music therapists have undertaken quantitative research, systematic reviews and randomised control trials (Procter, 2011:2). However, Procter argues that it is restrictive to assess music therapy's value and relevance on these terms only. To counter such a monolithic approach, Procter (2011:2) postulates that the discipline of music therapy needs to maintain a multi-faceted approach in its practice and research. He proposes that research methodologies with a broader focus than aiming to prove music therapy's bio-medical value be implemented. Procter (2011:2) further suggests that music therapy may be framed in other terms, such as being a "culturally and socially situated practice" which emphasises the socially interactive nature of music therapy practice. Ansdell and Pavlicevic (2005:194) also indicate that the discipline of music therapy has recently framed itself as "more of a psychosocial intervention than a curative medical one".

### 3.2 Research paradigm

Rather than drawing on a positivist paradigm and a quantitative methodology, in alignment with the contextual position described above, the current study is situated within an interpretive paradigm (Terre Blanche & Durrheim, 2006) and employs a qualitative methodology. This is now discussed in further detail.

### 3.2.1 Interpretive research

A paradigm is an interrelated system of norms, values, theories and practices, which globally shapes the way in which researchers undertake their research. Research paradigms include three aspects, namely ontology, epistemology and methodology. Ontology refers to the nature of reality and what constitutes that reality. Epistemology refers to how the researcher can go about knowing that reality, while methodology refers to the practical ways in which the researcher will study this reality and the techniques used to capture and analyse data (Terre Blanche & Durrheim, 2006).

I will now discuss the characteristics of the ontology, epistemology and methodology employed in the interpretive paradigm within which the current study is situated. In the interpretive paradigm, researchers view the nature of reality to be studied as the internal realities of individuals' "subjective experiences of the external world" (Terre Blanche & Durrheim, 2006:7). The interpretive paradigm postulates that the social actions of human beings are inherently meaningful (Taylor & Tilley, 1998). For researchers to understand social events or activities, they explore the meanings which these actions carry. Human action holds intent, and for researchers to come to know this meaning, they acknowledge it as forming part of a system of meanings. Human actions may thus be interpreted as signifying various meanings, depending on the intent and context of the actors (Schwandt, 2000:191). The current research was conducted within this interpretive paradigm as the aim was to elicit detailed, in-depth, interpretive meanings regarding the socio-musical phenomena at hand, namely how involvement in music therapy and musical activities within the Redefine Project may generate social and musical capital with reference to the activities and experiences of youths.

The ontology of the research paradigm shapes the epistemology and methodology employed in the research enquiry. The epistemological stance of the researcher is reflected in the nature of the relationship between the knower and the known (the researcher and participant) (Terre Blanche & Durrheim, 2006:6). In interpretive research, the epistemological stance is characterised by the researcher's empathic identification with the research participants. The researcher and participants are regarded as being in an intersubjective and interactive relationship. The researcher is a subjective observer who aims to understand the subjective intent or awareness of the research participants as they themselves understand it (Schwandt, 2000:192; Terre Blanche, Kelly & Durrheim, 2006). In this epistemology the researcher is, therefore, viewed as a participant in the fullest human sense, applying a set of values that will influence the process (Bruscia, 1995a). My role as researcher in this research study was central

and interactive and I acknowledge my epistemological position as a subjective and participating role-player throughout the research process by remaining self-reflexive. In section 3.3 I elaborate on my multiple roles which included participant, facilitator and researcher/observer. I continue to discuss these roles in detail in section 4.1 of the data analysis chapter (chapter four).

The task of the interpretive enquirer is, therefore, to interpret or understand what the research participants are doing and what meaning it holds for them (Schwandt, 2000:191). Interpretive philosophies suggest that it is possible for interpreters to bracket their personal stances, and focus on gaining a deeper understanding of the views of the participants themselves (Schwandt, 2000:192). The need to bracket prior knowledge and expectations on the part of the researcher needs to be balanced with the need to remain reflexively conscious of the interpretive role of the researcher in generating meaning (Schwandt, 2000; Terre Blanche *et al.*, 2006). In this research I sought to ascertain that the meanings that emerged from the data through my analysis were accurate reflections of the experiences of the participants (Taylor & Tilley, 1998). Therefore, after video recordings had been completed and field notes taken, I engaged with participants in a focus group interview to obtain further data reflecting the direct experiences of the participants themselves. These forms of data collection are discussed in further detail in section 3.3.4.

### **3.2.2 Qualitative methodology**

The epistemological stance of the researcher influences which methodology the researcher will use (Terre Blanche & Durrheim, 2006). Within an interpretive paradigm, a qualitative methodology is typically used and more specific methods, such as participant observation and content analysis may be employed as techniques (Gibbs, 2007; Smith & Osborn, 2003). This stands in contrast to research conducted within the mechanistic or deterministic ontology of the human being which employs quantitative, positivist research approaches. In quantitative research the phenomenon being investigated is reduced to variables which can be observed and measured. From the view of the specific context of the current research study, measuring the effects of events or responses alone is not viewed as leading to greater knowledge. Although a research study employing a quantitative methodology may also yield further knowledge within the field of social and musical capital in contexts other than the Redefine Project, the specific kinds of knowledge that are being sought in this particular study are aligned with a qualitative methodology. Attempting to ascertain a greater understanding of the human being as an active participant in his/her own experience, with the ability to influence and be influenced by contexts (be these relational, social or intra-personal), are viewed as valuable

within the current research study. By its very nature qualitative research may access and illuminate meanings that are not possible to generate in the field of quantitative research. In this regard Coyle (2007:14) states that qualitative research aims to “establish understanding rather than causal explanation”.

Qualitative research is characterised as being idiographic, meaning that it aims to provide a detailed account of a small number of participants with the aim of deep and holistic understanding (Ansdell & Pavlicevic, 2001:139). In this research, I adhered to an idiographic focus by presenting detailed descriptions of group processes in which the participants engaged in order to gain a deeper understanding of their experiences within the group.

In qualitative research, participants are studied in their natural, everyday setting (Guba, 1990; Ruud, 1998b; Terre Blanche & Durrheim, 2006). This was the case in the current research as data was collected from research participants’ natural context of engaging in music therapy and other musical activities (Ansdell & Pavlicevic, 2001:136). Qualitative research favours a process-centred approach in which the complete research process of meaning-making and transformation is regarded as valuable (Ansdell & Pavlicevic, 2001:135–136). I took a process-centred approach as I did not focus on assessing measurable outcomes in the form of proving or disproving hypotheses but saw the whole process of the research endeavour as significant.

Qualitative research allows for multiple realities to be studied holistically. By placing value on the complexity of meaning-making, qualitative research promotes the generation of richly nuanced understanding in acknowledging the value of contradicting interpretations. In this research, I focused on gaining a holistic and multi-faceted understanding of the research participants by remaining open to multiple plausible inferences about events (Guba & Lincoln, 1983; Morgan & Smircich, 1980).

### **3.3 Research design**

In the following section I discuss the way in which the research process was designed and carried out within this research study. I re-state the research question and describe the research design and sample. A summary of the process of data collection, preparation and analysis is also given. I conclude this section by highlighting issues pertaining to research quality and ethical considerations.

### **3.3.1 Research question**

As mentioned, the research question guiding this study is:

Do music therapy sessions and musical activities, as understood from the perspective of Wood's Matrix Model of music therapy, with youths attending the Redefine Project, facilitate opportunities for the generation of social and musical capital, and if so, how?

### **3.3.2 Design**

In this study I utilised a case study design (Willig, 2001) in order to conduct a detailed exploration of a music ensemble group consisting of 14 youths engaging in music therapy and music-making activities. I chose to use a case study design as this offers the potential for in-depth, focused and detailed descriptions of the phenomenon (Robson, 1993; Willig, 2001).

A case study design focuses on the exploration of a particular unit of study and may involve various methods of data collection and analysis. A case may refer to any single entity or unit of analysis such as a person, a community or a programme (Robson, 1993:146). Cases may be identified as occurring in natural settings while having distinct boundaries. Here the focus is on examining the case in question in detail, complexity and depth. For this reason case study designs may be described as being idiographic, in other words focusing on understanding and exploring the particular and unique elements found within a specific case (Willig, 2001:74). The ecological features of the case are significant and for this reason a holistic view of the case in context is favoured. The case may be considered over a period of time which allows the investigation of change and development within the particular unit (Willig, 2001:75).

In this particular research study, selected social and musical interactions of a music ensemble group were explored in detail over a period of three months (from 27 August 2011 to 26 November 2011). In order to obtain deeper understanding of this group within the natural setting of a Community Music Project, I undertook music therapy sessions with members of the group, observed and made field notes during their musical activities and concluded by conducting a focus group interview. By focusing on exploring this specific group in detail, I endeavoured to gain a holistic understanding of the complex nature of the generation of social and musical capital within the group. My research is applied as it aims to offer insight into the potential generation of social and musical capital which may subsequently be utilised towards conceptualising and implementing the concrete aims of programme development and implementation in the field of community development (Durrheim, 2006:45).

### 3.3.3 Sample

Sampling entails the process of choosing the most beneficial or appropriate units of analysis to be used in one's research (Strydom & Delpont, 2005). In this study I used the most prominent form of sampling employed within qualitative research, namely non-probability sampling. Forms of non-probability sampling include convenience sampling, snowball sampling and purposive sampling (Strydom & Delpont, 2005:328–329).

In the case of non-probability sampling, the selection of units from the population one wishes to study is not obtained through statistical, measurable procedures which ensure the principle of random selection. This stands in contrast with probability sampling, in which every sampling unit in the sampling frame has the same chance of being selected (Durrheim & Painter, 2006:134–135).

In this study I used non-probability sampling in the form of purposive sampling (Strydom & Delpont, 2005:328–329). In this form of sampling, research participants are chosen as signifying a typical or critical example of the population one wishes to explore, which is the case in this particular study (Bruscia, 1995b; Strydom & Delpont, 2005). I used the already existing group of the Redefine wind ensemble as a case in this study. This group was formed in 2008 and consists of the two subgroups of the brass and woodwind sections of the Redefine Project. Twice a year, these two subgroups combine a few weeks in advance to rehearse in preparation for the bi-annual concert performances. The group members consist of males and females between the ages of 10 and 20 years. Although the tutors involved in mentoring the students also form part of the ensemble, I focused on exploring the experiences of the youths in this group.

While there are six main performance groups in the Redefine Project – consisting of dance, strings, recorders, brass ensemble, wind ensemble and symphony orchestra – I chose to focus this research on the wind ensemble. I did so for the following three reasons. Firstly, I co-facilitate directing this group in preparation for performance. As a pragmatic consideration, the music therapy sessions were undertaken during some of this group's rehearsal times. I did not take up other tutors' rehearsal time in their preparation for the bi-annual concert. Secondly, as the group had already been formed, a naturalistic approach was taken in that a group that already fully operated as a group was examined, and not an 'artificially' constructed group. It was further envisaged that the inclusion of music therapy activities could facilitate an alternative form of relating between the members of this group. In other words, group members had the

opportunity to engage with each other in interactive and creative musical formats to which they were not accustomed. Thirdly, the group consisted of youths from a diverse range of cultural, socio-economic and language backgrounds (for example living in relatively under-resourced and middle class areas such as Mitchells Plain, Kuilsrivier, Belhar and Khayelitsha and speaking Afrikaans, English and Xhosa) which rendered it a potential multi-faceted source of information regarding the phenomenon in question.

### **3.3.4 Data collection**

I collected three sources of data. Data source A comprises excerpts of video recordings (Bortoff, 1994) from music therapy sessions in which the group was involved. Video recordings provide density and permanence (Neuman, 2003:384–385). I selected excerpts from my video material for analysis on the basis of the occurrence of meaningful instances of the phenomenon under investigation, i.e. elements of social and musical capital as generated in music therapy. The selection of excerpts was determined reflexively – suggesting that I monitored how my own beliefs, values and interests might have influenced the selection process – and with the assistance of supervision by my research supervisor.

Upon completing the collection of data source A, I collected data source B by observing and making field notes of a number of the members of the group on two separate days as they participated in various musical activities. These activities included solo rehearsals, brass ensemble, wind ensemble, recorder ensemble and combined ensemble rehearsals. Immediately after the period of observation, I made field notes in the form of direct observation notes (Neuman, 2003:384). These types of field notes function as detailed and concrete descriptions of events in the field as observed by the researcher (2003:384). I aimed to capture, as accurately as possible, the observed events, words and actions as they occurred. Data source B comprises these field notes.

After completing the field notes, I conducted a focus group interview with 12 of the 14 research participants, which was video and audio recorded. This comprises data source C. After perusing the video excerpts and field notes, the focus group interview questions were refined to explore in greater depth certain salient features emerging from the data. (See Appendix A for the interview guide.)

A focus group usually consists of eight to 12 participants who discuss a particular aspect or topic under investigation related to the research endeavour (Stewart, Shamdasani & Rook, 1990:10). This discussion is usually facilitated by the researcher and the format of the interview

may range from a highly structured and directive approach to an unstructured and non-directive one. The researcher-facilitator guides the direction and scope of the discussion with a basic interview guide which may be adapted throughout the interview process in alignment with the emerging focus of the actual interview. This basic interview guide consists of central questions addressing the most salient aspects under investigation in the research endeavour. In the course of the interview these questions may be adapted and extended to further probe and explore the views of participants. This flexible interview guide encourages and enables various forms of interaction between the group of participants (Wilkinson, 2003:188–189).

The interview guide was developed consisting of six open-ended questions which explored participants' personal and social experience of music therapy sessions, ensemble rehearsals, being a member of the Redefine Project and their use of music in everyday life. On the level of personal experience, the questions set out to explore how participants' perceptions of self were developed by being involved with the Project. On the level of social experience, the aim was to explore the impact of being a member of the Redefine Project on participants' relationships with others. (Please refer to Appendix A for focus group guide.)

I used a focus group as part of this research, as it facilitates the expression of varied and multiple opinions, views and ideas by means of the unique forms of interaction between the specific individuals within the group. In this manner, the viewpoint of one person may prompt related responses from others in the group. Focus groups further stimulate and invite a broad range of diverse views to be voiced, leading to multi-faceted and rich data (Schurink, Schurink & Poggenpoel, 1998:314). Greeff (2005:301) states that one of the core strengths of focus groups is its focus on "sharing and comparing" of information generated through the interactions between group participants. Due to its propensity to facilitate a broad range of views, I found the flexibility of the focus group to be a useful format for this particular study as the participants presented diversely in terms of age, culture, socio-musical skills and musical experiences throughout the research process.

By using three data sources I employed triangulation in order to gain a fuller account of the phenomenon under investigation (Ansdell & Pavlicevic, 2001). I discuss the concept of triangulation in greater depth in the section on research quality (3.4).

### **3.3.5 Data preparation**

I prepared data source A for analysis by writing thick descriptions (Stige, 2002b) of the video excerpts. A thick description provides a detailed, in-depth description of the excerpt and includes contextual information in order to provide a richer understanding of the event. I prepared data source B by ordering and refining field notes according to the sequence of activities as they occurred during the observation of the selected musical activities. As a qualitative researcher, I used richly detailed descriptions to provide a holistic view of the music therapy process and music activities (Ansdell & Pavlicevic, 2001:135–140). Regarding data source C, the recorded focus group was transcribed verbatim by the researcher. To capture the nuances present in the spoken words, an indication was given of the way in which they were uttered (including elements such as pauses and laughter).

### **3.3.6 Data analysis**

After preparing the data, the thick descriptions, field notes and the focus group transcript were analysed through using Ansdell and Pavlicevic's (2001) method of qualitative content analysis, as well as the analytic technique of open coding proposed by Gibbs (2007). For the purpose of content analysis within this research, I found Ansdell and Pavlicevic's (2001:150) line-by-line coding format and technique of grouping codes into lower- and higher-order categories to be valuable. These techniques facilitated the systematic and detailed qualitative analysis of the various data sources. In addition, Gibbs's form of open coding was highly suitable to the focus of analysis within this research. According to Gibbs's method, significant ideas or concepts are primarily derived from the data and not from pre-imposed theories. However, existing theories have been incorporated into the discussion of the research findings (Gibbs, 2007). By using Gibbs's method, I aimed to allow the data to 'speak for itself' by staying close to the participants' own experiences throughout the process of analysis. In the final stages of data analysis, Gibbs's method of comparative analysis facilitated the comparison of sections of data in a variety of ways. In the following section I discuss how both the methods of Gibbs (2007) and Ansdell and Pavlicevic (2001) were employed in greater depth.

Utilising the form of qualitative coding proposed by Ansdell and Pavlicevic (2001:150), I assigned a code or meaningful label that identifies each line of the text (line-by-line coding). This label functioned as an index to the data. This form of descriptive coding occurred throughout all relevant text. The full texts of both the thick descriptions and field notes were coded in this manner and sections in the focus group transcript relevant to the research question were selected and highlighted for coding.

By using Ansdell and Pavlicevic's (2001:151–152) method of categorisation, codes describing similar ideas were grouped into lower-order categories, which were further grouped into higher-order categories, according to the method explained by these authors. After the categories were established, they were grouped into themes.

A process of comparative analysis (Gibbs, 2007:78–80) was further used to compare patterns within the themes. Comparative analysis refers to the process of comparing certain parts of coded data on various grounds, such as contexts, cases and concepts. By using this method of comparison, patterns within the data could be explored further. This was done by using the contexts of musicing within this research endeavour and the themes as basis for comparison. After completing this process, the findings from the themes were summarised and discussed. I discuss my findings in relation to existing literature in chapter five.

### **3.4 Research quality**

This section discusses two central tenets relating to evaluating the quality of qualitative research – namely the notions of trustworthiness and generalisability – and indicates how research quality and integrity were addressed in this research. Ansdell and Pavlicevic (2001) articulate that qualitative research has its own set of criteria for evaluating trustworthiness. In quantitative research the criteria of validity, reliability, non-bias, generalisability and objectivity are employed to ensure the quality of the study. In qualitative research these issues are commonly addressed by means of the criteria of credibility, transferability, dependability and confirmability. I will now indicate how these issues were addressed in this research.

a) **Credibility:** I aimed to demonstrate that the methods used to observe and analyse participants and their experiences were appropriate through employing supervision. The credibility of this research study has been further substantiated by means of triangulation whereby multiple sources of data were used to answer research questions (Ansdell & Pavlicevic, 2001; Lincoln & Guba, 1985). I employed triangulation in this research by using three methods of data collection: video excerpts, field notes and a focus group.

b) **Transferability:** Ansdell and Pavlicevic (2001:204) state that transferability is the “equivalent to the generalisability criterion of quantitative research”. I do not claim that the results of the present study are generalisable by being applicable in other contexts. However, I have ensured that the research process and findings have been described in a thorough way in order that future readers may be able to judge the relevance of the findings to their own context.

c) Dependability: I aimed to describe the entire research process as rationally, systematically and reflexively as possible.

d) Confirmability: As qualitative researchers do not attempt to remain 'objective' in the positivist sense, they have to address this issue by indicating in their research that their analysis and findings emerge directly from the data. Therefore, I meticulously described the process of meaning induction and analysis, rendering it confirmable by readers. I also kept a reflexive journal in order to continually monitor this process.

Reflexivity has been mentioned in the previous section in light of ensuring the quality of the research produced. Aigen (2008) states that researchers should indicate their research stance from the outset as the background, prior learning, beliefs and values of the researcher will necessarily shape the gathering and analysis of data. I demonstrate a self-reflexive stance by providing a transparent account, indicating and substantiating how the process of meaning-making has occurred which adds to the trustworthiness of this research (Ansdell & Pavlicevic, 2001). In chapter four I also discuss the various roles that I played in the research process in terms of my position as therapist, researcher and tutor.

### **3.5 Ethical considerations**

All participants selected to participate in the research, as well as the director of the Redefine Project were provided with a participant information form (see Appendices B and C respectively). In addition, parents or guardians of participants younger than 18 years of age were provided with a participant information form (see Appendix D). I requested their permission for the identified youths to be part of the research study on music therapy and provided as much detailed information of what to expect of the process as possible. I have respected the dignity of research participants by utilising voluntary participation and by not coercing any participant into taking part in music therapy activities. I stated clearly to the participants and guardians/parents of the research participants within the participant information form that participants were free to withdraw at any time during the study and that the other activities in which they are already involved (such as dance, instrumental tuition and ensemble) would not be influenced or compromised in any way if they decided to withdraw from the research.

Please see Appendix E for the participant consent form for participants aged 18 years and older and Appendix F for the participant assent form for participants younger than 18 years of age. Please see Appendix G for the participant consent forms for parents/guardians of participants

younger than 18 years of age and Appendix H for the participant consent form for the director of the Redefine Project.

I adhered to the value of non-maleficence by ensuring confidentiality, anonymity and privacy throughout the research process by using pseudonyms for the research participants and keeping all documentation private. It was also indicated to participants and guardians that participating in the research would potentially benefit the participants by giving them access to music therapy sessions which may provide them with greater psycho-social resources. After providing the participants with this information I obtained informed consent from the Project leader, the research participants themselves and the parents/guardians of the research participants younger than 18 years of age.

The research proposal for this dissertation was thoroughly scrutinised by the Research Ethics Committee (REC). Initially the title of the dissertation was 'The redistribution of social and musical capital in a community music project in the Western Cape'. The REC found the title – and therefore the whole premise of the dissertation – to be highly problematic as it implied that social and musical capital *already existed* (and could therefore be *redistributed*) in the Redefine Project prior to research being undertaken to ascertain this. Subsequently the title and focus of the dissertation were adapted to take a more exploratory approach and the REC found this to be in order.

The dual identities in this research study – of the researcher also being the music therapist facilitating group music therapy sessions – were acknowledged as having potential ethical implications. According to Aigen's (2008) study most music therapy researchers researching their own work state that the benefits of this dual identity outweigh the possible drawbacks (for example, bias). However, Aigen suggests that these possible 'drawbacks' need to be addressed and monitored in a constant process of reflexive self-evaluation, which I aimed to apply in this research study.

### **3.6 Conclusion**

In this chapter I have discussed the research methodology employed in this research study. I have also indicated that the study is situated within the interpretive paradigm utilising a qualitative methodology and showed how the research was designed to obtain data relevant to answering the research question. A case study design with purposive sampling was employed. Three sources of data – namely video recordings of music therapy sessions, field notes of

musical activities and a focus group interview – were used. After preparing the data, analysis was conducted utilising Gibbs’s (2007) and Ansdell and Pavlicevic’s (2001) forms of qualitative content analysis. Steps to ensure research quality were highlighted and ethical considerations pertaining to this research were also explained. In the following chapter I discuss the process of data analysis and the emergence of themes.

## **CHAPTER FOUR: DATA ANALYSIS**

### **4.1 Introduction**

In this chapter I describe the various stages of data analysis in this research endeavour. I start by summarising the process of data collection and preparation. I continue by showing how the prepared data was coded and track how codes were subsequently grouped into categories. This leads into a description of the themes which emerged through the process of categorisation. I then indicate how the themes were further developed through comparative analysis. The findings within the themes are subsequently summarised and discussed. Throughout this chapter I substantiate my descriptions by providing examples from the various stages of data analysis.

The different forms of involvement and various roles which I as the researcher took on within the research process – as mentioned in section 3.2.1 of chapter three – need to be further discussed here. It is necessary at this point to firstly clarify how these roles potentially impacted on data collection, before proceeding to report on the process of data collection and preparation that follows in section 4.2. In the Redefine Project I act as the co-conductor of the wind ensemble and clarinet tutor during solo clarinet rehearsals. When conducting wind ensemble rehearsals during the period of research, I took on my usual role of conductor, in which capacity I shared the responsibility with one of my colleagues in leading the group in practising their repertoire for the concert. Similarly, during solo clarinet rehearsals, I took on the familiar role of clarinet tutor, in which capacity I was responsible for preparing one of my students, a clarinet player, for his solo performance at the concert. I also took on the role of music therapist during music therapy sessions. I further describe how these roles were operationalised in section 4.2.2.

### **4.2 Data collection and preparation**

In this section, I indicate how the three sources of data were collected and prepared. I describe the process of data collection and provide contextual information about each source. I continue by describing the process of data preparation and provide examples from each source of prepared data.

## **4.2.1 Data source A: Video recordings**

### **4.2.1.1 Selection of excerpts for thick description**

In this section I describe how video excerpts from recorded music therapy sessions conducted at the Redefine Project were selected for thick description. Four music therapy sessions were held at the Redefine Project for four consecutive weeks. One session per week was conducted on every Saturday of scheduled classes, during the ensemble rehearsal timeslot. Fourteen of the wind ensemble members participated in these sessions. Some of the tutors involved with the group asked if they could join for two out of the four sessions. They subsequently participated in these sessions, facilitating alternative forms of interaction between students and tutors. Therapeutic goals focused on facilitating opportunities for the generation of social and musical capital. A range of music therapy activities were used to maximise the potential pathways of socio-musical interaction accessible to participants. These included vocal and movement activities, building a group sound, being a soloist with active group support, a musical drama performance and guided clinical improvisation. A fifth music therapy session with participating audience members was held at the conclusion of the end-of-term concert. For the concert, tutors had selected soloists to perform for an audience of family members and peers. At the end of the concert, the music therapist facilitated a session where the audience could participate in active music-making alongside tutors, students and soloists from the Redefine Project. Group singing, instrumental playing and dancing formed part of this session.

Subsequently three excerpts (one from music therapy session one, one from music therapy session four and one from music therapy audience session) were selected in collaboration with the research supervisor for thick description. Excerpts were selected on the basis of representing meaningful examples of how social and musical capital may be generated within Redefine Project musicing.

#### **4.2.1.1.1 Excerpt one**

The first excerpt was taken from music therapy session one. This session was 35 minutes long and section 15:44'-19:10' was selected for thick description. This excerpt illustrates the first interaction between the group members in music therapy format. The music therapist explained the structure of the opening activity to the group. The group stood in a circle, with the music therapist forming part of the circle. At this point, the group had built a group sound. They did so by layering, one by one, various sounds – including claps, whistles, body percussion and mouth percussion – over a basic beat, provided by the music therapist on the djembe. The group incorporated movement and gesture when they danced to the rhythm of the group sound. The

group sound functioned as a chorus to which the group returned. Upon instruction by the music therapist, the group was cued to freeze their sounds and movements. Then every person in turn had the opportunity to offer a sound and/or gesture to their name to communicate something about themselves in the moment. Participants stood in a circle and had the opportunity to do this one by one in succession around the circle. The group was invited to mirror, copy or echo any or all aspects of the 'soloist's' expressive gestures.

At this point in the improvisation Melissa, Brandi, Samantha, Chantal, Darrian and Jason have had the opportunity to use sounds and gestures to communicate an aspect of themselves to the rest of the group, such as showing how they were feeling in the moment, illustrating an aspect of their personalities or indicating how their week had been. Then it was Zithulele's turn to offer a gesture/sound to express something of his being in the moment. The excerpt continued with the interaction between group members as this activity developed.

#### **4.2.1.1.2 Excerpt two**

The second excerpt was taken from music therapy session four, which was the final group session. This session was 30 minutes long and section 14:40'-18:22' was selected for thick description. In this session, the wind ensemble group was busy with an activity in which every member got the opportunity to be nominated to be a soloist by another. A snare drum was set up at the front of the music therapy room. Once nominated, the soloist went to stand behind it while the other group members sat on the floor. Each one of them had selected a percussion or melodic instrument on which to play. As the soloist improvised and initiated the main rhythm, the others watched him/her and joined in improvising with the soloist at their own leisure. At this point, more than half of the group had the chance to be the soloist. The excerpt continued with the interaction between the group members with Brandi as soloist and later with Liyabona as soloist.

#### **4.2.1.1.3 Excerpt three**

The third excerpt was taken from the music therapy audience session (session five) which took place on the day of the end-of-term concert. After completion of the 45-minute performance the impromptu music therapy session started. From the introduction to the conclusion, this 'mini-session' took 10 minutes. The section selected for thick description was 47:56'-52:45'. On the morning of the concert, I as researcher asked the Redefine Project director if I could do a short impromptu music therapy session at the end of the concert, which would incorporate the audience. The director supported this idea. The excerpt selected for thick description started at

the end of the concert, with the Redefine Project director standing in front of the audience and completing the vote of thanks. After doing so, he mentioned that there will be a “surprise item” and asked the music therapist to step forward to explain to the audience what will happen next. The music therapist greeted the audience and asked whether they know the well-known South African song *Shosolozza*. Loud voices rang out saying “Yes!” in affirmation. The music therapist asked the audience if they would like to join together in singing *Shosolozza* as it was the time of the 2011 Rugby World Cup. A murmur of excitement passed through the audience. The music therapist mentioned that in addition to using our voices to sing the song, there were instruments to be used as well. Two of the students who had been part of the music therapy group immediately proceeded to hand out instruments. This excerpt continued with the audience members, along with the tutors, Redefine Project members and soloists taking part in musicing in an improvisational performance space.

#### 4.2.1.2 Data preparation of thick descriptions

After the sections for thick description had been selected, I viewed the video recordings of these excerpts a number of times. This was done with the aim of ensuring that the macro- and micro-forms of socio-musical interaction would be observed in a detailed and systematic manner. I then wrote comprehensive descriptions of the social and musical patterns of interaction taking place within these excerpts, in accordance with the scope of this research. Each one of the three thick descriptions was completed in this manner. In Table 4.1 an example of a section from thick description one, from music therapy session one is provided. (See Appendix I for the complete copy of thick descriptions.)

|   |
|---|
| <p><b>THICK DESCRIPTION ONE (TD1): Music Therapy Session One (first session)</b><br/> <b>Date: 27 August 2011</b><br/> <b>Session section selected for thick description [15:44-19:10]</b><br/>         [Line numbers: TD1:186-TD1:197]</p>   |
| <p>The music therapist (MTp) introduces the final group chorus and plays it in a sprightly allegro manner. The group concentrates and focuses on remaining together in time and squeals of “not so fast!” are heard. The texture of the music is a bit disjointed, as the members are individually trying to synchronise their own rhythms with the set tempo. More voices are heard in good-humoured ‘complaining’. Unexpectedly the MTp stops. The group freezes and does not move or make a sound. There is complete silence, coupled with no movement from the group. The whole group stands motionless in anticipation. There is a sense of joint focus and tension. Group members start to look at one another, trying to sustain the silence. This is held for 5 seconds. A few snorts of laughter are heard. Then a few vocal squeals of release, coupled with out-breaths and bursts of air are heard. The group bursts out with yells of excited laughter. Roaring sounds of “whoop whoop” and spontaneous hand clapping are added to the laughter.</p> |

**Table 4.1: Example of thick description from music therapy session one**

## **4.2.2 Data source B: Field notes**

### **4.2.2.1 Collection of field notes**

After completing the period of facilitating music therapy sessions, I proceeded to make field notes of musical activities. It must be noted that changes may have occurred in the group dynamic as a result of the participants' experiences in music therapy. This may have had an impact on the dynamic in the musical activities. The researcher mostly observed and occasionally actively participated in seven ensemble rehearsals in which a number of the wind ensemble members took part in preparation for the end-of-year concert. The ensembles observed were the brass ensemble, wind ensemble, solo trumpet and solo clarinet rehearsals, recorder ensemble and combined ensemble rehearsals. After these rehearsals I made field notes in the reflexive role of researcher.

In section 4.1 I described the various roles which I took on during the process of data collection and now further explain how this was managed. I as the researcher was not actively involved as participant in the brass ensemble, recorder ensemble, combined ensemble, solo trumpet and the first of the two wind ensemble rehearsals. (As mentioned in section 4.1 a colleague and I share conducting duties of the wind ensemble.) In this capacity I could take on the role of observer and make field notes. However, in the case of the solo clarinet rehearsal and the second of the wind ensemble rehearsals I, as the researcher, led these rehearsals and wrote down my observations after their completion in the capacity of reflexive researcher.

Field notes were written during the last term of lessons, on two separate days, two weeks apart (on 29 October and 12 November 2011). The final observations on 12 November 2011 were made two weeks before the end-of-year concert. On the observation days, after completing my duties as clarinet tutor, I systematically visited the different wind rehearsal rooms at the Redefine Project. By doing so – in my role as researcher – my first aim was to explore the Redefine Project's structure and daily activities from a different perspective than that of tutor.

As the process of observing and making field notes had started four weeks before the end-of-year concert, rehearsals consisted of members practising their pieces in preparation for the performance. In the case of ensemble rehearsals, the group worked on an orchestral piece and the focus was largely on refining the work to play it in an integrated and cohesive manner. In some instances the ensemble rehearsals attracted the attention of other Redefine Project members who were not in a lesson during that time. These members asked the conductor if they could sit in and listen to the group rehearsing. During the solo rehearsals, the student

rehearsed a solo piece and in both cases of the solo clarinet and trumpet rehearsals, another Redefine Project member asked if he could assist with or observe the rehearsal.

#### 4.2.2.2 Data preparation of field notes

The notes from the various activities were ordered in the sequence in which they had taken place and combined into a single typewritten document. In this manner it was possible to track how different rehearsals related to one another. In the field notes my direct observations were typed in Roman type while those in italics indicated my personal thoughts and memos about what I had observed. In Table 4.2 an example of sections from the field notes is provided (one from the solo trumpet rehearsal and one from the wind ensemble rehearsals). (See Appendix J for the complete copy of field notes.)

| <b>FIELD NOTES</b>  |
|---|
| <b>Date: 29 October 2011 (after completion of music therapy sessions)</b>   |
| <p><b>Brent's solo trumpet rehearsal:</b> [Line numbers: FN32-FN46]<br/>           Brent's lesson format is different from the conventional as his tutor is not working with him in this official lesson. Fabian is now standing next to Brent and counts the beats with him as he plays the piece. Fabian hums along and clicks his fingers while emphatically indicating the phrases with his upper body. Occasionally Brent stops playing, after which Fabian gives him advice on how to play better. They take some time to talk about the piece and continue. Fabian tells Brent about the historical context of the piece and how that would influence the practical style of playing. They seem to take their interaction seriously; Brent concentrates when Fabian speaks and Fabian speaks earnestly. After this impromptu lesson, Andrew takes over and Fabian goes to sit in the corner to observe. While Andrew listens to Brent's playing, Franklin is 'air playing' the tune, showing finger movements and using his body movements to join the phrasing of Brent's playing. <i>There seems to be a musical/emotional synergy between the movements of the three people in the room and concentration levels are high. I perceive something of a group groove here. They all seem to be focused and committed to this one identified goal of getting Brent ready for the concert.</i></p> |
| <p><b>Wind ensemble rehearsal:</b> [Line numbers: FN67-FN80]<br/>           Andrew is leading the group today (we share conducting duties). This is the third rehearsal that the group has had together. The flute section consists of Brandi (a young advanced beginner, in the group for a few weeks), two new young flute beginners (recently incorporated into the group), one senior player who only recently joined the group and Melissa, their tutor. From this group only Brandi and Melissa took part in music therapy sessions. I take note of the brass section. Liyabona, who is an advanced beginner, does not join the group. She is sitting in the corner. Although it is up to the discretion of the brass tutor to decide who joins his section of the group (I am responsible for the clarinets) I do not understand why she does not form a part of the wind group. <i>She is not accommodated or encouraged and I wonder why. At this point I have to be very self-reflexive and decide which identity and role will be the most appropriate for this situation. I am a student music therapist, tutor, co-conductor and researcher. I decide to be a researcher at this moment, to observe what is happening and not intervene at this stage. Yet, Liyabona's exclusion perturbs me as MTP, tutor and conductor.</i> [Line numbers:</p>   |

**Table 4.2: Examples of field notes from ensemble rehearsals**

### 4.2.3 Data source C: Focus group

#### 4.2.3.1 Facilitating the focus group

A focus group of one-and-a-half hours was facilitated by the researcher at the Redefine Project in the week of 5 November 2011, following the first round of field note observations. Twelve of the 14 wind ensemble members took part in this discussion. Tutors did not form part of this discussion as it was felt that their presence might influence the level of comfort and openness with which the group would engage within this format. The focus group was held with participants in one of the rooms used for meetings in the building where Redefine Project activities are hosted. Before proceeding with the focus group the format of the discussion was first explained to the group. I aimed to put the participants at ease by reminding them that confidentiality and anonymity would be upheld in this context and that they would be given pseudonyms in the focus group transcript and research report. They were further encouraged to express themselves openly and without concern of being judged or penalised. The focus group was video and audio recorded.

#### 4.2.3.2 Data preparation of focus group interview

After listening to the recording a number of times to familiarise myself with the overall content, I proceeded to transcribe the discussion verbatim. In addition to writing down the content of every sentence, indications of pauses, laughter, imperceptible speech etc. were also given in order to capture the nuances of the spoken words. The names of all the participants were changed in the transcript for purposes of confidentiality and anonymity. Every person's spoken contributions were labelled with their pseudonym abbreviations. In Table 4.3 an example of a section from the focus group transcript is provided. (See Appendix K for complete focus group transcript.)

**FOCUS GROUP TRANSCRIPT (FG):** [Line numbers: FG:481-FG:506]

**Date:** 5 November 2011

*\*Participant abbreviations (\*All names have been changed for purposes of confidentiality and anonymity.)*

BN: Brent

IV: Interviewer

UZ: Zithulele

FN: Fabian

DN: Devon

BN: Yes. For me it was like strange in the beginning like you have to... it's all about how like you as a musician has grown if you can fit into the group of people which determines whether you can actually play amongst more people from different instruments and you develop a character in your music. So it was like do I now have to make a sound or like you feel you taken out of your comfort zone basically and it's... so that's... I thought okay maybe give it a shot. That's why my mind was running wild in that class like what sound must I do what [noise]. It was like we have to run this like because it's... you maybe just want to express yourself but now you get the chance yourself but you don't know how to express yourself. So you just take one instrument and think of something. Maybe you build a beat on

|  |
|--|
| what her sound is, her sound is and all we can... although it clashes but it's still something. The main idea is there.  |
| IV: Okay and um, Zithulele, how was it for you in general?   |
| UZ: Um. At first it was strange but then as we went on it was fun because like the side group and stuff a person could play um his or her own sound and um he didn't need to be shy and stuff because you can just play anything.  |
| IV: Okay. And anybody else?  |
| FN: I felt free doing that.  |
| IV: Free?  |
| FN: Ja, because playing classical music you play with a structure. There's a structure you have to follow and doing the music therapy is like okay I'm... I don't want to be with the structure. I'm gonna do what I want to do. Not playing the structure. So you forget the rules. |
| DN: You don't forget the rules. You just put them aside.   |
| FN: You just bend them.  |
| IV: You just put them aside. [laughter/noise]  |

**Table 4.3: Example of section from focus group transcript**

After I had completed the thick descriptions, field notes and focus group transcript, I could continue with the process of data coding. In the next section, I provide a summary of this process.

## **4.3 Data coding**

### **4.3.1 Introduction**

The form of qualitative coding proposed by Ansdell and Pavlicevic (2001) was used to code the data. Sections from the prepared texts falling within the scope of the research question were highlighted and coded line-by-line. In this manner every line, sentence or phrase of relevant text was tagged with a conceptually meaningful label, which functioned as an index to the segment of data. This method combined with the form of open coding proposed by Gibbs (2007:50), in which codes used to label lines were derived from the data itself and did not thematically depend on pre-existing theories, facilitated the systematic and detailed qualitative analysis of the various data sources. Although pre-existing theories and models were not used in the process of data coding within this research, relevant theoretical literature was used in the discussion of findings in chapter five. The coding of each data source specifically will now be described in more detail.

### **4.3.2 Coding of thick descriptions**

Thick descriptions were placed in a table and every line of text was numbered in a separate column on the left-hand side. A third column was created to the right, where codes were developed. Before segments were coded, the text was read and re-read to obtain a general impression of salient concepts. Specific excerpts from the video recorded sessions were already selected for thick description on the basis of their relevance to the research question. For this

reason the whole text of each thick description was coded. In Table 4.4 an example of coding of a section from one of the thick descriptions from the music therapy sessions is provided. (Refer to Appendix L for sample of coding document of thick descriptions.)

|                 | <b>THICK DESCRIPTION THREE (TD3):<br/>from Music Therapy Audience Session</b>  | <b>Date: 11 September 2011</b>  |
|-----------------|--|---|
| <b>Line no.</b> | <b>THICK DESCRIPTION</b>   | <b>CODES</b>  |
| TD3:136         | He walks into the audience. The audience loudly joins in singing and playing the song together in time, within moments of the first notes.   | Audience securely joins director in song (in time, in key)                      |
| TD3:137         | One of the audience members walks right from the back of the corridor to the front of the solo area and while playing his cymbals clearly, confidently and ardently. He plays accentuated forte crashes on two minims per bar in time with the rest of the group, which seems to add to the movement and impetus of the group sound. | Audience member takes up soloist role   |
| TD3:138         | He moves to the side of the stage area and remains there. As the second verse of the song approaches, some youths start ululating flamboyantly. Some of the other youths seem to become animated by these sounds, by moving their bodies and singing stridently.   | Soloist from audience plays in time with group; enhances impetus of group sound |
| TD3:139         | As the audience now sings comfortably, securely and solidly, they also play the instruments rhythmically in meeting the steady pulse of the singing.   | Soloist rejoins audience after taking soloist position                          |
| TD3:140         | At the same time, the youths fully join in singing the song and are now fully dancing. They move together in unison with a languid deep upper body bowing movement, characteristic of African traditional dance.   | Flamboyant ululation from youths; increased animation in others                 |
| TD3:141         | The dance tutor has moved to the side and now he joins them in their movement by dancing in the same manner.   | Growing cohesion in developing musical activity                                 |
| TD3:142         |  |   |
| TD3:143         |  |   |
| TD3:144         |  |   |
| TD3:145         |  |   |
| TD3:146         |  |   |
| TD3:147         |  |   |
| TD3:148         |  |   |
| TD3:149         |  |   |
| TD3:150         |  | Tutor mirrors dance movements of youths   |

**Table 4.4: Example of thick description coding**

### 4.3.3 Coding of field notes

Field notes of the brass ensemble, wind ensemble, combined ensemble, recorder ensemble, solo trumpet and solo clarinet rehearsals were placed in a single document, in chronological order as they occurred. I placed the prepared field notes text in a table with every line being numbered in a separate left column. Codes were written in a third column to the right of the text. As the field notes were dense descriptions of musical processes within the scope of the

research question, it was not necessary to bracket certain passages and therefore every line or relevant segment was coded. Text in italics describes my personal thoughts and memos about the observations, also written during the observation process. In Table 4.5 an example is provided of coding of the field notes as taken from one of the ensemble rehearsals. (Refer to Appendix M for sample of coding document of field notes.)

|                 | <b>FIELD NOTES (FN)</b>  | <b>Keys to code tags:</b><br><b>WER: Wind ensemble rehearsal</b>   |
|-----------------|--|--|
| <b>Line no.</b> | <b>FIELD NOTES</b>   | <b>CODES</b>   |
| FN:109          | The most immediate goal of this process seems to be to play correctly and in harmony and to be                 | WER: Playing notes correctly to fit in with group  |
| FN:110          | able to fit in with the group. For this reason, subgroups and individuals within these subgroups               |  |
| FN:111          | are identified on the grounds of playing correctly or not. If players do not play correctly, they are          | WER: Being singled out when not playing correctly  |
| FN:112          | singled out to repeat the part in question to the satisfaction of the conductor. Often pairs or whole          |  |
| FN:113          | sections are singled out. Therefore, players are often grouped together and identified according               | WER: Being identified according to musical skill level   |
| FN:114          | to their level and skill of playing. In the same manner players or subsections that play correctly             | WER: Skilled players demonstrating correct way of playing to others  |
| FN:115          | are commended and asked to illustrate to the other subgroups. It appears that various levels of                |  |
| FN:116          | skill are implicitly – yet constantly – being assessed and tested here. <i>How then are (these)</i>            | WER: Continuous assessment of musical skills   |
| FN:117          | <i>musicians socially categorised in the field of music? Simply according to what they can and</i>             |  |
| FN:118          | <i>cannot do? What norms are at play here?</i>   |  |
| FN:119          | Musicians seem to focus on fitting in with the group, to serving the concrete performance goal.                | WER: Concrete performance goal: playing notes correctly to fit in with group. WER: Musical cohesion grows; simultaneous increase in social interaction |
| FN:120          | As the groove of the music becomes more cohesive and synchronous between the various sections,                 |  |
| FN:121          | I notice that the frequency of social contact and interaction between members of different sections increases. |  |
| FN:122          | This occurs in the form of eye contact, smiling and bantering. I also notice                                   | WER: Juniors making contact with section seniors as rehearsal progresses   |
| FN:123          | that the younger players start looking at the more experienced players in their sections.                      |  |

**Table 4.5: Example of field notes coding**

#### 4.3.4 Coding of focus group transcript

Due to the occasional broad scope which the focus group took, relevant segments of the text pertaining to the research question were highlighted for coding. The complete focus group transcript was placed in a table. Every line of highlighted text was numbered in a column on the left, while codes were developed in a column to the right. Before coding the transcript, I read it carefully to become aware of salient concepts and themes. In Table 4.6 an example of coding of an excerpt selected from the focus group transcript is provided. (Refer to Appendix N for sample of coding document of the focus group transcript.)

|                 |   |   |
|-----------------|---|---|
|                 | <b>FOCUS GROUP TRANSCRIPT (FG)</b><br><i>*Participant abbreviations (*All names have been changed for purposes of confidentiality and anonymity.)</i><br>BN: Brent<br>BR: Brandi<br>IV: Interviewer<br>FN: Fabian | <b>Date: 5 November 2011</b>                                |
| <b>Line no.</b> | <b>FOCUS GROUP TRANSCRIPT</b>   | <b>CODES</b>  |
| FG:561          | BR: That was like um with the music therapy we don't have to have a specific notes  | Freedom of musical structure                                |
| FG:562          | that you must play. So if you play something wrong no one can hear because there's  | Non-judgemental atmosphere                                  |
| FG:563          | no... there's no music in front of you and no one can tell you "No, it's, it's an F sharp   | Acceptance of unique musical contributions                  |
| FG:564          | and not a G" and like that and...   |   |
| FG:565          | But when you play there you just have one sound and it sounds different every time.   | Experiencing improvised music as dynamic                    |
| FG:566          | But if you play like normal music and you follow a specific rhythm sometimes you get  | Freedom of musical structure experienced as non-threatening |
| FG:567          | nervous because you know you going to struggle there.   |   |
| FG:568          | But in the music therapy it's just like... okay let me do it as I'm supposed to do it.  | Confidence in contributing own music                        |

**Table 4.6: Example of coding of focus group transcript**

After completing the coding of the data, the next step of data analysis, namely categorising the codes, could be taken. I now describe this stage of categorisation and then present the themes which emerged from this phase.

#### 4.4 Categorising codes

##### 4.4.1 Introduction

The process of categorisation developed in organically interlinking stages with codes first being reviewed and grouped according to similar ideas. Thereafter these code groupings were further combined into lower-order categories. Subsequently these lower-order categories were grouped

together to form higher-order categories (Ansdell & Pavlicevic, 2001:151–152). From these categories two themes emerged. After the emergence of the themes, the process of comparative analysis was used to further substantiate and develop the two themes. In the following section, I describe this process in detail.

#### 4.4.2 Developing categories from codes

Proceeding to forming categories firstly necessitated a global overview of all codes from the three different data sources. Therefore codes from the thick descriptions, field notes and focus group transcript were combined into one coding document and reviewed. Given the fact that I was exploring musicing in different contexts according to the Matrix Model of music therapy (Wood, 2006), I wanted to track the emergence of social and musical capital within these different contexts. Therefore, it was important to indicate to which specific context of musicing the codes belonged. (Please note that the term ‘musicing’ here refers to all musical activities and music therapy sessions). Hence the codes in the coding document were also labelled according to the specific contexts to which they referred. After labelling all codes, I grouped them together according to similar ideas, forming 64 lower-order categories.

In Table 4.7 an example of the grouped codes within the lower-order category of ‘Reciprocal freedom’ is provided. Please note that the abbreviations of the contexts of musicing to which the codes refer within this research are first indicated.

#### 61 RECIPROCAL FREEDOM

##### **Context abbreviations:**

*MTA: Music therapy audience session*

*MT1: Music therapy session one*

*MT4: Music therapy session four*

##### **Codes (with context abbreviations included):**

MTA: Mutual creative exploration sustaining socio-musical reciprocity

MT1: Risking contact with non-responsive non-reciprocal other

MT4: Enjoyment when experiencing musical affirmation

MT4: Soloist responds when others support socio-musically

MT4: Group members supporting hesitant soloist

**Table 4.7: Example of lower-order category: Reciprocal freedom**

In Table 4.8 all lower-order categories are listed.

|   |  |
|---|--|
| 1 Freedom of expression   | 33 In another's shadow: lack of personal growth                  |
| 2 Music is expression of self   | 34 Soloist monitors group  |
| 3 Confident expression in non-judgemental atmosphere                    | 35 Making contact with others when feeling musically insecure    |
| 4 Uncertainty re self-expression  | 36 Listening/being heard   |
| 5 Playful creative expression   | 37 Creative collaboration  |
| 6 Musically presenting oneself to others                                | 38 Tutors and students unite in concert ensemble                 |
| 7 Initial focus on own music; lacking relationship with music of others | 39 New creative pathways opened by others                        |
| 8 Music Therapy gives self-esteem                                       | 40 Creating music to be able to share with others                |
| 9 Feeling free  | 41 Confidence in contributing own music                          |
| 10 Music is love  | 42 Building on the sound of others                               |
| 11 Self-assertion through using musical elements                        | 43 Developing group musical fit                                  |
| 12 Music provides identity  | 44 Unity   |
| 13 Desiring further training  | 45 Growing cohesion in developing musical activity               |
| 14 Desiring to take part in Project                                     | 46 Shared sustained socio-musical focus                          |
| 15 Music as mood regulator  | 47 Focusing on synchronising group flow                          |
| 16 Doing something well to enhance self-esteem                          | 48 Attunement between individuals; increased group cohesion      |
| 17 Music as an everyday oasis   | 49 Musical growth related to being able to attune to others      |
| 18 Music provides opportunities   | 50 Flexible use of musical material of self and others           |
| 19 Socio-musical expectations   | 51 Musical flexibility enables fitting in with others            |
| 20 Freedom of musical structure   | 52 Playing different roles                                       |
| 21 Helping each other to enhance skills                                 | 53 Negotiated roles  |
| 22 Broadening musical vocabulary  | 54 Freedom to participate on own terms                           |
| 23 Playfulness  | 55 Diversity in levels of participation                          |
| 24 Improvisation  | 56 Using musical structure as guide for participation            |
| 25 Performance conventions  | 57 Risking participation   |
| 26 Developing socio-musical vocabulary                                  | 58 Own participation affected by another's guidance              |
| 27 Broader contexts of musicing   | 59 Limited musical participation; limited social contact         |
| 28 Socio-musical networks   | 60 Junior excluded from ensemble participation                   |
| 29 Experiencing diversity   | 61 Reciprocal freedom  |
| 30 Diversity facilitating creativity                                    | 62 Mirroring prompts further response from others                |
| 31 Becoming social through learning about self and others               | 63 Variety in vocal, movement mirroring                          |
| 32 Feeding off others' contributions                                    | 64 Individual's musical phrasing stimulates eager group response |

**Table 4.8: Complete list of lower-order categories**

As shown in Table 4.8, a number of lower-order categories (made up of similar codes) were formed. These categories were subsequently reviewed and grouped together to form higher-order categories. Thirteen higher-order categories were established in this manner. Table 4.9 presents the 13 categories with a brief explanation of each category with code examples.

| CATEGORY AND DESCRIPTION  | CODE EXAMPLES   |
|---|---|
| <p><b>Expressing self</b><br/>How the expression, communication and performance of self is perceived and/or facilitated within various contexts of musicing</p>                   | <p>MT: Freedom of expression<br/>M(EL): Music is expression of self<br/>MT: MT as alternative way of expressing feelings<br/>MT: Confident expression in non-judgemental atmosphere<br/>MT: Greater confidence in self-expression once knowing others<br/>MT: Musical contributions being a personal expression of self<br/>MT1: Playful self-expression<br/>MT: Playing with abandon<br/>MT1: Musically presenting oneself to others<br/>MTA: Tutors start dancing; youth member playfully presents self to audience<br/>MT4: Musically hiding self<br/>MT4: Soloist discomfort after conclusion of improvisation (vs. soloist comfort in improvisation)</p> |
| <p><b>Experience of self</b><br/>How the self is perceived and experienced in various contexts of musicing</p>  | <p>MT: Learning about self<br/>MT: Feeling free<br/>P: Achievement through P boosts self-esteem<br/>MT: MT Gives self-respect<br/>M(EL): Music providing self-value<br/>MT: Unexpected personal accessing of confidence and agency during MT sessions<br/>MT: Cultivation of confidence by having freedom of musical expression<br/>M(EL): If you like music everyone loves you<br/>P: Identity through P and church musicing<br/>SR: Feeling like more of a musician when teaching others</p>  |
| <p><b>Management of self</b><br/>How one perceives and acts upon personal opportunities arising from musicing contexts to manage one's life more effectively</p>                  | <p>P: Started music at P<br/>P: Sought musical training<br/>P: Desire to play in church ensemble motivates joining P<br/>P: Having "music-titis": Feeling that it is vital to engage in musicing<br/>P: Pre-P: Unable to read music; not participating in church music<br/>P: Desiring musical growth in church<br/>P: Not having music at school<br/>M(EL): Music provides opportunities<br/>P: Realisation of lifelong desire for musicing<br/>WER: Ex-members returning to P as tutors<br/>P: Loneliness ameliorated<br/>M(EL): Practising: Moving towards goals</p>   |
| <p><b>Socio-musical vocabulary</b><br/>The socio-musical tools, resources, customs and norms salient and/or developed within musicing contexts in cultivating social networks</p> | <p>MT: Acceptance of unique musical contributions<br/>PE: Errors not accommodated<br/>M(EL): Mistakes valuable for learning<br/>MT: Broadening one's music through various formats of musicing<br/>MT: Out of comfort zone<br/>CER: Juniors appear perplexed at start of rehearsal<br/>WER: Being identified according to musical skill level<br/>P: New opportunities<br/>MT1: Playfulness</p>   |

|   |  |
|---|--|
|   | <p>M(EL): Experiencing everyday life as improvisation<br/>         BER: Pressure to prepare for performance<br/>         MTA: Diversified contributions within sustained cadence<br/>         PE: Enables bonding with other youths<br/>         M(EL): Started music outside home area</p>  |
| <p><b>Openness to diversity</b><br/>         The openness to and acceptance of various forms of cultural, musical and social diversity/difference</p>   | <p>MT: Experiencing diversity<br/>         MT1: Diverse contributions<br/>         MT: Acceptance of diverse individuals and skill levels<br/>         WER: Diverse skill levels accommodated<br/>         MT: Diversity feeding group product</p>   |
| <p><b>Awareness of others</b><br/>         The level of awareness, consideration and appreciation of others through listening to them, looking at them, talking to them, trusting them, referring to them, using and responding to their musical material</p> | <p>MT: Learning about others<br/>         MT: Easier to get to know others within music; knowing one another through music<br/>         MT4: Scanning the group when musical changes occur<br/>         MT1: Exploring the use of musical elements present in expressive gestures of others<br/>         MT: Listening more attentively to others<br/>         EP: Listening to others helps own playing<br/>         MT: Listening to others facilitated by playing together<br/>         MT: Listening to others enabling growth<br/>         PE: Being drowned out, own music not being heard</p>   |
| <p><b>Collaboration</b><br/>         Working together in a cooperative partnership</p>  | <p>MT: Creative collaboration<br/>         MT: New creative pathways opened by others<br/>         SR: Collaboration between tutor, ex-student, senior within shared focus of performance preparation<br/>         MT: Building one's musical ideas based on those of others<br/>         MT: Feeling inspired and motivated through learning from others<br/>         MT: Creating music to be able to share with others<br/>         MTA: Subgroup sharing exploration of instruments<br/>         MT: Becoming a better player through others<br/>         P: Depending on others</p>   |
| <p><b>Cohesion</b><br/>         Being part of an organising structure while operating as a group</p>  | <p>MT: Developing group musical fit<br/>         WER: Playing notes correctly to fit in with group<br/>         PE: Feeling nervous when not fitting in musically<br/>         MT: Unity<br/>         MTA: Growing cohesion in developing musical activity<br/>         MT1: Member's exuberant expression; increased group cohesion<br/>         WER: Musical cohesion grows; increase in social interaction<br/>         MTA: Cohesive group focus within musical cadence<br/>         MTA: Space for individual together expression within cohesive group sound<br/>         MT1: Building a group sound<br/>         MT1: Member's uncertain direction; thin group sound</p> |
| <p><b>Attunement</b><br/>         Coordinating one's expressive gestures with others</p>  | <p>MT4: Attunement between individuals; increased group cohesion<br/>         MT4: Socio-musical attunement in subgroup stimulates larger group attunement<br/>         MT4: Attuning own music to that of group<br/>         MT4: Soloist introduces variation; member attunes own playing</p>  |

|   |   |
|---|---|
|   | <p>MT: Musical growth related to being able to attune to others</p> <p>SR: Tutoring others to attune musically</p>  |
| <p><b>Flexibility</b></p> <p>Demonstrating the socio-musical resourcefulness and adaptability to be able to work in a social context with musical material in a flexible and context-sensitive manner</p> | <p>MT1: Development of musical flexibility</p> <p>MT1: Flexibility in group expression</p> <p>MT4: Flexible use of musical material of self and others</p> <p>EP: Promotes flexibility as musician</p> <p>EP: Flexibility to engage with various musical styles</p> <p>EP: Musical flexibility enables fitting in with others</p>   |
| <p><b>Negotiating roles</b></p> <p>Having opportunities to extend, shift, alter and negotiate roles</p>   | <p>MT: Playing a range of roles within MT activities</p> <p>MT4: Shift in leadership within the music</p> <p>MT4: P: Selected soloists performing in front of audience</p> <p>MT4: MT: Equal opportunities to take soloist role</p> <p>MTA: Audience member takes up soloist role</p> <p>MTA: Tutors enabling youths to take more central role; excited exclamations from youths</p> <p>SR: Tutor facilitates role reversal</p> <p>MT4: Soloist has freedom to guide group</p> <p>WER: Junior player guides peers</p>   |
| <p><b>Participation</b></p> <p>Being part of a group or process</p>   | <p>MT1: Freedom to participate on own terms</p> <p>MTA: Diversity in levels of participation</p> <p>SR: Junior asks to join senior player's lesson</p> <p>MT1: Using musical structure as guide for participation</p> <p>MT: Desire to risk participating in improvisation</p> <p>MT4: Growing participatory confidence</p> <p>MTA: Enjoyment of seeing others participate</p> <p>MT1: Own participation affected by another's guidance</p> <p>MT4: Interpersonal contact; further musical participation from member</p> <p>CER: Limited musical participation; limited social interaction</p> <p>BER: Excluded from ensemble participation due to inability meeting musical requirements</p> <p>WER: Ensemble tutor adapts musical requirements to include non-participating junior member</p> |
| <p><b>Reciprocity</b></p> <p>Responding to and extending the musically communicative gestures of others</p>   | <p>MT1: Freedom to choose manner of reciprocation</p> <p>MTA: Mutual creative exploration sustaining socio-musical reciprocity</p> <p>MT4: Enjoyment when experiencing musical affirmation</p> <p>MT4: Soloist responds when others support socio-musically</p> <p>MT4: Member explores musical material (while seeking eye contact); loses interest when not responded to</p> <p>MTA: Tutor mirrors dance movements of youths; increasing vocal and physical animation in youths</p> <p>MT1: Variety in vocal, movement mirroring</p> <p>MT4: MTp introduces new melody; member assertively plays own instrument</p> <p>MT1: Individual's musical phrasing stimulates eager group response</p> <p>MTA: Flamboyant ululation from youths; increased animation in others</p>                     |

**Table 4.9: Category descriptions**

## 4.5 Developing themes

### 4.5.1 Emerging themes

Upon reviewing the 13 categories, it appeared that they could be grouped into two themes. Theme one was established as 'Relationships to self'. Table 4.10 lists the categories that are encapsulated within this theme.

|   |
|---|
| <b>Theme One: 'Relationships to self'</b> |
| <b>Categories:</b>                        |
| Expressing self                           |
| Experience of self                        |
| Management of self                        |

**Table 4.10: Categories within theme one**

'Relationships to self' describes the ways in which a person's relationships to self may be found to be enhanced and altered within the context of the Redefine Project. This theme provides insight into how utilising diverse forms of social and musical capital – generated in various contexts through various means – may equip a person with tools or capital of value to create altered or enhanced relationships to self. One may do this specifically by using social and musical capital to express, perform, experience and manage the self in enhanced ways. This will be explored further in the following chapter. I now continue to briefly discuss theme two.

Theme two was formulated as 'Relationships with others'. Table 4.11 provides a list of the categories comprising theme two.

|   |
|---|
| <b>Theme Two: 'Relationships with others'</b> |
| <b>Categories:</b>                            |
| Socio-musical vocabulary                      |
| Openness to diversity                         |
| Awareness of others                           |
| Collaboration                                 |
| Cohesion                                      |
| Attunement                                    |
| Flexibility                                   |
| Negotiating roles                             |
| Participation                                 |
| Reciprocity                                   |

**Table 4.11: Categories within theme two**

The theme 'Relationships with others' denotes how one's relationships with others may be impacted upon within the context of the Redefine Project. This theme indicates how a person is equipped with the means to create enhanced relationships with others, by generating and using socio-musical capital in various musicing contexts. 'Relationships with others' explores how such capital may be generated in musicing contexts related to the Redefine Project by processes at play, such as listening, attuning, participating, collaborating and reciprocating (as seen in the categories highlighted in Table 4.11). How this process of building relationships with others has been substantiated within this research endeavour is explored and discussed in detail in the discussion chapter (chapter five). It is important to note that, although described separately, the two themes of 'Relationships to self' and 'Relationships with others' may be seen to be related. While it has been put forward that generating social and musical capital may enhance one's relationships to self, one's renewed self-relationships may also have an impact on one's relationships with others. Similarly, when one's relationships with others are expanded and developed, this may influence one's relationships to self in various ways. After identifying the emergence of the two themes, I wished to explore whether there were any patterns related to how the themes manifested within the various contexts of musicing. In the next section, it will be indicated how Gibbs's method of comparative analysis (2007) was used to explore this notion.

#### **4.5.2 Comparative analysis**

Comparative analysis denotes the comparison of various segments of coded data and enables one to perceive similarities, differences and overlaps between such data. In this manner, data may be compared on various grounds, such as cases, contexts, categorical dimensions and concepts. Novel patterns of thematic meaning may ensue from such a process (Gibbs, 2007:78–80). Comparative analysis was especially relevant to the data analysis of this research endeavour as various contexts, relationships and forms of capital could be compared in this fashion. I continue by describing the process of comparative analysis through using 'contexts of musicing' and the themes as bases for comparison.

Before looking at how ‘Relationships to self’ and ‘Relationships with others’ functioned within different contexts, it was deemed necessary to create a frame of overarching contexts of musicing which would enable such comparisons. Thirteen specific contexts of musicing were identified and explored within this research. Table 4.12 provides an example of how the various contexts of musicing were identified within the data and labelled. It is important to note that I did not only identify all the contexts in which I collected data, but that the contexts shown in Table 4.12 also emerged within the data itself. For example it was through the focus group that participants discussed music in everyday life.

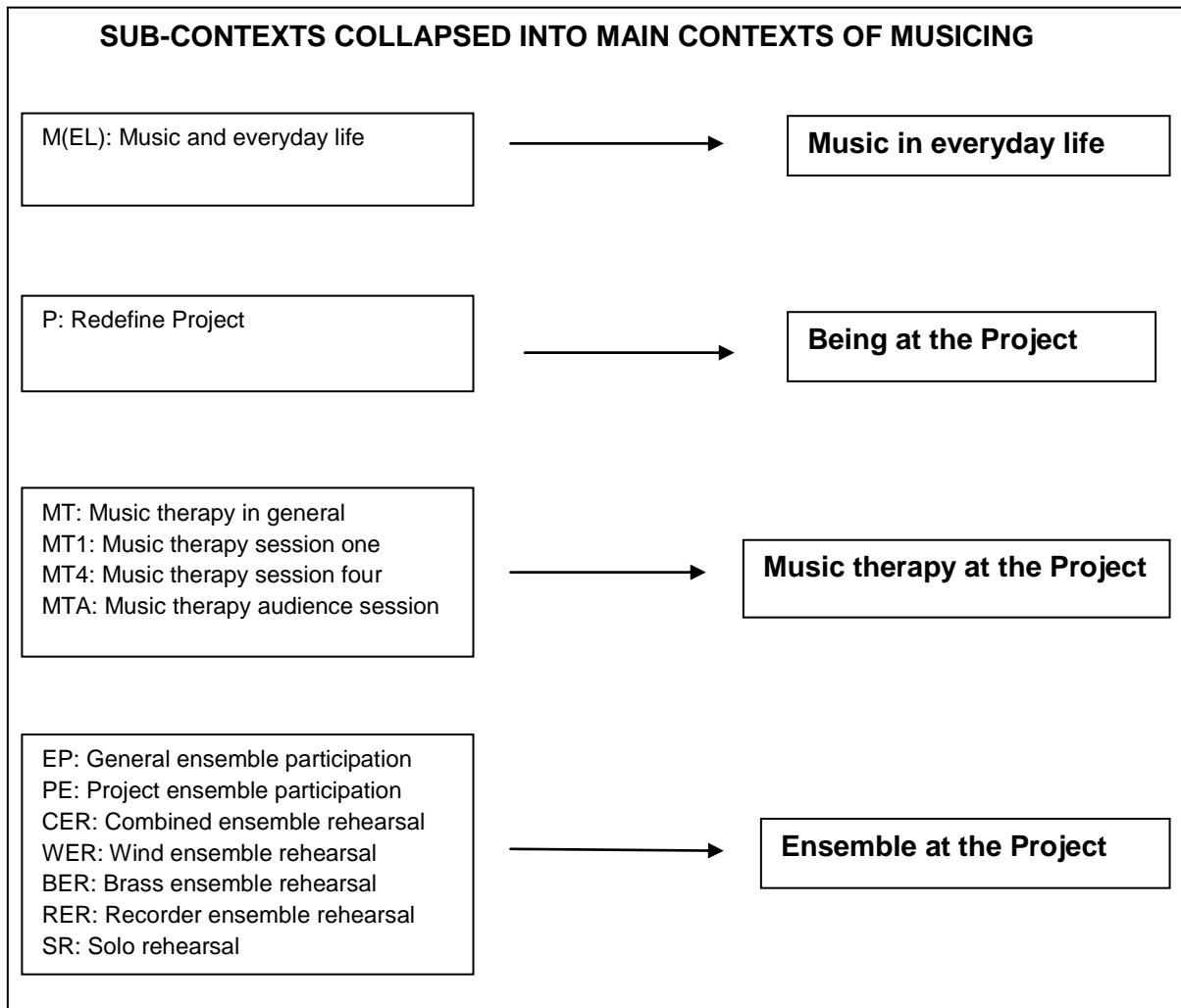
MT: Music therapy in general  
 MT1: Music therapy session one  
 MT4: Music therapy session four  
 MTA: Music therapy audience session  
 P: Redefine Project  
 EP: General ensemble participation  
 PE: Project ensemble participation  
 CER: Combined ensemble rehearsal  
 WER: Wind ensemble rehearsal  
 BER: Brass ensemble rehearsal  
 RER: Recorder ensemble rehearsal  
 SR: Solo rehearsal  
 M(EL): Music and everyday life

**Table 4.12: Thirteen contexts of musicing**

To make the process of comparison more manageable, the 13 contexts of musicing were summarised and collapsed into four overarching contexts. For example similar contexts – such as wind ensemble rehearsals and brass ensemble rehearsals – were grouped together into the main context of ‘Ensemble at the Project’. The four main contexts included:

- Music in everyday life
- Being at the Project
- Music therapy at the Project
- Ensemble at the Project

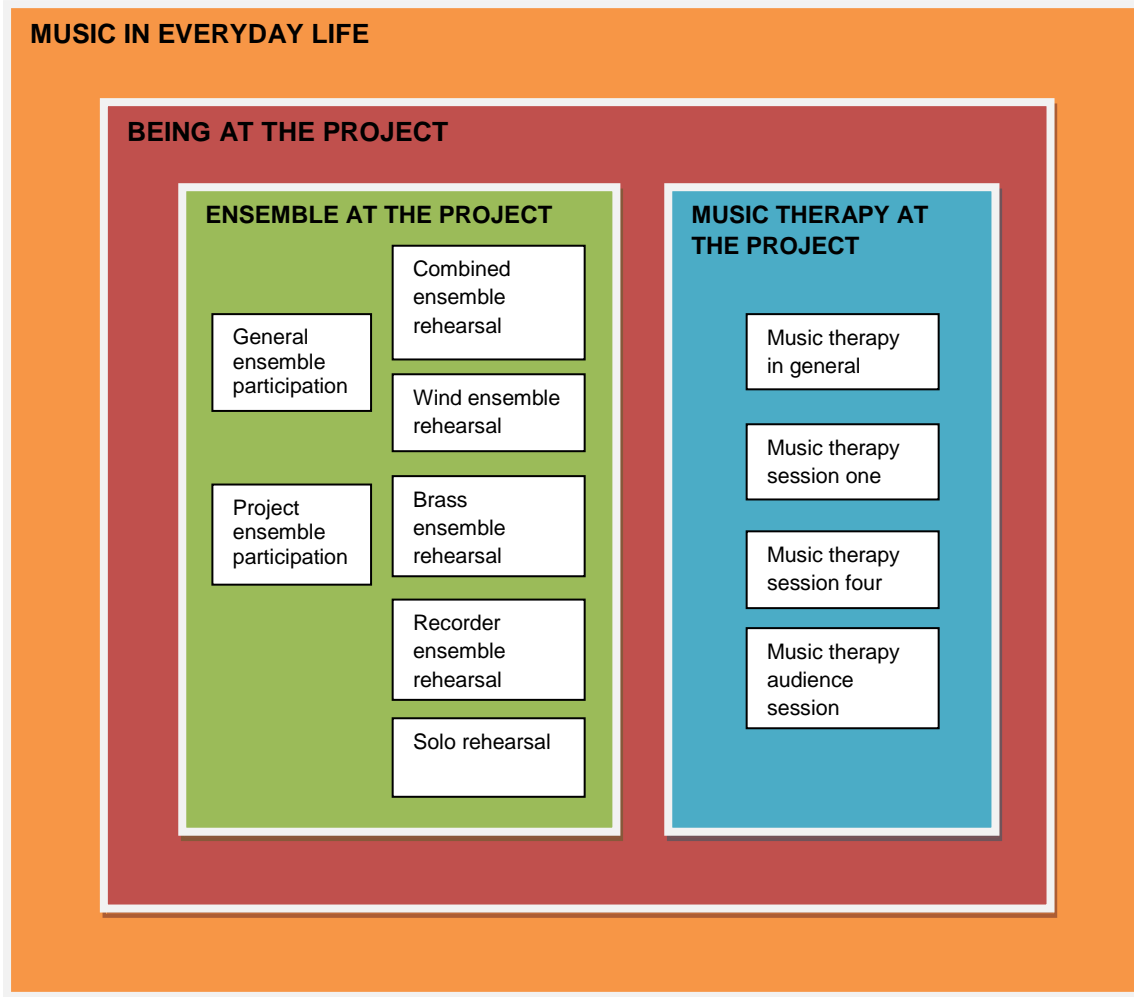
Table 4.13 indicates how the four main contexts of musicing as basis for comparison were established by collapsing the 13 sub-contexts.



**Table 4.13: Forming the four main contexts of musicing**

Figure 4.1 was subsequently created to illustrate the systemically interrelated nature of the various sub-contexts within the main contexts in which musicing took place.

This diagram (presented as Figure 4.1) serves to visually portray the 13 sub-contexts of musicing and how they fit within the four main contexts of musicing. With this figure I also aim to indicate the unique relationships between the various contexts. These contexts may have an impact on, differ from, enhance or overlap with one another; in some way functioning as a socio-musical matrix of concentric spheres with musicing being the binding denominator.



**Figure 4.1: The socio-musical matrix of musicing contexts**

Subsequently the themes of 'Relationships to self' and 'Relationships with others' and the frame of 'Four main contexts of musicing' were used as basis for comparative tables. During the first stage of comparative analysis, I prepared four tables of the four main contexts of musicing. This was done to facilitate the systematic comparison of the possible generation of social and musical capital in the various musicing contexts and relationships. In these tables all codes were reviewed and grouped according to the contexts and relationships to which they referred. Table 4.14 provides a sample of one of the comparative tables, namely 'Music therapy at the Project'. This table includes the four different music therapy sub-contexts of 'Music therapy session one', 'Music therapy session two', 'Music therapy audience session' and 'Music therapy in general'. (See Appendix O for the complete texts of all four tables of the main contexts of musicing.) Note that the category heading of 'Management of self' in Table 4.14 does not have

codes indicated. However, this category heading needed to be retained as it highlights that no codes in this category existed within the specific context to which the table refers.

### **MUSIC THERAPY AT THE PROJECT**

| <b>CONTEXTS:</b>                  | <b>MT in general</b>  | <b>MT session 1</b>  | <b>MT session 4</b>   | <b>MT audience session</b>   |
|-----------------------------------|---|--|---|--|
| <b>RELATIONSHIPS TO SELF:</b>     |   |  |   |  |
| <b>Expressing self</b>            | Freedom of self-expression<br>Freedom of musical expression<br>Feeling free<br>Playing with abandon   | Musical space for personal expression<br>Using musical elements for self-expression<br>Spontaneity<br>Musically presenting oneself to others | Comfortable self-expression<br>Musically hiding self<br>Shy when making social contact within music   | Tutors start dancing; youth member playfully presents self to audience<br>Individually exploring own rhythms |
| <b>Experience of self</b>         | Learning about self<br>Unexpected personal accessing of confidence and agency during MT sessions  | Self-assertion through using musical elements  | Self-assertion through using musical elements   |  |
| <b>Management of self</b>         |   |  |   |  |
| <b>RELATIONSHIPS WITH OTHERS:</b> |   |  |   |  |
| <b>Socio-musical vocabulary</b>   | Acceptance of unique musical contributions<br>Non-judgemental atmosphere  | Music provides predictable structure<br>Growing animation in developing musical activity   | Extending initially hesitant musical motif<br>Freedom to explore various musical elements   | Playful re-appropriation of familiar musical material<br>Youths experiment with familiar song                |
| <b>Openness to diversity</b>      | Experiencing diverse creative contributions<br>Diversity facilitating creativity  | Diverse contributions  |   |  |
| <b>Awareness of others</b>        | Learning and knowing more about others<br>Platform for getting to know personalities of others<br>Listening more attentively to others<br>Listening to others enabling growth | Exploring the use of musical elements present in expressive gestures of others<br>Discomfort at lack of direction from member                | Scanning the group when musical changes occur<br>Soloist makes eye contact with others<br>Listening closely to music of others<br>Group creates space for individual contribution to be heard | Soloist satisfaction; monitors audience  |
| <b>Collaboration</b>              | Creative collaboration<br>Building on the sound of others   | Satisfaction experiencing the creative contributions of others<br>Enjoyment of shared humour   | Member joins subgroup by building on their sound<br>Building on the sound of others   | Experiencing delight in musicing (with others)<br>Subgroup sharing exploration of instruments                |
| <b>Cohesion</b>                   | Developing group musical fit<br>Fitting in as valued skill  | Shared sustained socio-musical focus<br>Focusing on  | Member's energetic contribution; group builds cohesive group  | Growing cohesion in developing musical activity  |

|                          |   |   |   |  |
|--------------------------|---|---|---|--|
|                          |   | synchronising group flow  | sound<br>Subgroup exclusivity   | Cohesive group focus<br>within musical cadence   |
| <b>Attunement</b>        | Musical growth related to being able to attune to others<br>Attuning to self and others as means to exploring different roles |   | Attunement between individuals; increased group cohesion<br>Attuning own music to that of group         |  |
| <b>Flexibility</b>       |   | Development of musical flexibility<br>Flexibility in group expression                     | Flexible use of musical material of self and others   | Developing flexibility in movement   |
| <b>Negotiating roles</b> | Playing a range of roles within MT activities   | Playing different roles<br>Music therapist guides   | Negotiated roles in music therapy<br>Shift in leadership within the music                               | Audience member takes up soloist role<br>Music therapist integrated in audience group                          |
| <b>Participation</b>     | Risking participation<br>Desire to risk participating in improvisation  | Freedom to participate on own terms<br>Using musical structure as guide for participation | Flexible participation<br>Shared time signature guides individual participation                         | Diversity in levels of participation<br>Limited musical participation; limited social contact                  |
| <b>Reciprocity</b>       |   | Reciprocal freedom<br>Mutual creative exploration sustaining socio-musical reciprocity    | Enjoyment when experiencing musical affirmation<br>Soloist responds when others support socio-musically | Mutual creative exploration sustaining socio-musical reciprocity<br>Director mirrors dance movements of youths |

**Table 4.14: Sample of comparative table of ‘Music therapy at the Project’**

The full version of Table 4.14, which is provided in Appendix O, highlights a number of central ideas at play within the broad context of music therapy at the Redefine Project. Within music therapy sessions, freedom of self-expression and the use of musical elements for self-expression seemed to be salient. Participants appeared to have the freedom to explore various musical elements present in the expressive gestures of others and opportunities to build on the sound of others. Within sessions the use of musical material of self and others were shown to be approached in flexible ways. The playful re-appropriation of familiar musical material also seemed to occur. Participants had the freedom to participate on their own terms as well as having freedom in the manner of reciprocating towards others. In music therapy sessions, participants had opportunities to closely listen to the music of others, to focus on synchronising group flow and to develop group musical fit. Participants also seemed to experience delight in musicing with others. In sessions, it appeared that participants could learn about the self and others through musicing together in different ways. Within music therapy, participants had opportunities to negotiate roles. These notions will be explored in greater depth in the summary of the findings following at the end of this chapter. I now proceed to discuss the next step in the analysis process within the current research study, namely comparative analysis.

During the following stage of comparative analysis, all four tables (namely ‘Music therapy at the Project’, ‘Ensemble at the Project’, ‘Being at the Project’ and ‘Music in everyday life’) were combined into one comparative document. This was done to systematically explore and compare the similarities, overlaps and differences in relationships and socio-musical interactions within all four contexts of musicing related to the Redefine Project. Table 4.15 presents a sample of the codes within the combined table of the four main contexts of musicing and illustrates the link between contexts of musicing and relationships within these contexts. (See Appendix P for the full comparative table of the main contexts of musicing.)

| <b>CONTEXTS:</b>                  | <b>Music therapy at the Project</b>  | <b>Ensemble at the Project</b>  | <b>Being at the Project</b>  | <b>Music in everyday life</b>  |
|-----------------------------------|--|---|--|--|
| <b>RELATIONSHIPS TO SELF:</b>     |  |   |  |  |
| <b>Expressing self</b>            | Musical space for personal expression. Confident expression in non-judgemental atmosphere. Initially feeling inhibited; uncertainty re self-expression. Feeling free. Musically presenting oneself to others. Soloist discomfort after conclusion of improvisation (vs. soloist comfort in improvisation). | Focus on learning own notes, limited social interaction.  |  | Music is expression. Music and dance motivate free, confident expression.  |
| <b>Experience of self</b>         | MT gives self-esteem, self-respect. Point of view respected in MT (not always outside). Cultivating confidence by having freedom of musical expression.  | Senior players more confident than juniors; taking liberties within the music. Feeling like more of a musician when teaching others.                                    | Achievement through P boosts self-esteem. Pre-P: Lacking identity. Identity through P and church musicing.   | Music provides self-value. Music offers hope, sense of achievement. Music is love. Music provides identity (of self and place).  |
| <b>Management of self</b>         |  | Members taking ownership of own musical development. Ex-members returning to P as tutors.   | Started music at P. Desiring and seeking out further training. Having “music-titis”: Feeling that it is vital to engage in musicing. Loneliness ameliorated through P involvement. | Music as mood regulator. Using music to study, to relax. Doing something well to enhance self-esteem. Music as an everyday oasis. Music is your life.                          |
| <b>RELATIONSHIPS WITH OTHERS:</b> |  |   |  |  |
| <b>Socio-musical vocabulary</b>   | Out of comfort zone. Initial apprehension re unexpected props; expecting unfamiliar musical norms. Desiring, having and using freedom of musical structure. Musical parameters provided. Helping each  | Juniors appear perplexed at start of rehearsal. Struggling to meet musical performance requirements. Continuous assessment of musical skills. Offering skill support to | Learning to do new things, to do better. Expectation that P skills will aid future learning. Various instrumental tuition opportunities. Extended involvement at P.                | Introduced to music through friends. Family musical involvement. Musical tuition through family. School musical involvement. Church musical involvement. Started music outside |

|                              |   |   |   |  |
|------------------------------|---|---|---|--|
|                              | <p>other to enhance skills. Broadening musical vocabulary. Excitement. Enjoyment. Fun. Happiness. Humour. Ability to use diverse musical styles by having improvised. Music provides predictable structure. Acceptance. Playfulness. Growing animation, increased interaction, diversified movement in developing musical activity. Freedom to extend musical material of others. Playing again after making a mistake. Adherence to performance conventions. Youths experiment with familiar song. Developing student-tutor integration; youths increasing vocal contributions.</p>  | <p>younger players. Peers supporting each other in learning notes. Peer musical support accompanied by growing social interaction. Bantering accompanies rehearsal process. Seniors bantering; limited concern over playing notes correctly. Concert preparation pressure. Social interaction within ensemble subgroups. Focus on playing correctly. Tutor expects correct playing. Being singled out when not playing correctly. Juniors supporting peers to play notes correctly.</p>                                   | <p>New opportunities. Exploration. Developing relationships, making friends. Playing new music: Excitement. Excitement, enjoyment, fun. Project involvement enables: Membership of community ensemble, auditioning for youth orchestra, further studies; opportunity to go overseas. Introduced to P through friendship, family networks. Member inspires others to join P.</p> | <p>home area. Acknowledging unpredictability of daily life. Comfort with unpredictability due to previous creative experiences. Experiencing everyday life as improvisation. Mistakes valuable for learning.</p>   |
| <b>Openness to diversity</b> | <p>Experiencing diversity; diverse creative contributions. Acceptance of diverse individuals and skill levels. Diversity feeding group product. Diversity facilitating creativity.</p>  | <p>Diverse skill levels accommodated.</p>   |   |  |
| <b>Awareness of others</b>   | <p>Knowing one another through music (easier to get to know others within music). Exploring the use of musical elements present in the expressive gestures of others. Scanning the group when musical changes occur. Looking at others players while exploring musically. Listening closely to music of others. Listening more attentively to others. Listening to each other; following each other. Listening to others facilitated by playing together. Listening to others while feeling lost in the music. Listening to others aids own playing, facilitates fitting in, enabling growth. Personal growth linked to listening to the views and playing of others.</p> | <p>Following what peers are doing musically. Juniors making contact with section seniors as rehearsal progresses. Juniors making contact when rebuked by tutor. Making contact with others when feeling musically insecure. Being overwhelmed by hearing other players at once. Feeling insignificant due to instrument volume level. Being drowned out; own music not being heard. Intimidated by group sound. Focusing attention away from own playing to stronger subgroup. Listening to others helps own playing.</p> | <p>Knowing others, playing better; boredom quelled. In another's shadow: Lack of personal growth. Out of another's shadow: Independence in one's own music.</p>   | <p>Own music not always comprehensible to others. Difficulty talking to others. Not always being understood by others. Music facilitating common understanding. Music facilitating understanding of feelings. MT offers space to talk and be heard, not experienced outside.</p> |
| <b>Collaboration</b>         | <p>Creative collaboration. Desire for musical</p>   | <p>Tutors and students unite in concert</p>   |   | <p>Connecting with others through shared</p>   |

|                    |   |   |  |               |
|--------------------|---|---|--|---------------|
|                    | <p>partnering. New creative pathways opened by others. Feeling inspired and motivated through learning from others. Connecting with others needed to make the group music sound right. Desiring to socially share music and dance. Building one's musical ideas based on those of others. Multiple opportunities for musical contributions.</p>   | <p>ensemble. Ensembles unite to form large concert group. Separate concert item for beginners; not joining large combined concert orchestra. Collaboration between tutor, ex-member and student within shared focus of performance preparation. Sharing of skills provide a sense of achievement.</p>   |  | <p>music.</p> |
| <b>Cohesion</b>    | <p>Developing group musical fit. Fitting in as valued skill. Unity. Building a group sound. Focusing on synchronising group flow. Lack of musical flow (after uncertain direction from member). Subgroup cohesive interaction; participation form others. Freedom to shift musical flow of group. Increased confidence in soloist when contribution is incorporated into group sound. Growing cohesion in developing musical activity. Enhanced subgroup cohesion; mirroring rhythms and movement. Cohesive group focus within musical cadence.</p> | <p>Playing notes correctly to fit in with group. Concrete performance goal: Playing notes correctly to fit in with group. Musical cohesion grows; increase in social interaction. Feeling anxious, nervous when unable to musically fit in with others. Feeling anxious when unable to participate in musical flow. Feeling scared: Uncertainty, being lost in the music.</p> |  |               |
| <b>Attunement</b>  | <p>Musical growth related to being able to attune to others. Attuning to self and others as means to exploring different roles. Being able to play in tune. Attunement between individuals; increased group cohesion. Socio-musical attunement in subgroup stimulates larger group attunement. Soloist introduces variation; increased group attunement. Attuning own music to that of group. Extending own musical material after attuning to group.</p>   | <p>Tutoring others to attune musically.</p>   |  |               |
| <b>Flexibility</b> | <p>Development of musical flexibility. Flexibility in group expression. Flexible use of material of self and others. Developing flexibility in movement.</p>  | <p>Flexible tuition format. Musical flexibility. Promotes flexibility as a musician. Flexibility to engage with various musical styles. Musical</p>   |  |               |

|                          |  |  |  |  |
|--------------------------|--|--|--|--|
|                          |  | flexibility enables fitting in with others.  |  |  |
| <b>Negotiating roles</b> | Playing a range of roles within MT activities. Shift in leadership within the music. Equal opportunities to soloist role in MT (vs. convention of selected soloists performing for an audience). Audience member takes up soloist role. Flexibility of musical roles of director. Music therapist integrated in audience group. Tutors enabling youths to take on more central role; excited exclamations from youths.   | Tutor facilitates role reversal. Insufficient time to tutor sections individually; junior suggests alternative rehearsal format. Junior player confident to take leadership role in instrument section. Junior player guides peers. Junior player leads instrument group rehearsal sessions of own accord.                     |  |  |
| <b>Participation</b>     | Risking participation. Freedom to participate on own terms. Diversity in levels of participation. Actively seeking, declining instrumental participation. Using musical structure as guide for participation. Eagerness to participate. Enjoyment of experiencing participation of others. Growing participatory confidence. Member's limited social contact with others; limited musical participation.   | Excluded from ensemble participation due to inability meeting musical requirements. Tutor determines ensemble participation. Ensemble tutor adapts musical requirements to include non-participating junior member. Gaining access to formats of participation; not meeting musical requirements stunts further participation. |  |  |
| <b>Reciprocity</b>       | Reciprocal freedom. Mutual creative exploration sustaining socio-musical reciprocity. Enjoyment when experiencing musical affirmation. Soloist responds when others support socio-musically. Member explores musical material (while seeking eye contact); loses interest when not responded to. Flamboyant ululation from youths; increased animation in others. Member introduces variation; mirrored by others. Music therapist introduces new melody; member assertively plays own instrument. |  |  |  |

**Table 4.15: Combined comparative table between 'Main contexts of musicing' and 'Relationships within musicing'**

By using the full version of Table 4.15, all four main contexts of musicing were compared on the various categorical dimensions (such as diversity, attunement and collaboration) within the themes of 'Relationships to self' and 'Relationships with others'. The comparisons summarised within this table highlighted the generation of varied forms of musical and social resources, as found within the various relationships occurring throughout the four main contexts of musicing associated with the Redefine Project. The cultivation of relationships largely seemed to be facilitated by using the elements of music as tools with which to facilitate such relationships within diverse processes of participating in and contributing to socio-musical interactions. The ways in which relationships to self and with others were cultivated by musical means appeared to differ, overlap and be extended in the various musicing contexts. How socio-musical relationships were played out within the broad context of the Redefine Project will be discussed in detail in the following exploration of the findings of this research endeavour.

#### **4.5.3 Summary of findings within theme one: 'Relationships to self'**

Theme one contains three categories, identified as Expressing self, Experience of self, and Management of self. A summary of the findings in theme one is presented below.

The context of *music therapy at the Project* particularly appeared to offer participants a musical space for personal expression, in which musical contributions were perceived as a form of self-expression. The norms 'freedom of expression', 'acceptance' and 'a non-judgemental atmosphere' appeared to be prominent within this context. Participants reported that music could be used in sessions in a non-prescriptive and creatively explorative manner. One of the members also indicated that music therapy offered alternative ways of expressing the self. In the context of *music in everyday life*, music was likened to expression. Music and dance were perceived by participants to motivate free, confident expression.

Within *music therapy* sessions, participants indicated that they felt free. It was evident that they could perform themselves spontaneously. Here they could musically present (or hide) the self to others. For example, one of the usually 'hidden' participants (Liyabona) was immediately comfortable within the role of improvising soloist, and appeared to experience discomfort when she had to relinquish this role. Within *ensembles* there seemed to be a focus on learning one's own notes, with limited social interaction.

Participants indicated that in *music therapy* sessions, they had opportunities to learn about the self. Here they could explore alternative identities and gain opportunities for leadership. Participants indicated that their point of view was respected in music therapy sessions but not

always in other contexts. Music therapy appeared to enhance self-esteem and self-respect. Participants reported that they were able to cultivate agency and confidence by having freedom of musical expression and using musical elements for self-assertion. In *ensembles* senior players seemed more confident than juniors and took liberties within the music. Increased musical confidence was coupled with increased social interaction. One participant said that he felt like more of a musician when teaching others. In the context of *being at the Project*, it was indicated that achievement through the Project boosts self-esteem. One of the participants commented that he had lacked a sense of self and identity before joining the Project. The Project and church musicing provided him with identity. Some of the participants reported that, in the context of *music in everyday life*, music offers self-value by providing a sense of achievement. This sense of achievement occurs when participants feel special for being able to make their own music. It was also indicated that having access to playing music together offers a person hope, as it was perceived that others are more likely to accept and love you if you play music. One participant commented that “music is love”, perhaps alluding to the notion that musicing offered a space where a person may feel cherished and accepted. It was evident that music provided identity of self and a sense of belonging to a specific place. One participant also indicated that music therapy had an impact on her everyday life as, for the first time, after being involved in music therapy sessions, she had confidence in performing for a friend.

Within the context of *being at the Project* some participants said that they started music at the Project because they desired and sought further musical training. They wanted to be part of the Project and participate in recreational activities on the same level of involvement as family members. The desire to play in a church ensemble provided the motivation for others to join the Project. One indicated that he had “music-titis”, explaining that it was vital for him to engage in musicing. For another, loneliness was ameliorated through the Project. For others, the Project prompted their musical career selection and realisation of their omnipresent desire for musicing. Within *music in everyday life* it was seen that music is used as a mood regulator and to study and relax. Music is seen as “your life”; a lifestyle and integral to daily life. Some of the participants referred to music as an addiction; a craving. One participant stated that music is “an everyday oasis”. Participants mentioned that music provides opportunities and is a way of doing something well to enhance self-esteem, such as feeling satisfied when practising. Within *ensembles*, members took ownership of their own musical development. It was also noted that some ex-members returned to the Project as tutors.

In the exploration of findings within this theme it was indicated how participating in the different musicing contexts related to the Redefine Project, appeared to enable participants to cultivate enhanced relationships to self. I now continue by discussing the findings within theme two.

#### **4.5.4 Summary of findings within theme two: ‘Relationships with others’**

Theme two contains 10 categories, identified as Socio-musical vocabulary, Openness to diversity, Awareness of others, Collaboration, Cohesion, Attunement, Flexibility, Negotiating roles, Participation, and Reciprocity. While in theme one, participating in musicing within various contexts related to the Redefine Project appeared to offer participants ways of cultivating enhanced relationships *to self*, findings in theme two highlighted how participating in musicing contexts within the Redefine Project, facilitated enhanced relationships *with others*. A summary of the findings within theme two is provided below.

Within *music therapy* sessions participants reported the experience of being taken out of their “comfort zone” by using music in a different manner to which they were accustomed, based on the new socio-musical norms of the context. It appeared that this context offered participants opportunities to engage with “freedom of musical structure”. Participants reported that in music therapy the new musical parameters included acceptance of unique musical contributions (such as making mistakes and dissonant music); “bending the rules”; improvising to broaden one’s musical vocabulary (alluding to the notion that improvisation aides in developing one’s musical resources with which to engage in various other forms of musicing); creatively exploring and experimenting with various musical elements; and freely extending the music of others. These new musical parameters appeared to offer participants an enhanced socio-musical vocabulary with which to build social relationships with others. Humour, fun, laughter, enjoyment and playfulness played a central role within sessions. It also appeared that performance conventions could be re-appropriated within music therapy.

Within *ensembles* the focus seemed to be mainly on playing notes correctly. Many participants felt that they often struggled to meet the musical requirements of this context. In *ensembles* there appeared to be a continuous assessment of musical skills and a focus on developing musical skills. Peers and seniors offered one another skills support to meet the musical requirements of this context. Bantering often accompanied the rehearsal process. In the context of *being at the Project* it was seen that participants perceived that, at the Project, they learn to do new things, and to “do better”. In the Project new opportunities are offered to members who believe that skills learnt at the Project will aid future learning. Members are introduced to the

Project through family and friendship networks. Here they have opportunities to make friends and develop relationships. Experience gained at the Project also enables membership of broader musical networks and contexts of musicing, such as Klopse, church bands and youth orchestras in other countries. In the context of *music in everyday life* one of the participants (Brandi) spoke of the unpredictability of daily life and the experience of everyday life as improvisation. It could therefore be suggested that the relational value of improvising with others in music therapy could be transferred to relationships with others. Thus, musical improvising may possibly offer participants relational tools with which to interact with others in times of uncertainty.

*Music therapy* provided participants with access to experiencing diverse individuals, skills levels and musical contributions. It is noteworthy that participants seemed to accept and embrace these forms of diversity within this context. One of the participants mentioned that diversity feeds the group product and facilitates creativity. Within *ensembles* diverse skills levels were seen to be accommodated.

Participants reported that *music therapy* offered them with a space to learn more about the personalities of others. It was indicated that in sessions, participants were given opportunities for knowing others through music and that it was, in fact, easier to get to know others within music. Awareness of others was cultivated and facilitated by watching and listening to the musical contributions of others, scanning and listening to the group while musical changes occur, and paying close attention to others as they explored musical material. Members closely listened to the music of others and followed each other in the music. They articulated that listening to each other aids one's own playing, and facilitates fitting in. Personal growth was further linked to listening to the views and playing of others. Within *ensembles* members followed what others were doing musically. When feeling musically insecure they appeared to make contact with each other by looking and smiling at each other as well as listening to and trying to fit in with each other's music. Some members indicated that they felt overwhelmed when suddenly hearing other players playing together. They felt that they were being drowned out and that their own music was not being heard.

*Being at the Project* provided opportunities for depending on and "feeding off" others' contributions. One participant described how he could learn from others and follow the example that they were setting at the Project, when he was a new member. This aided him in cultivating and fulfilling his personal goals at the Project. In *music in everyday life* some participants

mentioned that they felt that others did not always understand them, and that they had difficulty talking to others. However, they commented that music facilitates common understanding. Music therapy offered a space to talk and be heard, which they had not often experienced in contexts outside of music therapy.

Within *music therapy* participants appeared to gain opportunities for creative collaboration. A desire for musical partnering and sharing was articulated and came to fruition within this space. One of the participants mentioned that one becomes social through learning about self and others. Music is one means of realising this, as “music is social”. Others indicated that, by collaborating, one becomes “a better player through others” and new creative pathways are opened up. One feels inspired and motivated through others. It was found that there is a desire to socially share music and dance, and to connect with others to make the group music sound “right”. Collaboration took place as members built on the sound of others, which included multiple opportunities for unique individual contributions. In *ensembles* collaboration happened within performance preparation, where social sharing occurred within this goal-oriented musical activity. Participants reported that the sharing of skills provided them with a sense of achievement. Various ensembles collaborated when they united as one group in preparation for the concert. In *music in everyday life* it was indicated that one may connect with others through shared music.

In *music therapy* there was a focus on developing group musical fit, with ‘fitting in’ seen as a valued skill by the participants. Building a group sound and using the group sound as the chorus were some of the ways of facilitating the experience of socio-musical unity and cohesion. Within sessions there was a focus on synchronising group flow, which provided participants with a shared sustained socio-musical focus. At the same time there was acceptance of individual freedom to diverge from the group sound. Individual contributions enhanced and helped build group cohesion. For example, in the first music therapy session, one of the participants offered a dramatic sound and gesture to the group. These sounds and gestures were subsequently mirrored and extended by other group members. The creation and experience of movements somehow related to each other – prompted by an individual contribution – seemed to offer the group a unified musical experience with a shared focus. In turn, developing group cohesion appeared to further invite musical contributions from individuals. In *ensembles* the focus was on playing notes correctly to fit in with the group. Members reported feeling anxious when they were unable to participate in musical flow while being lost in the music, and feeling fearful when unable to fit in musically with others.

When referring to musical interaction within *music therapy*, one of the members indicated that musical growth is related to being able to attune to others. In *music therapy* sessions it appeared that members had opportunities to attune their own playing to that of others. As an example, Brandi, who was leading the improvisation in a session, introduced variation in her solo. In response to this development in the music, Devon attuned his own loud playing to softer and more tentative rhythms. In this manner Devon seemed to find a way of meeting and connecting with Brandi's level of playing. In the same session, attunement between other individuals occurred which stimulated increased group cohesion. This process of developing socio-musical attunement continued with the growth of attunement within a musical *subgroup*, which, in turn, stimulated the *larger group* to attune. One example of the development of group attunement occurred during a group improvisation in music therapy session four. Fabian on the djembe noticed Andrew's playing on the bongos. They listened, smiled at one other and within the same moments attuned their playing to one another by mirroring each other's accents. At the same time that Fabian made eye contact with Andrew and their attunement developed, the intensity and cohesiveness of the *group's* music started to grow. This in turn seemed to prompt Devon to attune to Fabian and Andrew's musical play by adding sub-beats to their leading rhythm. This level of subgroup attunement was by now being attuned to and supported by various other members of the group. Within *ensembles* members tutored others to attune musically.

In *music therapy* sessions members appeared to cultivate musical flexibility by using and extending the musical material generated by themselves or others in adaptable and supple ways. Members indicated that playing in *ensembles* promotes musical flexibility, which relates to a different kind of flexibility than the type referred to in music therapy above. The kind of flexibility generated in ensembles seemed to be facilitated by having opportunities to play many different styles of music in ensemble rehearsals and enabled players to engage with various musical styles in other contexts. Members mentioned that musical flexibility enabled them to fit in with others.

Roles were negotiated within *music therapy*. Here the members were offered opportunities to play a range of roles and shifts in leadership within the music. Equal opportunities for taking up the roles of soloist, leader, supporter, follower, leader and joiner were facilitated. The traditionally set roles of Project director, tutor, conductor, student and music therapist within the Redefine Project shifted and were negotiated within music therapy settings. In *ensembles* a

junior player was confident to take a new leadership role in her group, guide peers, and organise and lead a rehearsal of her own accord.

Within *music therapy* contexts, participants had the freedom to participate on their own terms, since the means of participating were diverse and flexible. Acceptance of diversity in levels and forms of participation were perceived by participants in sessions. Musical structure was used as a guide for participation with musical elements such as shared time, phrasing and familiar melodies being used as cues to join in. As sessions progressed, a growing participatory confidence was observed. Individual participation was affected by others' guidance and a link was seen between levels of social and musical participation. For example, within the music therapy audience session, when some of the audience members experimented confidently and freely on their djembes, they looked and listened to what others were doing, often bantering and assisting one another. It was also noticeable that some of those members who did not experiment with their instruments or voice did not look, listen or talk to others and did not seem to venture out to risk exploring musically or socially. This could suggest that in this specific context social and musical participation appeared to occur in a parallel fashion. Within *ensembles* limited musical participation was coupled with limited social contact. Members who did not meet musical requirements could not participate. It was later seen that requirements were adapted and non-participating members were included in the group. However, not being able to meet musical requirements in a sustained manner stunted further participation. Some members dismissed others who did not meet musical requirements.

The norm of reciprocal freedom was practised within *music therapy*. It appeared that diversity and freedom in the manner of musically reciprocating towards the socio-musical material of others were salient. An example of this was a tutor mirroring the dance movements of youths, which prompted increasing vocal and physical animation in these youths. Members clearly enjoyed it when others musically responded to them. Members were responsive when others offered their socio-musical support. Improvisational use of musical material invited and prompted responses from others. Mutual creative exploration sustained socio-musical reciprocity.

Throughout discussing this theme it has become apparent that having access to various forms of musicing within the range of contexts in this research project seemed to enable participants to cultivate enhanced relationships with others. In considering my research question and focus I would like to suggest that participants were offered opportunities to generate a wide range of

social and musical capital through being part of various networks of value established and manifested through the Redefine Project. In the next discussion chapter, I will discuss this notion in detail and explore if and how social and musical capital were generated within this research endeavour.

#### **4.6 Conclusion**

This chapter has tracked and described the process of data analysis. It was shown how data sources were collected and prepared and examples of prepared data were provided. Subsequently it was indicated how data were coded and how categories were formed from these codes. Category descriptors were provided. It was then illustrated how the 13 categories were grouped into two themes. The themes were described and it was indicated how they were further developed by means of comparative analysis. Finally, findings from the two themes were discussed. In the following chapter (chapter five), I use the themes as guides in answering my research question and incorporate supportive literature into the discussion.

## CHAPTER FIVE: DISCUSSION

### 5.1 Introduction

In this penultimate chapter I attempt to answer the research question by exploring the findings that emerged from the data analysis and integrating the relevant literature into this discussion. As mentioned previously, the research question was formulated as follows:

Do music therapy sessions and musical activities, as understood from the perspective of Wood's Matrix Model of music therapy, with youths attending the Redefine Project, facilitate opportunities for the generation of social and musical capital, and if so, how?

Before addressing this question, I highlight the meaning of social and musical capital as understood in this research.

Social capital, according to Schaefer-McDaniel (2004), comprises the following three central dimensions:

- Social networks/interaction and sociability (referring to the value that having access to broad social networks affords its participants);
- Trust and reciprocity (one's ability to believe that support and assistance will be forthcoming and to offer the same benefits of support to others within such social networks);
- A sense of belonging/place attachment (the perception of being a valued part of one's social networks and environment).

I also provide Boeck *et al.*'s (2006:9) framework which highlights eight dimensions related to the central beneficial aspects of social capital:

- Networks: Bonding/bridging
- Feelings of trust and safety
- Reciprocity
- Participation
- Citizen power/proactivity
- Values, norms and outlook in life
- Diversity
- Sense of belonging

Musical capital refers to the particular value that musical participation holds in terms of broadening the possibilities for individual and communal actualisation. This refers to both the inherent qualities of music (such as rhythm, tone and phrasing) and the benefits which music-making afford (such as participation, creativity and social interaction) and which are generated when people musically interact with each other (Procter, 2004; 2006; 2011).

When reviewing the findings it appeared that participants found musical and social value within the networks embedded in and related to the Redefine Project. This notion relates directly to the concepts of social and musical capital. As highlighted in the literature review, Field (2003:1) indicates that social capital generally refers to the value that individuals may find within relational networks. The relationships cultivated through these networks function as a resource to the individuals involved (Field, 2003:1). As mentioned previously, musical capital is described as the specific building blocks or tools of music (such as metre, harmony and pitch) as well as the capital which musicing offers its participants (Procter, 2004; 2006; 2011). Within the various dimensions of relationships to self and relationships with others, different forms of social and musical capital seemed to be generated and could be utilised by the participants as capital of value.

## **5.2 Discussion of themes: the polyphony of the socio-musical matrix**

In this section I address the research question by discussing the themes from an interrelated perspective. In correspondence with this contextual approach, I first situate the discussion within an ecological framework. I then consider the relationship between the generation of social and musical capital within this research. I continue by indicating how trust, reciprocity and belonging were musically cultivated within the socio-musical networks of the Redefine Project. I conclude by highlighting the relationship between the Matrix Model and the Redefine Project and indicate how a multi-faceted approach enabled the cultivation of multiple forms of capital within the Redefine Project.

### **5.2.1 Linking up: situating the discussion within an ecological framework**

Although theme one and two have been formulated and presented as being two distinct themes in the data analysis chapter, the themes link and stand in relationship to one another (see 4.5.1). In keeping with the notion that musicing within the context of the Redefine Project constitutes an ecological web of socio-musical support to its members, a “ripple effect” (Pavlicevic & Ansdell, 2004:16) related to the redistribution of social and musical capital was perceived in this research. Redistribution in this context is understood to mean the sharing of

the capital that already existed within certain musicing groups in the Redefine Project. It was apparent that the capital that was generated and used in renewing individuals' relationships to self was extended to benefit the participants' relationships with others. In other words, relationships to the self were enhanced by musicing in various contexts and flowed into the participants' relationships with others. Similarly, the value of having enhanced relationships with others could influence the participants' relationships to the self. Note that such a process is not viewed as necessarily linear, predictable or hierarchical: a socio-musical web of intra- and interpersonal connections seemed to be cultivated and developed through the particular relationships, contexts and capital dynamically at play in the moment. The interconnected nature of relationships to self and with others occurring within "a multi-faceted ecological web of social support" (Procter, 2011:6) is reflected in the words of one of the participants within the focus group when speaking about his experiences in music therapy sessions:

The emotions towards other people and your character, your self-esteem basically which makes you come out of yourself and it's different than being an introvert and so it's like you have to learn about yourself, learn about others and combine it and that's how you become social instead of being just on your own. That's what music is. It's a social thing. (Focus group coding transcript, lines 622-626)

These notions highlight Procter's further suggestions (2004:228) that social and musical capital "can be public and private, communal and personal. It is about self-identity but also about being heard by others. It is above all about living performance, about grasping opportunities that promote well-being, as an individual but also as a member of communities". For this reason, findings within the two themes are discussed together where appropriate.

In keeping with this ecological focus, the cultivation of musical and social capital appeared to be closely connected to one another within this research project. This relational link between the two processes of cultivating capital showed striking parallels to Ansdell and Pavlicevic's (2005) concept of collaborative musicing. Collaborative musicing highlights the connection between the musical growth and social development that occurs when people musically collaborate and places specific emphasis on the relationship between the two processes. Correspondingly, within the Redefine Project, musical and social capital were generated in a parallel and related fashion. Although musical capital can be described as a form of capital that is distinct from, yet related to, social capital, in this research the generation of social and musical capital could often not be distinguished as two discrete processes. The processes, functions and values embedded within musical and social capital seemed to be strongly related.

The corresponding nature of social and musical capital highlighted Procter's (2011) notion of musical capital being proto-social in nature. A prototype is described as something that may be an example, model or archetype of another thing (Burchfield, 1997:800). In closing this section, I would thus like to suggest that, within this research, social capital was directly generated by cultivating and using musical capital in unique ways and contexts and for distinct purposes. In the same manner, musical capital appeared to be generated by the participants being a part of processes and experiences rich in social capital.

In this section I indicated the relationships between salient concepts within this research endeavour. I now proceed to answer the research question based on the findings as they emerged.

### **5.2.2. The relationship between the generation of social and musical capital**

In this section I further consider the relationship between social and musical capital by looking at the intra-musical processes at play within particular contexts of musicing associated with the Redefine Project. I do so by discussing the relationship between the generation of social and musical capital and socio-musical norms. I also explore the proto-social nature of musical capital.

The norms of various musicing contexts appeared to influence the generation of social and musical capital. This is highlighted by the following quote from one of the participants speaking about his experience of music therapy:

So it was like do I now have to make a sound or like you feel you taken out of your comfort zone basically and it's... so that's... I thought okay maybe give it a shot. That's why my mind was running wild in that class like what sound must I do what... It was like we have to run this like because it's... you maybe just want to express yourself but now you get the chance yourself but you don't know how to express yourself. So you just take one instrument and think of something. Maybe you build a beat on what her sound is, her sound is and all we can... although it clashes but it's still something. The main idea is there.  
(Focus group coding transcript, lines 485-492)

Boeck *et al.* (2006:9) identify “values, norms and outlook in life” as a fundamental dimension of the beneficial aspects of social capital. Linking to this central element of social capital, the excerpt above indicates how one of the group members experienced the unaccustomed musical norms at play within music therapy sessions. The participant perceived musical capital as being used in unfamiliar ways. It seemed as if he experienced a combination of excitement,

anticipation and uncertainty within this new context of music therapy. I focus specifically on the context of music therapy as this was the first time that participants took part in music therapy sessions.

The findings showed that certain socio-musical norms were identified in the music therapy sessions where freedom of expression, acceptance and a non-judgemental atmosphere were evident. It appeared that this context offered participants opportunities to engage with freedom of musical structure. Participants reported that the new musical parameters included acceptance of unique musical contributions (such as making mistakes and dissonant music); bending the rules; improvising to broaden one's musical vocabulary (alluding to the notion that improvisation aids in developing one's musical resources with which to engage in various other forms of musicing); creatively exploring and experimenting with various musical elements; and freely extending the music of others. Humour, fun, laughter, enjoyment and playfulness played a central role within sessions.

In the course of the research I recognised that a distinct relationship existed between socio-musical capital and group norms. Based on the findings, I suggest that once the participants felt that their *musical contributions* in music therapy sessions were accepted and valued, they were being *socially* accepted and valued. By improvising and broadening their *musical vocabulary*, they gained opportunities to broaden their *social vocabulary*. This development occurred by generating musical capital to use in enhancing relationships with others and to self. By “bending the rules” and exploring and experimenting with musical capital, the participants could flexibly mould and cultivate social capital as part of their unique social vocabulary with which to relate to others in creative partnerships. Note the norms at play in the following excerpt, how one of the participants (Brandi) experienced this context and what the norms within the context could enable:

That was like um with the music therapy we don't have to have a specific notes that you must play. So if you play something wrong no one can hear because there's no... there's no music in front of you and no one can tell you “No, it's, it's an F sharp and not a G” and like that and... But when you play there you just have one sound and it sounds different every time. But if you play like normal music and you follow a specific rhythm sometimes you get nervous because you know you going to struggle there. But in the music therapy it's just like... okay let me do it as I'm supposed to do it.

(Focus group coding transcript, lines 561-568)

It would seem that the musical capital at play within this specific musicing context paralleled the social capital that influenced how Brandi (quoted above) related to the self. The musical norms of freedom of musical structure, acceptance of unique musical contributions and a non-judgemental atmosphere established intentionally from the start by the music therapist enabled the cultivation of social capital. This excerpt shows that as Brandi used the musical capital of pitch and rhythm – informed by the norm of accepting unique musical contributions – her own confidence to contribute her own music to the group started to develop. It appeared, therefore, that the proto-social musical capital enabled her to form social relationships in music. The social and musical capital generated here were seen to enhance how she perceived and experienced her own value in this context, thus enhancing her relationship to self. By using musical capital in new ways she now had the opportunity or tools with which to risk expressing herself in ways that were different than before. It would appear that the generation and use of musical capital in this context seemed to facilitate the cultivation of key elements of social capital, such as feelings of trust and safety, pro-activity and participation (Boeck *et al.*, 2006:9).

In sessions – by musically contributing to the group’s music and having these contributions accepted and valued – Brandi seemed to accrue experiences of acceptance and value, giving her more capital with which to engage with others in other contexts. For example, in the following section she indicated that after participating in music therapy sessions she had the confidence to perform for her friend for the first time. This indicates that experiences characterised by feelings of acceptance, value and safety accrued in music therapy and provided her with the capital to enhance her relationship with the self which influenced her ability to express herself musically with others in other contexts:

But I felt like it was very strange for me because if say now I um after music school I go to a friend's house or family and then they ask me to, to play something... When I was in the music therapy it was very funny for me to see how I was actually not being scared to say things and because um... and then I went home with my friend and so then this is the one time that I actually um actually played for somebody.

(Focus group coding transcript, lines 457-461)

This excerpt appears to concur with Procter’s (2006) conceptualisations regarding the pre-social nature of musical capital. Musical capital as a form of pre-social capital refers to the accrual and use of musical capital within sessions which may form a catalyst for social capital to be developed and utilised later. By safely engaging with others in sessions, one may partake in experiences where self-confidence, agency and self-efficacy are cultivated. By having such

experiences facilitated by musical capital, one is equipped with the intra-personal means to cultivate social capital in other contexts (Procter, 2006). Although Procter's description of the cultivation of musical capital as "pre-social" seems linear, I do not want to imply that socio-musical capital generation is necessarily a linear or predictable process (meaning that one first needs to generate musical capital to be used later to create social capital). However, in the focus group excerpt above, Brandi used her accrued socio-musical capital to engage with another person in another context by sharing an affirming creative experience of musicing with a friend. It would appear that the norms at play within the micro-processes of social musicing itself provided her with the capital to redefine herself and create enhanced relationships to the self.

This description appears to support Procter's (2011:8–10) indications of how the particular inherent features of music are the building blocks that enable musical activities to generate musical capital (referring to the value emerging from these processes) between people. He suggests that the presence and anticipation of familiar and culturally constructed musical norms facilitate social interaction. The norms to which I refer here relate to the inherent building blocks of music itself, such as a familiar melody, rhythm, or harmonic structure. Such musical norms combine into a familiar, shared language that functions as a tool to facilitate individual participation. These musical contributions from individuals may invite reciprocity from other members in the group and facilitate further interaction between individuals. Procter emphasises that the shared musical language does not merely guide the interaction, but "[makes] it possible" (2011:8), indicating that shared musical norms create a communal safe space that frames the social interaction. Procter (2011) suggests that these musical norms are socially created and socially experienced, situating the use of musical capital directly in the social sphere.

In the ensembles at the Project one of the participants (Liyabona) was not able to participate in the brass ensemble because she was unable to play the notes of the prescribed repertoire. However, later, when the musical requirements were adapted to suit her level of musical skill, she was able to do so. Here it is important to note how the socio-musical norms of the specific context influenced the way in which she could express and experience herself and create (or not create) enhanced relationships to the self and with others. One of the norms implicit within the context of the ensemble rehearsals was that one should be able to play at a certain skills level to join the group and make music together. In other words, the norm of 'members playing at a certain skills level' would enable participation. Therefore, if one could not meet these musical norms, one could not participate in the group and accrue the potential benefits of social capital at play in such a socio-musical network.

In contrast to music therapy sessions – in which the norms seemed to invite and accept diverse levels of musical contributions – one central norm within the ensembles, namely of ‘learning the notes to play correctly’ excluded Liyabona. The aesthetic musical objective of ‘playing correctly’ directly affected her participation and inclusion and her experience and expression of self within this network. Liyabona was limited in accessing the opportunity of benefitting from or contributing to the capital generated within the context of the brass ensemble. The following excerpt illuminates Liyabona’s limited participation in a brass ensemble rehearsal:

I enter the brass ensemble room midway through their rehearsal for the concert. Andrew is conducting them. They are playing their piece and everyone seems to be concentrating very hard on the notes in front of them. Chantal is supposed to be part of the group but she is not in attendance although I had noticed that she was at the Project. Liyabona is sitting in the corner, far from the players. She is the only brass player that does not form part of the group. She is a young player and a beginner and cannot yet play the prescribed notes of the piece. She is sitting very still and looks around the room with a blank expression while the group is making music. The pressure seems to be on to ‘get the notes right’ for the concert. Andrew is strict and berates the group good-humouredly when they play incorrectly.

(Field note coding transcript, lines 47-55)

Here the normative focus is on playing the notes within a pre-composed piece of music correctly; there is pressure to prepare for performance and the tutor expects correct playing from the group members. The musical norm salient in this excerpt indicates that Liyabona is excluded from ensemble participation due to an inability to meet the musical requirements. One may ask how these norms exclude one from participating and what that shows us in relation to the research question. By not having access to musical capital as a kind of ‘entry point’ within which to engage in a social sphere of musicing Liyabona was denied the opportunity of further generating and using socio-musical capital. It is important to note that, although this example focuses on *not* having access to socio-musical capital generation, valuable capital was indeed being generated within this context by *other* members in the group. Yet, it was a different type of capital which was generated *after gaining access* to a pre-created musical network (in the form of an ensemble group). The central capital gained by some members within the brass ensemble primarily related to skills training and using these skills in performance. Perhaps it related less to feeling personally accepted and included (although this was also capital generated within these rehearsals). However, by placing the Matrix Model of music therapy (Wood, 2006) central in this research, an ecological approach was taken by engaging with a variety of musical experiences and what this could offer participants as a whole. In consideration of this ecological focus, I now

discuss how a different musicing context offered Liyabona, in particular, a range of opportunities to generate social and musical capital. I focus specifically on Liyabona in this section, as the comparison of the findings within the various contexts of musicing revealed significant variations in how she generated social and musical capital. Please note that in section 5.2.5 I discuss in greater depth the diverse range of musical and social capital generated within the various contexts of musicing in the Redefine Project and indicate how it formed a socio-musical web of support to participants.

The following excerpt illustrates how Liyabona takes part in musicing in music therapy after being excluded from ensemble participation. In this example musical capital is seen to facilitate renewed relationships to self and with others by generating some of the core beneficial elements of social capital such as being part of a network of interaction, experiencing feelings of trust and safety, reciprocity, participation, pro-activity and sense of belonging (Boeck *et al.*, 2006:9; Schaefer-McDaniel, 2004). Liyabona seems to be able to contribute and play a valuable role in the group, and to experience and express herself in enhanced ways, in clear contrast to what she could do in the ensemble rehearsal:

After being nominated, Liyabona gets up and walks to the snare drum quite fast. She is smiling. When she reaches the drum, she immediately stands squarely behind it. She takes the sticks, grimaces and loudly plays a rhythm on the drum. The quality of her sound is not overwhelming or thunderous, but has a strident, confident and secure quality to it. She has a comfortable stance, and her body moves to the rhythm of her playing. She does not pause or falter. She plays the motif of [4/4: //2 quavers, crotchet, 2 quavers, crotchet// crotchet, crotchet, 2 quavers, crotchet//]. The group watches her and waits for her to complete the whole motif twice, before joining in on the first beat of the next round. However, Andrew immediately joins in on the first repetition of the motif. He plays with a strongly accented strike on the bongos on the first and third beats of the bar. As the rest of the group joins in, Liyabona does not look down at the snare once, but scans the group constantly while remaining secure in her rhythm.

(Thick description coding transcript [Thick description 2], lines 132-144)

Here Liyabona seemed eager to participate with others; she asserted herself through using musical capital and she expressed herself comfortably. The group used elements of her musical capital (such as her phrasing and theme structure) to join and contribute to her playing. Within this context Liyabona appeared to be proactive in her musicing; she took the lead and guided the group. Liyabona was offered a renewed way of relating to herself and others in music. I would like to suggest that her enhanced relationships to self and with others were facilitated by

using the tools of musical capital in an improvisatory, flexible manner, enabling and sustaining the moment-by-moment creation of socio-musical relationships with her fellow musicians.

It further appears that roles within the group were negotiated by means of the intra-musical processes. By leading the group she was expressing not only musical leadership, but social leadership as well. I would like to suggest that by taking a leadership role Liyabona experienced a sense of value, autonomy and validation. For a change the group followed *her as a person*, by following *her musically communicative gestures*. There seemed to be a constant validation and extension of the self (of 'who I might be' as a proactive, participating, contributing member of the group) through socio-musical participation. It was evident that musical and social capital was generated within an interactive, creative, socio-musical network.

Thus far I have sought to highlight the interrelated nature of musical and social capital and their connection with the norms functioning within particular musicing contexts. I further aimed to demonstrate the proto-social nature of musical capital and show how such capital could be used as a tool to generate enhanced relationships to the self and with others. In the following section I indicate how trust, reciprocity and belonging were cultivated within the socio-musical networks associated with the Redefine Project.

### **5.2.3. Musically weaving socio-musical networks: the cultivation of trust, reciprocity and belonging**

In this section I discuss how taking part in music therapy and musical activities offered members of the wind ensemble opportunities to interact and belong within a range of social networks and find value within these networks through creatively generating and utilising social and musical capital. Lewandowski's (2006) notions of the potential value of harnessing creative social processes in the generation of social capital stand central within this discussion. It has been suggested in the literature review how the type of micro-processes of human social interplay that Lewandowski (2006) foregrounds, appear to be musical in character. Lewandowski's suggestions regarding the utilisation of play, expression, artistic form and creativity as central elements in cultivating or harnessing social capital echoed the processes at play within the music therapy sessions. Lewandowski emphasises the *aesthetic and creative dimensions of forming human relationships* by arguing for the inclusion of art and play as central elements within creative social interactions rich in capital.

In this section I aim to show how the cultivation of musical capital within the Redefine Project supports Lewandowski's suggestions on the accrual of social capital. This section indicates how

the musical and social capital that were cultivated while members were musicing together within various contexts offered them the direct benefits of three of the core tenets of social capital, namely interacting in networks of value, experiencing trust and reciprocity, and belonging by being a valuable part of the group (Field, 2003; Schaefer-McDaniel, 2004). The following excerpt is used as a basis for discussing these concepts:

Midway through Brandi's turn, Fabian on djembe shifts the movement and drive of the music. Fabian starts to play [4/4: //crotchet, quaver, 2 semiquavers, crotchet, quaver, 2 semiquavers// crotchet, quaver, 2 semiquavers, 8 semiquavers//] and repeats this pattern. He accentuates the first and third beats of the bar while playing the other notes with a slightly lighter touch. Brandi continues to play a basic beat of 4 lightly accentuated crotchets and does not pause, falter or adapt her music. She does not look at Fabian directly when he introduces his new rhythm, but scans the group as she plays without settling her gaze on any particular person. Fabian does not make eye contact with Brandi, but turns his head to the right while appearing to listen to his own rhythms. Then Andrew starts to play with similar accents, intensity and added quavers/semi-quavers on the bongos. Fabian notices this and looks at Andrew. They make eye contact; attune their playing by mirroring each other's accents and laugh together heartily. At the same time that Fabian makes eye contact with Andrew and the intensity and cohesiveness of the *group's* music simultaneously grows, Devon plays more loudly and adds more sub-beats played with a spiky quality. His original pattern of [4/4: //two quavers, crotchet rest, two quavers, crotchet rest//] becomes [//2 semiquavers, quaver rest, crotchet rest, 2 semiquavers, quaver rest, crotchet rest// quaver, 2 semiquavers, quaver, 2 semiquavers, quaver, 2 semiquavers, 4 semiquavers//]. His body becomes more animated as he moves his torso from left to right and up and down while looking around at the other players and making eye contact with them.

(Thick description coding transcript [Thick description 2], lines 59-80)

The members appeared to be actively collaborating within a social network of creative interaction by means of their moment-by-moment musical participation. The musical improvisation facilitated the means of collaborating in a cooperative partnership. Again, a close relationship was perceived between the musical and social capital within this section. Pavlicevic and Ansdell (2008) indicate that the link between social and musical development in musicing facilitates the appropriation of music as a vehicle for communication as well as collaboration. Musical capital functioned as a prototype of social capital; the members seemed to be socially aware of each other as they engaged with the musical capital they generated together. They created relationships with each other by attuning to each other *musically* while attuning to each other *socially*. The awareness and creative extension of the musical capital of others prompted

the process of reciprocity between members. The extension of the musical capital of others is understood as using one or more of the musical elements or building blocks of the musical contributions of others (such as a melody or rhythmic motif) and building on it to generate more musical capital. For example, a simple rhythm of two minims offered by one participant may be 'extended' and developed by another participant into four crotchets. So members may cultivate their own musical participation by using and building on the musical capital of others. In this way a process of sustained socio-musical interaction may be generated.

Members reciprocated by using and extending the musical capital of their co-musicians. By reciprocating the musical material of others, a dynamic and interactive social network of relationships seemed to be established. Members' socio-musical vocabulary developed through the dynamic interplay in shared musicing. Reciprocity between two individuals appeared to invite participation from others as they started to contribute to the improvisation. I suggest that, in this manner, relationships of trust and reciprocity were facilitated within the forms and micro-processes of musicing itself, thus reflecting one of the core dimensions of social capital (Boeck *et al.*, 2006:9). It would seem that reciprocity in musicing may cultivate social trust as there is an embedded musical expectation within reciprocity of acknowledging and responding to the musical material of the participants making music together. In this manner, in a process of musical participation and collaboration, there may be the expectation that musical support and assistance will be forthcoming from others, thus creating opportunities to offer the same benefits of support to others within such social networks. However, it is important to note that members may reciprocate in the manner of their own choosing (it is thus not a coercive form of interaction). The generation of musical capital may therefore aid in building social trust within these creative interactions.

The element of risk was also implicit in this socio-musical interaction. By offering their contributions to the group they were also offering *themselves* to the group. There was no guarantee that others would reciprocate their material and respond to their communicative gestures. I would like to suggest that the improvisatory nature of the musical interaction highlighted by this excerpt provided members with opportunities to generate further musical capital and to facilitate social reciprocity towards others by responding to and creatively extending their musical capital. The uniquely personal yet socially created nature of the capital at play reflected Procter's (2004:228) notion of musical capital being uniquely personal, yet fully socially embodied. In other words, by having one's own material (or self) reciprocated one may feel validated, affirmed and valuable within the musicing context. I would further like to suggest

that the elements of trust and reciprocity that are evident in this excerpt may have provided group members with a sense of belonging through being a valued part of the group. Belonging (Boeck *et al.*, 2006:9; Schaefer-McDaniel, 2004) seemed to be facilitated directly through generating musical capital in ways to validate, respond to and extend the socio-musical material of others.

This excerpt provided above also reveals how group members created cohesive group flow or group musical 'fit' by flexibly weaving the various individual contributions into the group music. Members seemed to share an experience of cohesion and unity. By improvising together they generated something that was a unique expression of their social relationships and interactions facilitated by generating musical capital together (Procter, 2011). The music provided the organising structure (Wood, 2006) that facilitated, enabled and sustained this experience of a creative network of interactive and cohesive relationships.

The above excerpt which explores the establishment of risk, reciprocity, trust and belonging reflects Procter's (2011:12–13) suggestions that the salience of musical capital within therapeutic relationships provides people with the opportunity to participate in socio-musical interplay where risk, reciprocity, trust and belonging are in operation. He postulates that the elements of musical capital may act as a type of supportive scaffold which will enable people to reciprocate and participate according to their means and needs. Participation therefore is not pre-imposed or forced, but directly emanates from the capital to which participants have access and which can be used at their own choice. Procter further suggests that musical capital in the form of familiar rhythms, melodies or phrases might also provide a safe way of building interaction and encouraging participation. The musical interactions within the group, seen in the context of Procter's (2011) suggestions, reflect a number of the core dimensions within social capital theory, such as feelings of trust and safety, reciprocity, participation and a sense of belonging (Boeck *et al.*, 2006:9; Putnam, 2000).

#### **5.2.4. Gaining access to multiple forms of capital: the relationship between the Matrix Model and the Redefine Project**

The findings presented in the analysis chapter show that various forms of capital had been generated in diverse contexts. However distinct or complementary the various forms of capital were, I perceived how the affordances of one context could influence and be extended to other contexts of musicing (such as the influence of experiences gained in music therapy on everyday life). The interlinking and multi-faceted nature of the capital generated in this research reflected

Wood's Matrix Model of music therapy (2006). As highlighted in the literature review, the Matrix Model suggests that the benefits accrued in certain contexts of musicing might be transferred, used and extended in a range of other, interlinking musicing contexts. Wood speaks about the ability of musical processes to connect people intra- and interpersonally when they make music together. His statement that "music creates structure within and between us" (Wood, 2006:2) emphasises the structural pathways to relationships that are musically cultivated between and within ourselves. This notion resonates with the individual and communal focus of the two themes within this research, namely 'Relationships to self' and 'Relationships with others'.

In this section I show how the diversity of forms of social and musical capital generated within contexts associated with the Redefine Project created opportunities for members to develop an ecological matrix of socio-musical support. Access to a diverse range of musicing contexts – in which to develop their socio-musical vocabulary – afforded them greater opportunities to generate capital that could be used as resources in other contexts.

In section 5.2.3 the particular type of social capital that was described reflected Lewandowski's (2006) notions regarding the inherent value of engaging with others within a creative and playful social sphere. This form of social capital was perceived to be generated within and through the micro-processes of the music therapy sessions where the value lay in the intrinsic worth and social enjoyment of making music together in the moment. The capital generated seemed to be the immediate enjoyment of creative collaboration gained through being in a process of artful social play (Lewandowski, 2006). This form of capital seemed to be less 'outcomes based' (Coleman, 1994). The functional model of social capital theory postulated by Coleman (1994) – who described that self-interest mainly motivates social collaboration – was seen to be in operation within ensemble rehearsals. In the following section I consider how diverse forms of capital seemed to be at play simultaneously within the same context.

Even though some of the members indicated that they often struggled to meet the performance requirements of the ensemble rehearsal context, they reported that it was still a pathway for them to learn valuable skills from other, more experienced or knowledgeable players. Capital that emerged clearly in ensemble playing was that of cultivating musical skills. There seemed to be a continuous assessment of musical skills and a focus on developing such skills. In the ensembles, skills support was offered among peers to meet the musical requirements of the context where the relationships provided mutual musical benefits. This notion concurs with

Coleman's (1994) form of social capital. However, the capital generated was not only one-dimensional, as illustrated in the following excerpt:

Today I am conducting the wind ensemble and find that some of the younger players are struggling with their notes. There is no time for me to tutor them in sections individually. Brandi (flute beginner) suggests that – before we join as a group – various sections first work on their own in different parts of the large rehearsal room. I will move around the room to monitor each section's progress. Now the members of the various sections tutor one another and work on the notes in small groups. I notice that the clarinet players Siyamthanda and Zithulele are sitting together, while Samantha and Darrian (who are both playing the same part) work together. Siyamthanda does not play his own part, but plays Zithulele's part and illustrates various techniques to him. *He is not working on his own music but is using this time for the greater good, to get the beginner ready to join the group with more confidence.* As they practise together, they talk, discuss techniques, and try out new musical approaches. They make eye contact, laugh and take small breaks together.

(Field note coding transcript, lines 173-184)

Within the process of learning the notes and improving their skills to fit in with the group, participants engaged in bantering, humour and playfulness. The capital generated was not only of a transactional nature; other benefits appeared to be experiencing support from others, and empowering oneself through this process in order to belong to and participate in a group. Those persons who shared their skills capital for the benefit of others also gained value from this interaction. In the following excerpt one of the senior members speaks about his experience in offering his guidance and the sharing of his musical capital for the benefit of another:

For me I feel as a more experienced player I feel more of a musician if I teach someone something or if I can help someone in something. It feels... it makes me feel I'm a better musician.

(Focus group coding transcript, lines 955-957)

The view expressed in this excerpt suggests reciprocity, one of the key tenets of Putnam's (2000) associational strain of social capital.

A clear desire to take part in broader contexts of musicing was articulated. These musical networks were joined by utilising the skills learnt at the Redefine Project. In one example, the desire to play in the church band motivated a member to join the Redefine Project. She wished to see musical growth in the church yet before joining the Redefine Project she was unable to read music and, therefore, could not participate in the church band. The social and musical

capital that she had gained as part of the Redefine Project network empowered her to use these skills in contributing to the church band, as illustrated in the excerpt below:

Actually it was just that... I wanted to play in church and that's actually the reason I came because I wanted to play in the church because we have a small church and you want to grow and there's a whole section in this church with instruments and I want to take part and so then um I was looking through all the sheets of the worship team and all those things. So I found this one music... Usually they just write down C, D, E. But I can't read that because I don't know how. Then I found this... it actually had the music on. So I played that in the church and it was... it was nice because I found I can actually... I can now use what I learned at the music school.

(Focus group coding transcript, lines 280-288)

Up to this point I have focused in my discussion on the generation of musical capital in the accrual of skills in ensemble rehearsals. Rolvsjord's (2004:102) notions on empowerment through music therapy resonate with this focus on the accrual of skills. She speaks of the importance of developing and recognising musical skills within music therapy. Musical skill is seen in many cultures as a valuable resource enabling access to social relationships and recognition (Rolvsjord, 2004:103).

If one wishes to empower music therapy clients one needs to build and develop inherent resources. Within such music therapy, skills and abilities are cultivated which may foster empowerment, agency and a sense of recognition (Rolvsjord, 2004:103).

The participants in this research proactively entered the musical network of the Redefine Project, as they perceived that the Redefine Project might provide them with opportunities to learn new things and improve themselves. They also believed that the skills learnt at the Redefine Project would aid further learning. These skills and experiences accrued in the networks facilitated by musicing within the Redefine Project did indeed open up opportunities for participating in broader musicing networks. This notion of participating in broader social networks is an example of bridging social capital (Putnam, 2000) where social networks with members of groups other than one's own are formed and fostered. Procter (2011:17) proposes that the bonding social capital generated within the music therapeutic space may be extended to bridging social capital between role-players of various other musical spheres in potentially cultivating networks of value.

The findings showed that members perceived that this would not be possible if it were not for the Redefine Project. The social capital generated through the input of others, through being in

different kinds of relationships with others, and facilitated by musical capital, could generate even more social and musical capital with which to work. The musical flexibility that they could cultivate in ensembles was generated by engaging with various different musical styles within ensemble musicing. Most importantly, this type of musical flexibility provided them with the capital with which to interact socio-musically and fit in with others in other contexts, as shown in the following example:

Uh last year it was my first time in Norway. As you know, so the ensembles here helped me to, to get used to the environment to ensemble in some environment, in orchestra environments and to communicate with them and with other clarinets next to me and not just playing, you know. So it was just communicate... help me to communicate with other people.

(Focus group transcript, lines 299-303)

The musical capital cultivated at the Redefine Project also provided the members with tools with which to manage their everyday lives; thus the capital generated within the Redefine Project rippled out into broader contexts of living and provided members with even greater resources to direct their lives. When referring to the context of music in everyday life, participants indicated that musical capital provided them with the essential tools to enhance their lives in school, to relax, and to regulate their moods.

### **5.3 Conclusion**

In this discussion I have aimed to show that within the network of the Redefine Project many diverse forms of social and musical capital were generated to be used in different ways, in different contexts and for different purposes. Some forms of socio-musical capital seemed to be of great value to certain members, depending on their specific needs. To others, the capital salient in certain contexts may have excluded them. Essentially, I wish to postulate that social and musical capital were cultivated in various ways to create diverse forms of value to be used as resources by Redefine Project members.

Rolvsjord (2004:103) suggests that clients should gain *access* to the affordances provided by music. Therefore, a part of the task of the music therapist might be to have structures, processes and procedures in place that enable participation. However, Rolvsjord indicates that having access does not necessarily mean being able to participate. For instance, in the case of Liyabona, initially there were not sufficient opportunities for participation in place for her. Only by

being enabled to make music in other contexts and other ways than those offered in the ensemble rehearsals, could she gain opportunities to generate social and musical capital.

I would like to propose that the multi-faceted format of the Matrix Model of music therapy (Wood, 2006) as reflected in the socio-musical networks of the Redefine Project, offered participants enhanced opportunities to generate social and musical capital. By facilitating diverse opportunities to participants to develop their socio-musical vocabulary, they were enabled to accrue a broad range of social and musical capital with which to create valuable relationships to the self and with others.

## **CHAPTER SIX: CONCLUSION**

### **6.1 Introduction**

With this final chapter, I conclude the research endeavour within the Redefine Project by summarising the findings, highlighting the limitations and suggesting pathways for future research as they have emerged throughout this process of enquiry.

### **6.2 Findings**

When embarking on this research project, I aimed to explore if and how music therapy and musical activities offered youths in the Redefine Project opportunities to generate musical and social capital according to Wood's (2006) Matrix Model of music therapy. It was found that the generation of social and musical capital in various contexts enabled participants to experience the benefits of participating in social networks of interaction, building trust and reciprocity and experiencing a sense of belonging by being a valuable part of a group, three of the core dimensions of social capital (Schaefer-McDaniel, 2004).

It was evident that the participants in the Redefine Project cultivated social and musical capital as resources. More specifically, the value found within the capital that was generated, offered members the tools with which to creatively cultivate enhanced relationships to self and with others.

### **6.3 Limitations and suggestions for further research**

Although a broad range of musicing contexts was explored, the present study might be perceived as limited, as relatively few music therapy sessions and musical activities were facilitated and observed in a short period of time in exploring the generation of social and musical capital. Furthermore, the members of the group that was used as a case study were in some instances already active in social networks and contexts of musicing. For this reason it is suggested that further research be undertaken to deepen the understanding of how music may facilitate the generation of social and musical capital with population groups within contexts where musicing networks might not yet be in operation, such as NGOs and the corporate sector. It is suggested that this type of research could provide a valuable resource within civil society contexts and may be implemented in projects that aim to facilitate social cohesion by generating social capital through music.

## 6.4 End notes

When I started this process of research, my aim was to contribute to the body of literature of social and musical capital by providing a descriptive resource for music therapists, community musicians and NGOs wishing to explore and facilitate the generation of social capital through the arts.

The matrix of musicing opportunities in the Redefine Project was seen to function as an ecological web of socio-musical support to members. I would like to suggest that the more opportunities for participation in diverse and interlinking socio-musical networks, the better equipped members were to generate social and musical capital as resources to be used in various life-contexts. Therefore, it might prove valuable to create diverse opportunities (MacDonald & Marsh, 2001) in the form of multiple musicing formats (Wood, 2006) that may enable participation (Rolvjord, 2004). I would like to emphasise that if music therapists and community musicians wish to be effective within dynamic contexts, they need to be able to flexibly adapt their practices to the socio-musical needs of the participants themselves and offer as many possible formats of musicing. This notion resonates with Ruud's (1998a:5) indications that music therapy practice may involve "alleviating structural forces blocking possibilities for action".

The recent Strategic Plan 2012-2013 (Department of Arts and Culture, 2012) describes the role of arts-based activities in nation-building and highlights the value of using music, drama and dance as means of cultivating social cohesion. Let us heed this call and take seriously the role that music has to play in offering people opportunities to generate social and musical capital. Music may hold the tools with which to empower individuals and communities to cultivate relationships of diverse value in a creative manner.

## 7. REFERENCES

- Adlaf, E.M., Paglia, A. & Centre for Addiction and Mental Health (CAMH). 2003. *Drug use among Ontario students 1977–2003*. Toronto: CAMH.
- Aigen, K. 2008. An analysis of qualitative music therapy research reports 1987–2006: Doctoral studies. *The Arts in Psychotherapy*, 35(5):307–319.
- Ansdell, G. 2002. Community music therapy and the winds of change. *Voices: A World Forum for Music Therapy*, 2(2). [Online] Available from: [http://www.voices.no/mainissues/Voices2\(2\)ansdell.html](http://www.voices.no/mainissues/Voices2(2)ansdell.html) [Accessed: 2010-06-16].
- Ansdell, G. 2010. Belonging through musicing: explorations of musical community. In: Stige, B., Ansdell, G., Elefant, C. & Pavlicevic, M. (eds.) *Where music helps: community music therapy in action and reflection*. Surrey: Ashgate.
- Ansdell, G. & Pavlicevic, M. 2001. *Beginning research in the arts therapies: a practical guide*. London: Jessica Kingsley.
- Ansdell, G. & Pavlicevic, M. 2005. Musical companionship, musical community: music therapy and the process and values of musical communication. In: MacDonald, R.A.R. & Miell, D. (eds.) *Musical communication*. Oxford: Oxford University Press.
- Arnett, J. 1992. Reckless behaviour in adolescence: a developmental perspective. *Developmental Review*, 12:339–373.
- Bassani, C. 2007. Five dimensions of social capital theory as they pertain to youth studies. *Journal of Youth Studies*, 10(1):17–34.
- Boeck, T. & Fleming, J. 2005. Social policy – a help or a hindrance to social capital? *Social Policy and Society*, 4(3):259–270.
- Boeck, T., Fleming, J. & Kemshall, H. 2006. The context of risk decisions: does social capital make a difference? *Forum: Qualitative Social Research*, 7(1). [Online] Available from: [www.qualitative-research.net/innopac.up.ac.za/index.php/fqs/article/view/55](http://www.qualitative-research.net/innopac.up.ac.za/index.php/fqs/article/view/55) [Accessed: 2010-06-10].
- Bortoff, J.L. 1994. Using videotaped recordings in qualitative research. In: Morse, J.M. (ed.) *Critical issues in qualitative research methods*. Thousand Oaks, CA: Sage.

Bourdieu, P. 1984. *Distinction: a social critique of the judgement of taste*. London: Routledge.

Bourdieu, P. & Waquant, L. 1992. *An invitation to reflexive sociology*. Chicago, IL: University of Chicago Press.

Bruscia, K. 1995a. Differences between quantitative and qualitative research paradigms: implications for music therapy. In: Wheeler, B. (ed.) *Music therapy research: quantitative and qualitative perspectives*. Gilsum, NH: Barcelona Publishers.

Bruscia, K. 1995b. The process of doing qualitative research: part II. In: Wheeler, B. (ed.) *Music therapy research: quantitative and qualitative perspectives*. Gilsum, NH: Barcelona Publishers.

Burchfield, R.W. 1997. *The New Fowler's Modern English Usage*. 3rd ed. Oxford: Clarendon Press.

Coleman, J.S. 1994. *Foundations of social theory*. Cambridge, MA: Belknap Press.

Coyle, A. 2007. Introduction to qualitative psychological research. In: Lyon, E. & Coyle, A. (eds.) *Analysing qualitative data in psychology*. London: Sage.

Crosby, R.A., Holtgrave, D.R., DiClemente, R.J., Wingood, G.M. & Gayle, J. 2003. Social capital as a predictor of adolescents' sexual risk behaviour: a state-level exploratory study. *AIDS and Behavior*, 7(3):245–252. [Online] Available from: [www.springerlink.com/content/w8653p18n868wp61/](http://www.springerlink.com/content/w8653p18n868wp61/) [Accessed 2011-04-20].

Department of Arts and Culture. 2012. *Strategic plan 2012–2013*. [Online] Available from: [http://www.dac.gov.za/publications/strategic\\_plan/Strategic-Report-2012.pdf](http://www.dac.gov.za/publications/strategic_plan/Strategic-Report-2012.pdf) [Accessed: 2012-09-01].

Department of Health and Human Services. 2004. Youth risk behavior surveillance: United States, 2003. *Morbidity and Mortality Weekly Report*, 53.

Durrheim, K. 2006. Research design. In: Terre Blanche, M., Durrheim, K. & Painter, D. (eds.) *Research in practice*. 2nd ed. Cape Town: University of Cape Town Press.

Durrheim, K. & Painter, D. 2006. Collecting quantitative data: sampling and measuring. In: Terre Blanche, M., Durrheim, K. & Painter, D. (eds.) *Research in practice*. 2nd ed. Cape Town: University of Cape Town.

Field, J. 2003. *Social capital*. London: Routledge.

- Flisher, A.J., Kramer, R.A., Hoven, C.W., King, R.A., Bird, H.R. & Davies, M. 2000. Risk behavior in a community sample of children and adolescents. *Journal of the American Academy of Child and Adolescent Psychiatry*, 39:881–887.
- Franklin, J., Holland, J. & Edwards, R. 2006. *Assessing social capital: concept, policy and practice*. Newcastle: Cambridge Scholars Press.
- Furlong, A. & Cartmel, F. 1997. *Young people and social change: individualization and risk in late modernity*. Buckingham: Open University Press.
- Gibbs, G.R. 2007. *Analysing qualitative data*. London: Sage.
- Greeff, M. 2005. Information collection: interviewing. In: De Vos, A.S., Strydom, H., Fouché, C.B. & Delport, C.S.L. (eds.) *Research at grass roots*. 3rd ed. Pretoria: Van Schaik.
- Guba, E. 1990. *The paradigm dialog*. Newbury Park, CA: Sage.
- Guba, E. & Lincoln, Y. 1983. Epistemological and methodological bases of naturalistic inquiry. In: Madaus, G.F., Scriven, M. & Stufflebeam, D.L. (eds.) *Evaluation models*. Boston, MA: Kluwer Nijhoff.
- Guetzkow, J. 2002. *How the arts impact communities: an introduction to the literature on arts impact studies*. Princeton: Taking the Measure of Culture Conference. [Online] Available from: [www.princeton.edu/~artspol/workpap/WP20%20-%20Guetzkow.pdf](http://www.princeton.edu/~artspol/workpap/WP20%20-%20Guetzkow.pdf) [Accessed: 2011-04-14].
- Jarrett, R.L., Sullivan, P.J. & Watkins, N.D. 2005. Developing social capital through participation in organized youth programs: qualitative insights from three programs. *Journal of Community Psychology*, 33(1):41–55. [Online] Available from: [www.interscience.wiley.com](http://www.interscience.wiley.com) [Accessed: 2011-04-18].
- Lash, S. 1994. Reflexivity and its doubles: structure, aesthetics, community. In: Beck, U., Giddens, A. & Lash, S. (eds.) *Reflexive modernization*. Cambridge: Polity in association with Blackwell.
- Lewandowski, J. 2006. Capitalising sociability: rethinking the theory of social capital. In: Franklin, J., Holland, J. & Edwards, R. (eds.) *Assessing social capital: concept, policy and practice*. Newcastle: Cambridge Scholars Press.
- Lincoln, Y. & Guba, E. 1985. *Naturalistic inquiry*. London: Sage.

Lupton, D. 1999. *Risk*. London: Routledge.

MacDonald, R. & Marsh, J. 2001. Disconnected youth? *Journal of Youth Studies*, 4(4):373–391. [Online] Available from: [www.informaworld.com/smpp/content~content=a713684409](http://www.informaworld.com/smpp/content~content=a713684409) [Accessed: 2010-06-12].

Malloch, S. 1999. Mothers and infants and communicative musicality. *Musicae Scientia, special edition, 1999–2000*:29–57.

Morgan, G. & Smircich, L. 1980. The case for qualitative research. *The Academy of Management Review*, 5(4):491–499.

Morrow, V. 1999. Conceptualising social capital in relation to well-being of children and young people: a critical review. *The Sociological Review*, 47(4):744–765.

Morrow, V. 2004. Children’s “social capital”: implications for health and well-being. *Health Education*, 104(4):211–225. [Online] Available from: [www.emeraldinsight.com/fwd.php?oldurl...html&newurl...301](http://www.emeraldinsight.com/fwd.php?oldurl...html&newurl...301) [Accessed: 2010-6-13].

Neuman, W.L. 2003. *Social research methods: qualitative and quantitative approaches*. 5th ed. Boston, MA: Pearson Education.

Papalia, D.E., Olds, S.W. & Feldman, R.D. 2006. *A child’s world*. New York, NY: McGraw-Hill.

Pavlicevic, M. 2006. Worksongs, playsongs: communication, collaboration, culture and community. *Australian Journal of Music Therapy*, 17.

Pavlicevic, M. & Ansdell, G. (eds.) 2004. *Community music therapy*. London: Jessica Kingsley.

Pavlicevic, M. & Ansdell, G. 2008. From communicative musicality to collaborative musicing: a perspective from community music therapy. In: Malloch, S. & Trevarthen, C. (eds.) *Communicative musicality*. Oxford: Oxford University Press.

Procter, S. 2004. Playing politics: community music therapy and the therapeutic redistribution of music capital for mental health. In: Pavlicevic, M. & Ansdell, G. (eds.) *Community music therapy*. London: Jessica Kingsley.

Procter, S. 2006. What are we playing at? Social capital and music therapy. In: Franklin, J., Holland, J. & Edwards, R. (eds.) *Assessing social capital: concept, policy and practice*. Newcastle: Cambridge Scholars Press.

- Procter, S. 2011. Reparative musicing: thinking on the usefulness of social capital theory within music therapy. *Nordic Journal of Music Therapy*, 20(3):242–262.
- Putnam, R.D. 2000. *Bowling alone*. New York: Simon & Schuster.
- Robson, C. 1993. *Real world research: a resource for social scientists and practitioner-researchers*. Oxford: Blackwell.
- Rolvjord, R. 2004. Therapy as empowerment: clinical and political implications of empowerment philosophy in mental health practices of music therapy. *Nordic Journal of Music Therapy*, 13(2):99–111.
- Ruud, E. 1998a. *Music therapy: improvisation, communication and culture*. Gilsum, NH: Barcelona Publishers.
- Ruud, E. 1998b. Science as metacritique. *Journal of Music Therapy*, 35(3):218–224.
- Schaefer-McDaniel, N.J. 2004. Conceptualizing social capital among young people: toward a new theory. *Children, Youth and Environments*, 14(1):140 (22p). [Online] Available from: [www.colorado.edu/journals/eye/14\\_1/articles/article6full.htm](http://www.colorado.edu/journals/eye/14_1/articles/article6full.htm) [Accessed: 2011-04-14].
- Schwandt, T. 2000. Three epistemological stances for qualitative inquiry. In: Denzin, N. & Lincoln, Y. (eds.) *Handbook for qualitative research*. 2nd ed. Thousand Oaks, CA: Sage.
- Schurink, W., Schurink, E. & Poggenpoel, M. 1998. Focus group interviewing and audio-visual methodology in qualitative research. In: De Vos, A. (ed.) *Research at grass roots: a primer for the caring professions*. Pretoria: Van Schaik.
- Simmel, G. 1950. *The sociology of Georg Simmel*. K. Wolff (ed.). Glencoe, IL: The Free Press.
- Smith, J. & Osborn, M. 2003. Interpretive phenomenological analysis. In: Smith, J. (ed.) *Qualitative psychology: a practical guide to research methods*. London: Sage.
- Stewart, D., Shamdasani, N. & Rook, D. 1990. *Focus groups: theory and practice*. 2nd ed. Thousand Oaks, CA: Sage.
- Stige, B. 2002a. *Culture-centered music therapy*. Gilsum, NH: Barcelona Publishers.

Stige, B. 2002b. The relentless roots of community music therapy. *Voices: A World Forum for Music Therapy*, 2(3). [Online] Available from: [http://voices.no/mainissues/Voices2\(3\)Stige.html](http://voices.no/mainissues/Voices2(3)Stige.html) [Accessed: 2010-06-16].

Stige, B., Ansdell, G., Elefant C. & Pavlicevic, M. 2010. *Where music helps: community music therapy in action and reflection*. Surrey: Ashgate.

Strydom, H. & Delport, C.S.L. 2005. Sampling and pilot study in qualitative research. In: De Vos, A.S., Strydom, H., Fouché, C.B. & Delport, C.S.L. (eds.) *Research at grass roots*. 3rd ed. Pretoria: Van Schaik.

Taylor, S. & Tilley, N. 1998. Asking questions in social research: theory and method. In: Field, D. & Taylor, S. (eds.) *Sociological perspectives on health, illness and health care*. Oxford: Blackwell Science.

Terre Blanche, M. & Durrheim, K. 2006. Histories of the present: social science research in context. In: Terre Blanche, M., Durrheim, K. & Painter, D. (eds.) *Research in practice*. 2nd ed. Cape Town: University of Cape Town.

Terre Blanche, M., Kelly, K. & Durrheim, K. 2006. Why qualitative research? In: Terre Blanche, M., Durrheim, K. & Painter, D. (eds.) *Research in practice*. 2nd ed. Cape Town: University of Cape Town.

Trevarthen, C. & Aitken, K.J. 1994. Brain development, infant communication and empathy disorders: intrinsic factors in child mental health. *Development and Psychopathology*, 6:599–635.

Trevarthen, C. & Malloch, S. 2000. The dance of wellbeing: defining the musical therapeutic effect. *Nordic Journal of Music Therapy*, 9(2):3–17.

Wilkinson, S. 2003. Focus groups. In: Smith, J. (ed.) *Qualitative psychology: a practical guide to research methods*. 2nd ed. London: Sage.

Willig, C. 2001. *Introducing qualitative research in psychology: adventures in theory and method*. Buckingham: Open University Press.

Wood, S. 2006. “The Matrix”: a model of community music therapy processes. *Voices: A World Forum for Music Therapy*, 6(3). [Online] Available from: <http://www.voices.no/mainissues/mi40006000218.php> [Accessed: 2010-03-01].

## APPENDICES

## **APPENDIX A**

### **(Focus group interview guide)**

## APPENDIX A: FOCUS GROUP INTERVIEW GUIDE

### Semi-structured questions (including prompts in italics):

1. How do you experience participating in the Redefine Project generally?
2. What does music mean to you in your life?
3. Has your participation in groups here at the Project created other opportunities for you to make music in a group outside the Project?

*Have you met any new people at the Project that come from different neighbourhoods than you?*

*How do you experience the similarities and differences of the members within the group?*

*Have you made any friends in the Project that you would not have befriended if it was not for the group?*

4. Has this project influenced your life in any way?

*Has being involved in this project influenced how you view yourself?*

*Has being involved in this project influenced how you view others?*

*Has your involvement in this project influenced how you view life in general?*

5. Could you tell me how you experienced the group music therapy sessions in general?

*Was there anything that stood out for you? Tell me more/explain.*

*Tell me about your experiences of participating in the different activities that we have been doing in music therapy. Think about the different activities and the different ways of making music together.*

*What was it like to improvise in the music therapy sessions, to play without notes?*

6. How do you find making music with other people in a group here at the Project?

*You play in different ensembles in the Project. Tell me about your experience of playing in these different groups.*

## **APPENDIX B**

### **(Participant information form)**

## APPENDIX B



**FACULTY OF HUMANITIES**  
**Department of Music**

**Participant information form**

**STUDY TITLE:** *Exploring opportunities for the generation of social and musical capital in a community music therapy project in the Western Cape*

Dear \_\_\_\_\_,

As part of my MMus (Music Therapy) degree, I am doing research on music and health in communities, based on the Redefine Project. The purpose of the research is to look at how music therapy and musical activities can add value to the lives of youths. I would value your participation in this research. In order to complete this research, I will be conducting music therapy sessions and interviews, as well as ensemble sessions, and observing the end-of-term concert. These sessions that I will observe will be video recorded.

I will make sure that none of the activities in which you already take part are affected (except for using a portion of the ensemble periods in which to conduct music therapy sessions). Being part of this research may be of personal gain, as you will obtain access to free music therapy sessions. Participation will be voluntary and you may withdraw at any time. If you decide to withdraw, all data relating to you will be destroyed.

All data will be handled confidentially and anonymity will be ensured by using pseudonyms in the dissertation. Access to data will be limited to the researcher, supervisors and lecturers at the University of Pretoria. Data will be stored at the University of Pretoria for 15 years, after which it will be destroyed. Research findings will be published in a Masters mini-dissertation and a journal article.

Please feel free to contact me with any questions or concerns on 082 455 4421 or 021-887 0572. I would greatly appreciate your participation in this study. If you are willing to agree to participate in this research, please would you complete the attached consent form.

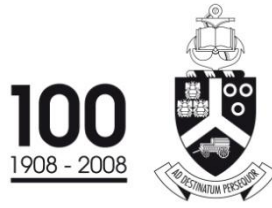
Researcher: Mrs Renée van den Berg  
Supervisor: Mrs Andeline Dos Santos

E-mail: [bergie@myconnection.co.za](mailto:bergie@myconnection.co.za)  
E-mail: [andelineds.@telkomsa.net](mailto:andelineds.@telkomsa.net)

## **APPENDIX C**

**(Participant information form for director of Redefine Project)**

## APPENDIX C



UNIVERSITEIT VAN PRETORIA  
UNIVERSITY OF PRETORIA  
YUNIBESITHI YA PRETORIA  
Denkleiers • Leading Minds • Dikgopolo tša Dihlalefi

**FACULTY OF HUMANITIES**  
**Department of Music**

**Participant information form**  
**(for director of Redefine Project)**

**STUDY TITLE:** *Exploring opportunities for the generation of social and musical capital in a community music therapy project in the Western Cape*

Dear \_\_\_\_\_,

As part of my MMus (Music Therapy) degree, I am doing research on music and health in communities, based on the Redefine Project. The purpose of the research is to look at how music therapy and musical activities can add value to the lives of youths. I would value your participation in this research. In order to complete this research, I will be conducting music therapy sessions and interviews, as well as ensemble sessions, and observing the end-of-term concert. These sessions that I will observe will be video recorded.

I will make sure that none of the activities in which learners already take part are affected (except for using a portion of the ensemble periods in which to conduct music therapy sessions). Being part of this research may be of personal gain to participants, as they will obtain access to free music therapy sessions. Participation will be voluntary and learners may withdraw at any time. If they decide to withdraw, all data relating to them will be destroyed.

All data will be handled confidentially and anonymity will be ensured by using pseudonyms in the dissertation. Access to data will be limited to the researcher, supervisors and lecturers at the University of Pretoria. Data will be stored at the University of Pretoria for 15 years, after which it will be destroyed. Research findings will be published in a Masters mini-dissertation and a journal article.

Please feel free to contact me with any questions or concerns on 082 455 4421 or 021-887 0572. I would greatly appreciate your participation in this study. If you are willing to agree to participate in this research, please would you complete the attached consent form.

Researcher: Mrs Renée van den Berg  
Supervisor: Mrs Andeline Dos Santos

E-mail: [bergie@myconnection.co.za](mailto:bergie@myconnection.co.za)  
E-mail: [andelineds.@telkomsa.net](mailto:andelineds.@telkomsa.net)

## **APPENDIX D**

**(Participant information form for parents/guardians of participants younger than 18 years of age)**

## APPENDIX D



**FACULTY OF HUMANITIES**  
**Department of Music**

**Participant information form**  
**(for parents/guardians of participants younger than 18 years of age)**

**STUDY TITLE:** *Exploring opportunities for the generation of social and musical capital in a community music therapy project in the Western Cape*

Dear \_\_\_\_\_,

As part of my MMus (Music Therapy) degree, I am doing research on music and health in communities, based on the Redefine Project. The purpose of the research is to look at how music therapy and musical activities can add value to the lives of youths. I would value your child's participation in this research. In order to complete this research, I will be conducting music therapy sessions and interviews, as well as ensemble sessions, and observing the end-of-term concert. These sessions that I will observe will be video recorded.

I will make sure that none of the activities in which your child already takes part are affected (except for using a portion of the ensemble periods in which to conduct music therapy sessions). Being part of this research may be of personal gain to your child, as he/she will obtain access to free music therapy sessions. Participation will be voluntary and you may withdraw your child at any time. If your child decides to withdraw or you decide to withdraw him/her, all data relating to him/her will be destroyed.

All data will be handled confidentially and anonymity will be ensured by using pseudonyms in the dissertation. Access to data will be limited to the researcher, supervisors and lecturers at the University of Pretoria. Data will be stored at the University of Pretoria for 15 years, after which it will be destroyed. Research findings will be published in a Masters mini-dissertation and a journal article.

Please feel free to contact me with any questions or concerns on 082 455 4421 or 021-887 0572. I would greatly appreciate your participation in this study. If you are willing to agree to your child's participation in this research, please would you complete the attached consent form.

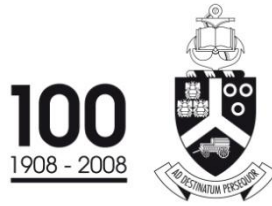
Researcher: Mrs Renée van den Berg  
Supervisor: Mrs Andeline Dos Santos

E-mail: [bergie@myconnection.co.za](mailto:bergie@myconnection.co.za)  
E-mail: [andelineds.@telkomsa.net](mailto:andelineds.@telkomsa.net)

## **APPENDIX E**

**(Participant consent form for participants aged 18 years and older)**

## APPENDIX E



UNIVERSITEIT VAN PRETORIA  
UNIVERSITY OF PRETORIA  
YUNIBESITHI YA PRETORIA

Denkleiers • Leading Minds • Dikgopolo tša Dihlalefi

**FACULTY OF HUMANITIES**

**Department of Music**

### **Participant consent form (for participants aged 18 years and older)**

**STUDY TITLE:** *Exploring opportunities for the generation of social and musical capital in a community music therapy project in the Western Cape*

I, \_\_\_\_\_, hereby consent to participate in this research, through attending music therapy sessions and interviews and for the musical activities in which I am involved as part of the Redefine Project to be used as data in the study (including ensemble and/or end-of-term performance). I also give my consent for these activities to be video and audio recorded and for this video material to be used as data in this particular study.

With full acknowledgment of the above, I agree 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 SIGNATURE:**

Researcher name: \_\_\_\_\_

Researcher signature: \_\_\_\_\_

Date: \_\_\_\_\_

Supervisor name: \_\_\_\_\_

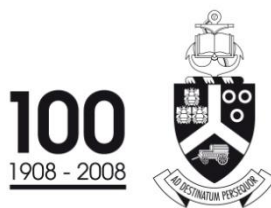
Supervisor signature: \_\_\_\_\_

Date: \_\_\_\_\_

## **APPENDIX F**

**(Participant assent form for participants younger than 18 years of age)**

## APPENDIX F



UNIVERSITEIT VAN PRETORIA  
UNIVERSITY OF PRETORIA  
YUNIBESITHI YA PRETORIA

Denkleiers • Leading Minds • Dikgopolo tša Dihlalefi

**FACULTY OF HUMANITIES**

**Department of Music**

### **Participant assent form (for participants younger than 18 years of age)**

**STUDY TITLE:** *Exploring opportunities for the generation of social and musical capital in a community music therapy project in the Western Cape*

I, \_\_\_\_\_, hereby agree to participate in this research, through attending music therapy sessions and interviews and for the musical activities in which I am involved as part of the Redefine Project to be used as data in the study (including ensemble and/or end-of-term performance). I also give my assent for these activities to be video and audio recorded and for this video material to be used as data in this particular study.

With full acknowledgment of the above, I agree 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 SIGNATURE:**

Researcher name: \_\_\_\_\_

Researcher signature: \_\_\_\_\_

Date: \_\_\_\_\_

Supervisor name: \_\_\_\_\_

Supervisor signature: \_\_\_\_\_

Date: \_\_\_\_\_

## **APPENDIX G**

**(Participant consent form for parents/guardians of participants younger than 18 years of age)**

## APPENDIX G



### FACULTY OF HUMANITIES

### Department of Music

#### Participant consent form

(for parents/guardians of participants younger than 18 years of age)

**STUDY TITLE:** *Exploring opportunities for the generation of social and musical capital in a community music therapy project in the Western Cape*

I, \_\_\_\_\_, parent/guardian of \_\_\_\_\_ hereby give my consent for my child to participate in this research, through attending music therapy sessions and interviews and for the musical activities in which he/she is involved as part of the Redefine Project to be used as data in the study (including ensemble and/or end-of-term performance). I also give my consent for these activities to be video and audio recorded and for this video material to be used as data in this particular study.

With full acknowledgment of the above, I consent for my child to participate in this study on this \_\_\_\_\_ (day) of this \_\_\_\_\_ (month) and this \_\_\_\_\_ (year).

#### PARENT/GUARDIAN DETAILS:

Parent/guardian name: \_\_\_\_\_ Signature: \_\_\_\_\_

Parent/guardian contact no: \_\_\_\_\_ Date: \_\_\_\_\_

#### RESEARCHER & SUPERVISOR SIGNATURE:

Researcher name: \_\_\_\_\_ Researcher signature: \_\_\_\_\_

Date: \_\_\_\_\_

Supervisor name: \_\_\_\_\_

Supervisor signature: \_\_\_\_\_

Date: \_\_\_\_\_

## **APPENDIX H**

**(Participant consent form for director of Redefine Project)**

## APPENDIX H



### FACULTY OF HUMANITIES

### Department of Music

#### Participant consent form (for director of Redefine Project)

**STUDY TITLE:** *Exploring opportunities for the generation of social and musical capital in a community music therapy project in the Western Cape*

I, \_\_\_\_\_, project leader of the Redefine Music Project, hereby give my consent for this research study to be conducted within the Project. I am aware that the music therapy sessions, interviews and musical activities in which students will be involved will be used as data in the study (including ensemble and/or end-of-term performance). I also give my consent for these activities to be video and audio recorded and for this video material to be used as data in this particular study.

With full acknowledgment of the above, I agree to give my consent for this study to be conducted on this \_\_\_\_\_ (day) of this \_\_\_\_\_ (month) and this \_\_\_\_\_ (year).

#### DIRECTOR DETAILS:

Name of director: \_\_\_\_\_ Signature: \_\_\_\_\_

Contact no: \_\_\_\_\_ Date: \_\_\_\_\_

#### RESEARCHER & SUPERVISOR SIGNATURE:

Researcher name: \_\_\_\_\_ Researcher signature: \_\_\_\_\_

Date: \_\_\_\_\_

Supervisor name: \_\_\_\_\_ Supervisor signature: \_\_\_\_\_

Date: \_\_\_\_\_

## **APPENDIX I**

### **(Transcript of thick descriptions)**

## APPENDIX I: TRANSCRIPT OF THICK DESCRIPTIONS

### THICK DESCRIPTION ONE (TD1): Music Therapy (MT) Session One (first session)

Date: 27 August 2011

#### Session section selected for thick description [15:44-19:10]

This is the first interaction between the group members in music therapy format. The music therapist (MTp) has explained the structure of the opening activity to the group. The group is standing in a circle, with the MTp forming part of the circle. At this point, the group has built a group sound. They have done so by layering, one by one, various sounds – including claps, whistles, body percussion and mouth percussion – over a basic beat, provided by the MTp on the djembe. The group incorporates movement and gesture when they dance to the rhythm of the group sound. The group sound functions as a chorus to which the group returns. Upon instruction by the MTp, the group is cued to freeze their sounds and movements. Then every person in turn has the opportunity to offer a sound and/or gesture to their name to communicate something about themselves in the moment. This is done around the circle. The group is invited to mirror, copy or echo any or all aspects of the ‘soloist’s’ expressive gestures.

At this point in the improvisation Melissa, Brandi, Samantha, Chantal, Darrian and Jason have had the opportunity to convey an aspect of themselves. Now it is Zithulele’s turn to offer a gesture/sound to express something of his being in the moment. He places both his hands over his face, hiding his eyes. He says his name softly. After doing so, he lowers his head and draws his fingers in as to make a small fist. He recoils his upper body slightly. The group watches him and within moments, group members mirror his actions. Some completely hide their faces with their hands. Others lower their heads, while others hunch up their bodies. Others remain with their hands closed over their face, while others remove their hands from their faces quite soon. A soft murmur is heard as the group members softly say Zithulele’s name in random sequence. They do not say his name in unison. The vocal responses coming from the group sounds like a drawn-out, staggered echo of his name. The various *initial* qualities of the members’ voices when mirroring Zithulele’s name range from being soft, tentative, respectful, taken aback, to sounding apprehensive. In the instance where the group says his name using the softer tone quality, Zithulele slightly moves his hands from his face and moves his body back and forward in a bow, as if suddenly excited. He looks at the group and smiles. The quality of their voices *changes* as the group volume moves into a slight crescendo on the last utterance of his name. At the same time that the gradual crescendo is heard, Zithulele smiles even broader and seems pleased with the response from the group. The group laughs gently. The atmosphere is one of a feeling of relief and soft sighs are heard from group members. The MTp counts the group back into the chorus with a driving, upbeat quality. The group appears to be concentrating as they sing/clap/whistle the chorus to the set rhythm of the MTp while they watch her. However, as they continue their music, they start looking around at one another and the music seems to become slightly more flexible and less tight.

After the MTp counts the group back into freezing, everyone turns their heads towards the next person in the line, namely Uriel, and looks at him. Uriel puts his hands behind his back and says his name in a flat and indifferent, slightly petulant mezzo piano tone of voice. He does not make eye contact with anyone but awkwardly looks around to the floor. He does not seem bashful, rather slightly annoyed. The whole group echoes his name in the same manner as he did, in a flat and dull manner. Then a group member says Uriel’s name with an openly cantankerous quality, spoken faster and louder. This quality is then echoed by three other voices, and extended to include elements of defiance and annoyance through a flat and nasal inflexion with an accent on the second syllable of his name. Immediately after this new tone quality is expressed and perceived, the group starts to giggle. Some of the group members look at Uriel

and then look away. Uriel is looking down at the floor. Most of the group members do not make clear eye contact with Uriel or each other. They appear to be waiting for further musical indications. Uriel remains looking down. The group seems slightly uncomfortable by his lack of further response. Then Chantal starts to move her legs in a lightly stomping manner. Although the rest of the group does not look at Chantal directly, they start to move their bodies in a similar, lightly flowing manner by shaking various limbs. Then they start to giggle. The MTp counts them back into the chorus. The quality of the chorus is slightly more animated and dynamic than before. The group members look around at one other more freely and their body movements and sounds seem to have diversified. The MTp counts them back into freezing. Wynton jumps into the air and opens his arms and legs in the shape of a star while loudly and boisterously shouting out his name. Almost half of the group jumps into the air and shouts Wynton's name at the exact same moment. A few of the other members first watch what the others do and then join them in jumping into the air. After landing on the ground again, the group seems extraordinarily animated, even the members who initially hesitated. Now their bodies start to move in diverse and unrestricted ways. Members swing their arms, stomp and shuffle their feet, turn their heads and look around, make eye contact and smile at each other, and laugh heartily. The MTp counts them into the chorus. The general atmosphere of the interaction has shifted. There is a sense of elation and expectancy. The tempo of the group sound has become faster. The articulation is crisp and bright. The volume has increased. The sound seems to have tightened and become more cohesive. The group members look at each other more closely. They find and join the group sound sooner than before. The MTp cues the group into freezing.

The group watches Bongani. When Bongani speaks his name it sounds as if he is specifically holding back volume. Although the dynamic level is mezzo piano, the quality of his voice is secure, clear and confident. The held-in quality of his voice does not seem to match his gestures. He boldly steps forward while placing his hands to his sides. He steps forward with one foot forward in a flashy, showman-like, cheeky and playful way as he says his name. As he steps forward, many of the group members' faces change from expectation to surprise. Vocally they do not imitate the volume level of Bongani's mezzo piano voice, but rather imitate the confident quality in his voice and body movements by saying his name loudly and boisterously. Some of the members raise their eyebrows, straighten their torsos in a proud manner and put their hands to their sides, playfully defiant and brassy. Some tilt their heads to the side in a cocky manner. Some group members watch their peers in amusement, while others have a look of satisfaction on their faces. Most of the group members start to experiment by mimicking various elements of Bongani's movements to different degrees. Their newly created movements are related to Bongani's, yet not an exact copy. They seem to move flexibly and freely. Their body movements are long, flowing and smooth. While they move, they laugh heartily and continuously. Many of the group members swivel their hips in large movements. They swing their arms. They use a greater amount of space to move and gesture than before. When the movement settles down, a light murmur is heard consisting of a mixture of soft, gentle laughter and banter. The MTp counts in the chorus in a manner which matches the volume level and intensity of the group. The quality of the chorus is bouncy and animated, but in a comfortable medium tempo with mezzo forte volume level.

Then it is Michael's turn. He offers a similar gesture as that of Bongani. He tilts his hip to the left and uses his right hand to make an ostentatious and flowing bowing movement, in the old English sweeping fashion when meeting royalty. He says his name in a strong and powerful tone of voice, with a forte accent which is drawn out on the second syllable. Most of the group members seem slightly taken aback, stunned and amused by the volume and intensity of his voice. The group echoes his name in a similar fashion, yet with a slightly different quality. The vocalisation has greater impetus and is more heavily accentuated. It has a bold and daring quality to it. After vocalising, the group looks at Michael and does not physically move; they seem awkward. There is much less body movement than before. Many of the

group members' hands hang loosely at their sides. They uncomfortably shuffle on their feet as if waiting for a further cue from Michael. The group now watches him intently. Reticent laughter is heard, with little volume or drive. The MTP counts the group into the group sound, which seems thin, with less texture or volume than before. Some group members look around distractedly, and do not make eye contact with others. They seem disconnected to each other, as if going through the motions of the group sound. The sound seems fragmented and disjointed, lacking flow and cohesiveness. The MTP counts them down to the next soloist, who is Liyabona. Even before the MTP has completed the cue, Liyabona loudly and boisterously shouts out her name. She exclaims her name in a broadly lyrical, legato phrase. She communicates her name with great exuberance, while jumping and throwing her hands in the air. The confident and gracious manner in which she expresses herself has qualities of innate comfort, and an organic clarity of intent. For a split second the group seems taken aback by her gestures, looking around at each other and seeming unsure how to react. They lift their arms into the air. Some of the members only slightly lift their arms, while others reach high into the air and jump. While doing so, only half of the group shout her name in a boisterous manner, while others make a loud and rowdy 'whoa' sound. The group members do not make eye contact, but within a split second the larger part of the group becomes physically and vocally animated. Sustained laughter and corresponding body movements are perceived. They hold their stomachs, slap their knees and move their legs. Now the group exclaims exhilarated shouts of "who-hoo!" The larger part of the group watches Liyabona and sustains their gaze for longer than with the other soloists. Even within their own "whoops!" and body movements they watch her. The MTP counts them into the chorus, which is lively, animated and cohesive with greater volume and drive than the previous chorus.

After the MTP has cued them to freeze, Fabian drops to the ground, falls to his knees and groans out his name in a monstrous tone of voice. His face is turned upwards to the ceiling, his eyes are closed and after saying his name he smiles broadly, with a contented grin on his face. The group seems eager to reciprocate these movements and all the members fall to the ground in their own way. Some move slowly and dramatically, while others tumble down fast. Many of the group members throw their arms high in the air, others turn their heads up. Others stretch their bodies backwards with their arms outstretched to the front. While gesturing, the group says Fabian's name in the same spectacular manner in which he articulated it. However, now it is expressed with deeper and more groan-like sounds. Another sound of 'aaah!' is heard. The group starts to laugh loudly and unreservedly. Their body movements seem to become even looser and more experimental than before. There is much animation, movement, crescendos in laughter, swells in impetus, and small light chuckling sounds. The group continues to laugh vigorously. As the laughter dies down the MTP counts in the chorus, sounding fast, loud, bouncy and cohesive. The animated sound is expressed physically with animated body movements, in the form of accentuated, large foot stomps, and hand clapping which seems to flow as a group. Some of the members make pronounced energetic movements with their legs. The MTP counts them down to the freeze.

Devon steps forward with a very tiny step, with his head tilted to the ground at an angle of 45 degrees. He brings his hands to his mouth as if biting his nails in anxiety. When he speaks his name, his voice has a complex quality to it. It is soft, tentative, and apprehensive. He does not move his body, but remains fixed in immobility. However, in his voice, there is also an element of playfulness, in the manner in which he says his name. The contour and upward inflexion that he uses, gives his voice an inviting timbre. The last syllable of his name is intoned with an upward interval. There is a spacious and sparkly quality to it. Immediately the group mirrors Devon's physical gesture, but the quality of their voices initially does not match his. They say his name playfully while laughing cheerfully. The quality of the laughter is not of embarrassment but of delight. There is a hint of mischievousness. They do not repeat his name, but continue to make sounds such as "ugggh", "aaghhh" and "ooghgh", while laughing in an un-self-conscious,

playful and teasing manner. There seems to be a feeling of acceptance and humour. Some of the group experiments with theatrical hand movements. The group continues to laugh loudly, continuously and raucously, coupled with animated body movements. As many of the group members watch and copy others' hand movements, the intensity of their laughter grows and takes on a sparkly and bursting quality. As the MTp counts them into the chorus, the chorus is highly animated, fast and musically synchronised and cohesive. When it is Andrew's turn for a solo, he says his name in a coy baritone voice as "Andrew-ou", using a form of Afrikaans Cape Town banter. While doing so, his hands are made into two fists, and he opens them up as if presenting himself to the group. When the group copies his gestures, they use various other hand movements and do not copy him directly. Some say his name in a teasing manner, while others seem to copy him in a lacklustre way to conform to the exact quality of his utterance. Then he jokingly corrects the group as how to pronounce his name more clearly into the two emphasised syllables of "Andrew" and "Ou". The group over-emphasises their various hand movements as they repeat his name, and move their bodies in a coquettishly teasing manner. When they say his name they laugh. There seems to be a quality of humorous dismissal of the flamboyant manner in which Andrew has expressed it.

The MTp introduces the final group chorus and plays it in a sprightly allegro manner. The group concentrates and focuses on remaining together in time and squeals of "not so fast!" are heard. The texture of the music is a bit disjointed, as the members are individually trying to synchronise their own rhythms with the set tempo. More voices are heard in good-humoured 'complaining'. Unexpectedly the MTp stops. The group freezes and does not move or make a sound. There is complete silence, coupled with no movement from the group. The whole group stands motionless in anticipation. There is a sense of joint focus and tension. Group members start to look at one another, trying to sustain the silence. This is held for 5 seconds. A few snorts of laughter are heard. Then a few vocal squeals of release, coupled with out-breaths and bursts of air are heard. The group bursts out with yells of excited laughter. Roaring sounds of "whoop whoop" and spontaneous hand clapping are added to the laughter.

## THICK DESCRIPTION TWO (TD2): Music Therapy Session Four (final session)

Date: 17 September 2011

### Session section selected for thick description [14:40-18:22]

It is the day of the mid-year concert and a number of Project participants have been chosen to prepare and perform a solo item in front of an audience. In the MT session, the wind ensemble group is busy with an activity in which every member gets the opportunity to be nominated to be a soloist by another. A snare drum has been set up at the front of the MT room. Once nominated, the soloist goes to stand behind it while the other group members sit on the floor. Each one of them has selected a percussion or melodic instrument on which to play. As the soloist improvises and initiates the main rhythm, the others watch him/her and join in improvising with the soloist at their own leisure. At this point, more than half of the group has had the chance to be the soloist.

After being nominated by one of the group members, Brandi walks to the snare drum, and takes her place behind it facing the 'audience'. She looks down at the drum with an expression that is a mixture of excitement and bashfulness. She pauses, takes the drum sticks and steps back one step. She looks up into the sky as if to contemplate her next move. After two seconds she steps forward to the drum and plays two notes. The first beat is secure and *mf* while the second beat accidentally hits the rim of the drum and she lets the stick fall softly on the drum skin. She pulls her body back slightly from the drum. After a moment she plays two notes again (*// indicates bar lines*) [4/4: *//minim, minim//*] which she immediately extends by adding more notes and so lengthening the phrase (4/4: *//minim, minim// 4 crotchets//*). She repeats this phrase with accents on every beat while intently looking down at the snare drum with determination and focus. The rest of the group has been watching her attentively and quietly without playing themselves. Once Brandi plays the phrase with the accents, the group's bodies seem to become lightly active and start moving to the rhythm of the snare drum. A whistle is heard. The group picks up their instruments while waiting for the rhythmic phrase to complete, and then mostly all of them join in securely and *mf* on their instruments on the first beat of the new phrase.

Devon plays *forte* on the djembe [4/4: *//two quavers, crotchet pause, two quavers, crotchet pause// 6 quavers, crotchet pause//*]. Fabian plays *mf* on the djembe [4/4: *//crotchet, crotchet, 2 quavers, crotchet//*]. Liyabona plays *mf* on the djembe [4/4: *//minim, minim// 4 crotchets//*]. Uriel on the egg shakers plays intensely driving quavers, with an accent on every first quaver of the main beat. Donveno on the guiro (scraper) plays single staccato quavers on the off-beats following Brandi's main beats. His rhythms then change to use more notes as sub-beats, and he adds upbeats and accents to his playing. Michael on the glockenspiel does not join in immediately when the rest of the group does, but first waits and watches Brandi before he plays in a robust manner. Brandi plays three phrases. During her first phrase, Michael tentatively hits a few notes on the glockenspiel. On the second phrase he plays *mp* quavers, making a crescendo. On the third phrase he plays faster semi-quavers, to which he adds *forte* semi-quavers, played in the top register. He looks to Samantha on his left. She shyly and briefly returns his glance. Then Samantha looks down at her tambourine and seems to be focused on her own music. She does not make eye-contact with others at this point. She varies her diverse rhythms constantly. Firstly she plays a basic beat on the main beats, then extends the basic beat to add syncopated quavers, and then starts to play on the off-beats, finding a seemingly comfortable groove within the rhythms provided by the other group members. She seems to be listening closely and paying attention to the sounds from the group members, while not making eye contact with them, except for Darrian who sits next to her. Samantha's playing seems to be related to the motifs provided by others as her off-beats and fills relate to main beats given by other group members. Darrian on bells plays the exact same beat as Brandi. She looks at what Samantha next to her is playing, catches her eye, smiles and then looks around the room. She smiles as

she looks at the different group members. Bongani's hands are not visible on camera. He sits very still and watches the rest of the group. The MTp on the small tambourine plays the exact same rhythm as Brandi and then extends this to syncopated sustained quavers. Andrew plays the main beats on his cymbal with accents; then extends this to play small light quavers on the bongos.

Midway through Brandi's turn, Fabian on djembe shifts the movement and drive of the music. Fabian starts to play [4/4: //crotchet, quaver, 2 semiquavers, crotchet, quaver, 2 semiquavers// crotchet, quaver, 2 semiquavers, 8 semiquavers//] and repeats this pattern. He accentuates the first and third beats of the bar while playing the other notes with a slightly lighter touch. Brandi continues to play a basic beat of 4 lightly accentuated crotchets and does not pause, falter or adapt her music. She does not look at Fabian directly when he introduces his new rhythm, but scans the group as she plays without settling her gaze on any particular person. Fabian does not make eye contact with Brandi, but turns his head to the right while appearing to listen to his own rhythms. Then Andrew starts to play with similar accents, intensity and added quavers/semi-quavers on the bongos. Fabian notices this and looks at Andrew. They make eye contact, attune their playing by mirroring each other's accents and laugh together heartily. At the same time that Fabian makes eye contact with Andrew and the intensity and cohesiveness of the *group's* music simultaneously grows, Devon plays more loudly and adds more sub-beats played with a spiky quality. His original pattern of [4/4: //two quavers, crotchet rest, two quavers, crotchet rest//] becomes [//2 semiquavers, quaver rest, crotchet rest, 2 semiquavers, quaver rest, crotchet rest// quaver, 2 semiquavers, quaver, 2 semiquavers, quaver, 2 semiquavers, 4 semiquavers//]. His body becomes more animated as he moves his torso from left to right and up and down while looking around at the other players and making eye contact with them.

Throughout the interaction between Fabian, Andrew and Devon, they do not make eye contact with Brandi, but consistently make eye contact with each other. Brandi occasionally looks at them directly. It appears that she is not able to make eye contact with them as they are focused on the subgroup interaction taking place between them. Subsequently she makes eye contact with other members of the group. During the time that Brandi shifts her gaze in Liyabona's direction, Liyabona starts to play with greater accents, her body starts to move and she looks around. Brandi looks at her for a few moments and then continues to scan the group. Uriel watches the interaction between Fabian, Andrew and Devon with a smile on his face. He plays faster and with greater accents, his body bouncing up and down. Uriel makes eye contact with Andrew and laughs out loud as he continues the driving quality of his playing. During this interaction between Fabian, Andrew, Devon and Uriel, they do not make eye contact with Brandi or others in the group. They make eye contact with each other and laugh together. When they do laugh, Brandi watches this subgroup with an expression of amusement, but within moments her gaze moves over the rest of the group as if monitoring them. Throughout this time, she has not altered or extended her basic beat of accented crotchets, yet occasionally shifts the accents and volume level to become louder. It seems as if her music provides a basic and stable rhythmic motif over which the other players explore various musical ideas.

Brandi starts to play with a duller and slightly softer tone quality. Devon subsequently uses softer crotchets in his improvisation. His playing becomes less prominent as he moves from using his basic strong beats with embellishments to using semi-quavers as fills based on the basic crotchet beats provided by Brandi, Liyabona and Michael. Fabian starts to vary his playing to add mp dynamics and gentle articulation. He introduces a mp walking bass-line. He adds more quavers, providing less pauses and space. The intensity of the group music tones down which is heard in softer dynamics, fewer accents and fewer sub-beat fills. Members look around and then begin to focus on Brandi's movements. Brandi does not look up at the rest of the group, but now looks down at the snare drum with concentration. Her rhythms are played with strong, loud and sustained drum beats, with accents on the main beats. She

seems secure in her playing and leads the process by holding the rhythmic backbone of the improvisation. She does not stop or hesitate. She introduces a new rhythmic motif. She extends the crotchet beats of the familiar phrase and in their place she transforms them by playing quavers with the sticks in both her left and right hands taking turns. Then she plays minims with both sticks at the same time. When doing so she looks up at the MTp, who is playing mezzo forte [crotchet, 2 quavers, crotchet, 2 quavers].

Devon starts introducing only minims, signalled to the rest of the group with a clearly visible and large gesture as he bounces his hands off his drum into the air. Samantha starts playing a roll on her tambourine, while Fabian plays a loud and fast roll with Andrew. As Devon slows down the rhythm, Liyabona plays similar minim beats as Devon does, without making eye contact with him.

As Brandi continues her motif, the MTp signals to her to start ending. In her coda, Brandi uses a different combination of minims, crotchets and quavers, and slows down slightly while watching the MTp. The MTp slows down with her, as does the rest of the group. At the end of the phrase, Brandi concludes the improvisation with a single accented note on the first beat. The rest of the group ends with her. She smiles, steps back and puts down the sticks. While doing so the group chants and starts clapping. She remains standing behind the drum, smiling. She takes her time before bowing elegantly. The MTp thanks her and asks who she nominates to be the next soloist. She points at Liyabona.

16:23: After being nominated, Liyabona gets up and walks to the snare drum quite fast. She is smiling. When she reaches the drum, she immediately stands squarely behind it. She takes the sticks, grimaces and loudly plays a rhythm on the drum. The quality of her sound is not overwhelming or thunderous, but has a strident, confident and secure quality to it. She has a comfortable stance, and her body moves to the rhythm of her playing. She does not pause or falter. She plays the motif of [4/4: //2 quavers, crotchet, 2 quavers, crotchet// crotchet, crotchet, 2 quavers, crotchet//]. The group watches her and waits for her to complete the whole motif twice, before joining in on the first beat of the next round. However, Andrew immediately joins in on the first repetition of the motif. He plays with a strongly accented strike on the bongos on the first and third beats of the bar. As the rest of the group joins in, Liyabona does not look down at the snare once, but scans the group constantly while remaining secure in her rhythm.

Donveno plays on the guiro (scraper) and uses light and random staccato sub-beats as filling portions of Liyabona's rhythms (2 beats per bar). Donveno extends this to off-beats and upbeats which are transformed into mirroring Liyabona's exact rhythm. Uriel first waits for three more bars before playing. He does not make eye contact with other members. Then he plays the shakers with small and soft hand movements. Abruptly he plays with large and accentuated shakes, with animated bouncy body movements. His playing has a strident and driving quality to it. Michael on the glockenspiel plays similar rhythmic patterns and accents as Liyabona, but adapts the rhythm by adding an extra sub-beat at the end of the phrase. As the improvisation develops, Michael adds driving quaver patterns to the phrase, with similar accents as Liyabona. Later he adapts the end of the phrase by changing his sub-beats to playing the same crotchet motif as Liyabona.

The MTp plays the maracas, with a rhythmic pattern consisting of quavers with accents on every basic beat. Andrew plays quite forcefully on the bongos, with loud accents on the basic beats. He then introduces syncopated rhythms which are transformed into sub-beats, punctuating and filling up the space between the larger main beats of the group sound. At the start of the improvisation, Fabian plays a basic repeated quaver pattern on the djembe, in time with the rest of the group. He then extends this pattern, while at the same time his body movements become more animated and playful. His rhythm consists of [4/4: //quaver, 2 semi-quavers, 2 quavers, 2 semi-quavers, quaver rest, crotchet rest//]. He then takes a castanet in one hand, and plays only the castanet on the off beats within Liyabona's main

rhythm, using his other hand to play larger beats on the djembe. Devon joins this musical constellation by playing smaller sub-beats adding to Liyabona and Fabian's rhythmic pattern. As the improvisation continues, Devon changes his sub-beats to playing main crotchet beats *at the same time* that Fabian starts playing off-beats on the castanet only. In turn when *Fabian* plays the main beats, Devon provides faster sub-beats. Between the two of them Fabian and Devon seem to deftly share and shift playing sub-beats and main beats, while Liyabona provides the sustained and familiar basic phrase as a musical container. Devon and Fabian do not make eye contact with Liyabona, although *she* looks at them. Fabian extends his rhythms near the end of the improvisation into complex syncopated semi-quaver rhythms on the castanets. He plays an animated allegro with sharp accents.

Within this interaction between Fabian, Devon and Liyabona, Andrew shifts his syncopated rhythm to strong beats on beats one and three of the bar. The MTp starts to sing a march-like, driving melody in a minor key [4/4: //2 quavers, crotchet, 2 quavers, crotchet//]. A few moments after the MTp has started to sing, Brandi straightens her body and lifts up her flute. Although Brandi has been playing her flute periodically and very hesitantly from the start of the improvisation while hiding her body slightly, the MTp only notices her playing once she lifts up her flute and plays more loudly. Brandi moves her chest forward and closer to the inner circle. This takes place at the same time that Fabian starts playing on castanets. The MTp stops singing and looks at Brandi, tilting her head towards the flute. The MTp motions to the group to play a bit softer to fully hear Brandi's contribution. As Brandi's playing becomes louder, the group plays softer and watches her. Then she stops momentarily but continues again. The rest of the group returns to playing mezzo forte and do not focus exclusively on Brandi. Brandi plays with greater confidence when the rest of the group does not look at her directly.

Throughout the improvisation, Samantha looks down and makes little eye contact with the rest of the group. She seems distracted and not invested in the process. She plays the tambourine very softly with a light crotchet rhythm. She ends with a similar motif and impetus as Michael when she ends her phrases. At the start of the improvisation she experiments with diverse intricate rhythmic patterns, and looks around to see what others are doing, but appears to lose interest and looks down when eye contact or explicit musical responses are not forthcoming. Now she repeats her light crotchet rhythm. Darrian sits with her arms wrapped around her legs and plays the bells hidden from sight. She mirrors Liyabona's exact rhythm and seems disinterested in the rest of the group. However, she unexpectedly changes her crotchet rhythm to a rhythm not introduced before by anyone else [4/4: //dotted quaver, semi-quaver, 2 quavers, dotted quaver, semi-quaver, 2 quavers//]. This rhythm is a slight adaptation of Andrew's syncopated rhythm used in his interaction with Devon, Fabian and Liyabona. When the MTp starts to sing and Brandi moves her body and flute nearer to the inner circle, Darrian stops playing, smiles and looks around. She makes eye contact with Samantha and says something to her. Samantha and Darrian do not continue to play after Brandi has played on the flute, but now look at the rest of the group. They seem to monitor what the rest of the group is doing.

After Brandi has played her flute solo, Liyabona plays slightly softer, with less clear accents. The MTp gestures to her that she needs to conclude the improvisation. Liyabona stops playing and hesitates. She then unsurely continues to play one downbeat on the first beat of the bar only, unlike her confident and vociferous playing throughout. Then two of the group members fill in the rhythm on beat two with a strong crotchet beat. Liyabona responds to this and reciprocates by playing 2 quavers and a crotchet on beats three and four of the bar. Darrian and Samantha do not play, but perceive the interaction taking place within the rest of the group and smile. They tentatively start to play their instruments with random beats.

Then Andrew plays a loud beat on the first beat of the bar. More of the group members join in by playing a crotchet on beat 2, while Liyabona responds by playing 2 quavers and a crotchet on beats three and four. Then the group joins in more forcefully on beat one and two, joining Liyabona's original rhythm on

beat one. The group provides space for Liyabona to play beat three on her own. She smiles suddenly and seems to be pleased with the musical interaction taking place. The MTp counts the group down while Liyabona watches the MTp. Although the MTp sets the rhythm of the ritardando ending, Liyabona leads the group in *when* to end. The group watches her intently. She plays the final note of the improvisation by playing beat 4 of the last phrase with a loud accented strike. The group ends with her and no-one plays after she has ended. The group claps and whistles as Liyabona bows uncomfortably, smiles shyly yet warmly and walks off.

### **THICK DESCRIPTION THREE (TD3): Music Therapy Audience Session**

**Date: 11 September 2011 (audience participation at end-of-term concert)**

**Session section selected for thick description [47:56-52:45]**

It is the day of the end-of-term concert, in which a few chosen soloists perform to an audience on their instruments. The concert takes place during the month of the 2011 Rugby World Cup. The South African team is playing an important match on the day and time of the concert. Family and friends of the participants of the Project are in attendance. The audience is made up of a diverse range of people. There seems to be roughly the same amount of men as women in the audience. There are many couples who sit together. Groups of men of similar age stand and talk together. There are a few groups made up of women from the same family who sit together. There are young parents, middle-aged parents, grandparents, other family members and small children in attendance.

The concert area is set up in a long broad corridor in the middle of two adjoining sections of a teaching college. There is no carpet. The make-shift stage has been created by placing a piano at an angle to the side of the corridor. A single music stand has been placed slightly in front and next to the piano. Rows of chairs have been placed in the left side corridor, facing the stage. Here the audience members sit. At the right side of the corridor, the students who are not taking part in the concert sit on the floor, or stand around. They watch their peers perform from the back of the stage.

It is the end of the concert. The Project director stands in front of the audience and is completing the vote of thanks. After doing so, he mentions that there will be a “surprise item” and asks the MTp to step forward to explain to the audience what will happen next. The MTp greets the audience in Afrikaans, English, Xhosa and Arabic and asks whether they know the well-known South African song “Shosolozza”. Loud voices are heard saying “Yes!” in affirmation. The MTp asks the audience if they would like to join together in singing Shosolozza as it is the time of the Rugby World Cup. There is a murmur of excitement passing through the audience. There are no loud voices clearly and verbally affirming the invitation. Some audience members look to others around them in a bashful, self-conscious manner. Some smile broadly while others become physically animated and nod their heads. Others seem to look somewhat puzzled. The MTp mentions that in addition to using our voices to sing the song, there are instruments to be used as well. A medium volume hum is heard through the audience. Two of the students who had been part of the music therapy group immediately proceed handing out instruments. They move quite fast and vigorously amidst the audience as they hand out djembe drums. Now many of the audience members smile broadly and their eyes follow Devon and Samantha. Some members place their hands in front of their mouths or fiddle with their clothes and seem to have a sense of guarded anticipation. Others speak loudly and smile broadly, motioning to Devon and Samantha. A group of women in the front row stretch out their arms, motion and say: “Bring it! Bring it! I want the drums”. Others raise their hands in the air, motioning that they do not want instruments. Others have a look of slight amusement on their faces and seem unsure of what to do as they sit quite still, while looking around at others. A group of women try out playing on the drums, experimenting with different rhythms while cocking their heads to the sound as if listening to their own rhythms. Their playing is quite chaotic and not related to each other. The texture of the sound in the corridor created by the various instruments and people’s voices, starts to thicken. More people experiment with the instruments. The sound grows in volume, texture and intensity. More diverse rhythms are heard. As the instruments are distributed some of the other audience members make eye contact with the distributors and ask if they also may have an instrument.

In the meantime – in the same time that the buzz is building in the audience – some of the tutors invite the students to move nearer to the stage area. They are standing. The tutors now make space for the

group of youths and move to the side of the corridor. In the student group, spirited sounds of “whoop whoop!” are heard and the volume level rises as they talk to each other. Two of the tutors start to move around animatedly and move their bodies to make dance movements. The dance tutor invites the group to stand nearer to the stage area. As one of the students moves forward, she opens her arms as if embracing someone, or as if boldly ‘presenting’ herself to the audience. Although the group singing of the song has not officially started, a group of children next to the student starts to sing parts of the Shosolozana song in a jest-like manner. They use over-emphasised words in loud mock-operatic voices with thick vibrato. Some of them are singing as others laugh, while they move their bodies animatedly. Now the dance tutor – who has been standing in front of them – starts to swing his arms and wiggle his hips. Some of the students in the front and middle look at him. They point at him and laugh, while moving their bodies with excitement and zeal. The youths stop singing and begin to banter and tease each other. They move their upper torsos and legs in a bouncy way and it seems as if their bodies become loose and free. Then other tutors join the space that the youths inhabit and talk and banter with them light-heartedly. The manner in which the physical space has been occupied starts to change. Up to this point the tutors first stood at the front, with the students at the back. Then the tutors moved to the sides with the youths standing in the middle. Now the tutors and youths seem to integrate. The volume level of the youths’ voices rises and become quite loud. They talk fast and the texture of their intermingling voices grows in thickness. The group of students now seem highly animated both vocally and bodily. They talk in short sharp bursts with each other, laugh raucously, huddle together and joke, sing and move their bodies vivaciously.

Meanwhile in the audience, diverse instruments are being handed out such as the rain stick, egg shakers, bells and maracas. The snare drum is placed in the centre at the front of the stage. As the instrument distributors move around the audience, some of them get up from their seats to reach out and take a hold of an instrument. They smile broadly and talk animatedly to the person next to them. Now there seems to be a feeling of greater familiarity, comfort and flow within the audience. Some of the women with instruments start to show these objects to their children sitting next to them or on their laps. Some of the men show the instruments to the people next to them and start to talk to them. People seem to start looking around to others with greater frequency than before. People with instruments show theirs to others *without* instruments, while those without instruments look around at those who have. Some of the audience members seem embarrassed, while others seem excited, boisterous and daring. One group of women at the front is fully engaged with their instruments and is ‘practising’ ardently. They play the drums theatrically by hitting the skin with large, accentuated hand movements. One of the women from this group tilts her head to the drum and has a look of concentration on her face when she hits the skin. The four women – including Brandi who formed part of the MT sessions – huddle together to try out the tambourine. They share each others’ instruments and demonstrate different techniques to each other. Another group of women sitting directly behind them hesitantly tries out the instruments on their own. They seem slightly indifferent and disengaged with others around them. They do not make eye contact with each other or other audience members.

The students are now intermingled with more of the tutors and use their voices more regularly and loudly. Some small groups huddle together and sing parts of the song for each other and in unison. Different fragments of the song are heard, and presented in unconventional ways. They seem to be experimenting in a melodramatic fashion and various expressive qualities are perceived such as bursting, drawn out, accents, crescendos and loudly resounding phrases. Corresponding body movements to the sounds are seen. The students appear to make fun of the song and laugh at each other’s contributions. The mood is one of jesting and humour.

Other youths seem to be in a greater state of anticipation; there is a sense of excitement and expectation. Some of these youths are not stomping around actively, but rather swaying on their feet. Some of the tutors now focus on the audience and smile broadly. By now there is a big rumpus from the audience part of the corridor. There is a constant stream of lively, confident voices being heard. These sounds are coupled with instruments being played continuously, loudly and energetically. The solid drone that is created reminds one of an orchestra warming up. The global music from both sides of the corridor sounds sparkly and vibrant, yet quite chaotic. The youths watch the audience and point to them, smile and talk to each other. The density, texture and volume of the sound in the space increase. An energetic buzz is felt, made up of voices talking, laughter, song snippets and instrument sounds. People look around at each with greater frequency. The MTp is called to an elderly lady who needs some help with the instruments. She wants the MTp to explain to her how to use the beater. The MTp demonstrates and the lady tries it out on her own. She thanks the MTp, smiles and continues to play. The MTp goes to stand at the front of the audience and invites them to come to the front and play a solo on the snare drum if they are feeling brave enough.

The MTp calls the director to the front, as he has indicated that he would like to start off the song. As he walks to the centre of the corridor, he makes a joke and asks if the MTp wants him to play a solo on his violin. He mimics playing the violin with his hands in the air. When the director reaches the front of the stage area, everyone quiets down. The MTp asks him if he can start the song for us. He sings the melody of Shosolozza with a strong and self-assured voice. He remains standing in front for a few seconds while setting the tempo. He uses his arms and motions in the fashion of a conductor. He adds another motion by raising his arms in the air with closed fists. This is done in the fashion of the South African 'Amandla!' sign which traditionally signals power and courage. (The Xhosa phrase "Amandla Awethu!" means 'power to the people' and was used in the struggle against Apartheid to signal solidarity and defiance.) He walks into the audience. The audience loudly joins in singing and playing the song together in time, within moments of the first notes. One of the audience members walks right from the back of the corridor to the front of the solo area and while playing his cymbals clearly, confidently and ardently. He plays accentuated forte crashes on two minims per bar in time with the rest of the group, which seems to add to the movement and impetus of the group sound. He moves to the side of the stage area and remains there. As the second verse of the song approaches, some youths start ululating flamboyantly. Some of the other youths seem to become animated by these sounds, by moving their bodies and singing stridently. As the audience now sings comfortably, securely and solidly, they also play the instruments rhythmically in meeting the steady pulse of the singing.

At the same time, the youths fully join in singing the song and are now fully dancing. They move together in unison with a languid deep upper body bowing movement, characteristic of African traditional dance. The dance tutor has moved to the side and now he joins them in their movement by dancing in the same manner. The youths move their arms and legs, smile, sing and ululate with greater frequency and volume. Many of the tutors move to the side of the stage area and watch the youths with broad smiles of seeming satisfaction and pleasure. One tutor is taking pictures, while another moves closer to the group and sings animatedly with a big smile. She starts to move her body to the rhythm. The director is now dancing in front of the group of youths, using the same foot movements as they are. His movements seem flexible: he is a co-musician in joining their movements, but also makes arms movements which seems like he is conducting them. Then he turns around and moves closer to the audience. The MTp is standing at the side of the stage area monitoring the audience, while singing and dancing too. The groove of the synchronous sound seems to grow in fullness in its comfortable polyphonic flow. The youths' body movements become larger and more emphatic and grow in synchronisation with one another. The quality of the ululating becomes even more raucous. The word "Haibo!" (a Xhosa word exclaimed in excitement) is heard from the group. The audience sings with the same rhythmic drive and force as the youths. Brandi

sits with three female members of her family. She makes eye contact with her mother and smiles as they play together on their different instruments. This group of four females sways their bodies to the music as they play. Their upper bodies move in unison from side to side in a synchronised groove. On their instruments they copy each other's accents and rhythmic impetus on the main beats.

Some of the other audience members play by themselves and do not make eye contact with others. Perhaps they are watching the youths. Other audience members watch some of the other members playing and singing, while smiling with a look of delight, while others join their small children on their instruments. Other members without instruments sing with contented facial expressions, while others sway their bodies to the music. Others point to the youths. Other members seem slightly bashful and sit quite still with their hands in laps while singing. The man with the cymbals seems to be playing and singing with great delight and intensity. He watches the director with a resolute and proud expression on his face. He plays the cymbals emphatically on every first beat of the bar. In the bars when not playing he moves his body to the beat of the song and watches with a contented look over the audience. He is standing while the other audience members are mainly seated. At the back people are standing and swaying to the music. Brandi's family members, seated right at the front have now heightened the level of synchronisation of their movements while playing. They are now playing and singing in exact unison using the same drum accents and emphatic body movements. The global sound has a cohesive flow to it, with a solid, powerfully comfortable moderato groove. Now the youths seem to move and sing as one organism. The quality of their interaction has shifted from slightly showy and brassy, to seemingly being absorbed by the group sound. They look around at other members in the group, and not only at those standing closest to them.

The MTp then cues the group into ending with a long slow ritardando, motioned with her arms and body. The instruments are played more slowly and a tambourine roll is heard from the audience. The group sound grows in volume as the youths dazzlingly ululate and chant at fever pitch. There seems to be a sense of expectancy, cohesion and shared focus as the music holds the tension in a drawn out cadence. Parts of the thick group sound provides a steady bass-line, over which fast and punctuated cymbal crashes, tambourine rolls, drum rolls, and emphatic beats are heard. These sounds seem to punctuate, drive and extend the long allargando coda. Chants and cheers from both groups are heard. At the conclusion of the last phrase of "Pume South Africa!" the group continues with an extended coda. The group sound grows and the texture and quality change. There is a new surge of movement and energy as new phrases, rhythms and vocal chants are introduced. They clap and start to cheer thunderously. New, diverse sounds are heard in this lengthened coda. More random beats are heard on the drums in the form of fast spurts and loud accents. Vocal chants become more experimental in using different vowels and volume levels. The youths ululate with greater volume and randomness. The texture of the ululating is different in that single ululations are heard, followed by other individuals who ululate in turn. The youths clap their hands and shout various words in Xhosa, in an audacious manner. They turn their heads and motion to each other while others nudge those standing next to them with their elbows. The director asks for quiet and looks slightly perturbed by the density of the sound. He proceeds to make important announcements.

## **APPENDIX J**

### **(Transcript of field notes)**

## APPENDIX J: TRANSCRIPT OF FIELD NOTES

Date: 29 October 2011 (after completion of MT sessions)

### ***Siyamthanda's solo clarinet rehearsal:***

The various ensembles are preparing for the end-of-year concert. Everyone taking part is running around and attending rehearsals according to the new practice schedule. During Siyamthanda's lesson time, Zithulele (one of the youngest of the Project members who has started with lessons and joined the ensemble rehearsals) hangs around in the corridor, most probably waiting for the wind ensemble rehearsal to start later. He enters the clarinet room where Siyamthanda and I are sitting and asks if he could join in Siyamthanda's lesson to listen to what we do. In the lesson Siyamthanda is preparing his grand solo to perform at the end-of-year concert, a very difficult and impressive piece of music. He was chosen to display his musical skills at the concert which had been refined in Norway the previous term.

Initially Zithulele sits quietly in the corner of the room and does not speak to Siyamthanda or make eye contact with us as we are having the lesson. Siyamthanda is practising the piece he prepared in Norway. As the lesson continues, I invite Zithulele to come and sit next to Siyamthanda, so that he is able to see the notes. He gasps and rushes towards us. Once he is seated next to Siyamthanda, he moves around in his chair uncomfortably, but at the same time he seems eager to engage with us. I ask Siyamthanda to play the piece for us and tell him that Zithulele and I will be commenting on his playing. As Siyamthanda plays, Zithulele's eyes widen and he smiles broadly, shaking his head up and down. When the piece ends we comment on his playing. Siyamthanda looks slightly amused at this. Zithulele praises Siyamthanda's talents and says 'Yoh! Wow!' I mention that he will also get there in time. Zithulele eagerly affirms this and smiles broadly. Siyamthanda does not speak.

\*\*\*\*\*

### ***Brent's solo trumpet rehearsal:***

I walk to the ensemble room where Andrew (brass tutor) is scheduled to tutor Brent on his solo piece for the concert. I go in and ask if I may sit in and observe. Andrew is not tutoring Brent at the moment but assists two other younger students from the wind group to read their notes and play them using the correct technique. Andrew seems quite stressed and the students appear to be strained. *The concert is approaching and they are not making the grade ... any snippets of time in which Andrew can help those who cannot cope with their notes are used.* The young students seem to be struggling with some of the phrases. I turn my attention back to Brent and notice that Fabian is also sitting in on the lesson. (Fabian is 20 years old and he used to be a student at the Project. Now he is studying music at the Stellenbosch University Certificate Programme, a bridging course in preparation for BMus studies. On Saturdays Franklin attends the Project voluntarily to play in ensembles and generally assist.) Brent's lesson format is different from the conventional as his tutor is not working with him in this official lesson. Franklin is now standing next to Brent and counts the beats with him as he plays the piece. Franklin hums along and clicks his fingers while emphatically indicating the phrases with his upper body. Occasionally Brent stops playing, after which Franklin gives him advice on how to play better. They take some time to talk about the piece and continue. Franklin tells Brent about the historical context of the piece and how that would influence the practical style of playing. They seem to take their interaction seriously; Brent concentrates when Franklin speaks and Franklin speaks earnestly. After this impromptu lesson, Andrew takes over and Franklin goes to sit in the corner to observe. While Andrew listens to Brent's playing, Franklin is 'air playing' the tune, showing finger movements and using his body movements to join the phrasing of Brent's playing. *There seems to be a musical/emotional synergy between the movements of the three*

*people in the room and concentration levels are high. I perceive something of a group groove here. They all seem to be focused and committed to this one identified goal of getting Brent ready for the concert.*

\*\*\*\*\*

### ***Brass ensemble rehearsal:***

I enter the brass ensemble room midway through their rehearsal for the concert. Andrew is conducting them. They are playing their piece and everyone seems to be concentrating very hard on the notes in front of them. Chantal is supposed to be part of the group but she is not in attendance although I had noticed that she was at the Project. Liyabona is sitting in the corner, far from the players. She is the only brass player that does not form part of the group. She is a young player and a beginner and cannot yet play the prescribed notes of the piece. She is sitting very still and looks around the room with a blank expression while the group is making music. The pressure seems to be on to 'get the notes right' for the concert. Andrew is strict and berates the group good-humouredly when they play incorrectly. The brass players do not make eye contact with each other as they play or pause, but focus intently on the music in front of them as well as on Andrew. When Andrew stops the flow of the music to give them feedback, comments, or a break, there is friendly banter among the older players (Devon, Fabian, Brent and Jason). They tease each other with phrases such as 'Oh, did you play wrong? What's wrong with you?' and 'You'd better start practising.' As the rehearsal continues they tease each other more frequently, make eye contact and laugh. The younger players such as Michael and Uriel seem to be as thick as thieves, shove each other in the ribs and smile sheepishly when rebuked by their tutor. Occasionally the older players assist them and illustrate what they need to do to fit in with the group to play correctly. The rehearsal seems highly oriented to achieve a consistent level of playing between all the players. I perceive that there is quite some pressure to get the notes right and the job done for the performance.

\*\*\*\*\*

### ***Wind ensemble rehearsal:***

Andrew is leading the group today (we share conducting duties). This is the third rehearsal that the group has had together. The flute section consists of Brandi (a young advanced beginner, in the group for a few weeks), two new young flute beginners (recently incorporated into the group), one senior player who only recently joined the group and Melissa, their tutor. From this group only Brandi and Melissa took part in music therapy sessions.

I take note of the brass section. Liyabona, who is an advanced beginner, does not join the group. She is sitting in the corner. Although it is up to the discretion of the brass tutor to decide who joins his section of the group (I am responsible for the clarinets). I do not understand why she does not form a part of the wind group. *She is not accommodated or encouraged and I wonder why. At this point I have to be very self-reflexive and decide which identity and role will be the most appropriate for this situation. I am a student music therapist, tutor, co-conductor and researcher. I decide to be a researcher at this moment, to observe what is happening and not intervene at this stage. Yet, Liyabona's exclusion perturbs me as MTP, tutor and conductor.*

As the students enter the practice room, the various sections (flutes, clarinets, trumpets, lower brass) all seem to form subgroups and do not really engage with students from the other groups. Members of the various subgroups talk to each other and take their seats before the rehearsal proceeds officially. I notice how the younger players in the flute section help each other in trying out the notes. The older more experienced brass players tease each other loudly. They play around with each other and do not seem to be concerned with the music in front of them. Once the music starts, I notice that the younger players of

the clarinet section seem to sit very quietly and do not make eye contact or look at each other. Their bodies are quite stiff and still and they focus with great concentration on correctly playing the music in front of them. That seems to be their sole aim at this moment. Occasionally they look at the music of their fellow musicians or nervously at what their fellow musicians are doing. The older brass players make more eye contact with each other when they play, smile and joke surreptitiously and seem physically more animated than their younger brass counterparts. I also notice that the older players take liberties with the music in front of them. They add flamboyant musical embellishments or sudden forte sections, look at each other and smile mischievously.

As the rehearsal progresses, the beginners in the flute section seem to gradually cope with playing their notes and appear to become more comfortable and physically relaxed. They smile more and subsequently make eye contact with others in the group. *For the first time I speculate on how the different sections are musically identified by the conductors (and by the players themselves). They are identified on the grounds of playing their notes correctly, and whether they fit in with the various other sections as the music dictates. They are entraining their skill levels to each other to adhere to predetermined musical standards. They need their MC to enter into a socio-musical sphere which will enable participation, sharing, belonging and artistic fulfilment. What happens when their MC does not adhere to the norms which enable SC? ... Their music needs to fit in; or they might be marginalised and left out. (So how is this pathway of inclusion facilitated here? Which norms are at work here?) To diverge from or not reach these normative levels would imply a lack of progress, skill, technique and musicality; therefore (in their view perhaps) failure?* The most immediate goal of this process seems to be to play correctly and in harmony and to be able to do so at the concert. For this reason, subgroups and individuals within these subgroups are identified on the grounds of playing correctly or not. If players do not play correctly, they are singled out to repeat the part in question to the satisfaction of the conductor. Often pairs or whole sections are singled out. Therefore, players are often grouped together and identified according to their level and skill of playing. In the same manner players or subsections that play correctly are commended and asked to illustrate to the other subgroups. It appears that various levels of skill are implicitly – yet constantly – being assessed and tested here. *How then are (these) musicians socially categorised in the field of music? Simply according to what they can and cannot do? What norms are at play here? (I must acknowledge that I might be over-simplifying.)* Musicians seem to be growing their skill levels here, to serving the immediate needs of the music and the concrete performance goal. As the groove of the music becomes more cohesive and synchronous between the various sections, I notice that the frequency of social contact and interaction between members of different sections increases. This occurs in the form of eye contact, smiling and bantering. I also notice that the younger players start looking at the more experienced players in their sections.

\*\*\*\*\*

### **Recorder ensemble rehearsal:**

Siyamthanda and Devon, along with most of the string tutors – including the Project director – are preparing the Brandenburg Concerto (Bach) for the concert. (The violin soloist is an ex-student of the Project, currently a US student and also a tutor in the Project.) While the group rehearses, she gives tips and feedback to the players and encourages them. The quality of the interaction between the tutors and students is distinct. Tutors and students speak to each other as peers and the rehearsal process seems to involve equals sharing a musical experience. The students freely ask her questions and she answers courteously. However, the students also make suggestions on what section to repeat or how to interpret it (although infrequently). As the rehearsal continues, students who have free periods trickle in and form an audience. They whisper among themselves, they clap their hands during breaks and give vent to their satisfaction. The players make eye contact with them and acknowledge their verbal contributions. *There*

seems to be a feeling of great pride and admiration in this space. It is as if there is a buzz in the room, as if everyone – players and listeners alike – are sharing in and contributing towards the collective strength, ability, skill and commitment of musicing. All the players seem to be very focused and goal-oriented, but there is also much verbal sharing, eye contact, bantering and laughter.

\*\*\*\*\*

### **Combined ensemble rehearsal:**

Here all the various instrument sections of the Project (excluding the recorders) combine into one large orchestral group (strings made up of cellos and violins; and winds made up of brass and woodwinds). The complete beginners do not join but have their own item at the concert. I notice that Liyabona does not form part of this group and watches as the orchestra rehearses along with the rest of the recorders and younger players.

There seems to be a sense of great excitement as everyone enters the large corridor where the rehearsal will take place. Students set out chairs for their various subsections and banter excitedly as they take out their instruments. When the music starts, I don't observe much interaction between players. They seem to be greatly focused on listening to instructions from the conductor and to execute these instructions accurately. When the students are not playing music, the conductor instructs them. In addition, most of the Project tutors sit next to their instrument sections to illustrate playing techniques and also instruct the students on how to play. *Moment by moment scaffolding? A different form of social growth as in a MT session? How is it different and how does it relate to SC?* I notice that as the rehearsal progresses, members of the brass group chat with each other sneakily, in a teasing manner. Many of the brass players make eye contact with each other while playing or pausing in the music. When they seem to struggle and stop playing, they appear to listen to their friends sitting next to them to follow what they are doing.

I notice the behaviour of the younger woodwind players. At the start of the rehearsal, before the music starts, the young flutes look around perplexed, and then look at their peers and start giggling. The young clarinets sit quietly and do not speak to anyone. They also do not play or try out their notes. The older clarinet players are playing their notes and do not make eye contact with others from the section. They neither talk nor smile. *They seem to be greatly focused on one thing only: improving their playing technique. In the end ... perhaps a sense of shared skill and mastery? Skill and ability celebrated and shared? Skill status desired only for the individual's good or all? What will happen socially if you're musically not up to scratch? May you then not share in the bounties of this musical space? ... and what is required to form part of this space? What do they get out of being a part of it?*

\*\*\*\*\*

### **Date: Rehearsals, two weeks later (12 November 2011)**

The concert is fast approaching and the Project is a hub of activity. Now the various ensembles rehearse simultaneously in different venues. The pressure is on to be ready for the concert. *I have a very specific advantage: I have been working at the Project and know the context well; I needn't look too far to see what is going on. But I am also a tutor, conductor, researcher, MT student ... just be aware of acknowledging this right from the start ...*

***Wind ensemble rehearsal:***

Today I am conducting the wind ensemble and find that some of the younger players are struggling with their notes. There is no time for me to tutor them in sections individually. Brandi (flute beginner) suggests that – before we join as a group – various sections first work on their own in different parts of the large rehearsal room. I will move around the room to monitor each section’s progress. Now the members of the various sections tutor one another and work on the notes in small groups. I notice that the clarinet players Siyamthanda and Zithulele are sitting together, while Samantha and Darrian (who are both playing the same part) work together. Siyamthanda does not play his own part, but plays Zithulele’s part and illustrates various techniques to him. *He is not working on his own music but is using this time for the greater good, to get the beginner ready to join the group with more confidence.* As they practise together, they talk, discuss techniques, and try out new musical approaches. They make eye contact, laugh and take small breaks together.

I then notice the interaction between the flutes. For this rehearsal, more beginners have joined after being prompted by their tutor Melissa, as they have only become ready for inclusion the past week. (Melissa is now 21 years old and is studying music at UCT. She joined the Project as recorder student when she was 10 years old and progressed to playing the flute. She has been working as tutor at the Project for the past two years.) Brandi, who is part of the beginners, is now taking a leadership role even though her tutor sits with them. She illustrates passages and answers their questions on when and how to play. Later that day, she organises flute practice sessions without the prompting of her tutor. She takes the initiative to find an open classroom where the whole flute group has a practice session (without their tutor). When I call them for the wind ensemble rehearsal Brandi replies that they’ll be there in five minutes; they just need to finish something. When they come out of the classroom, the group of beginners seems animated, excited and giggly when they return to the larger group.

As the brass section comes to know their notes, they talk, joke and banter a great deal during rehearsal. They tease each other about playing the wrong notes and critique each other’s playing constantly. It appears to be a benevolent kind of teasing and no-one seems to take offence. *This seems to have become the mode of smooth interaction for this group and that this is a way of communicating with each other.* To my surprise I also notice that the brass conductor has now incorporated Liyabona into the group. I see that he has written special notes for her (as the flute tutor has done for the new beginner members) and tutors her on this. She now sits next to him in the group (when I conduct) and he assists her with the notes. She does not seem to know her notes and often do not play. When other members of the brass group look at her, it appears to be with a sense of irritation and dismissal. They make no other form of social contact with her, directly before, during or directly after the rehearsal. I do note though that the beginner flutes talk to her before the rehearsal. I also notice that the brass group consists mainly of males. Liyabona, one of the few females in the group is excluded from this banter.

When all the subgroups have joined together to rehearse, group members seem animated, talkative and excited. When the musicians take their places, I notice that members of the various subgroups talk to each other animatedly. Some of the flute players look back and listen to what the older brass players are saying. *There seems to be a sense of ownership with the flutes who occupy their space with confidence. I see this on their faces and in the way they carry themselves.* I observe the clarinets: Zithulele, the beginner, makes more contact with the other players but still seem to be extremely preoccupied with the notes in front of him. However, he looks more confident and invested in the process. As the rehearsal progresses, I sense a feeling of musical as well as interpersonal synchrony between the group members. As the quality of the musical material develops, so individual members smile, make eye contact with each other, talk among themselves and look around to see what members of the other sections are doing. *Musical synchrony parallels social synchrony ... collaborative musicing.*

## **APPENDIX K**

### **(Transcript of focus group)**

## APPENDIX K: TRANSCRIPT OF FOCUS GROUP

Date of focus group interview: 26 November 2011

### KEYS TO SPEAKERS\*:

IV: Interviewer

BN: Brent

UZ: Zithulele

FN: Fabian

DN: Devon

SI: Siyamthanda

BR: Brandi

LI: Liyabona

SM: Samantha

CH: Chantal

DA: Darrian

UR: Uriel

ML: Michael

*\*All names have been changed for purposes of confidentiality*

### KEYS:

[word]... indicates an unfinished sentence

[overtalking] more than one person speaking at a time

[unclear] indistinct speech

[laughter] general laughter

[pause] a pause of significant length in the discussion

[word], [word] [i.e. comma between words] indicates the repetition of a word

## TRANSCRIPT OF FOCUS GROUP

IV: So good morning, everybody. Welcome. Welcome to our Focus Group discussion. Firstly I want to thank you for all being here for being part of this process. I really appreciate it. I want to hear from you. I want to hear your opinions. You're the experts. Okay. So first of all we're going to be busy for around 1½ hours [door opens - short conversation] Okay. Okay, guys, so we going to be busy for around 1½ to 2 hours. We'll take a break in between. Um, so by 11 o'clock I hope that we'll be done and just remember that everything we say here is completely confidential. All right. So none of this will be told to anybody or you know or, or spoken about but it will just appear in my, my research dissertation and in a journal article. All right. And if you wish we can also use pseudonyms. All right. But for now we are who we are. Okay [background inaudible comment]. Okay [laughter]. Okay guys and just one last thing remember there's no right or wrong. It's your absolute your honest opinion. All right, so are you ready? Can we start?

FN: Yes.

IV: The... oh ja, the last thing is as we're recording this, it's necessary that you speak you know not too softly and don't mumble so if we if we speak [mumble, mumble] [laughter] 'cause I need to hear what, what you're saying. Okay. So let's start.

First of all I want to hear from you guys how do you experience participating in this Redefine Project in general? Just a general opening question. How do you experience the Redefine Project? [pause] Who wants to start?

FN: Why do you look at me? [laughter].

BN: Who has been the longest here should start first.

IV: Who's... who is here the longest? Er is that Fabian?

BN: Ja. [laughter]

FN: Actually you...

BN: No...

FN: Ja [laughter]... you were before me [laughter].

IV: Okay. So, so, Fabian, how what, what is it like for you being here in general?

FN: Being here's er... is amazing experience. I started music in church... actually taught myself.

IV: Okay.

FN: And then I wanted to take it further and I didn't take it that seriously. And once I came here everything opened up for me. New pathways that opened up er... gave me a new perspective of music.

IV: Okay. Can you can you tell me a bit more about that... that, that new experience that you had... the new perspective.

FN: [pause] Take Brent for instance. I came here knowing no one and Brent being New Apostolic... we sang together in some choir? And we befriended each other. So I went around making new friends. I've learned about new instruments. How people go about practising these instruments, learning the different techniques on this instruments.

IV: Okay. So various different things that, that you learned here at the Project. So did you only meet each other... you met each other before the Project but then you got to know each other better here in the Project.

FN: Ja. Like music brought us closer.

IV: Okay. So music brought you closer together.

FN: Ja.

IV: Okay. Has anybody had a similar kind of experience?

DN: Uh...

IV: Ja, Devon.

DN: I was friends... er it's all about Brent [laughter]. I was friends with Brent um... 3 years ago... um that's how I started music. I started music here at this Project not at church.

IV: Okay.

DN: Um that was in 2008 I started music here... um I wasn't sure if, if music was the career that I was going to focus on because I was planning on doing engineering. But when I was in my matric year I just switched over and I thought okay this is what I was going to do and it's through this Project that I [noise] realised that I want to study music.

IV: Okay, okay. So I want to ask you how did you find out about the [cough] Project?

DN: Well, Brent was here and he told me... well all I knew that he was playing trumpet and I found out that he was having classes here and that... and he told me about this place and about this registration and, and one Saturday I came and I registered myself for the next year.

FN: I actually found it through my aunt's um sister. She was here. She did the cello.

IV: Okay. So she was a student here?

FN: Ja.

IV: And then she told you.

FN: Ja.

IV: Okay. And then Brent also played an important role [laughter] [overtalking].

FN: A pioneer [laughter].

IV: A pioneer [laughter]. And the rest of you guys. How did you how did you find out... who... did some of you play in, in church bands before?

IV: Yes? Brandi?

BN: My cousin was here and so then she told me and so then I first was going to need a lot of money to go. Actually I wanted to [unclear]. I want to learn to read all music because my family is very involved...

IV: In music.

BN: [overtalking] One day I said I'm not doing anything. I want to learn also and so then my cousin said "No I'm going here" and all that so the next year um you still at the other part of the building and so you... I registered and so the next year I came. So she's only here a year longer than me.

IV: Okay. Okay so it's basically through people you know and they tell you. Okay, great. Has anybody else had a similar kind of experience? Siyamthanda?

SI: I actually found out from my choir master that there's a Project called Redefine and then I... I think that was 2005 I was ten years old or something.

IV: Yes.

SI: Ja. And then ... so the... that year I enrolled in and then they took me then that was it.

IV: That was it [overtalking].

SI: So my first year was recorder... Miss Gordon [laughter]. And then the following year that's when I played my clarinet 2006.

IV: Okay. So, so many different many different things, hey, that you do?

SI: Yeah.

IV: Anybody else... does anybody else have something they want us to, to know?

BN: I started here probably 2006 or 7 so it was quite fun here. Initially I started music at the age of 9. But I never started in my home area. I started in Mitchells Plain so from there it was like... it was something inside of me that actually said okay give it a shot but er there was always a feeling you have to do something with music when that, that [unclear]... okay like it was like "music-titis" [laughter]. Put it like that. Um now is... so I just needed to find something or some place to help me like get the, the, the training [overtalking] so I... through my cousin's cousin um so she used to be here and then he was here before me then I came afterwards so basically I also started with recorder with Miss Gordon [laughter] and I played about my second year I started playing the tenor recorder and so they told me no you can't play this anymore. So I went to the... so I changed to the trumpet and I'm still on the trumpet.

IV: And now the path is starting for you with the trumpet [laughter]. Okay great so when, when you played in Mitchells Plain did you play just in your family or in a church before you got your training here?

BN: It was... normally it was a winter school in the... the church gave so every time it's holidays I moved over to Mitchells Plain and then my uncle taught me and then he passed away a couple of years ago and so I started in his house and that's where my mother grew up and it was... that was a whole music family and so that was basically... but something runs in the genes [laughter].

IV: Yes, and you took it further. Oh wonderful. Guys, anybody else that would like to tell us how you came to this Project? Samantha?

SM: I... my... Cailin my best friend plays violin so I heard through her sister Liesel 'cause she played violin and [noise] so that's how I came here. I was here for like 8 years now.

IV: 8 years already.

BR: Ohh I think um Cailin told my cousin and my cousin told me [overtalking/laughter].

IV: Goodness [laughter]. Okay so it's all... [laughter]... it's a chain reaction [laughter]. Okay so it sounds to me like how all of us got here was through friends or through family or somebody played and you saw and all the links. Okay. Is there anybody else who wants to tell us how you got here? Michael?

ML: I got here through Uriel when I...

IV: Oh?

ML: ... when I was playing music at my primary school so my mummy asked I was going... coming to high school so my mummy asked Uriel where do he take music. So he said he's playing trumpet so I went to his house to go look at the trumpet that he's playing so I found... I found it quite interesting... trumpet so I came here so I play trumpet. I registered in at the other mmm building so I...

IV: Okay so did you listen to him?

ML: Yes.

IV: And how did you feel?

ML: I felt quite nice. The sound of the trumpet and all that.

IV: Okay. So you did you like the sound of the trumpet? Okay. Okay, thank you, guys. Can we move onto the next question I have for you. This is quite a big question. What does music mean to you in your life? What does music give you? Think about it for a while.

BN: Whew, that's a lot of explaining to do.

IV: Lot of explaining to do.

BN: 'Cause I don't think music can be summarized in such [unclear] because like for me music is actually undefined for some reason... like I can tell you music for me is like every day oasis. For me to go without music is like a year without music.

FN: Yeah.

BN: It's like bored. I mean I say like if I just sit here now I can actually like make up a beat in my mind and people ask me what are you doing. Stupid. They will... because they don't understand what you go through. What your mind is developing.

FN: What your mind needs...

BN: So it's like it's a crave you have. I had about 2 weeks ago I had just had this craving to listen to music but I didn't. I don't know why.

IV: Ja, so it sounds as if it, it's quite an important role in your life.

DN: Yes.

BN: Yes. You can say music IS your life.

IV: Music IS your life.

FN: You can sum it up so it's [unclear] your life.

IV: Whew.

DN: It's a every day... It's a lifestyle.

IV: It's a lifestyle.

DN: It's a lifestyle.

BN: It's an addiction.

FN: Like someone told me um music isn't a career. It's [pause] a lifestyle.

SI: It's who you are.

IV: It's who you are. Siyamthanda? It's who you are? Can you tell me a little bit more about that. I want to hear from Siyamthanda. If you say music is who you are. Can you tell me a little bit more about that.

SI: Well as, as they, as they've said it's a craving. I mean it's a lifestyle. And you can't go through a day without music, without listening to a tune or listening to a CD or something... classical music, any music. I mean [pause]. You know.

IV: And what, what does it give you? I mean you say you can't go without it so what is it actually give you? Yes, Devon?

DN: For me if, if I don't practise I feel there's just not something right. There's a gap. [overtalking]. You're behind. You need to practise to feel that satisfaction that okay I'm moving forward, I'm getting there.

IV: Okay.

BR: Sometimes um when there was exam... middle of the year then they gave us things from the first term and the second term... all these things. Every exam you sit it's quite nervous 'cause my class is noisy and it's so quiet so it was like something was wrong and so then I was just reading over the questions and after I was done I felt [unclear]. And I looked again but there wasn't anything that I could see and so I don't know why but in my mind it [unclear] really quiet or even really noisy and then just in my head I just hear this music. I don't know where it comes from. Sometimes if I walk down... say now I'm feeling [unclear] and then I walk and then I hear [overtalking] and then the rest of the week then I just hear that the whole time. But I think music is like if you can't really talk to someone about things and like it's... express yourself so the reason that I, that I like music is because it actually helped me and my cousin who got into the music school. It actually helped us to like talk to each other because say now I go over to her it used to be like okay we just going to talk about stuff that doesn't matter and now it's like "Okay, let's practise that and let's do that" and then we actually help each other so I think...

IV: Is, is that now in, in the music?

BR: In the music.

IV: You said... I must just interrupt you so you said bonding.

FN: It brings people together [overtalking].

IV: Brings people together. Okay.

BN: Music is love.

IV: Music is love. Mmm...

BR: If I don't practise and then we have like this piano like it's not tuned or anything [laughter] sounds kind of funny but you can still basically hear the notes that you're playing. So if I don't practise then I feel very [noise] and I just basically like touch the keys on the piano.

IV: So how do you feel if you don't practise?

BR: Bored.

IV: Bored [laughter].

BN: Exactly.

BR: And I get hungry [overtalking].

IV: Goodness [laughter]. Okay thanks, Brandi. I want to ask Siyamthanda you, you... it seemed to me like you still had something to say.

SI: Not really.

IV: Not really [laughter]. Okay. Does anybody else... you guys. I want to hear from you here, the left of the table. What does music mean to you?

SM: Well, music makes me concentrate like I can't do my... like I can't do maths without music like [mumble] I would sit in the exam and like if I didn't have like music in my mind I would do bad. My marks drop if I don't have music. Like before school if I don't have my earphones in then like my whole day like messed up [laughter].

FN: Music is your relaxing form [laughter].

SM: I need like... even if I do like... like I for example I need to have my earphones in the class like he allows me to have them 'cause I can't concentrate without them.

BR: When we were writing this test so everything was noisy and I did so badly in the test and I then they let us write it over and it was very quiet and I could actually like hear music [overtalking] and then I did much better.

IV: Okay, guys.

DN: That doesn't... I think that doesn't go for everybody. I can't concentrate with music while I'm studying. I'll be too involved with the music that [laughter/overtalking] 'cause you try um analyse the music in... while you're listening than concentrating on your work.

IV: So it sounds to me as if music means different things to different people [general assent]. Brent?

BN: I got a theory... basically what I normally do is... okay people get distracted by their music. They rather listen to the music than actually doing... like say I use music to study... now what I listen to is house music... now people don't necessarily listen to that when they study. They usually, they listen to classical music or jazz. Now I try to mix it up. If I know I'm getting hyped up for a test I'll listen to maybe Nat King Cole [overtalking]. That is just to relax me [laughter]. That was what... for my first test I had to do that for my matric finals so... But basically what I do is if I listen to a song, I read the work according to the beat. So I cut out the words of the songs. So just concentrate on the beat and then so I read it over and that's

how it stays in my mind and if I see like [overtalking] we play that song [overtalking] it's like you the pen just moves... [overtalking].

IV: Okay, guys, so it seems to me we need to wrap up this point but it seems to me as if you're using music in very different ways in your life. Okay. Can we go onto the next one because I've got many questions, guys, and I just want to ask when, when somebody speaks try to wait before you answer. Okay. It's just going to be a bit easier if we could make out who's, who's saying what. Okay. Now I want to know from you has your participation in groups here at the Project created other opportunities for you to make music outside of this Project? So have you been involved in other groups or other programmes or studies outside of the Redefine Project? Due to Redefine.

BN: Yes.

IV: Brent?

BN: Yes. Okay. Church is another story now [noise] but I actually joined the Klopse about 2 years ago but now I'm not anymore there due to studies.

IV: Okay. So Klopse and Devon?

DN: Okay the opportunity that this Project gave me was when I applied to Stellenbosch I... luckily for me I had background from this music group. Then I didn't... like you see this um... I'm in the certificate... or I was in the certificate programme. It works in phases. Now luckily because I have like... had like up 'til I think Grade 3, I knew up to Grade 3 theory from this Project it helped me not... not to... to begin from the beginning there. But to start like on the third phase [overtalking]. You see.

BN: This one... say like for me just playing outside in maybe a different field of music it makes you more flexible as a musician to understand the different forms and arts of music so that you can maybe... say like you have to fit in somewhere... you know okay it's not that difficult to actually move into that kind of rhythm.

FN: You can actually switch between the two.

IV: You can switch between the two. Switch between...

BN: Like jazz... [overtalking].

FN: I'm more a classical... a classical type of guy and then this... for this year... for the first time I played in a jazz band. It was... at the beginning it was... it was difficult for me to switch from your classical technique into a jazz technique and then as the year progressed um it got easier. I'm like okay. It's jazz time. Classical techniques in the box. And I take my jazz techniques out.

IV: And, and was that... was that due to your background here? Can, can you explain that to me. Or tell me a little bit more. How did... how did the backing here at Redefine help you now as a musician?

FN: It helped me a lot because on school... on school we didn't have music. There wasn't a subject as... music wasn't a subject on school. And like Devon I applied at Stellenbosch for the certificate programme and if I didn't have then I would have started at the beginning. But luckily I was here so this Project helped me. It made me skip a few years and start on the third year which now I can go to the fourth year.

IV: Okay. Great and Brandi?

BR: Actually it was just that [unclear]. I wanted to play in church and that's actually the reason I came because I wanted to play in the church because we have a small church and you want to grow and there's a whole section in this church with instruments and I want to take part and so then um I was looking through all the sheets of the worship team and all those things. So I found this one music... Usually they just write down C, D E. But I can't read that because I don't know how. Then I found this... it actually had the music on. So I played that in the church and it was... it was nice because I found I can actually... I can now use what I learned at the music school.

IV: Okay, thank you. And anybody else. Who's had opportunities... opportunities? Siyamthanda?

SI: Opportunities?

IV: Opportunities to play in different groups outside of the Project because of your involvement here at Redefine.

SI: Oh I've... I think last year I've, I've auditioned in the CPYO. So yeah... I mean the ensembles here have helped me to like get... I can bond with youth in other environments... like in other orchestras. And also in Norway... I mean... ja [overtalking].

IV: Tell me, tell me a bit more about Norway. What about Norway?

SI: Uh last year it was my first time in Norway. As you know, so the ensembles here helped me to, to get used to the environment to ensemble in some environment, in orchestra environments and to communicate with them and with other clarinets next to me and not just playing, you know. So it was just communicate... help me to communicate with other people.

IV: Can you, can you just explain to us uh about, about Norway... how did you... how did you manage to get to Norway?

SI: Well I was chosen... one of the three students here. So they've chosen me to go to Norway.

IV: Okay. And has anybody else had other opportunities to play outside? Chantal?

CH: No.

IV: You haven't had any other opportunities? So it's mainly at the Project. And you guys, Uriel?

UR: [mumble]

IV: Not really? And you, Michael?

ML: I... I'm trying to play with Uriel, Uriel's dad every, every... if I go there Saturdays then he takes the guitar and we play any song like gospel songs and that but we don't have the right notes in front of us. We must just listen to the beat and must play and I'm trying to play in church. Must get notes. My dad's trying to get me notes to play in church.

IV: Okay and tell me when you... when you play along with Uriel and his dad, what's it like for you?

ML: It's, it's very nice to play um with each other because we're used to playing with each other with Mr Andrew and playing in the ensemble but it's difficult. At first it was difficult to not play with the notes. Uh but it... Uriel's dad made us used to, to not play with the notes. So we could hear each other and it helped us, me to hear... some are like... if I play a wrong note then it helps me to hear the other people playing [unclear].

IV: Oh, okay.

BR: Think um we were playing um... at the school there's a choir and then I'm doing choir there and then um the teacher who teaches us for choir she also teaches piano but I didn't know that first until... so then she told me because some of my friends that's there are also learning to play piano so I said I actually would like to learn to play the piano. It's nice. So I think I'll start next year. Not sure but I think because of the theory that I know, I might not start from the beginning.

IV: Okay, alright so you have a bit of theory background already to help you to go for it. Great. And um, Liyabona, have you had any opportunities outside? [mumble] So it is basically here at the Project? Okay. Okay thank you, guys. I want us to move on to the next question. I want to ask you has this Project influenced your life in any way? I think we've, we've covered this so I want to ask has being involved in this Project influenced how you view yourself, how you see yourself? [pause]

ML: This Project was boring for me because my Mum and them go out on a Saturday and then [laughter] then we must stay here [laughter/overtalking] here by this Project so it was boring at first. But when, when I started to know the people more and started to play better so then it didn't actually get boring because I found out that my Mummy went to boring places [laughter].

IV: So it's better for you here? And okay, what is it like for you now?

ML: It's very... it's fun uh sometimes it's nice but I must learn to uh practise more at home also because I don't like practising so much and um Mr Andrew is a nice teacher for me here. He helps me to get through the notes. Sometimes he skell at me [laughter] but that skelling helped me to play better.

BR: I think I, I... when I first came and so I thought like my mother's going there and my sister's going there and I'm here and I don't know anything. But at first the most fun part was the things like sliding down the stairs. That was fun [laughter]. And yes... and learning that there were so many stairs and paths and that is kind of like the, the best thing for me at first and then I realised that now I've got something that I can tell people that I'm very good at... that I'm and that I'm like learning to do better 'cause used to like... okay I'm doing that stuff... but I'll do it anyway but now [unclear/coughing].

IV: Wonderful. Okay, guys. Anybody else. How's the Project influenced how you view yourself?

FN: In school I had this group of friends who were interested in different things and they knew who they were. I didn't know who I was until I got... 'til I started here and learned that music gives me this feeling. Music... I can express myself through my music... through music. Music... ja, can take me places. I can... how can I say. How can I say this...

BR: You wouldn't know where you would have gone if you weren't doing music.

FN: Yeah I don't know where I would have been or who I would have been... how different I would have been without my music.

IV: It seems as if music has, has given you a kind of a path almost.

FN: Yeah.

IV: Okay.

BN: What he said is basically the same as how I felt so I feel that it's like... I'm running out of words here [laughter]. The way it's changed me is like if you start something new you always dependant on someone

else 'cause if you want to do maybe what that person is doing to maybe feel the same so you like you feeding off from that person so...

FN: You actually mimicking that person.

BN: ... that isn't necessarily the best thing to do because basically you're not growing as a person. You're actually growing with that person or in that person's shadow. So you have to come out of it like I had to learn to become independent in the music of my own. Nobody's always there to help me so I have to figure it out on my own and basically for me it's [pause] like... I used to travel alone here. So it's like... your parents don't just drop you [door opens]. You have to figure out everything on your own. And how... for me today it's like I can actually travel on my own and because [noise] so it's like learning from there. Taking the discipline I've learned here in the Project, in the music in the church like combining it everywhere to put it into one to the person I am today. So that's why it's... [overtalking].

IV: Okay. Thank you. Thank you for that. Is there anybody whose views about other people has changed once you've been at this Project?

BR: [unclear]

IV: Yes. Zithulele?

UZ: Um. As for me my brother and my friends like soccer very much so every Saturday they went for matches and stuff. But I couldn't because soccer wasn't my thing. I didn't like soccer so I just went to watch them and then they spent lots of hours there with their friends playing soccer but I just went home and felt lonely. Until my friend um told me about this, this music project. And then I asked, I asked if, if I can get a form to sign up. But and then he did... he did bring it. So, so my brother now is also here at the music but he said it's kind of boring because music isn't his thing. But he just wanted something to do with music.

IV: Okay. And, Zithulele, can you tell me... and what does music mean to you? What does it mean being here at the Project?

UZ: Mm. It means a lot to me because um I've always wanted to do music my whole life. Um even my father knew that because he also likes music - jazz. So his um... his CDs are lots so... Saturdays he just put down the music and listen and now like I'm... I mean I'm so bored with this music. 'Cause I like to um R & B music so I don't like jazz at first but now I came here. I think it's exciting.

IV: The Project.

UZ: Yes. And the music. 'Cause I didn't like this kind of music. I thought it was boring.

IV: The classical kind of music.

UZ: Yeah.

IV: Okay. And what's, what's your feeling about being here at the Project now? What do you get out of being here?

UZ: Um. Like um... At first I thought... At first I thought maybe I would just have to think of a career I would do it when I grew up and then I found music and I knew what I wanted to do. I knew I wanted to study music. And ja...

IV: Thank you for that. Anybody else... how you viewing life in general. [door opens]. Let's just quickly give... let's just quickly give one of you guys a chance. Darrian, yes [pause]. Ja you can speak. [door closes] Pause. Breathe [deep breaths all round]. [Laughter and noise]. So let's just recap. What do you think?

DA: I started music like um when I was about 10 and my brother introduced me to the music. So um I started off with Miss Gordon and when I was with her I felt that's very boring 'cause you have to play the notes every time and it's like ... so um I got an audition to go for the French trumpet or something. French horn. And so I didn't make it so it was like... okay there's gonna be new opportunities and so um Mr Jones or something I got an... how can I say um... he... I got a chance to play the clarinet and so he that thought I was okay with it and so I was like so excited 'cause I get to play new music and stuff like that and almost like every day when I come to like music school I'm so excited 'cause I can play the clarinet and it's, it's a very warming instrument and it gives... it's lot of jazz and classical and I like jazz a lot and I've decided I also want to play the saxophone 'cause it likes... I love jazz and it gives me...

IV: So different opportunities. Wow, thanks for that. Uriel? [pause] Anything you want to share with us about your experiences here in your music? Not today? When you're ready and when you want to just... we've still got an hour so if you have something to say you can just raise your hand and say, "I want to say something", okay. And, guys, Liyabona. Anything you want to tell us about your experience of music? Not now, okay. Will give you some more time to think. Okay, guys, now we're moving over to the next topic. We're about half way now. So I want to ask you would you like to just stand up and stretch a bit. Hmm? I want to stretch out. [noise] Stretch a bit. Okay. All right.

Okay, guys, we're moving on. I want to ask of you could you tell me how you experienced the music therapy sessions that we had in general. Just your general feeling about that before we go on into more detail. Yes, Devon.

DN: Okay for me it was something very strange. Something very uncommon [laughter]. To go on like that... [laughter].

IV: Tell me more!

DN: But uh it was fun though. Um you didn't really um... how can I say... yes, I did what I had to do um [laughter]. I wasn't worried who's going to say what but there wasn't a lot of people to watch you.

FN: You do what you want to do.

DN: Yeah, you could just if that... if that was the question just answer the question. It's like they say you must do just do. Go mad you go mad [laughter]. Ja. But it was fun [laughter].

IV: What did you say, Siyamthanda?

SI: Brings out your wild side! [laughter]

BR: When I first came and then I saw Miss and I first... whew it's a lot of colours 'cause there's so many [laughter] different colours and you wearing your scarf like lots of... like a rainbow scarf and so like I thought I'm going to play notes and weird things and then I'm gonna get lost and then it's just percussion instruments. Okay, I'm [unclear]. But I felt like it was very strange for me because if say now I um after music school I go to a friend's house or family and then they ask me to, to play something... When I was there it was like very, very funny for me to see how I was actually not being scared to say things and

because um... and then I went home with my friend and so then this is the one time that I actually um actually played for somebody.

IV: Played for someone?

BR: Yes I played for her... actually last week. So... It is... The music therapy was fun because like you see lots of different people and you actually learn like... say now I'll see Liyabona like walking up the stairs and... okay there's a person walking up the stairs. You walk on but now if I see her then I think yes I remember that and that so I basically know more...

IV: Know more? About, about?

BR: About all the people that's there.

FN: Yeah, personalities.

IV: Personalities. Michael?

ML: I like the... I like the music therapy but I like mostly the drums 'cause I can play drums. But I didn't like the other stuff 'cause it was boring for me. When I was a baby I played with that stuff [laughter].

IV: Okay, you so need a bit more of a challenge.

ML: Yes so I like the drums most.

IV: So the drums was your thing.

ML: Yes.

IV: Okay. And who, who else? I heard something from here. Brent, did you want to say something?

BN: Yes. For me it was like strange in the beginning like you have to... it's all about how like you as a musician has grown if you can fit into the group of people which determines whether you can actually play amongst more people from different instruments and you develop a character in your music. So it was like do I now have to make a sound or like you feel you taken out of your comfort zone basically and it's... so that's... I thought okay maybe give it a shot. That's why my mind was running wild in that class like what sound must I do what [noise]. It was like we have to run this like because it's... you maybe just want to express yourself but now you get the chance yourself but you don't know how to express yourself. So you just take one instrument and think of something. Maybe you build a beat on what her sound is, her sound is and all we can... although it clashes but it's still something. The main idea is there.

IV: Okay and um, Zithulele, how was it for you in general?

UZ: Um. At first it was strange but then as we went on it was fun because like the side group and stuff a person could play um his or her own sound and um he didn't need to be shy and stuff because you can just play anything.

IV: Okay. And anybody else?

FN: I felt free doing that.

IV: Free?

FN: Ja, because playing classical music you play with a structure. There's a structure you have to follow and doing the music therapy is like okay I'm... I don't want to be with the structure. I'm gonna do what I want to do. Not playing the structure. So you forget the rules.

DN: You don't forget the rules. You just put them aside.

FN: You just bend them.

IV: You just put them aside. [laughter/noise]

IV: And who else? I want to hear from Samantha.

SI: Well I enjoyed... just the last time we had to go up and everyone was here but like you had to go out one by one. You like you started...

IV: With the snare drum?

SI: Yes. That was nice.

IV: Tell me more about that experience for you.

SI: Well... I like the percussion more than... you just hit, man [laughter].

IV: And how, how did you feel when you played?

SI: Felt nice.

DN: You felt in the lead.

IV: Aha, you felt in the lead. Okay. Brandi?

BR: When we... when we played and then I always used to take the small... um the castanets. But I always um... I think it was because in my family my mother... she has this glass cupboard and she um... our family's like likes Spanish things. Don't know why we like Spanish things. And my mother likes to listen to Spanish music and my daddy likes to play Spanish guitar. It's like I'm amazed we don't have a Spanish house [laughter].

FN: Spanish food.

BR: So like the um... she's got these 3 dolls. There's 1 where's it's like this small guy and small girl like dancing and the guy's playing guitar and the other one you just see this lady dancing and I always used to... I always used to like how they go um... it just looks so nice and they do that with their fingers. It looks so nice and then I played like the castanets [laughter].

IV: Great. You could play them here. And Michael? Have you got anything else?

ML: I liked that... the snare drum very much but I wanted me and Uriel to play together the snare drum. 'Cause man he play... nice together drums so I also wanted to play the snare drum.

IV: Good. You were in the lead that day. And I want to hear from, from um Darrian. How was... how was music therapy for you?

DA: Was funny seeing Brent and Devon going on [laughter]. And when they introduced themselves with all the feelings and mixed emotions I enjoyed it.

IV: Did you enjoy that? And I want to hear from Liyabona. How was it for you?

LI: It was nice fun and enjoyable.

IV: Enjoyable? Okay. Because I saw you seemed to really be a, a performer there. What, what did it feel like for you to play there... in the music group?

LI: It was part of learning the music and the sound... the tune.

IV: The tune... it was part of learning it. And what did you get out of it? [pause] Shall we... Shall we hear from you?

FN: It taught me to listen more attentively to other players.

IV: Listen more attentively to other players. Mm. Okay, guys. Thanks for that. I want us to think a bit more in detail about the different things. So if we think about the different activities and the different ways of making music with each other, just try to think back of how... you know how we normally make music and how we made music in the music therapy sessions. Can you talk a bit about that?

BR: That was like um with the music therapy we don't have to have a specific notes that you must play. So if you play something wrong no one can hear because there's no... there's no music in front of you and no one can tell you "No, it's, it's an F sharp and not a G" and like that and... But when you play there you just have one sound and it sounds different every time. But if you play like normal music and you follow a specific rhythm sometimes you get nervous because you know you going to struggle there. But in the music therapy it's just like... okay let me do it as I'm supposed to do it [unclear].

IV: Okay. Okay.

BN: Freedom of expression in music.

IV: Freedom of expression in music. Right. Who else had a different way of expressing yourselves in the music therapy?

BR: Smiling a lot.

IV: Smiling a lot.

DN: Singing.

IV: Singing. What was it like to sing?

FN: Was nice [laughter].

BR: I was too scared.

IV: A bit scared.

BR: Because I know I can make a basic sound like, like er... just like, like... I was just scared because I know that if I laugh or if I... with the smile or then I just sneeze then it'll sound like really weird [laughter].

IV: Okay, guys, I want to jog your memory a bit. Try to think back when we had our opening activity where you had to say your name with an action. Remember that? With everybody copying you. What did that feel like?

DN: Okay that was you, you said your name and you had to express the current feeling, the current emotion that, that you have and at that time it was my exam so I was a bit stressed and at, at, at... you didn't have to tell everybody it's [noise] my exam I was stressed. You could just say that and show [mumble] you're stressing. So, so it's another way of expressing yourself without words.

IV: And what, what was that like for you?

DN: It wasn't a normal thing to do because normally you tell some... somebody would notice you okay you're not the same. What's wrong? They'd ask you and you'd say this and this and this. So it was kind of a better way to, to express how you feel.

IV: And any other experiences for you guys?

ML: I was really shy when they first said I must say my name. I didn't know how to express myself when they said I must say my name.

IV: And then later on did it change?

ML: Yes, I started to know more people um when we played together and when they asked me to say my name again I said it in a loud way and I expressed myself better.

IV: Okay, so after time went by. And tell me, guys, I want to know from you when you saw the others in the group, you know say their names and express themselves, did that help you in any way? Did that, did that influence your own expression in any way? [general assent]

BR: A little bit 'cause at first I was scared that I'm not gonna say something bad. There's like a right. And then um then I heard people saying like a lot of different things. I didn't really have anything to say 'cause there was nothing that made me feel anything so I just said I was too scared.

IV: And Devon?

DN: For me it didn't affect me at all. I wasn't really interested in who felt what [laughter]. But um it was just... it was just a thing okay you felt like that. Okay. It wasn't really a big thing for me to know how I felt.

IV: So it was in the moment.

DN: Ja.

IV: Anybody else? Zithulele?

UZ: Um. It also helped with um to, to know um how what kind of person is he if he's like a fun person, a quiet person...

IV: Okay, so it, it told you a little bit more about...

UZ: A person.

IV: About a person.

BN: The emotions towards other people and your character, your self-esteem basically which makes you come out of yourself and it's different than being an introvert and so it's like you have to learn about yourself, learn about others and combine it and that's how you become social instead of being just on your own. That's what music is. It's a social thing.

IV: Okay. Did anybody have the same, same kind of experience that people influenced you?

BR: It was very strange for me. I'm always thinking of stuff like I will go talk to someone in the street that I don't know but then I'm that kind of person. But then I go to the music therapy and I was actually like a person who doesn't express themselves. So then it taught me that I have to be more open because sometimes I can feel that, that no one will listen to you if you talk and just because like say now they don't know you they won't respect your point of view. They say the music therapy's like everyone listens to everyone and I enjoy that because um it gave me like self-respect and self-esteem.

IV: Okay. Thank you for that. I want to move on to one of the other activities that we did. Um when we create that layered rhythm. Can you remember? You had drums and percussion instruments and we started at one corner and everybody added his or her rhythm to that. That experience of playing your own thing but with others, what was that like for you? [pause]

BR: Scary.

BN: Like being a producer [laughter].

IV: Like being a producer [laughter]. Tell me more.

BN: You... that's a challenge you [unclear]. Building up...it's... [laugh]. I can't express it now. It's all here in the mind but I can't bring it out.

IV: Building up. Okay. I'll give you a few minutes to think that it can stew.

ML: Is that part when we had to like the yellow group played soft and the green group played loud.

IV: Ja, we can talk about that now.

ML: I... it was very nice for me because I think there was myself, Brent and... I don't know who else but I think we played the soft group. It was difficult for me to play softly because I was always in the drums or something. I also played loud. So that you learn um learned to play soft but the right notes, the right sounds.

IV: Okay, so it was a bit different than what you were used to normally. Right. Brent. So... sorry, Brandi.

BR: So if you play... you play an instrument and you play soft and your loud is not very loud and then we had to... I was part of the group where you had to play... what's it called now?

IV: Piano?

BR: No.

IV: Forte?

BR: Played really loud because we were starting and had to keep like the one [overtalking].

IV: Yes, the bass.

BR: It was hard for me because when I played um then usually you do a lot of like different notes and different times sort of thing in the beginning. So it was hard to play loud all the time because at first it was gonna be boring. But it was quite challenging.

IV: Challenging. Anybody else? Samantha or Darrian? Chantal? Your experiences of playing together in layers? [pause] Anything specific that comes to mind? [pause]

SM: In the beginning it was like difficult like say now the one like you start with the beat and the next one must carry on with the new one. It was always difficult but towards the end like you start getting used to it and...

IV: To synchronise. Okay.

BR: I think I liked when we did um... each one of us took like a paper or [unclear] with little things on.

IV: Oh, oh we...

BR: [overtalking] won the lottery... [laughter].

IV: Okay, okay [extensive laughter]. Let's talk about that. How... I just want to hear from Brent. Have you distilled your thoughts yet about [laughter/overtalking].

BN: It's like all the sounds were like you, you accumulate a lot of things in your mind. Involves different kinds of thoughts and it's... At the moment I can't describe it. I dunno why.

IV: It's a bit overwhelming.

BN: Yes.

FN: For me playing in, in, in the layers was... if you didn't know... if you were lost and you didn't know what to do you could listen to someone... like okay I like that. I'm gonna take it and then just change it here and there [laugh]. And then you would have your own idea.

IV: Okay, ja, great. That's an interesting point. Okay, guys, so we'll move on. We've got about forty five minutes maximum left. All right? Are you still, are you still okay? [general assent] Still with me?

DN: Yes.

IV: Okay. You must just tell me if you feel you gonna faint or you need to go to the bathroom. Right. Okay. Let's go on to that specific exercise that you mentioned to me now. When you had to create a movie soundtrack for those movie scenes. General feelings. What was that like for you?

FN: It was actually fun [mumble/laughter].

IV: Let's, let's listen to Fabian.

FN: This was fun um acting out a scene without really, without using words. You acted out using music which can express the... that feeling that, that person or that scene has to go through.

BN: Imagine a movie without a soundtrack. Would you actually be watching the movie and then [unclear]. Or like if there's like a horror scene you see that guy's gonna kill someone [overtalking] and the music wasn't there would the dramatic effect like [overtalking/laughter]...

IV: And when you... and when you did this on your own, when you created it, what kind of feelings did you have?

BR: Difficult because usually... say now there's a horror scene you usually see people going like that and the violin's going [laughter] and the cello [sings a few notes very dramatically] and then, then it's hard because you didn't have your instrument. You couldn't um play anything and then you have to use percussion... difficult 'cause how do you use percussion for a horror scene? Like dish, dish, dish, dish [makes the noise] [overtalking].

IV: Okay, so that's difficult for you?

BN: But I think you've just got to put yourself in that frame of mind and try to, to, to live... think and put yourself in that person's mind set and character to, to... maybe you can just feel how that person is... or like say if for the like... imagine if you won the lottery now... now what would you do? [laughter] You would run to that place for that money [laughter/overtalking]. Just like that so you just have to bring it up... It has to come from here and not from here. [Points to heart and head]

IV: Okay, so it has to come from the heart.

BN: It has to be natural and real in order to express it to everybody to make them feel it.

IV: And how was it like to share those feelings with somebody? Did you need to explain or, or how, how did it work, Devon?

DN: Well, when, when, we did ours... I was in the group that won the lottery ticket [laughter] um... to me it was something um we all wanted. We all want the money um uh [laughter] so to me it was kind of you, you had that slight feeling if there was the possibility [laughter]. Um so ja I just had to express kind of the way... I didn't really... we didn't really know how, how you would have felt but I tried to imitate the, the way I would react. It was fun.

IV: And tell me did, did you have to negotiate with your... with your group members did you have to tell them how to feel? Or how did you get to your end product?

DN: Well, what, what we did is um we just said um okay this is where we're going to stand. This is how, how... but when it... say okay "Jy, jy gaan mal aangaan of... you can do this and you can..." but you had to have a plan. We had to have a plan um about how, how we're gonna do things but, but the reaction that, that we had to... Ja, in front of the people was like a different thing again. We had to put... Well, we did kind of own thing and...

BR: I thought that everyone's like was doing drama or something 'cause everyone's like expressing themselves so well... especially with the lottery [laughter]. So I first thought okay these people are doing drama [laughter].

IV: Okay. Anybody else had a specific experience that stood out for you? [pause] Okay. All right, guys, I want to ask is there anything else that you would like to add about specifically that experience?

BR: I liked um the... uh people that ran away with the money and so there... at first it was very... it was um... it was hard because you not sure how to express it. Should we use anger or should you use that... building... build it up um and I didn't think of many ideas. I just thought okay through that [unclear] use the scarf and so then um one of the uh teachers he said that I took that frog and so said it sounded like shoes. I never would have thought of something like that and then it just shows... kind of showed me how many [unclear] to make a movie and even to make music because no one... okay so now there's a soundtrack for like a horror movie. Different people are going to say different things. Some people are gonna say make it sad. Make the person cry with like sad music. Other people gonna say oh make the

other... make the person's gonna now hit that person or something. But then it actually kind of works... it just show how everyone has different ideas and if it wasn't for that... like originality then there wouldn't be such a thing as a soundtrack or even like an orchestra.

IV: Okay, I want to ask you, I want to ask you the different contributions of your co-producers. Did that influence the process and, and what happened in the end? I mean imagine they weren't with you.

BR: It would have been very boring.

IV: Boring.

DN: If there wasn't pupils to, to work with then you wouldn't have had that end product because you need people to do it with so you need the team work.

IV: Okay. Anybody else want to add last thoughts about, about those exercises? Zithulele? You don't have anything else to add.

FN: That exercise actually made me realise that... how important background music is to a movie. You don't realise you, you... You watching but you don't realise there's music really playing. You hear but you're not paying attention to it. But now when you watch a movie you like okay that's... I like the way that instrument sounds. Like I was watching this movie on E last night. The Predator. And the background music was, was this trumpeter. He was playing like uh um a fanfare and like... wow. I'm actually listening how this trumpeter's playing. It sound nice and I'm not paying attention to the movie. I'm just listening to the music.

BR: Can I just say um my parents were watching that movie. I didn't want to watch because I knew I wasn't going to sleep that night if I watched just from watching the advert so I just... I went to ask my mother something so I said um "I'm gonna go to sleep now 'cause I'm tired." And so she like "Okay" and I just heard like when I went to my room [makes a noise with her throat] and it's like I don't want to hear anything so even if there was music playing I'd be to scared to listen.

IV: Oh my word. Okay, thanks for that. Okay, guys, um this is now the last question about music therapy before we end off. Okay. I want to ask you what was it like for you to improvise in the music therapy sessions. I mean it's quite different to you know playing with notes. Yes, Devon?

DN: Okay. Improvisation isn't my thing. Um. You see I play... I play recorder. We don't really improvise on the recorder but um and I'm not really a person for jazz music so classical music there's no... I don't think there's improvisation. So for me it was a new thing. I was shy to do it but I just did it for the sake of doing it. Um. It was a new thing. Maybe we can do it again sometime. I'd like to.

IV: Siyamthanda?

SI: I mean it's really challenging because it depends on which instrument you have. I mean for example if you have a shaker how you going to improvise on a shaker? Just gonna the shake [laughter].

BR: I think you...

IV: Just wait. Let's finish with Siyamthanda.

SI: I mean it's... you have to really learn how to improvise. I mean you have to learn the different aspects of music besides the classical.

IV: And, guys, I just quickly want to mention improvise... if we think about improvising in music therapy it doesn't necessarily mean jazz or classical. It's more like that thing where "what am I gonna do now?" So I want to ask you how did it feel like when you had to improvise. What, what did it mean to you? Siyamthanda?

SI: I mean as I said it was challenging. I mean I've never done improvisation before. It's always been classical music classical music classical music all the time. And so it was a new experience for me.

IV: And, and what was the experience like? You say it was challenging, but how did you feel when you do it?

SI: I had to just do it. I had no other choice. Just do it.

IV: It was almost an immediate thing.

SI: Ja.

BR: I think... it wasn't so hard for me firstly because you're still like, like small... you can say it that way. And you're not thirteen yet. Then it's like you're always improvising. You don't know what's gonna happen next. You're not in control of anything so it was easier but also I used to do drama. It was fun and when the teacher would give these things... she'd start a song. You must finish the scene and you must make it interesting or the teacher is going to... "Next", you know. So it, it kind of normal for me but I could see different things were easy for different people and like um I found the, the movie very difficult because I wasn't entirely sure what, what goes where. Although it was improvisation it was still hard for me but it was easy for the other groups.

IV: Okay and who else wants to say something about your experience of improvising. Brent?

BN: Improvising was... it was for me in the beginning difficult but as a musician you should grow and do that... all the different facets of music you have to learn it. So for me taking the improvising it was difficult but as you do get used to it. It was just like... more like you practise. You have to like practise makes perfect in other words. So basically it was like... I was doing it but like I'm not getting to a point until I actually getting to a point. So you actually have to make a mistake before you can do it even though it's wrong when you can still pick up [unclear] and... [laugh].

IV: I want to ask you before we move on... when you worked with your, your partners in the music therapy sessions I want just to find out a little bit more how did you experience their attitudes or their support towards you in the music therapy? Was it different or similar to play in an ensemble for instance?

BR: I think it was kind of hard for me because... not hard but if you think of... if you really think about it you don't go into music school and or... for me you don't just go somewhere and say "Oh my name is so and so. What's your name?" For me as a person. But I saw... there were so many different personalities and um it just was like you can actually improve your personality that because playing with another person that you don't know it's almost as if you know that person when you like um even in the percussion instruments or your own instruments. It's as if you and that person have been playing together for a long time.

IV: Okay I want us to think about that point which Brandi just raised. Playing with another person is different to playing just on your own. Can you think about that a little bit. Yes, Michael?

ML: Playing with another person like for instance I made a mistake that... myself and [unclear] you can hear each other better like if he will help you to play a different note like if you think your note is... you playing the right note and he plays a better note and he hear and you try to follow suit what he's doing.

IV: Okay, so it opens up different things for you. And, Brent, did you want to say something about playing together or working together with somebody? Try to think especially in the music therapy.

BN: Okay. When you play alone you can... you can still determine whether you're playing wrong or right but sometimes you... when you play alone you know you're playing wrong but you don't worry... you don't go back onto that so when it comes to playing with someone else maybe that person can still rectify you or you can help each other in order to play right. So well the therapy was like, okay I know I'm doing something wrong but nobody knows. So it's like just do your own thing even the beat... Some people were like looking like "who's playing so out of...?" It was actually me [laughter]. I was like okay no... and then I get back in and so it's like actually it helps you grow as a person when you listen to other people... what their views are and how they actually play. So you can also learn from them and you get inspired and motivated and you become a better player.

IV: Okay. Zithu? Anything else you want to add? Anybody else add something else? Samantha?

SI: Playing with other people it like makes you listen to what they like... that improves like what you will do like to fit with these. The improvising also helped that... say now I will do like a mixed tape at home like even like I'll mix a house song with a classical songs... [unclear] ja but like you have to listen like...

BN: Attentively.

SI: Yes to like get through the confusion and make it sound right. You really have to connect like a musical person.

IV: So connecting with the person and with the music.

BR: I heard a song where they mixed like, like a normal song you hear on the radio and then they mix it with an introduction from the Nutcracker. First when I heard it, it was very confusing 'cause I wasn't sure if they were playing the Nutcracker or if they were playing that. Then as you listen on you hear how it actually comes to a point where there's one note that it sounds different but the same. It's hard to describe it.

IV: Okay so different listening. Guys, I just want to ask you um before we conclude I've got a... I've got a general question for you. If you had to... If something had to stand out for you in the music therapy if there was one or two words that pop into your head... if I say "music therapy at Redefine"... just think of one or two words that pop into your head. Can we start with Siyamthanda.

SI: Two words?

IV: Ja. One or two words.

SI: Wild. Exciting.

IV: Wild. Exciting.

DN: Go mad.

IV: Go mad.

BR: Stairs and colours.

IV: Stairs and colours [laughter].

FN: Unity and enjoyment.

IV: Unity and enjoyment.

SI: Um awesome and strange.

IV: Awesome and strange.

BN: Enthusiastic.

IV: Enthusiastic.

ML: Dance.

IV: Dance. Uriel? Don't know.

DA: Say how we saw... [laughter].

CH: Crazy fun.

IV: Crazy fun.

SM: Excited.

IV: Excited.

LI: Fun.

IV: Fun.

BR: Happiness.

IV: Happiness. Wow. Thank you for that. All right. Okay, guys. Just in general how do you find making music with other people here at Redefine? All the various groups that you play in. What is it like to make music with other people in this Project?

BR: At first it's um when you were playing um the "Obladee" and "I Vow to Thee my Country" like in the wind band... first when I heard the brass and all the trumpets it was like intimidating because it sounded like no one's going to hear you [laughter]. You're playing very loud and then we actually play you hear it's not actually that loud. It's just that you focus on that specific group so... I think that was one thing that stood out for me because it, it... say now you're playing trumpet and you play a clarinet for example the two sounds are very different and if you have more clarinets it will probably stay the same because some say it's the same piece because the trumpet is very loud. But if you play like a whole orchestra you hear everyone and I didn't expect that to hear everyone and you play with Mr Samaai. That was very scary because I never done it before and I never knew where we were. Are we there? Are we there? The music that me and my friend were playing was different from the other music and we were supposed to come in and we just looked at each other. Like um like "do you know when we supposed to come in 'cause I don't".

IV: Okay. Okay, guys. And um, Zithulele, what is it like for you to play now in the, in the wind band?

UZ: Um... sometimes I get very nervous. I just can't keep up with the others because um let's say if I make a mistake I can't go like um...

BR: Slow down.

UZ: Slow down because I won't know which note we... there are...

IV: Because you have to stay with the others. And what was it like when Siyamthanda helped you a little bit? In the lesson.

UZ: Um. I think I actually improved. I improved a lot, yes.

IV: Siyamthanda, you're giving a big sigh [laughter]. What, what was it like for you to be his teacher?

SI: I mean it was very nice 'cause I was also there. I was also struggling when I first played the clarinet so I felt like I was like some kind of tutor for him to like to point to the ways to play and how to play an instrument and how to listen to other people you know and how to you know...

IV: Okay, all right, and um one thing I also saw was the other day um, Brent, you prepared for your solo piece and Fabian was here and I saw that Fabian spontaneously came to help you. What does that feel like if one of your friends comes to help you?

BN: Okay. Uh it was a bit strange but I accept his judgement so you have to be... in music you're obviously going to get critique. That's how you grow as a player so you have to learn from your mistakes, even if you don't accept the person's help or not. But you have to accept what that person says and that's how you know where you go wrong and then pick up from there and become better in your playing. So that's for me... okay, I wasn't angry... just like it's a different adjustment because usually your friend is not there when you're doing something. Or a family member so now you have to like think okay. 'Cause normally it's you and your teacher but now there's someone else. So you have to listen to both and then try to combine it and then put it in your playing.

IV: And, Fabian, how was it like for you to be a bit of a mentor?

FN: For me I feel as a more experienced player I feel more of a musician if I teach someone something or if I can help someone in something. It feels... it makes me feel I'm a better musician.

IV: Okay, so it gives you value as well?

FN: Ja.

IV: Okay. [pause]

BR: If uh... if I'm at home and like I said if I don't practise then I just like press the keys of the piano... and say like I know the song and I'm just like playing the song and so one day my daddy came and sat down. He actually plays guitar and so he, he goes to play piano and so I was playing. So I thought okay I'm just playing normally. Sounds fine. And then he told me, "Why you playing like that?" "Like what? I don't know what you talking about." And so he's like, "You doing this. You must do THIS." Okay, I actually noticed it sounded much better but then I realized there's always going to be someone who can help you. Like sometimes you have people you don't want their opinion. It's unwanted opinion but you know they're right then. Sometimes it doesn't like... say now I play at my cousin's house and she says, "It's allegro [laughter]. You know." "I don't need your opinion right now, you know." [laughter] Then I say, "I just got the piece and I'm actually just trying to play the notes, you know." She's like, "Still you play allegro." "I don't

want your opinion. Just go away." [laughter] You can't say that to people who know already like... "Okay, don't you want to do that now?" Then you just do what they say even though [overtalking].

IV: Okay. Guys, thank you for that. We're gonna end off now. I want to ask you, is there anything else you feel I should know about how you feel about music in general or working together with people in a group or how you experienced the music therapy sessions? Just give yourselves a minute to think about it: your concluding remarks that, that you feel needs to go into this research.

BR: I just feel that if it wasn't for music I, I wouldn't have as much self-value as I do because it's something that makes me feel I'm special 'cause I can play it like that and... it's not that no one else can. It's just that's, that's what I want to do 'cause... because I can see when I play music I'm happy but before I didn't play music and I didn't know theory and there was nothing I really felt I was, I was really good at and then when I played music it was like I have now... there's something that if people think of me then it's something they think of and that's what I, I like about music.

IV: Thank you. Anybody else? Concluding remarks? [pause] You've said your piece. Oh Fabian [laughter].

FN: I was just going to say music is who you are. Without music you're not yourself anymore. That's how I feel about music.

IV: Sjoe. Brent? Have you got a concluding remark for us?

BN: Okay uh music generally is like I... is like everybody has the thing they do. Like some people like maybe just watching movies. Generally... maybe people when they grow up they do random stuff like... But for me music is like... it can relax me, it changes my mood and... or if I listen to a song then I feel like I must actually dance no matter how stupid I make it look as long as I enjoy myself. So it like expressing yourself like I told one of my friends at school now that like if you mix a song do you mix a song basically just for yourself or for others? So for me... if I mix a song... if I am able to dance in that song, then other people should be able to dance in that song as well. So you can't just play for yourself. You have to play for others so that they can feel what you're feeling inside. That's how... And also what I've also done that makes like my music a broad... I started... I used to play the recorder then the trumpet. So I started doing conducting... choir conducting so my hearing had to go much more further than what... You have to listen to every individual person in that whole choir so if you think of that person you can actually hear that person singing and who's singing wrong or right so that's how you should also grow and play in an orchestra which makes it much easier. So if I think okay so maybe I listen to the violins then I play the same tune for the clarinets so then I can learn from them or if you lost track of your counting you can listen to what they play and you know okay, now, this is my slot. I must fall in and I start playing. That happened to me many times. So I can't say enough. If you don't come it's your own problem [laughter].

BR: I think for me music is like... if it wasn't there then I'd probably pity myself actually. 'Cause if a person um... if you like music everyone loves you even if they don't know it, they do. If you feeling sad what do you... you put on the radio 'cause you want to hear a song that's like funny and that'll make you feel good. And it, it always just so happens that your favourite song's on the radio when you're feeling sad. If you feeling happy and there's just so happens there's a song that you, you like to sing along with. And something... and sometimes I think music has a mind of its own because if a person can make you feel happy and music can do that too. But just without saying anything.

IV: Mm. Okay, guys. Is that our last remark?

BN: You can say music is a culture on its own.

IV: Music is a culture on its own.

BR: A culture with cultures.

FN: Music is a universal language like you can play... you can express yourself through music and someone overseas who doesn't speak your language, he'll hear your music and he'll understand your feeling without you even speaking to him.

BR: You can't, you can't say anything. But sometimes people cheat [unclear] and they hum or they sing or something and then like oh... say like you row... say like the movies row your boat... say now just for example and someone [mmm - hums] and then another person says, "I've got it. It's "Row your boat"". So that's... and you not saying anything. You just... you just humming.

IV: So it's that emotional quality that we can tap into.

BR: Yes.

IV: Okay, guys, I want to say thank you very, very much for being here today. After this we're going to move onto our next event for the day and that's our... I think it's gonna be brass ensemble first and wind band so um thank you very much and thank you for forming part of this research. I'll keep you updated. But now... the only thing that needs to happen is I'm going to maybe pop into your lessons or ensembles and just video-tape a few moments when you interact with each other. Okay. So we say bye-bye. Bye.

ALL: Bye!

## **APPENDIX L**

**(Sample of thick descriptions coding document)**

## APPENDIX L: THICK DESCRIPTIONS CODING DOCUMENT

### THICK DESCRIPTION ONE (TD1)

From Music Therapy Session One: [15:44-19:10]

Date: 27 August 2011

| LINE NO.   | THICK DESCRIPTIONS TRANSCRIPT   | CODES   |
|--|---|---|
| TD1:1<br>TD1:2<br>TD1:3<br>TD1:4<br>TD1:5<br>TD1:6<br>TD1:7<br>TD1:8<br>TD1:9<br>TD1:10<br>TD1:11<br>TD1:12  | This is the first interaction between the group members in music therapy format. The MTp has explained the structure of the opening activity to the group. The group is standing in a circle, with the MTp forming part of the circle. At this point, the group has built a group sound. They have done so by layering, one by one, various sounds – including claps, whistles, body percussion and mouth percussion – over a basic beat, provided by the MTp on the djembe. The group incorporates movement and gesture when they dance to the rhythm of the group sound. The group sound functions as a chorus to which the group returns. Upon instruction by the MTp, the group is cued to freeze their sounds and movements. Then every person in turn has the opportunity to offer a sound and/or gesture to their name to communicate something about themselves in the moment. This is done around the circle. The group is invited to mirror, copy or echo any or all aspects of the ‘soloist’s’ expressive gestures.  | MTp guides<br><br>Building a group sound<br>MTp provides predictable structure<br>Incorporating movement in group sound<br>Group sound as chorus<br>MTp guides musically<br>Musical space for personal expression<br>Musical affirmation of personal expression |
| TD1:13<br>TD1:14<br>TD1:15<br>TD1:16<br>TD1:17<br>TD1:18<br>TD1:19<br>TD1:20<br>TD1:21<br>TD1:22<br>TD1:23<br>TD1:24<br>TD1:25<br>TD1:26<br>TD1:27 | At this point in the improvisation Melissa, Brandi, Samantha, Chantal, Darrian and Jason have had the opportunity to convey an aspect of themselves. Now it is Zithulele’s turn to offer a gesture/sound to express something of his being in the moment. He places both his hands over his face, hiding his eyes. He says his name softly. After doing so, he lowers his head and draws his fingers in as to make a small fist. He recoils his upper body slightly. The group watches him and within moments, group members mirror his actions. Some completely hide their faces with their hands. Others lower their heads, while others hunch up their bodies. Others remain with their hands closed over their face, while others remove their hands from their faces quite soon. A soft murmur is heard as the group members softly say Zithulele’s name in random sequence. They do not say his name in unison. The vocal responses coming from the group sounds like a drawn-out, staggered echo of his name. The various <i>initial</i> qualities of the members’ voices when mirroring Zithulele’s name range from being soft, tentative, respectful, taken aback, to sounding apprehensive. In the instance where the group says his name using the softer tone quality, Zithulele slightly | Using musical elements for self-expression<br><br>Mirroring group member’s expressions<br>Variety in movement mirroring<br><br>Variety in vocal mirroring<br><br>Mirroring prompts further response from others<br>Enjoyment when experiencing musical          |

|  |   |  |
|--|---|--|
| TD1:28<br>TD1:29   | moves his hands from his face and moves his body back and forward in a bow, as if suddenly excited. He looks at the group and smiles.   | affirmation  |
| TD1:30<br>TD1:31<br>TD1:32<br>TD1:33<br>TD1:34<br>TD1:35<br>TD1:36<br>TD1:37<br>TD1:38   | The quality of their voices <i>changes</i> as the group volume moves into a slight crescendo on the last utterance of his name. At the same time that the gradual crescendo is heard, Zithulele smiles even broader and seems pleased with the response from the group. The group laughs gently. The atmosphere is one of a feeling of relief and soft sighs are heard from group members. The MTP counts the group back into the chorus with a driving, upbeat quality. The group appears to be concentrating as they sing/clap/whistle the chorus to the set rhythm of the MTP while they watch her. However, as they continue their music, they start looking around at one another and the music seems to become slightly more flexible and less tight.   | Flexibility in group expression<br><br>Shared experience of emotion<br><br>MTP guides musically<br>Group follow MTP directions<br><br>Development of musical flexibility   |
| TD1:39<br>TD1:40<br>TD1:41<br>TD1:42<br>TD1:43<br>TD1:44<br>TD1:45<br>TD1:46<br>TD1:47<br>TD1:48<br>TD1:49<br>TD1:50<br>TD1:51<br>TD1:52<br>TD1:53 | After the MTP counts the group back into freezing, everyone turns their heads towards the next person in the line, namely Uriel, and looks at him. Uriel puts his hands behind his back and says his name in a flat and indifferent, slightly petulant mezzo piano tone of voice. He does not make eye contact with anyone but awkwardly looks around to the floor. He does not seem bashful, rather slightly annoyed. The whole group echoes his name in the same manner as he did, in a flat and dull manner. Then a group member says Uriel's name with an openly cantankerous quality, spoken faster and louder. This quality is then echoed by three other voices, and extended to include elements of defiance and annoyance through a flat and nasal inflexion with an accent on the second syllable of his name. Immediately after this new tone quality is expressed and perceived, the group starts to giggle. Some of the group members look at Uriel and then look away. Uriel is looking down at the floor. Most of the group members do not make clear eye contact with Uriel or each other. They appear to be waiting for further musical indications. Uriel remains looking down. The group seems slightly uncomfortable by his lack of further response. | Music provides predictable structure<br>Freedom to participate on own terms<br>Limited desire to make contact with group; apparent annoyance when expected to participate<br>Reluctance to conform to group expectations accepted<br>Freedom to extend musical material of others<br>Risking contact with non-responsive non-reciprocal other<br>Humour<br>Using musical structure as guide for participation<br>Discomfort in response to lack of expected contribution by member |
| TD1:54<br>TD1:55<br>TD1:56<br>TD1:57<br>TD1:58<br>TD1:59<br>TD1:60<br>TD1:61<br>TD1:62   | Then Chantal starts to move her legs in a lightly stomping manner. Although the rest of the group does not look at Chantal directly, they start to move their bodies in a similar, lightly flowing manner by shaking various limbs. Then they start to giggle. The MTP counts them back into the chorus. The quality of the chorus is slightly more animated and dynamic than before. The group members look around at one other more freely and their body movements and sounds seem to have diversified. The MTP counts them back into freezing. Wynton jumps into the air and opens his arms and legs in the shape of a star while loudly and boisterously shouting out his name. Almost half of the group jumps into the air and shouts Wynton's name at the exact same   | Using body movement to guide group flow<br>Mirroring body movements<br>MTP guides. Humour<br>Growing animation in developing musical activity<br>Increased interaction in developing musical activity<br>Diversified movement in developing musical activity   |

|  |   |  |
|--|---|--|
| TD1:63<br>TD1:64<br>TD1:65<br>TD1:66<br>TD1:67<br>TD1:68   | moment. A few of the other members first watch what the others do and then join them in jumping into the air. After landing on the ground again, the group seems extraordinarily animated, even the members who initially hesitated. Now their bodies start to move in diverse and unrestricted ways. Members swing their arms, stomp and shuffle their feet, turn their heads and look around, make eye contact and smile at each other, and laugh heartily.   | Bold self-expression<br>Freedom to participate on own terms<br>Variety in vocal, movement mirroring<br>Member's bold expression; increased group animation. Member's bold expression; increased movement diversity   |
| TD1:69<br>TD1:70<br>TD1:71<br>TD1:72<br>TD1:73<br>TD1:74   | The MTP counts them into the chorus. The general atmosphere of the interaction has shifted. There is a sense of elation and expectancy. The tempo of the group sound has become faster. The articulation is crisp and bright. The volume has increased. The sound seems to have tightened and become more cohesive. The group members look at each other more closely. They find and join the group sound sooner than before. The MTP cues the group into freezing.   | MTP guides<br><br>Member's bold expression; cohesive group flow  |
| TD1:75<br>TD1:76<br>TD1:77<br>TD1:78<br>TD1:79<br>TD1:80<br>TD1:81<br>TD1:82<br>TD1:83<br>TD1:84<br>TD1:85<br>TD1:86<br>TD1:87<br>TD1:88<br>TD1:89<br>TD1:90 | The group watches Bongani. When Bongani speaks his name it sounds as if he is specifically holding back volume. Although the dynamic level is mezzo piano, the quality of his voice is secure, clear and confident. The held-in quality of his voice does not seem to match his gestures. He boldly steps forward while placing his hands to his sides. He steps forward with one foot forward in a flashy, showman-like, cheeky and playful way as he says his name. As he steps forward, many of the group members' faces change from expectation to surprise. Vocally they do not imitate the volume level of Bongani's mezzo piano voice, but rather imitate the confident quality in his voice and body movements by saying his name loudly and boisterously. Some of the members raise their eyebrows, straighten their torsos in a proud manner and put their hands to their sides, playfully defiant and brassy. Some tilt their heads to the side in a cocky manner. Some group members watch their peers in amusement, while others have a look of satisfaction on their faces. Most of the group members start to experiment by mimicking various elements of Bongani's movements to different degrees. Their newly created movements are related to Bongani's, yet not an exact copy. | Music provides predictable structure<br>Musical space for personal expression<br><br>Bold expressive movements<br>Playful self-expression<br>Individual expression surprises others<br><br>Variety in mirroring<br>Diverse contributions<br>Playful creative expression<br>Member's bold expression; variety in movement mirroring. Satisfaction experiencing the creative contributions of others. Exploring the use of musical elements present in expressive gestures of others |
| TD1:91<br>TD1:92<br>TD1:93<br>TD1:94<br>TD1:95<br>TD1:96<br>TD1:97   | They seem to move flexibly and freely. Their body movements are long, flowing and smooth. While they move, they laugh heartily and continuously. Many of the group members swivel their hips in large movements. They swing their arms. They use a greater amount of space to move and gesture than before. When the movement settles down, a light murmur is heard consisting of a mixture of soft, gentle laughter and banter. The MTP counts in the chorus in a manner which matches the volume level and intensity of the group. The quality of the chorus is bouncy and animated, but  | Member's bold expression; increased movement variety<br><br>Banter follow extension of physical movements<br>MTP guides whilst matching  |

|  |   |   |
|--|---|---|
| TD1:98   | in a comfortable medium tempo with mezzo forte volume level.  |   |
| TD1:99<br>TD1:100<br>TD1:101<br>TD1:102<br>TD1:103<br>TD1:104<br>TD1:105<br>TD1:106<br>TD1:107<br>TD1:108<br>TD1:109<br>TD1:110<br>TD1:111 | Then it is Michael's turn. He offers a similar gesture as that of Bongani. He tilts his hip to the left and uses his right hand to make an ostentatious and flowing bowing movement, in the old English sweeping fashion when meeting royalty. He says his name in a strong and powerful tone of voice, with a forte accent which is drawn out on the second syllable. Most of the group members seem slightly taken aback, stunned and amused by the volume and intensity of his voice. The group echoes his name in a similar fashion, yet with a slightly different quality. The vocalisation has greater impetus and is more heavily accentuated. It has a bold and daring quality to it. After vocalising, the group looks at Michael and does not physically move; they seem awkward. There is much less body movement than before. Many of the group members' hands hang loosely at their sides. They uncomfortably shuffle on their feet as if waiting for a further cue from Michael. The group now watches him intently. Reticent laughter is heard, with little volume or drive. | Building on the gestures of others<br>Bold expressive movements<br><br>Self-assertion through using musical elements<br>Bold individual expression surprises others<br>Variety in mirroring<br><br>Uncertainty in group flow<br><br>Discomfort at lack of direction from member                                 |
| TD1:112<br>TD1:113<br>TD1:114<br>TD1:115<br>TD1:116<br>TD1:117<br>TD1:118<br>TD1:119<br>TD1:120<br>TD1:121<br>TD1:122<br>TD1:123           | The MTp counts the group into the group sound, which seems thin, with less texture or volume than before. Some group members look around distractedly, and do not make eye contact with others. They seem disconnected to each other, as if going through the motions of the group sound. The sound seems fragmented and disjointed, lacking flow and cohesiveness. The MTp counts them down to the next soloist, who is Liyabona. Even before the MTp has completed the cue, Liyabona loudly and boisterously shouts out her name. She exclaims her name in a broadly lyrical, legato phrase. She communicates her name with great exuberance, while jumping and throwing her hands in the air. The confident and gracious manner in which she expresses herself has qualities of innate comfort, and an organic clarity of intent. For a split second the group seems taken aback by her gestures, looking around at each other and seeming unsure how to react.  | MTp guides<br>Member's uncertain direction; thin group sound<br>Musical disconnect<br>Lack of musical flow (after uncertain direction from member). MTp guides<br>Eagerness to participate<br>Exuberant musical participation<br><br>Comfortable self-expression<br>Bold individual expression surprises others |
| TD1:124<br>TD1:125<br>TD1:126<br>TD1:127<br>TD1:128<br>TD1:129<br>TD1:130<br>TD1:131<br>TD1:132  | They lift their arms into the air. Some of the members only slightly lift their arms, while others reach high into the air and jump. While doing so, only half of the group shout her name in a boisterous manner, while others make a loud and rowdy 'whoa' sound. The group members do not make eye contact, but within a split second the larger part of the group becomes physically and vocally animated. Sustained laughter and corresponding body movements are perceived. They hold their stomachs, slap their knees and move their legs. Now the group exclaims exhilarated shouts of "who-hoo!" The larger part of the group watches Liyabona and sustains their gaze for longer than with the other soloists. Even within their own "whoops!" and body movements they  | Variety in mirroring<br>Reciprocal freedom<br>Exhilaration in shared experience of free expression<br>Member's exuberant expression; increased group animation<br>Laughter after expressive imitation<br>Own participation affected by another's guidance   |

|   |  |  |
|---|--|--|
| TD1:133<br>TD1:134  | watch her. The MTp counts them into the chorus, which is lively, animated and cohesive with greater volume and drive than the previous chorus.   | MTp guides. Member's exuberant expression; increased group cohesion  |
| TD1:135<br>TD1:136<br>TD1:137<br>TD1:138<br>TD1:139<br>TD1:140<br>TD1:141<br>TD1:142<br>TD1:143<br>TD1:144<br>TD1:145 | After the MTp has cued them to freeze, Fabian drops to the ground, falls to his knees and groans out his name in a monstrous tone of voice. His face is turned upwards to the ceiling, his eyes are closed and after saying his name he smiles broadly, with a contented grin on his face. The group seems eager to reciprocate these movements and all the members fall to the ground in their own way. Some move slowly and dramatically, while others tumble down fast. Many of the group members throw their arms high in the air, others turn their heads up. Others stretch their bodies backwards with their arms outstretched to the front. While gesturing, the group says Fabian's name in the same spectacular manner in which he articulated it. However, now it is expressed with deeper and more groan-like sounds. Another sound of 'aaah!' is heard. | Dramatic expressive gestures<br><br>Satisfaction in free expression<br>Variety in mirroring<br><br>Confidence in freely extending the material of others                             |
| TD1:146<br>TD1:147<br>TD1:148<br>TD1:149<br>TD1:150<br>TD1:151<br>TD1:152<br>TD1:153<br>TD1:154                       | The group starts to laugh loudly and unreservedly. Their body movements seem to become even looser and more experimental than before. There is much animation, movement, crescendos in laughter, swells in impetus, and small light chuckling sounds. The group continues to laugh vigorously. As the laughter dies down the MTp counts in the chorus, sounding fast, loud, bouncy and cohesive. The animated sound is expressed physically with animated body movements, in the form of accentuated, large foot stomps, and hand clapping which seems to flow as a group. Some of the members make pronounced energetic movements with their legs. The MTp counts them down to the freeze.  | Enjoyment of shared humour<br>Creative exploration follows shared enjoyment<br><br>MTp reflects group sound<br>Member's dramatic expression; increased group animation<br>MTp guides |
| TD1:155<br>TD1:156<br>TD1:157<br>TD1:158<br>TD1:159<br>TD1:160<br>TD1:161<br>TD1:162                                  | Devon steps forward with a very tiny step, with his head tilted to the ground at an angle of 45 degrees. He brings his hands to his mouth as if biting his nails in anxiety. When he speaks his name, his voice has a complex quality to it. It is soft, tentative, and apprehensive. He does not move his body, but remains fixed in immobility. However, in his voice, there is also an element of playfulness, in the manner in which he says his name. The contour and upward inflexion that he uses, gives his voice an inviting timbre. The last syllable of his name is intoned with an upward interval. There is a spacious and sparkly quality to it.   | Individual freedom to diverge from group sound<br>Flexible personal expression<br><br>Individual's musical phrasing stimulates eager group response                                  |
| TD1:163<br>TD1:164<br>TD1:165<br>TD1:166<br>TD1:167   | Immediately the group mirrors Devon's physical gesture, but the quality of their voices initially does not match his. They say his name playfully while laughing cheerfully. The quality of the laughter is not of embarrassment but of delight. There is a hint of mischievousness. They do not repeat his name, but continue to make sounds such as "ugggh", "aaghhh" and "ooghgh", while laughing in an un-self-conscious, playful and  | Freedom in extending others' material<br>Playfulness<br>Acceptance. Humour<br>Individual creative exploration stimulates interpersonal connection                                    |

|  |   |   |
|--|---|---|
| <p>TD1:168<br/>TD1:169<br/>TD1:170<br/>TD1:171<br/>TD1:172</p>   | <p>teasing manner. There seems to be a feeling of acceptance and humour. Some of the group experiments with theatrical hand movements. The group continues to laugh loudly, continuously and raucously, coupled with animated body movements. As many of the group members watch and copy others' hand movements, the intensity of their laughter grows and takes on a sparkly and bursting quality.</p>  | <p>Mutual creative exploration sustaining socio-musical reciprocity</p>   |
| <p>TD1:173<br/>TD1:174<br/>TD1:175<br/>TD1:176<br/>TD1:177<br/>TD1:178<br/>TD1:179<br/>TD1:180<br/>TD1:181<br/>TD1:182<br/>TD1:183<br/>TD1:184<br/>TD1:185</p> | <p>As the MTP counts them into the chorus, the chorus is highly animated, fast and musically synchronised and cohesive. When it is Andrew's turn for a solo, he says his name in a coy baritone voice as "Andrew-ou", using a form of Afrikaans Cape Town banter. While doing so, his hands are made into two fists, and he opens them up as if presenting himself to the group. When the group copies his gestures, they use various other hand movements and do not copy him directly. Some say his name in a teasing manner, while others seem to copy him in a lacklustre way to conform to the exact quality of his utterance. Then he jokingly corrects the group as how to pronounce his name more clearly into the two emphasised syllables of "Andrew" and "Ou". The group over-emphasises their various hand movements as they repeat his name, and move their bodies in a coquettishly teasing manner. When they say his name they laugh. There seems to be a quality of humorous dismissal of the flamboyant manner in which Andrew has expressed it.</p> | <p>MTP guides<br/><br/>Playing different roles<br/><br/>Musically presenting oneself to others<br/>Variety in mirroring<br/>Freedom to choose manner of reciprocation<br/>Confidence in freely extending member's contribution<br/><br/>Teasing. Bantering<br/>Laughter. Humour</p> |
| <p>TD1:186<br/>TD1:187<br/>TD1:188<br/>TD1:189<br/>TD1:190<br/>TD1:191<br/>TD1:192<br/>TD1:193<br/>TD1:194<br/>TD1:195<br/>TD1:196<br/>TD1:197</p>             | <p>The MTP introduces the final group chorus and plays it in a sprightly allegro manner. The group concentrates and focuses on remaining together in time and squeals of "not so fast!" are heard. The texture of the music is a bit disjointed, as the members are individually trying to synchronise their own rhythms with the set tempo. More voices are heard in good-humoured 'complaining'. Unexpectedly the MTP stops. The group freezes and does not move or make a sound. There is complete silence, coupled with no movement from the group. The whole group stands motionless in anticipation. There is a sense of joint focus and tension. Group members start to look at one another, trying to sustain the silence. This is held for 5 seconds. A few snorts of laughter are heard. Then a few vocal squeals of release, coupled with out-breaths and bursts of air are heard. The group bursts out with yells of excited laughter. Roaring sounds of "whoop whoop" and spontaneous hand clapping are added to the laughter.</p>                       | <p>MTP musically reflects quality of social interaction<br/>Focusing on synchronising group flow<br/>Shared sustained socio-musical focus<br/>MTP makes unexpected musical shift<br/>Cohesive response to MTP<br/><br/>Enjoyment of musical suspense<br/>Laughter. Spontaneity</p>  |

## **APPENDIX M**

### **(Sample of field notes coding document)**

## APPENDIX M: FIELD NOTES CODING DOCUMENT

Date: 29 October 2011 (after completion of MT sessions)

### *Siyamthanda's solo clarinet rehearsal:*

| LINE NO.  | FIELD NOTES TRANSCRIPT  | CODES   |
|---|---|---|
| FN:1<br>FN:2<br>FN:3<br>FN:4<br>FN:5<br>FN:6<br>FN:7<br>FN:8<br>FN:9                            | The various ensembles are preparing for the end-of-year concert. Everyone taking part is running around and attending rehearsals according to the new practice schedule. During Siyamthanda's lesson time, Zithulele (one of the youngest of the Project members who has started with lessons and joined the ensemble rehearsals) hangs around in the corridor, most probably waiting for the wind ensemble rehearsal to start later. He enters the clarinet room where Siyamthanda and I are sitting and asks if he could join in Siyamthanda's lesson to listen to what we do. In the lesson Siyamthanda is preparing his grand solo to perform at the end-of-year concert, a very difficult and impressive piece of music. He was chosen to display his musical skills at the concert which had been refined in Norway the previous term.  | Junior asks to join senior player's lesson<br>Preparing for concert solo  |
| FN:10<br>FN:11<br>FN:12<br>FN:13<br>FN:14<br>FN:15<br>FN:16<br>FN:17<br>FN:18<br>FN:19<br>FN:20 | Initially Zithulele sits quietly in the corner of the room and does not speak to Siyamthanda or make eye contact with us as we are having the lesson. Siyamthanda is practising the piece he prepared in Norway. As the lesson continues, I invite Zithulele to come and sit next to Siyamthanda, so that he is able to see the notes. He gasps and rushes towards us. Once he is seated next to Siyamthanda, he moves around in his chair uncomfortably, but at the same time he seems eager to engage with us. I ask Siyamthanda to play the piece for us and tell him that Zithulele and I will be commenting on his playing. As Siyamthanda plays, Zithulele's eyes widen and he smiles broadly, shaking his head up and down. When the piece ends we comment on his playing. Siyamthanda looks slightly amused at this. Zithulele praises Siyamthanda's talents and says 'Yoh! Wow!' I mention that he will also get there in time. Zithulele eagerly affirms this and smiles broadly. Siyamthanda does not speak. | Initial limited contact between junior and senior player<br><br>Enthusiasm from junior when invited to look at senior's music<br>Junior's uncertain engagement within unfamiliar situation. Tutor facilitates role reversal<br><br>Junior exclaims in excitement after listening to senior's playing. Junior praises senior's playing<br>Tutor affirms junior; junior responds enthusiastically |

### *Brent's solo trumpet rehearsal:*

|  |  |  |
|--|--|--|
| FN:21<br>FN:22<br>FN:23<br>FN:24<br>FN:25<br>FN:26 | I walk to the ensemble room where Andrew (brass tutor) is scheduled to tutor Brent on his solo piece for the concert. I go in and ask if I may sit in and observe. Andrew is not tutoring Brent at the moment but assists two other younger students from the wind group to read their notes and play them using the correct technique. Andrew seems quite stressed and the students appear to be strained. <i>The concert is approaching and they are not making the grade ... any snippets of time in which Andrew can help those who cannot cope with their notes are used.</i> The young | Preparing for concert solo<br><br>Flexible tuition format<br>Strain under performance preparation pressure |
|--|--|--|

|   |   |   |
|---|---|---|
| FN:27<br>FN:28<br>FN:29<br>FN:30<br>FN:31   | students seem to be struggling with some of the phrases. I turn my attention back to Brent and notice that Fabian is also sitting in on the lesson. (Fabian is 20 years old and he used to be a student at the Project. Now he is studying music at the Stellenbosch University Certificate Programme, a bridging course in preparation for BMus studies. On Saturdays Franklin attends the Project voluntarily to play in ensembles and generally support.)  | Struggling to meet musical performance requirements<br>Ex-member pursuing tertiary studies in music<br>Ex-member returns to Project (P) to voluntarily support junior players   |
| FN:32<br>FN:33<br>FN:34<br>FN:35<br>FN:36<br>FN:37<br>FN:38<br>FN:39<br>FN:40<br>FN:41<br>FN:42<br>FN:43<br>FN:44<br>FN:45<br>FN:46 | Brent's lesson format is different from the conventional as his tutor is not working with him in this official lesson. Franklin is now standing next to Brent and counts the beats with him as he plays the piece. Franklin hums along and clicks his fingers while emphatically indicating the phrases with his upper body. Occasionally Brent stops playing, after which Franklin gives him advice on how to play better. They take some time to talk about the piece and continue. Franklin tells Brent about the historical context of the piece and how that would influence the practical style of playing. They seem to take their interaction seriously; Brent listens with concentration when Franklin speaks and Franklin speaks earnestly. After this impromptu lesson, Andrew takes over and Franklin goes to sit in the corner to observe. While Andrew listens to Brent's playing, Franklin is 'air playing' the tune, showing finger movements and using his body movements to join the phrasing of Brent's playing.<br><i>There seems to be a musical/emotional synergy between the movements of the three people in the room and concentration levels are high. I perceive something of a group groove here. They all seem to be focused and committed to this one identified goal of getting Brent ready for the concert.</i> | Ex-member offering skill support to other player<br>Ex-member supports others in learning repertoire<br>Receiving tuition from ex-member<br><br>Ex-member provides repertoire information to senior<br>Focused interaction in skill sharing between ex-member and senior<br><br>Ex-member supports senior's playing through mirrored phrasing<br><br>Collaboration between tutor, ex-student, senior within shared focus of performance preparation |

**Brass ensemble rehearsal:**

|   |  |  |
|---|--|--|
| FN:47<br>FN:48<br>FN:49<br>FN:50<br>FN:51<br>FN:52<br>FN:53<br>FN:54<br>FN:55 | I enter the brass ensemble room midway through their rehearsal for the concert. Andrew is conducting them. They are playing their piece and everyone seems to be concentrating very hard on the notes in front of them. Chantal is supposed to be part of the group but she is not in attendance although I had noticed that she was at the Project. Liyabona is sitting in the corner, far from the players. She is the only brass player that does not form part of the group. She is a young player and a beginner and cannot yet play the prescribed notes of the piece. She is sitting very still and looks around the room with a blank expression while the group is making music. The pressure seems to be on to 'get the notes right' for the concert. Andrew is strict and berates the group good-humouredly when they play incorrectly. | Focus on playing correct notes<br><br>Excluded from ensemble participation due to inability meeting musical requirements<br><br>Pressure to prepare for performance<br>Tutor expects correct playing |
| FN:56<br>FN:57<br>FN:58<br>FN:59  | The brass players do not make eye contact with each other as they play or pause, but focus intently on the music in front of them as well as on Andrew. When Andrew stops the flow of the music to give them feedback, comments, or a break, there is friendly banter among the older players (Devon, Fabian, Brent and Jason). They tease each other with phrases such as 'Oh, did  | Focus on playing correctly<br><br>Good-natured teasing when others play incorrectly  |

|       |  |  |
|-------|--|--|
| FN:60 | you play wrong? What's wrong with you?' and 'You'd better start practising.' As the rehearsal continues they tease each other more frequently, make eye contact and laugh. The younger players such as Michael and Uriel seem to be as thick as thieves, shove each other in the ribs and smile sheepishly when rebuked by their tutor. Occasionally the older players assist them and illustrate what they need to do to fit in with the group to play correctly. The rehearsal seems highly oriented to achieve a consistent level of playing between all the players. I perceive that there is quite some pressure to get the notes right and the job done for the performance. | Juniors making contact when rebuked by tutor<br>Seniors offering skill support to junior players<br>Focus on correct playing<br><br>Concert preparation pressure |
| FN:61 |  |  |
| FN:62 |  |  |
| FN:63 |  |  |
| FN:64 |  |  |
| FN:65 |  |  |
| FN:66 |  |  |

**Wind ensemble rehearsal:**

|       |  |   |
|-------|--|---|
| FN:67 | Andrew is leading the group today (we share conducting duties). This is the third rehearsal that the group has had together. The flute section consists of Brandi (a young advanced beginner, in the group for a few weeks), two new young flute beginners (recently incorporated into the group), one senior player who only recently joined the group and Melissa, their tutor. From this group only Brandi and Melissa took part in music therapy sessions.   | Diverse skill levels accommodated   |
| FN:68 |  |   |
| FN:69 |  |   |
| FN:70 |  |   |
| FN:71 |  |   |
| FN:72 | I take note of the brass section. Liyabona, who is an advanced beginner, does not join the group. She is sitting in the corner. Although it is up to the discretion of the brass tutor to decide who participates and joins his section of the group (I am responsible for the clarinets). I do not understand why she does not form a part of the wind group. <i>She is not accommodated or encouraged and I wonder why. At this point I have to be very self-reflexive and decide which identity and role will be the most appropriate for this situation. I am a student music therapist, tutor, co-conductor and researcher. I decide to be a researcher at this moment, to observe what is happening and not intervene at this stage. Yet, Liyabona's exclusion perturbs me as MTp, tutor and conductor.</i>  | Junior excluded from ensemble participation<br>Tutor determines ensemble participation  |
| FN:73 |  |   |
| FN:74 |  |   |
| FN:75 |  |   |
| FN:76 |  |   |
| FN:77 |  |   |
| FN:78 |  |   |
| FN:79 |  |   |
| FN:80 |  |   |
| FN:81 | As the students enter the practice room, the various sections (flutes, clarinets, trumpets, lower brass) all seem to form subgroups and do not really engage with students from the other groups. Members of the various subgroups talk to each other and take their seats before the rehearsal proceeds officially. I notice how the younger players in the flute section support each other in trying out the notes. The older more experienced brass players tease each other loudly. They play around with each other and do not seem to be concerned with the music in front of them. Once the music starts, I notice that the younger players of the clarinet section seem to sit very quietly and do not make eye contact or look at each other. Their bodies are quite stiff and still and they focus with great concentration on correctly playing the music in front of them. That seems to be their sole aim at this moment. Occasionally they look at the music of their fellow musicians or nervously at what their fellow musicians are doing. The older brass players make more eye contact with each other when they play, smile and joke surreptitiously and seem | Social interaction within ensemble subgroups<br><br>Juniors supporting peers to play notes correctly<br>Seniors bantering; limited concern over playing notes correctly<br>Senior players more confident than junior players; taking liberties with the music |
| FN:82 |  |   |
| FN:83 |  |   |
| FN:84 |  |   |
| FN:85 |  |   |
| FN:86 |  |   |
| FN:87 |  |   |
| FN:88 |  |   |
| FN:89 |  |   |
| FN:90 |  |   |
| FN:91 |  |   |
| FN:92 |  |   |

|  |  |   |
|--|--|---|
| FN:93<br>FN:94<br>FN:95  | physically more animated than their younger brass counterparts. I also notice that the older players take liberties with the music in front of them. They add flamboyant musical embellishments or sudden forte sections look at each other and smile mischievously.   |   |
| FN:96<br>FN:97<br>FN:98<br>FN:99<br>FN:100<br>FN:101<br>FN:102<br>FN:103<br>FN:104<br>FN:105<br>FN:106<br>FN:107<br>FN:108                         | As the rehearsal progresses, the beginners in the flute section seem to gradually cope with playing their notes and appear to become more comfortable and physically relaxed. They smile more and subsequently make eye contact with others in the group. <i>For the first time I speculate on how the different sections are musically identified by the conductors (and by the players themselves). They are identified on the grounds of playing their notes correctly, and whether they fit in with the various other sections as the music dictates. They are entraining their skill levels to each other to adhere to predetermined musical standards. They need their MC to enter into a socio-musical sphere which will enable participation, sharing, belonging and artistic fulfilment. What happens when their MC does not adhere to the norms which enable SC? ... Their music needs to fit in; or they might be marginalised and left out. (So how is this pathway of inclusion facilitated here? Which norms are at work here?) To diverge from or not reach these normative levels would imply a lack of progress, skill, technique and musicality; therefore (in their view perhaps) failure?</i>  | Increased musical confidence; increased social interaction  |
| FN:109<br>FN:110<br>FN:111<br>FN:112<br>FN:113<br>FN:114<br>FN:115<br>FN:116<br>FN:117<br>FN:118<br>FN:119<br>FN:120<br>FN:121<br>FN:122<br>FN:123 | The most immediate goal of this process seems to be to play correctly and in harmony and to be able to fit in with the group. For this reason, subgroups and individuals within these subgroups are identified on the grounds of playing correctly or not. If players do not play correctly, they are singled out to repeat the part in question to the satisfaction of the conductor. Often pairs or whole sections are singled out. Therefore, players are often grouped together and identified according to their level and skill of playing. In the same manner players or subsections that play correctly are commended and asked to illustrate to the other subgroups. It appears that various levels of skill are implicitly – yet constantly – being assessed and tested here. <i>How then are (these) musicians socially categorised in the field of music? Simply according to what they can and cannot do? What norms are at play here?</i> Musicians seem to focus on fitting in with the group, to serving the concrete performance goal. As the groove of the music becomes more cohesive and synchronous between the various sections, I notice that the frequency of social contact and interaction between members of different sections increases. This occurs in the form of eye contact, smiling and bantering. I also notice that the younger players start looking at the more experienced players in their sections. | Playing notes correctly to fit in with group<br><br>Being singled out when not playing correctly<br><br>Being identified according to musical skill level<br>Skilled players demonstrating correct way of playing to others<br>Continuous assessment of musical skills<br><br>Concrete performance goal: playing notes correctly to fit in with group. Musical cohesion grows; simultaneous increase in social interaction<br>Juniors making contact with section seniors as rehearsal progresses |

**Recorder ensemble rehearsal:**

|                  |   |   |
|------------------|---|---|
| FN:124<br>FN:125 | Siyamthanda and Devon, along with most of the string tutors – including the Project director – are preparing the Brandenburg Concerto (Bach) for the concert. (The violin soloist is an ex- | Tutors and students unite in concert ensemble<br>Ex-students returning to P as tutors |
|------------------|---|---|

|  |   |   |
|--|---|---|
| FN:126<br>FN:127<br>FN:128<br>FN:129<br>FN:130<br>FN:131<br>FN:132<br>FN:133<br>FN:134<br>FN:135<br>FN:136<br>FN:137<br>FN:138<br>FN:139 | student of the Project, currently a US student and also a tutor in the Project.) While the group rehearses, she gives tips and feedback to the players and encourages them. The quality of the interaction between the tutors and students is distinct. Tutors and students speak to each other as peers and the rehearsal process seems to involve equals sharing a musical experience. The students freely ask her questions and she answers courteously. However, the students also make suggestions on what section to repeat or how to interpret it (although infrequently). As the rehearsal continues, students who have free periods trickle in and form an audience. They whisper among themselves, they clap their hands during breaks and give vent to their satisfaction. The players make eye contact with them and acknowledge their verbal contributions. <i>There seems to be a feeling of great pride and admiration in this space. It is as if there is a buzz in the room, as if everyone – players and listeners alike – are sharing in and contributing towards the collective strength, ability, skill and commitment of musicing.</i> All the players seem to be very focused and goal-oriented, but there is also much verbal sharing, eye contact, bantering and laughter. | Mutuality between tutors and students in sharing their musical experience<br><br>Students free to contribute musical ideas<br>Rehearsal drawing attention of other members<br>Admiration for playing of peers<br><br>Playful social sharing within goal-oriented activity |
|--|---|---|

**Combined ensemble rehearsal:**

|  |   |  |
|--|---|--|
| FN:140<br>FN:141<br>FN:142<br>FN:143<br>FN:144   | Here all the various instrument sections of the Project (excluding the recorders) combine into one large ensemble group (strings made up of cellos and violins; and winds made up of brass and woodwinds). The complete beginners do not join but have their own item at the concert. I notice that Liyabona does not form part of this group and watches as the ensemble rehearses along with the rest of the recorders and younger players.   | Ensembles unite to form large concert group<br>Separate concert item for beginners; not joining large combined concert orchestra<br>Junior not participating; watches combined concert ensemble rehearsal  |
| FN:145<br>FN:146<br>FN:147<br>FN:148<br>FN:149<br>FN:150<br>FN:151<br>FN:152<br>FN:153<br>FN:154<br>FN:155<br>FN:156<br>FN:157<br>FN:158 | There seems to be a sense of great excitement as everyone enters the large corridor where the rehearsal will take place. Students set out chairs for their various subsections and banter excitedly as they take out their instruments. When the music starts, I don't observe much interaction between players. They seem to be greatly focused on listening to instructions from the conductor and to execute these instructions accurately. When the students are not playing music, the conductor instructs them. In addition, most of the Project tutors sit next to their instrument sections to illustrate playing techniques and also instruct the students on how to play. <i>Moment by moment scaffolding? A different form of social growth as in a MT session? How is it different and how does it relate to SC?</i> I notice that as the rehearsal progresses, members of the brass group chat with each other sneakily, in a teasing manner. Many of the brass players make eye contact with each other while playing or pausing in the music. When they seem to struggle and stop playing, they appear to listen to their friends sitting next to them to follow what they are doing. I notice the behaviour of the younger woodwind players. At the start of the rehearsal, before the music starts, the young flutes look around perplexed, and then look at their peers and | Excitement when rehearsing as large group<br>Pre-rehearsal space preparation banter; focus on instructions when rehearsal starts<br>Focus on following instructions from conductor<br><br>Tutors illustrate correct playing techniques within their various sections<br><br>Bantering accompanies rehearsal process<br>Following what peers are doing musically<br><br>Juniors appear perplexed at start of rehearsal<br>Making contact with others when feeling musically |

|  |  |  |
|--|--|--|
| FN:159   | start giggling.  | insecure   |
| FN:160<br>FN:161<br>FN:162<br>FN:163<br>FN:164<br>FN:165<br>FN:166<br>FN:167 | The junior clarinet players sit quietly and do not speak to anyone. They also do not play or try out their notes. The senior clarinet players are playing their notes and do not make eye contact with others from the section. They neither talk nor smile. <i>They seem to be greatly focused on one thing only: improving their playing technique. In the end ... perhaps a sense of shared skill and mastery? Skill and ability celebrated and shared? Skill status desired only for the individual's good or all? What will happen socially if you're musically not up to scratch? May you then not share in the bounties of this musical space? ... and what is required to form part of this space? What do they get out of being a part of it?</i> | Limited musical participation; limited social interaction<br>Focus on learning own notes; limited social interaction |

**Date: Rehearsals, two weeks later (12 November 2011)**

|  |   |                              |
|--|---|------------------------------|
| FN:168<br>FN:169<br>FN:170<br>FN:171<br>FN:172 | The concert is fast approaching and the Project is a hub of activity. Now the various ensembles rehearse simultaneously in different venues. The pressure is on to be ready for the concert. <i>I have a very specific advantage: I have been working at the Project and know the context well; I needn't look too far to see what is going on. But I am also a tutor, conductor, researcher, MT student ... just be aware of acknowledging this right from the start ...</i> | Concert preparation pressure |
|--|---|------------------------------|

**Wind ensemble rehearsal:**

|  |  |  |
|--|--|--|
| FN:173<br>FN:174<br>FN:175<br>FN:176<br>FN:177<br>FN:178<br>FN:179<br>FN:180<br>FN:181<br>FN:182<br>FN:183<br>FN:184 | Today I am conducting the wind ensemble and find that some of the younger players are struggling with their notes. There is no time for me to tutor them in sections individually. Brandi (flute beginner) suggests that – before we join as a group – various sections first work on their own in different parts of the large rehearsal room. I will move around the room to monitor each section's progress. Now the members of the various sections tutor one another and work on the notes in small groups. I notice that the clarinet players Siyamthanda and Zithulele are sitting together, while Samantha and Darrian (who are both playing the same part) work together. Siyamthanda does not play his own part, but plays Zithulele's part and illustrates various techniques to him. <i>He is not working on his own music but is using this time for the greater good, to get the beginner ready to join the group with more confidence.</i> As they practise together, they talk, discuss techniques, and try out new musical approaches. They make eye contact, laugh and take small breaks together. | Insufficient time to tutor sections individually; junior suggests alternative rehearsal format<br>Members taking ownership of own musical development<br>Peers supporting each other in learning notes<br><br>Peer musical support accompanied by growing social interaction |
| FN:185<br>FN:186<br>FN:187<br>FN:188<br>FN:189   | I then notice the interaction between the flutes. For this rehearsal, more beginners have joined after being prompted by their tutor Melissa, as they have only become ready for inclusion the past week. (Melissa is now 21 years old and is studying music at UCT. She joined the Project as recorder student when she was 10 years old and progressed to playing the flute. She has been working as tutor at the Project for the past two years.) Brandi, who is part of the beginners, is  | Beginners initially not meeting participation requirements later accommodated in ensemble<br>Ex-students returning to P as tutors<br><br>Junior player confident to take leadership role in  |

|  |  |  |
|--|--|--|
| FN:190<br>FN:191<br>FN:192<br>FN:193<br>FN:194<br>FN:195<br>FN:196   | <p>now taking a leadership role even though her tutor sits with them. She illustrates passages and answers their questions on when and how to play. Later that day, she organises flute practice sessions without the prompting of her tutor. She takes the initiative to find an open classroom where the whole flute group has a practice session (without their tutor). When I call them for the wind ensemble rehearsal Brandi replies that they'll be there in five minutes; they just need to finish something. When they come out of the classroom, the group of beginners seems animated, excited and giggly when they return to the larger group.</p>   | <p>instrument section<br/>         Junior player guides peers<br/>         Junior player leads instrument group rehearsal sessions of own accord<br/>         Junior subsection taking ownership of own musical development. Excitement from juniors when returning to large group after peer-led subgroup rehearsal</p>   |
| FN:197<br>FN:198<br>FN:199<br>FN:200<br>FN:201<br>FN:202<br>FN:203<br>FN:204<br>FN:205<br>FN:206<br>FN:207<br>FN:208<br>FN:209 | <p>As the brass section comes to know their notes, they talk, joke and banter a great deal during rehearsal. They tease each other about playing the wrong notes and critique each other's playing constantly. It appears to be a benevolent kind of teasing and no-one seems to take offence. <i>This seems to have become the mode of smooth interaction for this group and that this is a way of communicating with each other.</i> To my surprise I also notice that the brass conductor has now incorporated Liyabona into the group. I see that he has written special notes for her (as the flute tutor has done for the new beginner members) and tutors her on this. She now sits next to him in the group (when I conduct) and he assists her with the notes. She does not seem to know her notes and often does not play. When other members of the brass group look at her, it appears to be with a sense of irritation and dismissal. They make no other form of social contact with her, directly before, during or directly after the rehearsal. I do note though that the beginner flutes talk to her before the rehearsal. I also notice that the brass group consists mainly of males. Liyabona, one of the few females in the group is excluded from this banter.</p> | <p>Senior players in brass group banter extensively during rehearsal. Good-natured teasing when others play incorrectly</p> <p>Tutor subsequently includes non-participating junior in ensemble<br/>         Ensemble tutor adapts musical requirements to include non-participating junior member<br/>         Gaining access to formats of participation; not meeting musical requirements stunts further participation. Dismissing member not meeting ensemble requirements</p> |
| FN:210<br>FN:211<br>FN:212<br>FN:213<br>FN:214<br>FN:215<br>FN:216<br>FN:217<br>FN:218<br>FN:219<br>FN:220<br>FN:221           | <p>When all the subgroups have joined together to rehearse, group members seem animated, talkative and excited. When the musicians take their places, I notice that members of the various subgroups talk to each other animatedly. Some of the flute players look back and listen to what the older brass players are saying. <i>There seems to be a sense of ownership with the flutes who occupy their space with confidence. I see this on their faces and in the way they carry themselves.</i> I observe the clarinets: Zithulele, the beginner, makes more contact with the other players but still seem to be extremely preoccupied with the notes in front of him. However, he looks more confident and invested in the process. As the rehearsal progresses, I sense a feeling of musical as well as interpersonal synchrony between the group members. As the quality of the musical material develops, so individual members smile, make eye contact with each other, talk among themselves and look around to see what members of the other sections are doing. <i>Musical synchrony parallels social synchrony ... collaborative musicing.</i></p>   | <p>Increased social interaction within subgroups when joining large group</p> <p>Greater investment in participating in ensemble concert prep after practising with subgroup</p> <p>Musical cohesion grows; increase in social interaction</p>   |

## **APPENDIX N**

**(Sample of focus group coding document)**

## APPENDIX N: FOCUS GROUP CODING DOCUMENT

Date of focus group interview: 26 November 2011

### KEYS TO SPEAKERS\*:

IV: Interviewer  
BN: Brent  
UZ: Zithulele  
FN: Fabian  
DN: Devon  
SI: Siyamthanda  
BR: Brandi  
LI: Liyabona  
SM: Samantha  
CH: Chantal  
DA: Darrian  
UR: Uriel  
ML: Michael

\*All names have been changed for purposes of confidentiality

### KEYS:

|                |   |
|----------------|---|
| [word]...      | indicates an unfinished sentence                              |
| [overtalking]  | more than one person speaking at a time                       |
| [unclear]      | indistinct speech   |
| [laughter]     | general laughter  |
| [pause]        | a pause of significant length in the discussion               |
| [word], [word] | [i.e. comma between words] indicates the repetition of a word |

**FOCUS GROUP CODING DOCUMENT**

| LINE NO.   | FOCUS GROUP TRANSCRIPT   | CODES  |
|--|--|--|
| FG:1<br>FG:2<br>FG:3<br>FG:4<br>FG:5<br>FG:6<br>FG:7<br>FG:8<br>FG:9<br>FG:10<br>FG:11<br>FG:12<br>FG:13 | IV: So good morning, everybody. Welcome. Welcome to our Focus Group discussion. Firstly I want to thank you for all being here for being part of this process. I really appreciate it. I want to hear from you. I want to hear your opinions. You're the experts. Okay. So first of all we're going to be busy for around 1½ hours [door opens - short conversation] Okay. Okay, guys, so we going to be busy for around 1½ to 2 hours. We'll take a break in between. Um, so by 11 o'clock I hope that we'll be done and just remember that everything we say here is completely confidential. All right. So none of this will be told to anybody or you know or, or spoken about but it will just appear in my, my research dissertation and in a journal article. All right. And if you wish we can also use pseudonyms. All right. But for now we are who we are. Okay [background inaudible comment]. Okay [laughter]. Okay guys and just one last thing remember there's no right or wrong. It's your absolute your honest opinion. All right, so are you ready? Can we start? |  |
| FG:14  | FN: Yes.   |  |
| FG:15<br>FG:16<br>FG:17  | IV: The... oh ja, the last thing is as we're recording this, it's necessary that you speak you know not too softly and don't mumble so if we if we speak [mumble, mumble] [laughter] 'cause I need to hear what, what you're saying. Okay. So let's start.   |  |
| FG:18<br>FG:19<br>FG:20  | IV: First of all I want to hear from you guys how do you experience participating in this Redefine Project in general? Just a general opening question. How do you experience the Redefine Project? [pause] Who wants to start?  |  |
| FG:21  | FN: Why do you look at me? [laughter]  |  |
| FG:22  | BN: <b>Who has been the longest here should start first.</b>   | Extended involvement at Project (P)  |
| FG:23  | IV: Who's... who is here the longest? Er is that Fabian?   |  |
| FG:24  | BN: Ja. [laughter]   |  |
| FG:25  | FN: Actually you...  |  |
| FG:26  | BN: No...  |  |
| FG:27  | FN: Ja [laughter]... you were before me [laughter].  |  |
| FG:28  | IV: Okay. So, so, Fabian, how what, what is it like for you being here in general?   |  |
| FG:29<br>FG:30   | FN: <b>Being here's er... is amazing experience. I started music in church... actually taught myself.</b>  | P: Amazing. Being a self-taught musician<br>Started learning music in church |

|   |   |  |
|---|---|--|
| FG:31                                     | IV: Okay.   |  |
| FG:32<br>FG:33<br>FG:34                   | FN: <b>And then I wanted to take it further and I didn't take it that seriously. And once I came here everything opened up for me. New pathways that opened up er... gave me a new perspective of music.</b>  | Desiring further training. Initially not taking training seriously. P: New opportunities.<br>P: Gaining new perspective of music |
| FG:35<br>FG:36                            | IV: Okay. Can you can you tell me a bit more about that... that, that new experience that you had... the new perspective.   |  |
| FG:37<br>FG:38<br>FG:39<br>FG:40<br>FG:41 | FN: [pause] Take Brent for instance. <b>I came here knowing no one and Brent being New Apostolic... we sang together in some choir? And we befriended each other. So I went around making new friends. I've learned about new instruments. How people go about practising these instruments, learning the different techniques on this instruments.</b>                 | P: Making friends<br>P: Learning about new instruments<br>P: Learning techniques   |
| FG:42<br>FG:43<br>FG:44                   | IV: Okay. So various different things that, that you learned here at the Project. So did you only meet each other...you met each other before the Project but then you got to know each other better here in the Project.   |  |
| FG:45                                     | FN: Ja. <b>Like music brought us closer.</b>  | P: Developing relationships  |
| FG:46                                     | IV: Okay. So music brought you closer together.   |  |
| FG:47                                     | FN: Ja.   |  |
| FG:48                                     | IV: Okay. Has anybody had a similar kind of experience?   |  |
| FG:49                                     | DN: Uh...   |  |
| FG:50                                     | IV: Ja, Darren.   |  |
| FG:51<br>FG:52<br>FG:53                   | DN: I was friends... er it's all about Brent [laughter]. <b>I was friends with Brent um... 3 years ago... um that's how I started music. I started music here at this Project not at church.</b>  | Introduced to music through friends<br>Started music at P  |
| FG:54                                     | IV: Okay.   |  |
| FG:55<br>FG:56<br>FG:57<br>FG:58<br>FG:59 | DN: <b>Um that was in 2008 I started music here... um I wasn't sure if, if music was the career that I was going to focus on because I was planning on doing engineering. But when I was in my matric year I just switched over and I thought okay this is what I was going to do and it's through this Project that I [noise] realised that I want to study music.</b> | Being unsure of music as career path<br>P prompted musical career selection  |
| FG:60                                     | IV: Okay, okay. So I want to ask you how did you find out about the Project?  |  |
| FG:61<br>FG:62<br>FG:63                   | DN: <b>Well, Brent was here and he told me... well all I knew that he was playing trumpet and I found out that he was having classes here and that... and he told me about this place and about this registration and, and one Saturday I came and I registered myself</b>  | Introduced to P through friend   |

|       |  |  |
|-------|--|--|
| FG:64 | for the next year.   |  |
| FG:65 | IV: Okay. So she was a student here?   |  |
| FG:66 | FN: Ja.  |  |
| FG:67 | IV: And then she told you.   |  |
| FG:68 | FN: Ja.  |  |
| FG:69 | IV: Okay. And then Brent also played an important role [laughter] [overtalking].           |  |
| FG:70 | FN: A pioneer [laughter].  | Member inspires others to join P                           |
| FG:71 | IV: A pioneer [laughter]. And the rest of you guys. How did you how did you find out...    |  |
| FG:72 | who... did some of you play in, in church bands before?                                    |  |
| FG:73 | IV: Yes? Brandi?   |  |
| FG:74 | BN: My cousin was here and so then she told me and so then I first was going to need       | Introduced to P through family member.                     |
| FG:75 | a lot of money to go. Actually I wanted to [unclear]. I want to learn to read all music    | P: Financially accessible. Desire to learn music           |
| FG:76 | because my family is very involved...  | reading. Desire to learn due to family musical involvement |
| FG:77 | IV: In music.  |  |
| FG:78 | BN: [overtalking] One day I said I'm not doing anything. I want to learn also and so       | Desiring to take part in P. Introduced to P                |
| FG:79 | then my cousin said "No I'm going here" and all that so the next year um you still at      | through family member. Family involvement                  |
| FG:80 | the other part of the building and so you... I registered and so the next year I came.     | enables joining P  |
| FG:81 | So she's only here a year longer than me.  |  |
| FG:82 | IV: Okay. Okay so it's basically through people you know and they tell you. Okay,          |  |
| FG:83 | great. Has anybody else had a similar kind of experience? Siyamthanda?                     |  |
| FG:84 | SI: I actually found out from my choir master that there's a Project called Redefine and   | Introduced to P through choir music teacher                |
| FG:85 | then I... I think that was 2005 I was ten years old or something.                          | Extended involvement at P                                  |
| FG:86 | IV: Yes.   |  |
| FG:87 | SI: Ja. And then ... so the... that year I enrolled in and then they took me then that was |  |
| FG:88 | it.  |  |
| FG:89 | IV: That was it [overtalking].   |  |
| FG:90 | SI: So my first year was recorder... Miss Gordon [laughter]. And then the following        | P: Various instrumental tuition opportunities              |
| FG:91 | year that's when I played my clarinet 2006.  |  |
| FG:92 | IV: Okay. So, so many different many different things, hey, that you do?                   |  |
| FG:93 | SI: Yeah.  |  |
| FG:94 | IV: Anybody else... does anybody else have something they want us to, to know?             |  |
| FG:95 | BN: I started here probably 2006 or 7 so it was quite fun here. Initially I started music  | P: Fun   |
| FG:96 | at the age of 9. But I never started in my home area. I started in Mitchells Plain so      | Extended involvement at P                                  |

|   |  |   |
|---|--|---|
| FG:97<br>FG:98<br>FG:99<br>FG:100<br>FG:101<br>FG:102<br>FG:103<br>FG:104<br>FG:105 | from there it was like... it was something inside of me that actually said okay give it a shot but er there was always a feeling you have to do something with music when that, that [unclear]... okay like it was like "music-titis" [laughter]. Put it like that. Um now is... so I just needed to find something or some place to help me like get the, the, the training [overtalking] so I... through my cousin's cousin um so she used to be here and then he was here before me then I came afterwards so basically I also started with recorder with Miss Gordon [laughter] and I played about my second year I started playing the tenor recorder and so they told me no you can't play this anymore. So I went to the... so I changed to the trumpet and I'm still on the trumpet. | Started music outside home area<br>Feeling compelled to be involved with music<br>Having "music-titis": Feeling that it is vital to engage in musicing. Sought musical training<br>Introduced to P through extended family.<br>Family members also involved in P. P: Various instrumental tuition opportunities<br>P: Directs instrumental choice |
| FG:106<br>FG:107<br>FG:108  | IV: And now the path is starting for you with the trumpet [laughter]. Okay great so when, when you played in Mitchells Plain did you play just in your family or in a church before you got your training here?  |   |
| FG:109<br>FG:110<br>FG:111<br>FG:112<br>FG:113                                      | BN: It was... normally it was a winter school in the... the church gave so every time it's holidays I moved over to Mitchells Plain and then my uncle taught me and then he passed away a couple of years ago and so I started in his house and that's where my mother grew up and it was... that was a whole music family and so that was basically... but something runs in the genes [laughter].  | Church musical involvement<br>Musical tuition through family<br><br>Musical family  |
| FG:114<br>FG:115  | IV: Yes, and you took it further. Oh wonderful. Guys, anybody else that would like to tell us how you came to this Project? Samantha?  |   |
| FG:116<br>FG:117<br>FG:118  | SM: I... my... Cailin my best friend plays violin so I heard through her sister Liesel cause she played violin and [noise] so that's how I came here. I was here for like 8 years now.   | Introduced to P through friendship network<br>Extended involvement at P   |
| FG:119  | IV: 8 years already.   |   |
| FG:120  | BR: Ohh I think um Cailin told my cousin and my cousin told me [overtalking/laughter].   | Introduced to P through friendship and family networks  |
| FG:121<br>FG:122<br>FG:123<br>FG:124  | IV: Goodness [laughter]. Okay so it's all... [laughter]... it's a chain reaction [laughter]. Okay so it sounds to me like how all of us got here was through friends or through family or somebody played and you saw and all the links. Okay. Is there anybody else who wants to tell us how you got here? Michael?   |   |
| FG:125  | ML: I got here through Uriel when I...   | Introduced to P through friend  |
| FG:126  | IV: Oh?  |   |
| FG:127<br>FG:128<br>FG:129  | ML: ... when I was playing music at my primary school so my mummy asked I was going... coming to high school so my mummy asked Uriel where do he take music. So he said he's playing trumpet so I went to his house to go look at the trumpet that he's  | School musical involvement<br><br>Friend's playing sparks interest  |

|        |   |  |
|--------|---|--|
| FG:130 | playing so I found... I found it quite interesting... trumpet so I came here so I play      |  |
| FG:131 | trumpet. I registered in at the other mmm building so I...                                  |  |
| FG:132 | IV: Okay so did you listen to him?  |  |
| FG:133 | ML: Yes.  |  |
| FG:134 | IV: And how did you feel?   |  |
| FG:135 | ML: I felt quite nice. The sound of the trumpet and all that.                               | Decision to play: Enjoying the sound of the instrument |
| FG:136 | IV: Okay. So you did you like the sound of the trumpet? Okay. Okay, thank you, guys.        |  |
| FG:137 | Can we move onto the next question I have for you. This is quite a big question. What       |  |
| FG:138 | does music mean to you in your life? What does music give you? Think about it for a         |  |
| FG:139 | while.  |  |
| FG:140 | BN: Whew, that's a lot of explaining to do.   |  |
| FG:141 | IV: Lot of explaining to do.  |  |
| FG:142 | BN: 'Cause I don't think music can be summarized in such [unclear] because like for         | Difficult to define music                              |
| FG:143 | me music is actually undefined for some reason... like I can tell you music for me is       | Music as an everyday oasis                             |
| FG:144 | like every day oasis. For me to go without music is like a year without music.              | Music integral to daily life                           |
| FG:145 | FN: Yeah.   |  |
| FG:146 | BN: It's like bored. I mean I say like if I just sit here now I can actually like make up a | Feeling bored without music. Mentally                  |
| FG:147 | beat in my mind and people ask me what are you doing. Stupid. They will... because          | composing music decreases boredom                      |
| FG:148 | they don't understand what you go through. What your mind is developing.                    | Own music not always comprehensible to others          |
| FG:149 | FN: What your mind needs...   | Not always being understood by others                  |
| FG:150 | BN: So it's like it's a crave you have. I had about 2 weeks ago I had just had this         | Compelled to listen to music                           |
| FG:151 | craving to listen to music but I didn't. I don't know why.                                  | Difficult to understand desire to listen to music      |
| FG:152 | IV: Ja, so it sounds as if it, it's quite an important role in your life.                   |  |
| FG:153 | DN: Yes.  |  |
| FG:154 | BN: Yes. You can say music IS your life.  | Music is your life                                     |
| FG:155 | IV: Music IS your life.   |  |
| FG:156 | FN: You can sum it up so it's [unclear] your life.  |  |
| FG:157 | IV: Whew.   |  |
| FG:158 | DN: It's a every day... It's a lifestyle.   | Music is a lifestyle                                   |
| FG:159 | IV: It's a lifestyle.   |  |
| FG:160 | DN: It's a lifestyle.   |  |

|  |  |   |
|--|--|---|
| FG:161   | BN: It's an addiction.   | Music is an addiction   |
| FG:162   | FN: Like someone told me um music isn't a career. It's [pause] a lifestyle.  | Music is a lifestyle (vs. career)   |
| FG:163   | SI: It's who you are.  | Music as identity   |
| FG:164<br>FG:165<br>FG:166   | IV: It's who you are. Siyamthanda? It's who you are? Can you tell me a little bit more about that. I want to hear from Siyamthanda. If you say music is who you are. Can you tell me a little bit more about that.   |   |
| FG:167<br>FG:168<br>FG:169   | SI: Well as, as they, as they've said it's a craving. I mean it's a lifestyle. And you can't go through a day without music, without listening to a tune or listening to a CD or something... classical music, any music. I mean [pause]. You know.  | Music is a craving. Music is a lifestyle<br>Music listening is an essential everyday activity   |
| FG:170<br>FG:171   | IV: And what, what does it give you? I mean you say you can't go without it so what is it actually give you? Yes, Devon?   |   |
| FG:172<br>FG:173<br>FG:174   | DN: For me if, if I don't practise I feel there's just not something right. There's a gap. [overtalking]. You're behind. You need to practise to feel that satisfaction that okay I'm moving forward, I'm getting there.   | Practising: Feeling satisfied<br>Practising: Moving towards goals   |
| FG:175   | IV: Okay.  |   |
| FG:176<br>FG:177<br>FG:178<br>FG:179<br>FG:180<br>FG:181<br>FG:182<br>FG:183<br>FG:184<br>FG:185<br>FG:186<br>FG:187<br>FG:188<br>FG:189<br>FG:190 | BR: Sometimes um when there was exam... middle of the year then they gave us things from the first term and the second term... all these things. Every exam you sit it's quite nervous 'cause my class is noisy and it's so quiet so it was like something was wrong and so then I was just reading over the questions and after I was done I felt [unclear]. And I looked again but there wasn't anything that I could see and so I don't know why but in my mind it [unclear] really quiet or even really noisy and then just in my head I just hear this music. I don't know where it comes from. Sometimes if I walk down... say now I'm feeling [unclear] and then I walk and then I hear [overtalking] and then the rest of the week then I just hear that the whole time. But I think music is like for if you can't really talk to someone about things and like it's... express yourself so the reason that I, that I like music is because it actually helped me and my cousin who got into the music school. It actually helped us to like talk to each other because say now I go over to her it used to be like okay we just going to talk about stuff that doesn't matter and now it's like "Okay, let's practise that and let's do that" and then we actually help each other so I think... | Unexpected role of music in everyday activity<br><br>Difficulty talking to others<br>Music is expression of self<br>Music: Developing relationships |
| FG:191   | IV: Is, is that now in, in the music?  |   |
| FG:192   | BR: In the music.  |   |
| FG:193   | IV: You said... I must just interrupt you so you said bonding  |   |
| FG:194   | FN: It brings people together [overtalking].   | Music: Developing relationships   |

|        |  |   |
|--------|--|---|
| FG:195 | IV: Brings people together. Okay.  |   |
| FG:196 | BN: <b>Music is love.</b>  | Music is love                               |
| FG:197 | IV: Music is love. Mmm...  |   |
| FG:198 | BR: If I don't practise and then we have like this piano like it's not tuned or anything           |   |
| FG:199 | [laughter] sounds kind of funny but you can still basically hear the notes that you're             |   |
| FG:200 | playing. So if I don't practise then I feel very [noise] and I just basically like touch the       |   |
| FG:201 | keys on the piano.   |   |
| FG:202 | IV: So how do you feel if you don't practise?  |   |
| FG:203 | BR: <b>Bored.</b>  | Feeling bored without music                 |
| FG:204 | IV: Bored [laughter].  |   |
| FG:205 | BN: Exactly.   |   |
| FG:206 | BR: And I get hungry [overtalking].  |   |
| FG:207 | IV: Goodness [laughter]. Okay thanks, Brandi. I want to ask Siyamthanda you, you... it             |   |
| FG:208 | seemed to me like you still had something to say.  |   |
| FG:209 | SI: Not really.  |   |
| FG:210 | IV: Not really [laughter]. Okay. Does anybody else... you guys. I want to hear from you            |   |
| FG:211 | here, the left of the table. What does music mean to you?  |   |
| FG:212 | SM: <b>Well, music makes me concentrate like I can't do my... like I can't do maths</b>            | Music plays role in regulating daily school |
| FG:213 | <b>without music like [mumble] I would sit in the exam and like if I didn't have like music in</b> | activities                                  |
| FG:214 | <b>my mind I would do bad. My marks drop if I don't have music. Like before school if I</b>        |   |
| FG:215 | <b>don't have my earphones in then like my whole day like messed up [laughter].</b>                |   |
| FG:216 | FN: <b>Music is your relaxing form</b> [laughter].   | Music is relaxing                           |
| FG:217 | SM: I need like... even if I do like... like I for example I need to have my earphones in          |   |
| FG:218 | the class like he allows me to have them 'cause I can't concentrate without them.                  |   |
| FG:219 | BR: <b>When we were writing this test so everything was noisy and I did so badly in the</b>        | Music plays role in regulating daily school |
| FG:220 | <b>test and then they let us write it over and it was very quiet and I could actually like</b>     | activities                                  |
| FG:221 | <b>hear music [overtalking] and then I did much better.</b>  |   |
| FG:222 | IV: Okay, guys.  |   |
| FG:223 | DN: That doesn't... I think that doesn't go for everybody. I can't concentrate with music          |   |
| FG:224 | while I'm studying. I'll be too involved with the music that [laughter/overtalking] 'cause         |   |
| FG:225 | you try um analyse the music in... while you're listening than concentrating on your               |   |
| FG:226 | work.  |   |
| FG:227 | IV: So it sounds to me as if music means different things to different people [general             |   |
| FG:228 | assent]. Brent?  |   |

|  |   |  |
|--|---|--|
| FG:229<br>FG:230<br>FG:231<br>FG:232<br>FG:233<br>FG:234<br>FG:235<br>FG:236<br>FG:237<br>FG:238<br>FG:239 | BN: I got a theory... basically what I normally do is... okay <b>people get distracted by their music</b> . They rather listen to the music than actually doing... like say I use music to study... now what I listen to is house music... now people don't necessarily listen to that when they study. They usually, they listen to classical music or jazz. Now I try to mix it up. <b>If I know I'm getting hyped up for a test I'll listen to maybe Nat King Cole [overtalking]. That is just to relax me [laughter]. That was what... for my first test I had to do that for my matric finals so... But basically what I do is if I listen to a song, I read the work according to the beat. So I cut out the words of the songs. So just concentrate on the beat and then so I read it over and that's how it stays in my mind and if I see like [overtalking] we play that song [overtalking] it's like you the pen just moves... [overtalking].</b> | Getting distracted by music<br><br>Using music to relax<br><br>Using music to study<br>Perceiving that music aids studying                         |
| FG:240<br>FG:241<br>FG:242<br>FG:243<br>FG:244<br>FG:245<br>FG:246<br>FG:247                               | IV: Okay, guys, so it seems to me we need to wrap up this point but it seems to me as if you're using music in very different ways in your life. Okay. Can we go onto the next one because I've got many questions, guys, and I just want to ask when, when somebody speaks try to wait before you answer. Okay. It's just going to be a bit easier if we could make out who's, who's saying what. Okay. Now I want to know from you has your participation in groups here at the Project created other opportunities for you to make music outside of this Project? So have you been involved in other groups or other programmes or studies outside of the Redefine Project? Due to Redefine.   |  |
| FG:248   | BN: Yes.  |  |
| FG:249   | IV: Brent?  |  |
| FG:250<br>FG:251   | BN: Yes. Okay. Church is another story now [noise] but <b>I actually joined the Klopse about 2 years ago</b> but now I'm not anymore there due to studies.  | P: Enables membership of community ensemble  |
| FG:252   | IV: Okay. So Klopse and Devon?  |  |
| FG:253<br>FG:254<br>FG:255<br>FG:256<br>FG:257<br>FG:258   | DN: <b>Okay the opportunity that this Project gave me was when I applied to Stellenbosch I... luckily for me I had background from this music group. Then I didn't... like you see this um... I'm in the certificate... or I was in the certificate programme. It works in phases. Now luckily because I have like... had like up 'til I think Grade 3, I knew up to Grade 3 theory from this Project it helped me not... not to... to begin from the beginning there. But to start like on the third phase [overtalking]. You see.</b>   | P: Enables further studies   |
| FG:259<br>FG:260<br>FG:261<br>FG:262   | BN: This one... say like <b>for me just playing outside in maybe a different field of music it makes you more flexible as a musician to understand the different forms and arts of music so that you can maybe... say like you have to fit in somewhere... you know okay it's not that difficult to actually move into that kind of rhythm.</b>   | Ensemble Playing (EP): Broadening musical vocabulary. EP: Promotes flexibility as musician. EP: Musical flexibility enables fitting in with others |
| FG:263   | FN: <b>You can actually switch between the two.</b>   | EP: Musical flexibility  |

## **APPENDIX O**

**(Complete texts of all four tables of the main contexts of musicing)**

## APPENDIX O: COMPLETE TEXTS OF ALL FOUR TABLES OF THE MAIN CONTEXTS OF MUSICING

*Note that category headings without codes were retained in all tables (such as ‘Openness to diversity’ and ‘Cohesion’ in the following table). This indicates that no codes existed in such categories within the specific context to which the table refers.*

### MUSIC IN EVERYDAY LIFE

|                               |  |
|-------------------------------|--|
| <b>CONTEXTS:</b>              | <b>Music in everyday life</b>  |
| <b>RELATIONSHIPS TO SELF:</b> |  |
| <b>Expressing self</b>        | <p>Music is expression</p> <p>Music and dance motivate free, confident expression</p>  |
| <b>Experience of self</b>     | <p>Music provides self-value</p> <p>Music offers hope, sense of achievement</p> <p>Musical skill provides sense of achievement</p> <p>If you like music everyone loves you</p> <p>Music is love</p> <p>Music provides identity (of self and place)</p> <p>Having personal interests linked to identity formation</p> <p>Having limited autonomy in everyday life</p> <p>Trusting that help will be forthcoming</p> <p>Post-MT confidence in performing for friend</p>  |
| <b>Management of self</b>     | <p>Music as mood regulator</p> <p>Feeling happy when playing music</p> <p>Desiring to listen to a song that makes you feel good</p> <p>Using music to relax</p> <p>Using music to study</p> <p>Feeling satisfied when practising</p> <p>Setting goal of increased home practice</p> <p>Doing something well to enhance self-esteem</p> <p>Music plays a role in regulating daily school activities</p> <p>Getting distracted by music</p> <p>Music as an everyday oasis</p> <p>Music is integral to daily life</p> |

|                                   |   |
|-----------------------------------|---|
|                                   | <p>Music listening is an essential everyday activity</p> <p>Music is your life</p> <p>Unexpected role of music in everyday activity</p> <p>Music is a lifestyle</p> <p>Music is a lifestyle (vs. career)</p> <p>Music is an addiction</p> <p>Music is a craving</p> <p>Compelled to listen to music</p> <p>Difficult to define music</p> <p>Difficult to understand desire to listen to music</p> <p>Feeling bored without music</p> <p>Mentally composing music decreases boredom</p> <p>Music is a culture on its own</p> <p>Music is a culture within cultures</p> <p>Music is a universal language</p> <p>Ex-member pursuing tertiary studies in music</p> <p>Music provides opportunities</p> <p>MT's impact on use of music use in daily life: enhanced appreciation, enjoyment</p> |
| <b>RELATIONSHIPS WITH OTHERS:</b> |   |
| <b>Socio-musical vocabulary</b>   | <p>Introduced to music through friends</p> <p>Musical family</p> <p>Family musical involvement</p> <p>Musical tuition through family</p> <p>Musical tutoring from family friend</p> <p>School musical involvement</p> <p>Church musical involvement</p> <p>Started learning music in church</p> <p>Started music outside home area</p>  |
| <b>Openness to diversity</b>      |   |
| <b>Awareness of others</b>        | <p>Own music not always comprehensible to others</p> <p>Difficulty talking to others</p> <p>Not always being understood by others</p> <p>Music facilitating common understanding</p>  |

|                          |   |
|--------------------------|---|
|                          | Music facilitating understanding of feelings<br>MT offers space to talk and be heard, not experienced outside |
| <b>Collaboration</b>     | Connecting with others through shared music   |
| <b>Cohesion</b>          |   |
| <b>Attunement</b>        |   |
| <b>Flexibility</b>       |   |
| <b>Negotiating roles</b> |   |
| <b>Participation</b>     |   |
| <b>Reciprocity</b>       |   |

**BEING AT THE PROJECT**

|                               |  |
|-------------------------------|--|
| <b>CONTEXTS:</b>              | <b>Being at the Project</b>  |
| <b>RELATIONSHIPS TO SELF:</b> |  |
| <b>Expressing self</b>        |  |
| <b>Experience of self</b>     | <p>Achievement through Project (P) boosts self-esteem<br/>         Identity through P and church musicing<br/>         Pre-P: lacking identity<br/>         Statement of own musical preference (vs. family member preference)<br/>         Family member's musical preference: perceived as boring<br/>         Involved family member bored<br/>         Becoming independent as learning</p>  |
| <b>Management of self</b>     | <p>Being a self-taught musician<br/>         Started music at P<br/>         Desire to learn music reading<br/>         Desire to learn another instrument<br/>         Desiring and seeking out further training<br/>         Initially not taking training seriously<br/>         Decision to play: enjoying the sound of the instrument<br/>         Desiring to take part in P<br/>         Desire to learn due to family musical involvement<br/>         Pre-P: Desiring participation similar to family members<br/>         Friend's playing sparks interest<br/>         Desire to play in church ensemble motivates joining P<br/>         Pre-P: Unable to read music; not participating in church music<br/>         Desiring musical growth in church<br/>         Not having music at school<br/>         Feeling compelled to be involved in music<br/>         Having "music-titis": Feeling that it is vital to engage in musicing<br/>         Social exclusion from peer activity<br/>         Social exclusion leads to loneliness<br/>         Loneliness ameliorated through Project involvement</p> |

|  |   |
|--|---|
|  | <p>Being excluded from family outing; initial boredom<br/>         Project perceived as being financially accessible<br/>         Gaining a new perspective of music at Project<br/>         Being unsure of music as career path<br/>         Project prompts musical career selection<br/>         Project realises musical needs vs. career path<br/>         Project realises lifelong desire for musicing<br/>         Ex-members returning to P as tutors<br/>         Ex-member returns to P to voluntarily support junior players</p>   |
| <p><b>RELATIONSHIPS<br/>WITH OTHERS:</b></p> |   |
| <p><b>Socio-musical<br/>vocabulary</b></p>   | <p>Learning new things<br/>         Learning to do better<br/>         Learning about new instruments and techniques<br/>         Expectation that P skills will aid future learning<br/>         Various instrumental tuition opportunities<br/>         P directs instrumental choice<br/>         Extended involvement at P<br/>         New opportunities<br/>         Exploration<br/>         Developing relationships<br/>         Making friends<br/>         Boredom with lesson predictability<br/>         Playing new music: Excitement<br/>         Excitement<br/>         Amazing<br/>         Enjoyment<br/>         Fun<br/>         Project involvement enables membership of community ensemble<br/>         Project involvement enables auditioning for youth orchestra<br/>         Project involvement enables further studies<br/>         Project involvement enables opportunity to go overseas<br/>         Introduced to Project through friendship networks<br/>         Introduced to Project through family networks<br/>         Family members also involved in P</p> |

|                              |  |
|------------------------------|--|
|                              | <p>Family involvement enables joining P<br/>Member inspires others to join P<br/>Introduced to Project through choir music teacher</p>   |
| <b>Openness to diversity</b> |  |
| <b>Awareness of others</b>   | <p>Knowing others, playing better; boredom quelled<br/>Feeding off others' contributions<br/>Being dependant on another: Mimicking<br/>In another's shadow: Lack of personal growth<br/>Out of another's shadow: Independence in one's own music<br/>Lack of social support fosters self-sufficiency</p> |
| <b>Collaboration</b>         | Depending on others  |
| <b>Cohesion</b>              |  |
| <b>Attunement</b>            |  |
| <b>Flexibility</b>           |  |
| <b>Negotiating roles</b>     |  |
| <b>Participation</b>         |  |
| <b>Reciprocity</b>           |  |

**MUSIC THERAPY AT THE PROJECT**

| <b>CONTEXTS:</b>              | <b>MT in general</b>   | <b>MT session 1</b>  | <b>MT session 4</b>   | <b>MT audience session</b>  |
|-------------------------------|--|--|---|---|
| <b>RELATIONSHIPS TO SELF:</b> |  |  |   |   |
| <b>Expressing self</b>        | <p>Freedom of expression<br/>Freedom of self-expression<br/>Freedom of musical expression<br/>Instrument choice can limit freedom of expression in improvisation<br/>Spontaneous, alternative, preferable form of self-expression<br/>Experimenting with different forms of expression<br/>Confident expression in non-judgemental atmosphere<br/>Greater confidence in self-expression once knowing others<br/>Enjoyment in spontaneous self-expression (and that of others)<br/>Enjoyment of non-verbal expression<br/>Desire and opportunity for self-expression; uncertainty how to<br/>Initially feeling inhibited; uncertainty re self-expression<br/>Scared within expressive freedom</p> | <p>Musical space for personal expression<br/>Using musical elements for self-expression<br/>Musical affirmation of personal expression<br/>Flexible personal expression<br/>Bold, dramatic and playful self-expression<br/>Comfortable self-expression<br/>Satisfaction in free expression<br/>Individual expression surprises others<br/>Bold individual expression surprises others<br/>Spontaneity<br/>Musically presenting oneself to others</p> | <p>Comfortable self-expression<br/>Musically hiding self<br/>Shy when making social contact within music<br/>Soloist discomfort after conclusion of improvisation (vs. soloist comfort in improvisation)<br/>Lack of eye contact; focus on own music<br/>Limited eye contact with others when focusing on own music</p> | <p>Tutors start dancing; youth member playfully presents self to audience<br/>Individually exploring own rhythms<br/>Initial focus on own music; lacking relationship with music of others<br/>Theatrical musical exploration in subgroup; concentrating on developing individual contributions<br/>Subgroup hesitantly exploring instruments; disengaged from others</p> |

|                                  |   |  |  |  |
|----------------------------------|---|--|--|--|
|                                  | <p>Individual expression within group context: Scary<br/>Unusual, strange form of musical self-expression<br/>Difficulty re expression<br/>Difficulty expressing musical experience verbally<br/>Musical contributions being a personal expression of self<br/>Dismissing value of recognising and expressing feelings in the group<br/>Freedom<br/>Feeling free<br/>Spontaneity<br/>Playing with abandon<br/>Wild<br/>Using music to embody emotional states</p> |  |  |  |
| <p><b>Experience of self</b></p> | <p>Learning about self<br/>MT gives self-esteem<br/>MT gives self-respect<br/>Point of view respected in MT (not always outside)<br/>Unexpected personal accessing of confidence and agency during MT sessions<br/>Cultivating confidence by having freedom of musical expression<br/>Experiencing agency through asserting musical freedom<br/>Drama activity (DA): self-determination<br/>Asserting self-determination</p>                                      | <p>Self-assertion through using musical elements</p> | <p>Self-assertion through using musical elements</p> |  |

|                                   |   |   |   |   |
|-----------------------------------|---|---|---|---|
|                                   | <p>through free choice</p> <p>Exploring alternative identities</p> <p>Opportunities for individual identity expression within group sound</p> <p>Opportunities to express individual and family identity within group sound</p> <p>Playing instruments associated with family</p> <p>Opportunities for leadership</p> <p>Leadership as challenge</p>  |   |   |   |
| <b>Management of self</b>         |   |   |   |   |
| <b>RELATIONSHIPS WITH OTHERS:</b> |   |   |   |   |
| <b>Socio-musical vocabulary</b>   | <p>Out of comfort zone</p> <p>Unfamiliar nature of improvisation as challenge</p> <p>Being unaccustomed to improvisation</p> <p>Finding unfamiliar instruments challenging</p> <p>Initially choosing familiar instruments</p> <p>Strange experience initially; subsequent enjoyment</p> <p>Unexpected props</p> <p>Initial uncertainty</p> <p>Initial apprehension re unexpected props; expecting unfamiliar musical norms</p> <p>Difficulty experienced:</p> | <p>Music provides predictable structure</p> <p>Acceptance</p> <p>Enjoyment of musical suspense</p> <p>Humour</p> <p>Playfulness</p> <p>Laughter</p> <p>Laughter after expressive imitation</p> <p>Teasing</p> <p>Bantering</p> <p>Banter follow extension of physical movements</p> <p>Growing animation in developing musical activity</p> <p>Increased interaction in</p> | <p>Extending initially hesitant musical motif</p> <p>Playing with determination after initial hesitation</p> <p>Playing again after making a mistake</p> <p>Music therapist (MTp) guides soloist</p> <p>Music therapist extends motifs of others</p> <p>Freedom to explore various musical elements</p> <p>Group becomes physically animated after soloist introduces motif variation</p> <p>Using musical material relating to that of another</p> | <p>Humour</p> <p>Humour and movement accompanying musical experimentation</p> <p>Adherence to performance conventions: Soloists selected to perform at concert; make-shift performance area; performance symbols used in banter; audience members talk quietly before official concert start; groups in attendance placed in different parts of venue; director manages order of concert (music therapist</p> |

|  |  |   |   |  |
|--|--|---|---|--|
|  | <p>Adjusting to playing in unfamiliar manner; playing non-instructed instrument; improvising due to uncertainty; fitting into the prescribed music structure<br/>Initial fear of playing non-instructed instruments; availability of accessible instruments reassures<br/>Initial fear of not meeting social expectations<br/>Feeling pressurised to conform<br/>Desiring to do everything correctly<br/>Desiring, having and using freedom of musical structure<br/>Freedom of musical structure experienced as non-threatening<br/>Freedom of choice as challenge<br/>Musical parameters provided<br/>Bending the musical rules<br/>Deliberate dismissal of musical rules<br/>Mistakes accepted<br/>Dissonant music accepted<br/>Acceptance of unique musical contributions<br/>Non-judgemental atmosphere<br/>Learning the music<br/>Helping each other to enhance skills</p> | <p>developing musical activity<br/>Diversified movement in developing musical activity<br/>Individual creative exploration stimulates interpersonal connection<br/>Freedom to extend musical material of others<br/>Confidence in freely extending the contributions/material of others</p> | <p>prompts interpersonal connection</p> | <p>introduces unexpected concert item); director leads and cues 'official' singing of song<br/>Director seems perturbed by unrestrained musical activity<br/>Audience member asks music therapist for musical assistance<br/>Music therapist acknowledges cultural diversity of audience<br/>Music therapist acknowledges musical knowledge of audience<br/>Instruments made available to audience<br/>Audience accessing diverse instruments<br/>Actively selecting instruments<br/>Asserting choice re instruments<br/>Instrument selection prompts animated interaction<br/>Instrument exploration prompts interaction<br/>Youths experiment with familiar song<br/>Bantering follows exploration in vocalisation and movement<br/>Subgroup song experimentation:</p> |
|--|--|---|---|--|

|  |   |  |  |   |
|--|---|--|--|---|
|  | <p>Need to have skill level acknowledged<br/>         DA: Perceiving other group members as skilled<br/>         Learning to improvise as new skill<br/>         Improvisation skill linked to practising<br/>         Broadening musical vocabulary<br/>         Broadening one's music through various formats of musicing<br/>         Needing to think beyond musical vocabulary<br/>         Musical activity involves multiple thoughts<br/>         Being a musician: Learning the different facets of music<br/>         Developing musical character<br/>         Dance<br/>         Excitement<br/>         Exuberance<br/>         Enthusiasm<br/>         Awesome<br/>         Enjoyment<br/>         Enjoyment due to instrument competence<br/>         Uninhibited enjoyment<br/>         Pleasure<br/>         Fun<br/>         Happiness<br/>         Humour<br/>         Experiencing improvised music as dynamic</p> |  |  | <p>Development of diversified musical material<br/>         Playful re-appropriation of familiar musical material<br/>         Growing animation in developing musical activity<br/>         Growing vibrancy in developing musical activity<br/>         Growing anticipation in developing musical activity<br/>         Increased interaction in developing musical activity<br/>         Diversified musical material in developing musical activity<br/>         Increased vocal animation in developing musical activity<br/>         Extending movement in developing musical activity<br/>         Diversified contributions within sustained cadence<br/>         Familiar phrase prompts extended contributions in coda<br/>         Coda introduced by group; diversity in musical contributions<br/>         Intensified expression within conclusion of musical activity<br/>         Integration of tutors and youths; increase in vocal and physical animation in youths<br/>         Developing student-tutor</p> |
|--|---|--|--|---|

|                                     |  |  |   |   |
|-------------------------------------|--|--|---|---|
|                                     | <p>Improvisation experienced as challenging</p> <p>DA: Improvisational performance</p> <p>Improvisation seen as being able to learn the different facets of music</p> <p>Ability to use diverse musical styles aided by having improvised</p> <p>Finding improvisation easy due to being spontaneous, uninhibited</p>  |  |   | <p>integration; youths increasing vocal contributions</p> |
| <p><b>Openness to diversity</b></p> | <p>Experiencing diversity</p> <p>Access to diverse individuals</p> <p>Experiencing diverse creative contributions</p> <p>Experiencing diverse individuals and skill levels</p> <p>Acceptance of diverse individuals and skill levels</p> <p>Accepting ideas from diverse individuals</p> <p>Diversity feeding group product</p> <p>Diversity facilitating creativity</p> | <p>Diverse contributions</p>   |   |   |
| <p><b>Awareness of others</b></p>   | <p>Learning and knowing more about others</p> <p>DA: Playing the role of others as means to knowing others</p> <p>Platform for getting to know personalities of others</p> <p>Knowing one another through music (easier to get to know others within music)</p>  | <p>Exploring the use of musical elements present in expressive gestures of others</p> <p>Discomfort at lack of direction from member</p> | <p>Looking at contributions of others</p> <p>Scanning the group when musical changes occur</p> <p>Looking at other players while exploring musically</p> <p>MTp draws group's attention to bold individual contribution</p> | <p>Soloist satisfaction; monitors audience</p>            |

|                      |   |  |  |  |
|----------------------|---|--|--|--|
|                      | <p>Becoming social through learning about self and others<br/>         Music is social<br/>         Standard manner of viewing peers before MT<br/>         Admiration for friend's playing<br/>         Listening more attentively to others<br/>         Listening to each other; following each other<br/>         Listening to others facilitated by playing together<br/>         Listening to others while feeling lost in the music<br/>         Listening to others aids own playing<br/>         Listening to others facilitates fitting in<br/>         Listening to others enabling growth<br/>         Personal growth linked to listening to the views and playing of others<br/>         Musical growth occurring when listening to each group member</p> |  | <p>Assertive playing from soloist; makes eye contact with music therapist<br/>         Soloist makes eye contact with others<br/>         Soloist monitors group<br/>         Group focusing on soloist; soloist provides rhythmical stability<br/>         Group focusing on soloist; soloist introduces variation<br/>         Shift in group music; subsequent focus on soloist<br/>         Soloist provides rhythmic stability while monitoring group<br/>         Soloist provides musical stability while others explore<br/>         Listening closely to music of others<br/>         Group creates space for individual contribution to be heard</p> |  |
| <b>Collaboration</b> | <p>Collaborating with others<br/>         Creative collaboration<br/>         Value of teamwork<br/>         Desire for musical partnering<br/>         New creative pathways opened by others<br/>         Collaboration required for production of end product<br/>         Group musicing: Sharing of</p>  | <p>Satisfaction experiencing the creative contributions of others<br/>         Discomfort in response to lack of expected contribution by member<br/>         Shared experience of emotion<br/>         Enjoyment of shared humour<br/>         Exhilaration in shared</p> | <p>Member joins subgroup by building on their sound<br/>         Member disinterested in group; copies soloist exactly<br/>         Building on the sound of others</p>  | <p>Experiencing delight in musicing (with others)<br/>         Subgroup sharing exploration of instruments<br/>         Youth subgroups forming to share experimenting with familiar song<br/>         Soloist forms part of; enhances group music</p> |

|  |   |   |  |  |
|--|---|---|--|--|
|  | <p>skills; individual musicing:<br/>less motivated to develop skills<br/>Becoming a better player through others<br/>Feeling inspired and motivated through learning from others<br/>Connecting with others needed to make the group music sound right<br/>Being natural in order to connect with others<br/>Creating music to be able to share with others<br/>Desiring to socially share music and dance<br/>DA: Shared group experience<br/>DA: Shared group expression<br/>Sharing music with others as means of sharing one's feelings<br/>Confidence in contributing simple idea<br/>Confidence in contributing own music<br/>Multiple opportunities for musical contributions<br/>Building on the sound of others<br/>Building one's musical ideas based on those of others<br/>Building on the ideas, notes of others<br/>DA: Negotiating a</p> | <p>experience of free expression<br/>Creative exploration follows shared enjoyment<br/>Building on the gestures of others</p> |  | <p>Soloist from audience plays in time with group; enhances impetus of group sound</p> |
|--|---|---|--|--|

|                   |  |   |   |   |
|-------------------|--|---|---|---|
|                   | performance structure  |   |   |   |
| <b>Cohesion</b>   | <p>Developing group musical fit</p> <p>Learning to play in different ways to fit in with the group</p> <p>Fitting in as valued skill</p> <p>Hesitant to admit when not fitting in musically</p> <p>Unity</p> | <p>Member's exuberant expression; increased group cohesion</p> <p>Cohesive group response to music therapist</p> <p>Shared sustained socio-musical focus</p> <p>Building a group sound</p> <p>Incorporating movement in group sound</p> <p>Group sound as chorus</p> <p>Focusing on synchronising group flow</p> <p>Member's bold expression; cohesive group flow</p> <p>Lack of musical flow (after uncertain direction from member)</p> <p>Using body movement to guide group flow</p> <p>Uncertainty in group flow</p> <p>Member's uncertain direction; thin group sound</p> <p>Musical disconnect</p> <p>Individual freedom to diverge from group sound</p> <p>Reluctance to conform to group expectations accepted</p> | <p>Member's energetic contribution; group builds cohesive group sound</p> <p>Subgroup cohesive interaction; participation from others</p> <p>Soloist ends improvisation; group ends together</p> <p>Building group sound</p> <p>Using different instruments to build group sound</p> <p>Soloist guides group's musical flow</p> <p>Freedom to shift musical flow of group</p> <p>Increased confidence in soloist when contribution is incorporated into group sound</p> <p>Subgroup exclusivity</p> | <p>Symbolic gesture of social unity and national pride incorporated in singing of song</p> <p>Music therapist suggests song linking with present national feeling of social unity</p> <p>Growing cohesion in developing musical activity</p> <p>Heightened musical synchronisation within developing musical activity</p> <p>Enhanced subgroup cohesion; mirroring rhythm and movement</p> <p>Cohesive group focus within musical cadence</p> <p>Music therapist indicates ending; group follows music therapist's indications</p> <p>Space for individual expression within cohesive group sound</p> <p>Cohesive group musical flow at end stage of song improvisation</p> |
| <b>Attunement</b> | <p>Musical growth related to being able to attune to others</p> <p>Attuning to self and others as means to exploring different roles</p> <p>Being able to play in tune</p>                                   |   | <p>Attunement between individuals; increased group cohesion</p> <p>Socio-musical attunement in subgroup stimulates larger group attunement</p>  |   |

|                          |  |  |   |  |
|--------------------------|--|--|---|--|
|                          | with others  |  | <p>Soloist introduces variation;<br/>increased group attunement<br/>Attuning own music to that of group<br/>Further attuning one's playing to others after making musical contact<br/>Extending own musical material after attuning to group<br/>Soloist introduces variation;<br/>member attunes own playing<br/>Soloist introduces variation;<br/>music therapist and group attune to soloist</p> |  |
| <b>Flexibility</b>       |  | <p>Development of musical flexibility<br/>Flexibility in group expression</p>  | <p>Flexible use of musical material of self and others</p>  | <p>Developing flexibility in movement</p>  |
| <b>Negotiating roles</b> | <p>Playing a range of roles within MT activities</p> | <p>Playing different roles<br/>Music therapist guides<br/>Music therapist provides predictable structure<br/>Music therapist guides musically<br/>Group follow music therapist directions<br/>Music therapist guides while matching<br/>Music therapist reflects group sound<br/>Music therapist musically reflects quality of social interaction<br/>Music therapist makes unexpected musical shift</p> | <p>Soloist hesitation when music therapist (overtly) takes over musical direction<br/>Negotiated roles in music therapy<br/>Shift in leadership within the music<br/>Equal opportunities to take soloist role in MT (vs. convention of selected soloists performing for an audience)<br/>Excitement at opportunity to be soloist in MT<br/>Soloist has freedom to guide group</p>                   | <p>Music therapist invites audience members to take up soloist roles<br/>Audience member takes up soloist role<br/>Flexibility of musical roles of director<br/>Music therapist integrated in audience group<br/>Tutors enabling youths to take more central role;<br/>excited exclamations from youths<br/>Enjoyment of youths seeing tutor in different (playful) role<br/>Director takes on role of conductor</p> |

|                      |  |  |   |   |
|----------------------|--|--|---|---|
|                      |  |  |   | Soloist rejoins audience after taking soloist position  |
| <b>Participation</b> | Risking participation<br>Desire to risk participating in improvisation | Freedom to participate on own terms<br>Using musical structure as guide for participation<br>Eagerness to participate<br>Exuberant musical participation<br>Own participation affected by another's guidance<br>Limited desire to make contact with group; apparent annoyance when expected to participate | Freedom to join group at own leisure<br>Group joins soloist at own leisure<br>Flexible participation<br>Shared time signature guides individual participation<br>Group uses soloist's phrasing as cue to join in<br>Eagerness to participate<br>Enjoyment of socio-musical participation<br>Growing participatory confidence<br>Interpersonal contact; further musical participation from member<br>Member's limited social contact with others; limited musical participation<br>Member disinterested in group; subsequent musical participation (through building on the sound of others) | Varied audience response towards participation opportunity<br>Music therapist suggests various forms of musical participation<br>Diversity in levels of participation<br>Actively seeking, declining instrumental participation<br>Audience eager to participate<br>Participation opportunity; looking at others<br>Enjoyment of experiencing participation of others<br>Tutor joins youths in dancing<br>Tutors joining social interaction of youths (within musical activity)<br>Audience securely joins director in song (in time, in key)<br>Audience sound developing; tutors invite youths to stage area<br>Limited musical participation; limited social contact |
| <b>Reciprocity</b>   |  | Reciprocal freedom<br>Mutual creative exploration sustaining socio-musical reciprocity   | Enjoyment when experiencing musical affirmation<br>Soloist responds when  | Mutual creative exploration sustaining socio-musical reciprocity<br>Director mirrors dance  |

|  |  |   |  |   |
|--|--|---|--|---|
|  |  | <p>Risking contact with non-responsive non-reciprocal other</p> <p>Enjoyment when experiencing musical affirmation</p> <p>Mirroring body movements</p> <p>Mirroring group member's expressions</p> <p>Mirroring prompts further response from others</p> <p>Variety in mirroring</p> <p>Variety in vocal, movement mirroring</p> <p>Individual's musical phrasing stimulates eager group response</p> <p>Member's bold expression; increased group animation</p> <p>Member's exuberant expression; increased group animation</p> <p>Member's dramatic expression; increased group animation</p> <p>Member's bold expression; increased movement diversity</p> <p>Member's bold expression; increased movement variety</p> <p>Member's bold expression; increased movement mirroring</p> | <p>others support socio-musically</p> <p>Group members supporting hesitant soloist</p> <p>Member explores musical material (while seeking eye contact); loses interest when not responded to</p> <p>Member introduces variation; mirrored by others</p> <p>Member's vibrant expression; mirrored by music therapist and others</p> <p>Music therapist introduces new melody; member assertively plays own instrument</p> <p>Music therapist guides soloist; soloist introduces variation</p> | <p>movements of youths</p> <p>Tutor mirrors dance movements of youths; increasing vocal and physical animation in youths</p> <p>Flamboyant ululation from youths; increased animation in others</p> |
|--|--|---|--|---|

**ENSEMBLE AT THE PROJECT**

| <b>CONTEXTS:</b>                  | <b>Project ensemble rehearsals</b>   | <b>General Project ensemble participation</b>   | <b>Ensemble participation in general</b>  |
|-----------------------------------|--|---|---|
| <b>RELATIONSHIPS TO SELF:</b>     |  |   |   |
| <b>Expressing self</b>            | Focus on learning own notes;<br>limited social interaction   |   |   |
| <b>Experience of self</b>         | Senior players more confident than juniors; taking liberties within the music<br>Increased musical confidence; increased social interaction<br>Feeling like more of a musician when teaching others  |   |   |
| <b>Managing self</b>              | Members taking ownership of own musical development<br>Junior subsection taking ownership of own musical development<br>Ex-members returning to P as tutors  |   |   |
| <b>RELATIONSHIPS WITH OTHERS:</b> |  |   |   |
| <b>Socio-musical vocabulary</b>   | Junior's uncertain engagement with unfamiliar situation<br>Juniors appear perplexed at start of rehearsal<br>Struggling to meet musical performance requirements<br>Dismissing member not meeting ensemble requirements<br>Being identified according to | Enjoying playing with familiar others<br>Difficult to play in an ensemble<br>Not meeting musical requirements<br>Uncertainty how to re-enter musical flow after not meeting musical requirements<br>Harnessing social support when not meeting musical requirements | Initial difficulty playing without sheet music<br>Broadening musical vocabulary |

|  |  |  |  |
|--|--|--|--|
|  | <p>musical skill level</p> <p>Continuous assessment of musical skills</p> <p>Offering skill support to younger players</p> <p>Seniors offering skill support to junior players</p> <p>Ex-member offering skill support to other player</p> <p>Accepting judgement from advanced players as part of skill development</p> <p>Receiving tuition from ex-member</p> <p>Ex-member supports senior's playing through mirrored phrasing</p> <p>Ex-member supports others in learning repertoire</p> <p>Peers supporting each other in learning notes</p> <p>Ex-member provides repertoire information to senior</p> <p>Peer musical support accompanied by growing social interaction</p> <p>Accepting judgement from peers</p> <p>Growing as a player: Being critiqued, learning from mistakes</p> <p>Valuing input from peers in addition to tutors</p> <p>Ability to offer guidance due to experience</p> <p>Excitement when rehearsing as large group</p> <p>Good-natured teasing when others play incorrectly</p> | <p>Inability to keep up with others</p> <p>Errors not accommodated</p> <p>Enables bonding with other youths</p> <p>Facilitates communicating with other youth musicians</p> <p>Enables adapting to new musical environments</p> <p>Using skills in church ensemble</p> |  |
|--|--|--|--|

|  |   |  |  |
|--|---|--|--|
|  | <p>Pre-rehearsal space preparation<br/>banter; focus on instructions when rehearsal starts<br/>Bantering accompanies rehearsal process<br/>Seniors bantering; limited concern over playing notes correctly<br/>Senior players in brass ensemble banter extensively during rehearsal<br/>Preparing for concert solo<br/>Strain under performance preparation pressure<br/>Concert preparation pressure<br/>Initial limited contact between junior and senior player<br/>Enthusiasm from junior when invited to look at senior's music<br/>Junior exclaims in excitement after listening to senior's playing<br/>Junior praises senior's playing<br/>Tutor affirms junior; junior responds enthusiastically<br/>Social interaction within ensemble subgroups<br/>Increased social interaction within subgroups when joining large group<br/>Focus on playing correct notes<br/>Focus on playing correctly<br/>Tutor expects correct playing<br/>Being singled out when not playing correctly<br/>Juniors supporting peers to play notes correctly</p> |  |  |
|--|---|--|--|

|                              |  |  |  |
|------------------------------|--|--|--|
|                              | <p>Focus on following instructions from conductor</p> <p>Tutors illustrate correct playing techniques within their various sections</p> <p>Skilled players demonstrating correct way of playing to others</p>  |  |  |
| <b>Openness to diversity</b> | Diverse skill levels accommodated  |  |  |
| <b>Awareness of others</b>   | <p>Following what peers are doing musically</p> <p>Admiration for playing of peers</p> <p>Rehearsal drawing attention of other members</p> <p>Juniors making contact when rebuked by tutor</p> <p>Juniors making contact with section seniors as rehearsal progresses</p> <p>Making contact with others when feeling musically insecure</p>  | <p>Being overwhelmed by hearing other players at once</p> <p>Feeling insignificant due to instrument volume level</p> <p>Being drowned out; own music not being heard</p> <p>Intimidated by group sound</p> <p>Focusing attention away from own playing to stronger subgroup</p> | <p>Listening to others helps own playing</p> <p>Ability to play an instrument and listening to others seen as important ensemble playing skills</p> <p>Choir conducting: Developing listening skills</p> |
| <b>Collaboration</b>         | <p>Tutors and students unite in concert ensemble</p> <p>Ensembles unite to form large concert group</p> <p>Separate concert item for beginners; not joining large combined concert orchestra</p> <p>Excitement from juniors when returning to large group after peer-led subgroup rehearsal</p> <p>Collaboration between tutor, ex-student and senior within shared focus of performance preparation</p> <p>Mutuality between tutors and</p> |  |  |

|                          |   |   |   |
|--------------------------|---|---|---|
|                          | <p>students in sharing their musical experience</p> <p>Playful social sharing within goal-oriented activity</p> <p>Students free to contribute musical ideas</p> <p>Sharing of skills providing a sense of achievement</p> <p>Focused interaction in skill sharing between ex-member and senior</p>                               |   |   |
| <b>Cohesion</b>          | <p>Playing notes correctly to fit in with group</p> <p>Concrete performance goal: Playing notes correctly to fit in with group</p> <p>Musical cohesion grows; increase in social interaction</p>  | <p>Feeling anxious, nervous when unable to musically fit in with others</p> <p>Feeling anxious when unable to participate in musical flow</p> <p>Feeling scared: Uncertainty, being lost in the music</p> |   |
| <b>Attunement</b>        | Tutoring others to attune musically   |   |   |
| <b>Flexibility</b>       | Flexible tuition format   |   | <p>Musical flexibility</p> <p>Promotes flexibility as a musician</p> <p>Flexibility to engage with various musical styles</p> <p>Musical flexibility enables fitting in with others</p> |
| <b>Negotiating roles</b> | <p>Tutor facilitates role reversal</p> <p>Insufficient time to tutor sections individually; junior suggests alternative rehearsal format</p> <p>Junior player confident to take leadership role in instrument section</p> <p>Junior player guides peers</p> <p>Junior player leads instrument group rehearsal sessions of own</p> |   |   |

|                      |  |  |  |
|----------------------|--|--|--|
|                      | accord   |  |  |
| <b>Participation</b> | <p>Junior asks to join senior player's lesson</p> <p>Limited musical participation; limited social contact</p> <p>Greater investment in participating in ensemble concert prep after practising with subgroup</p> <p>Excluded from ensemble participation due to inability meeting musical requirements</p> <p>Junior excluded from ensemble participation</p> <p>Tutor determines ensemble participation</p> <p>Ensemble tutor adapts musical requirements to include non-participating junior member</p> <p>Tutor subsequently includes non-participating junior in ensemble</p> <p>Beginners initially not meeting participation requirements later accommodated in ensemble</p> <p>Gaining access to formats of participation; not meeting musical requirements stunts further participation</p> |  |  |
| <b>Reciprocity</b>   |  |  |  |

## **APPENDIX P**

**(Full comparative table of the main contexts of musicing)**

## APPENDIX P: FULL COMPARATIVE TABLE OF THE MAIN CONTEXTS OF MUSICING

| <b>CONTEXTS:</b>              | <b>Music therapy at the Project</b>  | <b>Ensemble at the Project</b>   | <b>Being at the Project</b>  | <b>Music in everyday life</b>   |
|-------------------------------|--|--|--|---|
| <b>RELATIONSHIPS TO SELF:</b> |  |  |  |   |
| <b>Expressing self</b>        | <p>Musical space for personal expression. Freedom of expression. Scared within expressive freedom. Difficulty re expression. Unusual, strange form of musical self-expression. Initially feeling inhibited; uncertainty re self-expression. Confident expression in non-judgemental atmosphere. Bold, dramatic and playful self-expression. Greater confidence in self-expression once knowing others. Enjoyment in spontaneous self-expression (and that of others). Feeling free. Spontaneity. Playing with abandon. Musically presenting oneself to others. Soloist discomfort after conclusion of improvisation (vs. soloist comfort in improvisation) Initial focus on own music; lacking relationship with others. Theatrical musical exploration in subgroup; concentrating on developing individual contributions. Tutors start dancing; youth member playfully presents self to audience.</p> | <p>Focus on learning own notes, limited social interaction.</p>  |  | <p>Music is expression. Music and dance motivate free, confident expression.</p>  |
| <b>Experience of self</b>     | <p>Learning about self. MT gives self-esteem, self-respect. Cultivating confidence by having freedom of musical expression. Experiencing agency</p>  | <p>Increased musical confidence; increased social interaction. Senior players more confident than juniors; taking liberties within the music. Feeling like more of a</p> | <p>Achievement through P boosts self-esteem. Pre-P: Lacking identity. Identity through P and church musicing. Statement of own musical preference (vs.</p> | <p>Music provides self-value. Music offers hope, sense of achievement. Music is love. Music provides identity (of self and place). Post-MT confidence in performing</p> |

|                                   |  |  |  |  |
|-----------------------------------|--|--|--|--|
|                                   | <p>through asserting musical freedom. Self-assertion through using musical elements. Point of view respected in MT (not always outside). Unexpected personal accessing of confidence and agency during MT sessions. Exploring alternative identities. Opportunities for leadership. Opportunities for individual identity expression within group sound.</p> | <p>musician when teaching others.</p>  | <p>family member preference)</p>   | <p>for friend. Having limited autonomy in everyday life.</p>   |
| <b>Management of self</b>         |  | <p>Members taking ownership of own musical development. Ex-members returning to P as tutors.</p>   | <p>Started music at P. Desiring and seeking out further training. Desiring to take part in P. Pre-P: Desiring participation similar to family members. Friend's playing sparks interest. Desire to play in church ensemble motivates joining P. Not having music at school. Having "music-titis": Feeling that it is vital to engage in music. Loneliness ameliorated through P involvement. Gaining a new perspective of music at P. Project prompts musical career selection. Project realises lifelong desire for music. Ex-members returning to P as tutors.</p> | <p>Music as mood regulator. Using music to study, to relax. Feeling satisfied when practising. Doing something well to enhance self-esteem. Music plays a role in regulating daily school activities. Music is your life. Music is integral to daily life. Music is a lifestyle. Music as an everyday oasis. Unexpected role of music in everyday activity. Music is a craving, an addiction. Difficult to define music. Feeling bored without music. Music is a culture on its own. Music provides opportunities.</p> |
| <b>RELATIONSHIPS WITH OTHERS:</b> |  |  |  |  |
| <b>Socio-musical vocabulary</b>   | <p>Out of comfort zone. Initial uncertainty. Unfamiliar nature of improvisation as challenge. Initial apprehension re unexpected props; expecting unfamiliar musical norms. Difficulty experienced: Adjusting to playing in unfamiliar manner; improvising due to uncertainty. Initial fear of not meeting social expectations. Desiring to</p>              | <p>Focus on playing correctly. Tutor expects correct playing. Being singled out when not playing correctly. Juniors supporting peers to play notes correctly. Focus on following instructions from conductor. Skilled players demonstrating correct way of playing to others. Juniors appear perplexed at start of rehearsal. Struggling to meet musical</p> | <p>Learning to do new things, to do better. Various instrumental tuition opportunities. Playing new music: Excitement. Extended involvement at P. Expectation that P skills will aid future learning. New opportunities. Exploration. Developing relationships, making friends. Excitement,</p>  | <p>Introduced to music through friends. Family musical involvement. Musical tuition through family. School musical involvement. Church musical involvement. Started music outside home area. Acknowledging unpredictability of daily life. Comfort with unpredictability due to previous creative experiences.</p>   |

|  |  |  |  |   |
|--|--|--|--|---|
|  | <p>do everything correctly. Desiring, having and using freedom of musical structure. Musical parameters provided. Music provides predictable structure. Bending the musical rules. Mistakes accepted. Dissonant music accepted. Non-judgemental atmosphere. Helping each other to enhance skills. Learning to improvise as new skill. Broadening musical vocabulary. Broadening one's music through various formats of musicing. Needing to think beyond musical vocabulary. Being a musician: Learning the different facets of music. Excitement. Enjoyment. Fun. Happiness. Humour. Improvisation experienced as challenging. Improvisation seen as being able to learn the different facets of music. Ability to use diverse musical styles by having improvised. Acceptance. Playfulness. Laughter. Bantering. Growing animation, increased interaction, diversified movement in developing musical activity. Freedom to extend musical material of others. MTP extends motifs of others. Freedom to explore various musical elements. Using musical material relating to that of another prompts interpersonal connection. Extending initially hesitant musical motif. Playing with determination after initial hesitation. Playing again after making a mistake. Adherence to performance conventions. MTP</p> | <p>performance requirements. Dismissing member not meeting ensemble requirements. Continuous assessment of musical skills. Offering skill support to younger players. Receiving tuition from ex-member. Ability to offer guidance due to experience. Peers supporting each other in learning notes. Peer musical support accompanied by growing social interaction. Growing as a player: Being critiqued, learning from mistakes. Excitement when rehearsing as large group. Good-natured teasing when others play incorrectly. Bantering accompanies rehearsal process. Social interaction within ensemble subgroups. Seniors bantering; limited concern over playing notes correctly. Concert preparation pressure. Initial limited contact between senior and junior player. Enthusiasm from junior when invited to look at senior's music. Tutor affirms junior; junior responds enthusiastically.</p> | <p>enjoyment, fun. Project involvement enables: Membership of community ensemble, auditioning for youth orchestra, further studies, opportunity to go overseas. Introduced to P through friendship, family networks. Member inspires others to join P.</p> | <p>Experiencing everyday life as improvisation. Mistakes valuable for learning.</p> |
|--|--|--|--|---|

|                              |  |  |   |  |
|------------------------------|--|--|---|--|
|                              | <p>acknowledges cultural diversity, musical knowledge of audience. Audience accessing diverse instruments. Instrument exploration prompts interaction. Youths experiment with familiar song. Playful re-appropriation of familiar musical material. Subgroup song experimentation: Development of diversified musical material. Growing animation, vibrancy, anticipation, interaction, diversity, movement in DMA. Developing student-tutor integration; youths increasing vocal contributions. Diversified contributions within sustained cadence.</p> |  |   |  |
| <b>Openness to diversity</b> | <p>Experiencing diversity; diverse creative contributions. Experiencing diverse individuals and skill levels. Acceptance of diverse individuals and skill levels. Accepting ideas from diverse individuals. Diversity feeding group product. Diversity facilitating creativity.</p>  | <p>Diverse skill levels accommodated.</p>  |   |  |
| <b>Awareness of others</b>   | <p>Learning and knowing more about others. Platform for getting to know personalities of others. Knowing one another through music (easier to get to know others within music). Music is social. Becoming social through learning about self and others. Exploring the use of musical elements present in the expressive gestures of others. Looking at contributions of others. Scanning the group when musical changes occur. Looking at others players while exploring musically. Soloist monitors group. Group</p>                                   | <p>Following what peers are doing musically. Juniors making contact with section seniors as rehearsal progresses. Juniors making contact when rebuked by tutor. Making contact with others when feeling musically insecure. Being overwhelmed by hearing other players at once. Feeling insignificant due to instrument volume level. Being drowned out; own music not being heard. Intimidated by group sound. Focusing attention away from own playing to stronger subgroup. Listening to others helps own</p> | <p>Knowing others, playing better; boredom quelled. Feeding off others' contributions. Being dependant on another: Mimicking. In another's shadow: Lack of personal growth. Out of another's shadow: Independence in one's own music.</p> | <p>Own music not always comprehensible to others. Difficulty talking to others. Not always being understood by others. Music facilitating common understanding. Music facilitating understanding of feelings. MT offers space to talk and be heard, not experienced outside.</p> |

|                      |   |   |                            |   |
|----------------------|---|---|----------------------------|---|
|                      | <p>focusing on soloist; soloist provides rhythmical stability. Shift in group music; subsequent focus on soloist. Soloist provides musical stability while others explore. Listening closely to music of others. Listening more attentively to others. Listening to each other; following each other. Listening to others facilitated by playing together. Listening to others aids own playing, facilitates fitting in, enabling growth. Listening to others while feeling lost in the music. Personal growth linked to listening to the views and playing of others.</p>  | <p>playing. Ability to play an instrument and listening to others seen as important ensemble playing skills.</p>  |                            |   |
| <b>Collaboration</b> | <p>Collaborating with others. Creative collaboration. Desire for musical partnering. New creative pathways opened by others. Becoming a better player through others. Feeling inspired and motivated through learning from others. Satisfaction experiencing the creative contributions of others. Connecting with others needed to make the group music sound right. Collaboration required for production of end product. Desiring to socially share music and dance. Shared experience of emotion. Exhilaration on shared experience of free expression. Experiencing delight in musicing with others. Building on the sound of others. Building one's musical ideas based on those of others. Confidence in contributing simple idea, own music. Multiple opportunities for musical</p> | <p>Tutors and students unite in concert ensemble. Ensembles unite to form large concert group. Separate concert item for beginners; not joining large combined concert orchestra. Collaboration between tutor, ex-member and student within shared focus of performance preparation. Playful social sharing within goal-oriented activity. Sharing of skills provide a sense of achievement. Focused interaction in skill sharing between ex-member and senior.</p> | <p>Depending on others</p> | <p>Connecting with others through shared music.</p> |

|                   |   |   |  |  |
|-------------------|---|---|--|--|
|                   | <p>contributions. Member joins subgroup by building on their sound. Subgroup sharing exploration of instruments. Soloist forms part of; enhances group music.</p>   |   |  |  |
| <b>Cohesion</b>   | <p>Developing group musical fit. Fitting in as valued skill. Unity. Shared sustained socio-musical focus. Building a group sound. Group sound as chorus. Focusing on synchronising group flow. Lack of musical flow (after uncertain direction from member). Freedom to shift musical flow of group. Individual freedom to diverge from group sound. Member's energetic contribution; group builds cohesive group sound. Soloist ends improvisation; group ends together. Subgroup cohesive interaction; participation from others. Increased confidence in soloist when contribution is incorporated into group sound. Subgroup exclusivity. MTp suggests song linking with present national feeling of social unity. Growing cohesion in developing musical activity. Enhanced subgroup cohesion; mirroring rhythms and movement. Cohesive group focus within musical cadence. Space for individual expression within cohesive group sound.</p> | <p>Playing notes correctly to fit in with group. Concrete performance goal: Playing notes correctly to fit in with group. Musical cohesion grows; increase in social interaction. Feeling anxious, nervous when unable to musically fit in with others. Feeling anxious when unable to participate in musical flow. Feeling scared: Uncertainty, being lost in the music.</p> |  |  |
| <b>Attunement</b> | <p>Musical growth related to being able to attune to others. Attuning to self and others as means to exploring different roles. Being able to play in tune. Soloist introduces variation; member attunes own playing. Soloist introduces</p>  | <p>Tutoring others to attune musically.</p>   |  |  |

|                          |   |  |  |  |
|--------------------------|---|--|--|--|
|                          | variation; increased group attunement. Socio-musical attunement in subgroup stimulates larger group attunement. Attunement between individuals; increased group cohesion. Attuning own music to that of group. Further attuning one's playing to others after making musical contact. Extending own musical material after attuning to group.   |  |  |  |
| <b>Flexibility</b>       | Development of musical flexibility. Flexibility in group expression. Flexible use of material of self and others. Developing flexibility in movement.   | Flexible tuition format. Musical flexibility. Promotes flexibility as a musician. Flexibility to engage with various musical styles. Musical flexibility enables fitting in with others.   |  |  |
| <b>Negotiating roles</b> | Playing a range of roles within MT activities. Negotiated roles in MT. Shift in leadership within the music. MTp guides, provides predictable structure, reflects group sound. Soloist hesitation when MTp (overtly takes over musical direction). Equal opportunities to soloist role in MT (vs. convention of selected soloists performing for an audience). MTp invites audience members to take up soloist roles. Audience member takes up soloist role. Soloist rejoins audience after taking soloist position. Flexibility of musical roles of director. MTp integrated in audience group. Tutors enabling youths to take on more central role; excited exclamations from youths. Enjoyment of youths seeing tutor in different (playful) role. | Tutor facilitates role reversal. Insufficient time to tutor sections individually; junior suggests alternative rehearsal format. Junior player confident to take leadership role in instrument section. Junior player guides peers. Junior player leads instrument group rehearsal sessions of own accord. |  |  |
| <b>Participation</b>     | Risking participation. Freedom to participate on own terms. Flexible participation. Varied audience response  | Limited musical participation; limited social contact. Greater investment in participating in ensemble   |  |  |

|                           |   |   |  |  |
|---------------------------|---|---|--|--|
|                           | <p>towards participation opportunity. Diversity in levels of participation. Participation opportunity; looking at others. Actively seeking, declining instrumental participation. Audience securely joins director in song (in time, in key). Group joins soloist at own leisure. Using musical structure as guide for participation. Shared time signature guides individual participation. Group uses soloist's phrasing as cue to join in. Eagerness to participate. Enjoyment of socio-musical participation. Enjoyment of experiencing participation of others. Growing participatory confidence. Own participation affected by another's guidance. Member's limited social contact with others; limited musical participation. Interpersonal contact; further musical participation from member. Member disinterested in group; subsequent musical participation (through building on the sound of others) tutor joins youths in dancing.</p> | <p>concert prep after practising with subgroup. Excluded from ensemble participation due to inability meeting musical requirements. Junior excluded from ensemble participation. Tutor determines ensemble participation. Ensemble tutor adapts musical requirements to included non-participating junior member. Beginners initially not meeting participation requirements later accommodated in ensemble. Gaining access to formats of participation; not meeting musical requirements stunts further participation.</p> |  |  |
| <p><b>Reciprocity</b></p> | <p>Reciprocal freedom. Enjoyment when experiencing musical affirmation. Soloist responds when others support socio-musically. Risking contact with non-responsive non-reciprocal other. Member explores musical material (while seeking eye contact); loses interest when not responded to. Mutual creative exploration sustaining socio-musical reciprocity Tutor mirrors dance movements of</p>   |   |  |  |

|  |   |  |  |  |
|--|---|--|--|--|
|  | <p>youths; increasing vocal and physical animation in youths. Flamboyant ululation from youths; increased animation in others. Mirroring prompts further response from others. Variety in mirroring. Individual's musical phrasing stimulates eager group response. Member's bold expression: Increased group animation, movement variety. Member introduces variation; mirrored by others. MTP introduces new melody; member assertively plays own instrument. MTP guides soloist; soloist introduces variation.</p> |  |  |  |
|--|---|--|--|--|