

**Exploring the role of a music therapy intervention in an Employee
Wellness Organisation**

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Abstract

There are a number of organisations offering Employee Wellness Programs (EWPs) to South African companies, while other businesses have established their own in-house EWPs. Broadly speaking, EWPs are designed to promote employee wellbeing in order to increase productivity. The purpose of this qualitative research study was to determine whether a music therapy intervention could address employee wellness needs.

A single music therapy workshop was conducted with five participants who were employees at a South African Employee Wellness Organisation. The workshop comprised active and receptive music therapy techniques. Participants were interviewed in a focus group after the workshop. Data were prepared by means of thick description and transcription and were analysed using thematic analysis. The following themes were identified: 'making and feeling connections', 'navigating boundaries, ambiguity and change', 'quality of group music-making', 'the workshop experience', 'personal development' and 'team building'.

Findings indicate that the music therapy intervention addressed wellness needs associated with personal development and team building. Reflection was shown to have a significant relationship with both personal development and team building. Other notable associations within these categories included stress-relief, acknowledging diversity and increased trust in the group.

A model was proposed illustrating the embedded and interconnected conditions present during the workshop that addressed the employee wellness needs of team building and personal development.

Keywords: employee wellness, music therapy, team building, personal development, Arts-Based Intervention, stress management, non-verbal communication, reflection, improvisation, team dynamics, creativity

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Chapter 1: Introduction

1.1 Background and context

Exploring music therapy and its benefits in the workplace are of particular interest to me. Through my work as a professional musician, I have had the opportunity to be professionally and creatively engaged in the public and private sectors as well as in civil society. This has been through my involvement in a variety of musical events in each sector, my role in community social activism and aid projects as well as my brief occupation in corporate administration. I have gone on to watch family members and close friends navigate the often deep relational waters of the workplace. It has been my experience that organisations – and the people in organisations – stand to gain a great deal from the experiences on offer when engaging in artful, creative and specifically musical processes. While this intuition was supported by a wealth of literature supporting the use of arts-based learning (Boyle & Ottensmeyer, n.d.; Darsø, 2004; Nissley, 2010; Schiuma, 2011), published research documenting music therapy in the corporate space seemed to be limited. A single published Music Therapy study (Brand, 2013) in the South African corporate setting showed a positive outcome for the participants, “promoting the well-being of (the) workers in important and richly meaningful ways” (p. 103). This has helped fuel my perseverant question of the role of creative music techniques in the 21st century workplace.

There are a number of organisations offering employee wellness programs (hereafter referred to as EWPs) to South African companies, while other businesses have established their own in-house EWPs (Vodacom Group Limited, 2013). Broadly speaking, EWPs are designed to promote employee wellbeing in order to increase productivity (Rogelberg, 2016). Services vary greatly between programs, and may include offerings such as stress management interventions, personal health and fitness assessments and interventions, psychological counselling and wellness days, amongst others. Employee Wellness Organisations specialise in the design and implementation of EWPs, ensuring that the programs suit the needs of their clients.

Because arts-based interventions in business have been shown to offer new and different ways of addressing some areas within the scope of EWPs, it was thought that creative music therapy interventions might too have an application. An exploratory stance was adopted because of the scarce published findings in the therapeutic use of music in the corporate setting. Music therapists utilise clinical tools through active music therapy

interventions such as improvisation, collaborative song-writing (Brand, 2013), drumming (Pavlicevic, 1999) and receptive music therapy interventions which comprise various creative music listening techniques (Grocke, Grocke, & Wigram, 2007). There is a focus on relationship, communication and teamwork when working in a group. Crucially, the needs of the client — both employee and organization — are central to the process of music therapy; thus interventions are designed to meet the specific needs of the organisation, the group and/or the individual. This focus aligns with the motivation of the Employee Wellness Organisation.

1.2 Research aim

The aim of this study was to explore the role of music therapy in a South African Employee Wellness Organisation, through a music therapy intervention comprising active and receptive music techniques. I developed a pilot music therapy model to highlight various employee wellness needs in the workplace, exploring and describing how a music therapy intervention may contribute to employee wellness and address employee wellness needs.

1.3 Research questions

Main research question:

How can music therapy address employee wellness needs within an Employee Wellness Organisation?

Sub questions:

- What are the components of a pilot music therapy model for addressing employee and organisational needs?
- How do participants experience the employee wellness music therapy intervention?

Chapter 2: Literature Review

2.1 Introduction

In this section, I will provide some context to this study by reviewing the literature. I will begin by giving a broad outline of the history of workplace wellness programs, followed by a discussion of the definition of the terms 'wellness' and 'Employee Wellness Program' (hereafter referred to as EWPs). Subsequently, I will address issues concerning the return on investment of EWPs as well as the role of organizational support and the role of workplace stress. Employee personal development and creativity are considered. Literature on team building is surveyed, and creative team building techniques are examined in more detail. Music as an agent of social cohesion and change is discussed. The role of social media and the online attention economy with respect to workplace wellness is considered, with a particular focus on academic podcasting and blogging. Turning to music therapy, both active and receptive music therapy techniques in the occupational setting are surveyed in the literature, with limited findings. Music as a projective tool is examined. Arts-based learning in the occupational setting, which is widely researched in comparison to creative therapies in the same setting, is introduced and reviewed briefly.

2.2 The history of workplace wellness programs

The history of EWPs is linked with that of Employee Assistance Programs (EAPs). EAPs in the United States are directly related to the formation of Occupational Alcoholism Programs (OAPs) in the 1930s; the latter was closely connected to the Alcoholics Anonymous recovery movement which was established in 1935 ("Alcoholics Anonymous: Historical Data," n.d.; Dickman & Challenger, 2009; Sonnenstuhl & Trice, 1990). Because the OAP's showed such success in increasing productivity, in rehabilitating workers as well as in decreasing expenditure, the approach was adapted to work for other problems facing workers (Sieberhagen, 2008). This broadening in scope birthed the modern-day EAP and its 'broad-brush' approach which would, during the 1970s, increase its services to include wellness interventions in the realms of marital and family concerns, emotional difficulties and financial and legal problems (Bessinger, 2006; Dickman & Challenger, 2009; Sieberhagen, 2008). This expansion was linked to a then perceived shift in financial responsibility for employee healthcare from state to employer (Reardon, 1998).

Govender (2010) traces South African EAPs back to the Service of Occupational Social Work that developed in the context of the Apartheid Government's Welfare System as early

as the 1930s. However, it was only in the 1980s when the above-described 'broad-brush' approach EAPs were established in South Africa with companies like FORD and AECI (Govender, 2010). This paralleled the growth and expansion of EAPs taking place in the United States. (Masi, 2011). According to Sieberhagen, Pienaar & Els (2011), EWPs only appeared after 1983 in South Africa and met some resistance as users of the programs were thought to be alcoholics.

2.3 Defining 'wellness'

EAPA-SA is currently the only recognized voice in South Africa for the Employee Assistance profession ("About EAPA-SA," 2017). According to their website ("About EAPA-SA," 2017), "Employee Assistance is the work organisation's resource based on core technologies to enhance employee and workplace effectiveness through prevention, identification, and resolution of personal and productivity issues". Employee Wellness Programs in South Africa may register as service providers with EAPA-SA and form a part of the registered Employee Assistance profession ("About EAPA-SA," 2017). Sieberhagen et al. (2011), in discussing the management of employee wellness in South Africa, acknowledges that the definitions of EAPs and EWPs are similar. However, they are considered distinct (Sieberhagen et al. 2011; Bessinger, 2006). In the literature, there is a lack of uniform definition as to what comprises an EWP. In order to come to an understanding of EWPs, an exploration of the term 'wellness' is called for.

The term 'wellness' was first coined in the 1950s by Dunn (Kirkland, 2014). His efforts went into focusing on the positive qualities of health, in an attempt to move away from the understanding that health was merely the absence of disease. His concept of "high-level wellness", outlined in the 1950s (Dunn, 1959), was aimed at boosting the individual's potential. This idea did not take in the current climate, but later expositors took up Dunn's work. Travis, Hettler and Ardell are credited with taking Dunn's catch-word and concepts, developing and promoting higher level wellness in the 1970s and 1980s (McMahon & Fleury, 2012). Following after Dunn, Ardell (What is wellness, 2000) talks about wellness as "first and foremost a choice to assume responsibility for the quality of your life". Ardell is still an avid voice for wellness, frequently publishing easily accessible essays on his website and a quarterly wellness report since 1984 (Biography of Don Ardell, Ph.D., 2017). The significant golden thread running through these approaches is the self-direction and agency in one's wellness, which stand in contrast to the medical-model's diseased versus healthy approach (Savolaine & Granello, 2002). While Dunn's ideas were not readily accepted in the 1950s, they are in line with the philosophy of the current Recovery movement in health-care which

focuses on quality of life, positive psychology and psychiatry, and personal experience over symptomatology (Farkas, 2007; Parker, 2014). While many contemporary definitions of wellness hold a similar sentiment, no singular definition exists (Corbin & Pangrazi, 2001; Fonarow et al., 2015). Corbin and Pangrazi (2001) believe a uniform definition will be of benefit to both professionals and lay people, aiding in communication and the development of a body of scientific knowledge. Drawing on numerous sources, their (Corbin & Pangrazi, 2001) definition of wellness is “a multidimensional state of being describing the existence of positive health in an individual as exemplified by quality of life and a sense of well-being” (p. 1).

Wellness in the context of an EWP, however, may take an exclusively preventative tone as evinced in the following definition: “Wellness programs are designed to support employees in understanding their health risks and adopting healthy behaviours to decrease these risks” (Ngeno & Muathe, 2014, p. 32). Prevention is an integral part of a wellness program, linked to employers’ hopes for a return on investment, which will be explored in more detail in the next section. Return on investment is closely linked to a hoped-for return in productivity that is often cited in decreased absenteeism scores. Roslender, Stevenson & Kahn (2006) state that viewing wellness and its management exclusively in cost terms – that is in terms of what a deficiency in wellness would cost the company – distorts and disregards the value of wellness both as a business asset and as a personal asset. Roslender et al. (2006) identify wellness, specifically employee wellness, as “a highly valuable component of intellectual capital” (p. 49), and remind us that the employee is the unit of intellectual capital that the organisation requires in order to deliver value. When wellness is understood as a potential asset – as having real, positive value to add and not only holding the potential to cost the employer – an approach to workplace wellness can be more than exclusively preventative. This less tangible return is often termed Value on Investment (VOI), and Cooper & Quick (2017) state that taking both VOI and ROI into account when considering workplace wellness is necessary. This is illustrated in the following definitions of EWPs and their functions. The focus is not only on mitigating individuals’ health risks and absenteeism, but enhancing current well-being and potential:

The success of an Employee Wellness Programme lies in influencing and actively promoting healthy and safe lifestyles that enhance employee wellbeing. (Bessinger, 2006, p. 78)

These types of programs typically attempt to improve employee wellness through interventions that target fitness, nutrition, stress management, and other lifestyle behaviours or activities. (Manier, 2013, p. 1)

Corporate Wellness is an investment in the physical and mental health of employees by creating a healthier, happier and more relaxed environment. Corporate wellness can improve the overall productivity, health and morale of staff, while reducing stress levels in the workplace. (“Corporate Wellness,” 2017)

These definitions allow for a more inclusive understanding of what wellness might mean to various stakeholders, and what it may mean for a wellness program to be successful. This corroborates Sieberhagen et al.’s (2011) findings concerning the multiple meanings ascribed to employee wellness from the perspectives of various stakeholders: employers, service providers and unions.

2.4 Return on investment: absenteeism, job satisfaction and productivity

It is important to understand why employers would endorse creative arts techniques in their organisations. In order to do that, one needs to understand the key factors motivating employers to implement EWP in their organisations. Value on investment has been briefly discussed and in this section, return on investment will be unpacked with specific reference to absenteeism, productivity and job satisfaction.

Understandably, EWPs may seem an expensive venture (Berry, Mirabito, & Baun, 2010) but they have become increasingly more relevant because they address factors associated with employee ill-health and therefore under-productivity (Arena et al., 2013; Parks & Steelman, 2008). Research has shown that health-related loss of productivity costs a company a great deal more than health insurance (Berry et al., 2010). Sieberhagen et al. (2011) have compiled a thorough article documenting how South African organisations manage employee wellness through their EWPs. They show how for South African organisations, a high incidence of sick leave is the first most reported motivator for the introduction of EWPs, with high absenteeism not far after. Occupational Care South Africa (OCSA) along with Statistics South Africa (Don’t take workplace wellness for granted, 2016; Economy: The true price of absenteeism, n.d.) have found that employee absenteeism costs the South African economy between R12 billion and R18 billion annually. Furthermore, OCSA show that on

any given work day, 15-30% of staff could be absent, with two out of the three staff members not actually being sick (“Absenteeism Management,” n.d.). Employers bear the cost of lost service and reduced efficiency when employees are absent (Roslender et al., 2006). It is therefore in the employer’s interests that employees are well and present as often as possible.

Findings around the hard returns on investment in the wellness of employees have been convincing for many employers. Johnson and Johnson — the flagship company for EWPs — has reportedly saved \$250 million in health care costs over a decade, with a return of \$2,71 for every dollar spent (Berry et al., 2010). Their Live for Life Program, introduced in 1979, has provided a model for many other companies since then (Kaspin, Gorman, & Miller, 2013). Following the accumulation of such convincing statistics, a large pool of research now shows that ROI is a strong incentive toward implementing EWPs (Baicker, Cutler & Song, 2010; Kaspin et al., 2013; Parks & Steelman, 2008). Research shows that increased job satisfaction and lowered absenteeism are positively impacted by EWPs, increasing productivity and therefore ROI (Baicker et al., 2010; Berry et al., 2010; Parks & Steelman, 2008).

McCleary et al. (2017) call attention to the fact that not all workplace health programs are “created equal” (p. 256) in terms of effectiveness. Researchers have attempted to discover what might make the essential characteristics of an effective health, assistance or wellness program. For example, The Wall Street Journal’s (Wieczner, 2013) article “Your Company Wants to Make You Healthy: a look at the pros and cons of the most popular wellness programs used by companies” attempts to present a balanced view of some categories of Wellness Programs. Types of “cons” (p. 2) listed include: possible discriminatory effects of incentives, intrusive incentives, and having too many incentives, which is wasteful for the organisation and overwhelming for the employee. McCleary’s (2017) findings showed that in order for the EWP to be successful, views, opinions and attitudes from both executives and workers needed to be regularly gathered and analysed. Thus, while ROI and VOI have been demonstrated in research and practice, the design and execution of the EWP is essential in determining the actual ROI and VOI.

Social responsibility has been shown to be a key motivator for organisations to introduce Employee Wellness Programs (Sieberhagen, 2011). In July of 2004, the first ever Socially Responsible Investment Index was released on the JSE (Finlay, 2004). The philosophy of the index is based on a ‘triple bottom line’ approach. Environmental, social and economic sustainability, each underpinned by corporate governance, are the three categories of

measurement. Employee health and wellness — and therefore the introduction of EWPs — form a component of the social sustainability measurement. It is debatable whether the Index itself is able to motivate companies to take a broader view of profit. Finlay (2004), however, highlights that if socially responsible business practices do indeed increase profit over time, the incentive will drive businesses toward better social governance. With this in mind, it must be acknowledged that the success of programs is hard to measure because indicators of effectiveness of EWPs differ between organisations (Sieberhagen et al. 2011). It may indeed be preferable to take a more inclusive view by measuring outcomes using subjective data, determined by the organisation itself. To this end, Sieberhagen et al. (2011) suggest analysing the improvement of positive employee outcomes and the reduction of negative employee outcomes.

2.5 Perceived organisational support

An extensive meta-analysis of organisations participating in EWPs in 2008 was conducted by Parks and Steelman (2008), examining the effects of participation. The result confirmed the findings that job satisfaction and absenteeism are positively affected. Perceived organisational support (POS) was found to be another noteworthy effect of EWPs. POS accounts for how much employees believe the organisation cares for their wellbeing. POS is drawn from a seminal work by Eisenberger et al. (1986), which looks through a social exchange lens at how employees' commitment to an organisation is powerfully influenced by how they perceive the commitment of the organisation toward them. POS was shown, in turn, to positively affect absenteeism. Well-designed wellness programs foster an environment of increased POS, and POS for health and wellness bodes well for the effectiveness of and participation in programs (Manier, 2013). A recent, but as yet unpublished study (Weber, 2017) examining productivity and wellness was reported in the Wall Street Journal to have found confirming results. The researchers attribute the increased productivity of the workers mainly to improved health, but also to the “greater effort by workers who felt more goodwill toward an employer they viewed as caring about their wellbeing.” (p.1) It is a noteworthy aspect of the role of the EWP to enhance the employees' felt sense of support from the organisation.

2.6 The role of workplace stress and mental health

Both the Business Confidence Index (“Business Confidence Index,” 2017) and Consumer Confidence Index (“Consumer Confidence Index,” 2017) show a significant lack of confidence in South Africa's economy by South African households and business. This lack

of confidence translates into financial difficulties, job insecurities, limited disposable income and subdued job opportunities, among other challenges, as reported by FNB analyst Jason Muscat (“Consumer confidence below zero 12 quarters in a row,” 2017) Bloomberg’s Misery Index combines countries’ inflation and employment outlooks, and predicts the average individual’s economic situation. In 2017, South Africa was rated second (“These economies are getting more miserable this year - Bloomberg,” 2017), with the forecast of economic uncertainty and difficulty for most citizens a precursor for stress, if not mental health challenges for some.

According to Arena et al. (2013), 25% of women and 18% of men experience work-related stress, worldwide. This work-related stress is shown to be associated with the development of cardio-vascular disease and a decrease in productivity (Arena et al., 2013). According to Clark et al. (2011), the widespread problem of stress in the workplace impacts work performance and productivity, health care costs and quality of life. In addition, a recent article in *The Wall Street Journal* (Weber, 2017) discusses a study (at this time still to be published in a forthcoming issue of the journal *Management Science*) which links wellness and productivity and shows that stress is a significant factor in determining levels of productivity. Furthermore, anxiety and depression have been shown to be considerable contributing factors leading to lost productivity (Berry et al., 2010).

Berry’s (2010) succinct yet comprehensive article in *The Harvard Business Review* discusses the traits of companies with successful EWPs. In this article, the lost productivity owing directly to illness or stress is shown to be a major cost to company. Less acknowledged, but more insidious is presenteeism: employees are present at work but too stressed or sick to perform properly (Aronsson, Gustafsson, & Dallner, 2000; Berry et al., 2010; Dawad & Hoque, 2016; Hemp, 2004). According to Hemp (Hemp, 2004), presenteeism – being on the job but not fully functioning – can cut productivity by a minimum of one third. Unlike absenteeism, it is not easily noticeable, and therefore hard to address (Hemp, 2004). Czabała, Charzyńska, and Mroziak (2011) elucidate how work-related stress and mental health problems raise both socio-economic and personal consequences. They show how absenteeism reduces turnover, increased disability costs and lost productivity affect the company, while self-esteem problems, physical illness and family issues personally affect the worker. The workplace is shown to be a critical environment for the maintenance and promotion of mental health wellness. According to Mayfield (2011) stress management programs are one of the benefits that an EWP can offer employees. EWPs help employees take responsibility for their well-being, and stress-relief activities are a typical focus of any such program (Sieberhagen et al., 2011).

Stress, human relations incidents and overtime work are all noted as the fourth most reported reasons for the implementation of EWP in South African organisations (Sieberhagen et al., 2011). Sieberhagen et al. (2011) assert that a focus on these issues – stress, overtime and human relations incidents – may help reduce sick leave and absenteeism.

2.7 Personal development, creativity and innovation

While some EWPs take a more preventative approach to health, many EWPs are well placed to offer initiatives that enhance well-being and productivity through offering opportunities for personal development, leadership development, enhanced creativity and improved group culture. An interesting example of this approach comes from Ferrari (Morse, 2006). Being a “prestige car” (Swann, 2001, p. 66) company, Ferrari places a great deal of value on the innovative quality of its brand, which aims to always satisfy consumers’ demand for distinction, for new defining product characteristics (Swann, 2001). In order to nurture the creativity necessary for innovating distinctive, leading-edge cars, Ferrari launched the Creativity Club (Morse, 2006). The Club is part of a larger well-being program which incorporated some “unusual training and wellness programs” (Morse, 2006, p. 23) as well as architectural and environmental interventions (EU-OSHA, 2013). Employees at all levels of the company were invited to engage, outside of business hours, in a number of sessions where various professional artists would engage with employees in an attempt to demonstrate how they generate ideas and solutions (Morse, 2006). Painters, sculptors, dancers, conductors, jazz musicians and others were included in this endeavour. There was no prescription as to what workers should take away from each session; rather Almondo (Morse, 2006), Ferrari’s Director of Human Resources and Organization, states that sessions were intended to unconsciously cultivate deep personal and organisation creativity, and to make links between the two. Almondo is clear that a program such as Creativity Club is not purely altruistic: while the sessions are enjoyed and experienced as beneficial personally, they were initiated primarily because of their power to nurture creative responses and add value to the brand (Morse, 2006). The value-add of such an intervention was thus understood to be in the inter-connection between employees and organisations experiences of wellness. Almondo says, “It’s a way to link employees’ well-being and personal growth with company performance” (Morse, 2006, p. 23).

2.7.1 Music as a creative medium

Creativity is highly valued in the modern workplace. Creativity is not easy to define, although research in this field is burgeoning (Hennessey & Amabile, 2010). Most creativity scholars define the creative act as being one that is original and useful (Hennessey & Amabile, 2010; Newton, 2015). Because of the complexities and fast-paced shifts that 21st century workers are faced with, being able to come up with new and different ways of thinking about situations is ever more valuable. Creativity is necessary for innovation (Bassett-Jones, 2005; Rank, Pace, & Frese, 2004) and innovation is vital in securing a competitive advantage. According to Lynch, President and CEO of Americans for the Arts (quoted by Nissley, 2010):

“The arts develop the imagination, as well as spatial thinking and abstract reasoning. These are essential skills for tomorrow’s software designers, scientists, entrepreneurs and engineers, and mandatory for both leaders and workers to succeed in a rapidly changing global economy.” (p. 1)

Creativity is part of an organisation’s human capital, and thus arises from the individuals in the organisation. Human capital can be enhanced in an organisational climate for creativity and change. Isaksen, Lauer, Ekvall, & Britz (2001) show that this climate can be measured in dimensions such as challenge and involvement, dynamism, freedom, trust/openness, idea time, playfulness/humor, idea support, debate and risk-taking.

Music can have an effect on creativity in the workplace. Ritter & Ferguson (2017) found that creativity was enhanced in participants depending on the type of music they listened to. High arousal and positive mood – ‘happy’ music – boosted divergent and convergent creativity. Schiuma (2011) illustrates how music as well as other artistic media such as paintings and theatre representations can act as metaphors that provide “time and space to acquire and/or generate new knowledge and insights” (p.127). Montuori (2003) reflects on the complexity of modern existence, asserting that experience of improvisation and a capacity for creativity would help one navigate the unpredictable and chaotic experiences that are frequently on offer. He explores improvisation in musical, organisational and everyday contexts. According to Bruscia (2014), “music therapy is creativity-centered” (p. 52). Musical problem solving is considered generalisable to real-life problem solving. Discovering new possibilities and testing options is seen as metaphorical for or even directly manifest of what the participant needs to learn.

2.8 Team building

Many EWPs also offer team interventions such as team building and conflict resolution. There are various aspects of teamwork that are highlighted in the literature as significant for the cohesive group. Lencioni (2002), in his influential work on teamwork 'The Five Dysfunctions of a Team: a leadership fable' identifies the five key root causes to dysfunction in teams. The foundation of real teamwork, he says, is trust (p. 43). An unwillingness to be vulnerable in the team can profoundly affect the team's functioning. MIT's Human Dynamics Laboratory (2012) demonstrates that the most predictive factor in a team's success is the communication patterns of the members. The predictive power of the communication patterns captured in the study was so high that the researchers could forecast the success of the team only by looking at that single variable, without ever meeting the team members. Klein et al. (2009) conduct a comprehensive literature review questioning whether team-building really works. They conclude that team building does offer improved team outcomes. Their findings showed that large teams benefited the most. They also found that affective outcomes, such as trust and team potency, as well as process outcomes, such as communication and coordination, were most affected.

2.8.1 Creative techniques and team building

Employing creative methods in teambuilding is becoming increasingly accepted in the corporate sphere. Ferris (2002) published his experience and results of working with a team in conflict using theatre techniques. Using techniques drawn from Boal's "Theatre of the Oppressed", he tapped into power dynamics in a creative and improvisational way. In one session, the employees were asked to place themselves in the room in a way that felt as if it depicted their current workplace relationships. After some honest conversation and re-arranging, Ferris took a photograph. He asked the group to then move into the positions they would like to be in, in better future relationships. After they did, he took a photograph. Finally, he asked them to move into a position that reflected the transition that would need to take place. He took a photograph of that too. These three images became pivotal for the organisation, and created a shared value system. He found that the image theatre technique gave the team a "shared language and context for talking about difficult issues" (p. 25). He found if the technique fits the team (although he is not clear on how to determine that beforehand), this creative technique could improve team function as well as company performance.

Darsø (2004) quotes pharmaceutical company Nycomed's senior vice-president Alejandra Mørk as she talks about a large creative team building meeting they had. A significant factor for the team of 50 plus participants, says Mark, was the focus on communication and being present. Other important aspects were the level of variation afforded by the media, the personal significance, an awareness of self in relation to others in the team as well as how enjoyable the process was.

2.9 Music as an agent for social cohesion and change

Cooperative life in movement requires coordination of internal emotional states and emotional regulation of engagements between individuals with their different intentions. (Trevarthen, 2012, p. 263)

Music can be powerfully uniting, as witnessed at the start of a sports match, during supporters' rallying cries or national anthems. Just as music can be an agent for solidarity, so too can music be divisive, as Nazi Punk band Skrewdriver's 'White Rider' (WelcomeToHell, n.d.) clearly exemplifies. The idea that music can be a potent force for social cohesion is not new. Various researchers including Roederer (1984) and later Malloch (1999) and Trevarthen (2012) assert that mother-infant interactions are inherently musical. Through the mother's musical interactions with the infant, the emotional bond is reinforced. According to Trevarthen, "music ... creates dynamic events that hold communities in emotional fellowship, giving members a sense of identification with the distinctive creative style and meaning in a group and at a particular time, stimulating imagination of future inventions, and remembrance of valuable experiences shared – making a history of human-made sound in movement" (p.263). Researchers (Cross & Morley, 2009; Honing & Ploeger, 2012) have also embraced evolutionary theories to explain the mechanics and origins of social cohesion through music.

Dave (2015) interrogates music's role in human rights, showing how music is seen as a method for resolving conflict. Music can be used to bring awareness to pressing issues, alleviate tensions, and create solidarity. Koelsch (2012) asserts that music making involves several social functions. The social functions engaged by music, he says, are social contact, social cognition, co-pathy (the social function of empathy), communication, coordination, cooperation and social cohesion. Pavlicevic (1999) using music therapy in the corporate setting, indicates that music improvisation seems to enhance group members' relationships.

2.10 Corporate wellness and the attention economy

While there is a great deal of research on wellness both in a broad health and fitness context and in a workplace context, wellness in both of these domains has become an increasingly popular topic and the demand for information has increased. Blogs, podcasts and websites are some of the simpler methods for information about wellness to be dispersed. Not only are they often cheaper to access than some academic literature, but also many of them are easier for the layperson to understand.

Maitzen (2012) considers how academic blogging reflects on the inevitability of open inquiry, exchange and conversation embedded in the medium of blogging. Mewburn and Thomson (2013) state that:

Blogging is now part of a complex online ‘attention economy’ where social media like Twitter and Facebook are not merely dumb ‘echo chambers’ but a massive global conversation which can help your work travel much further than you might initially think. (p. 3)

This is true for podcasts as well, which form part of the online ‘attention economy’, which is an economy wherein human attention is scarce. The London School of Economic and Political Science’s “Impact Blog” hosts countless blogs addressing the topic of Academic podcasting. Authors Mollett, Brumley, Gilson and Williams (2017) explain why podcasting one’s research assists in reaching wider audiences “beyond the confines of academic journals and those research communities already plugged into the literature” (p. 2).

Workplace wellness research has found expression in popular culture on a number of popular podcasts. One such podcast is the HBR Ideacast (“HBR IdeaCast,” n.d.). The Ideacast is associated with the Harvard Business Review, a general management magazine published by Harvard Business Publishing, which is also available online. A senior editor at the Harvard Business Review, Sarah Green Carmichael, hosts the podcast. While the podcast features a broad range of topics, wellness-focussed topics are frequently featured. Guests are often academics, authors or professionals in the industry that is discussed in the podcast. Some episodes relating to workplace wellness are: 574: Cheryl Sandberg and Adam Grant on Resilience; 566: Reduce Organizational Drag?; 558: Collaborating Better Across Silos; 553: Handling Stress In the Moment; 549: re-Orgs are emotional; 543: Building Emotional agility; 541: Excessive Collaboration; 533: We can’t work all the time; 532: Teaching creativity to leaders. If wellness research is to be utilised by those in the field, it is

important that the dissemination of the literature matches what the user is able to consume. The fast-paced business world does not always allow for the time involved in searching for research papers and reading full-length books; the attention economy has moved online and demands that research be easily accessible. Podcasts such as the Ideacast and TED (“TED Podcasts,” n.d.), as well as many blogs on the topic of workplace wellness, attempt to provide this service.

2.11 Music Therapy

Bruscia (1998) draws on various definitions of music therapy in his seminal work “Defining Music Therapy” and develops the following definition: “a systematic process of intervention wherein the therapist helps the client promote health, using musical experiences and the relationships that develop through them as dynamic forces of change” (p. 20). The music therapy process draws on active and receptive techniques, which are informed by the therapist’s approach as well as the goals for the sessions.

2.11.1 Active and receptive music techniques in the workplace

Active music therapy employs active music-making techniques such as improvisation, structured musical exercises, drumming and song-writing that facilitate the opportunity for the client or group to create or make music in a therapeutic space facilitated by a qualified music therapist (Ansdell, 1995; Wigram, Nygaard Pedersen, & Ole Bonde, 2002). Receptive music therapy employs a range of music listening techniques as a means to work symbolically with the images, associations or emotional material evoked by the music (Bonny, 1999; Goldberg & Dimiceli-Mitran, 2010). There are limited research studies available discussing active techniques in occupational settings. A small number of studies can be accessed, however, from both alternative therapeutic fields and from the field of music therapy.

From the field of psychology, Newman, Maggot and Alexander (2015) facilitated drumming sessions to prevent burnout for staff at a South African child and adolescent mental health facility. Results included an increase in emotional expression, support in the levelling of hierarchical structures (distilled into the concept of ‘humanising’), productivity increase, energy increase, relaxation induction, enhanced mood states, a sense of mastery and a sense of belonging. From the domain of music therapy, Pavlicevic (1999) describes the group format, focal activities and benefits of group music therapy for high-functioning adults in a South African group music therapy context. Addressing stress and burnout of mainly

professionals, Pavlicevic (1999) found that the direct knowledge of self and others through sound was promoted as a result of music therapy groups. She claims that “this personal-musical act appears to be an effective antidote to personal and collective stress in South Africa” (Pavlicevic, 1999, p. 96). Sessions were found to be energising both professionally and personally. Group members also reported gaining group support, personal insight and experiences of reciprocity.

Brand (2013) conducted the first music therapy study in the South African corporate setting. The intervention consisted of four weekly hour-long sessions; there were thirteen participants. His research explores whether active music therapy interventions afford experiences of co-worker trust, relatedness and vitality. Brand concluded that the intervention did indeed allow for “changed experiences” (Brand, 2013, p. 99) in all three spheres. Mastery, empowerment, competency and autonomy as individuals were possibilities afforded to the group members. Translation to the work context is thought to take place indirectly. Brand found that the deepened sense of relatedness forged during the sessions between members allows for meaningful improvements in the transfer of gains (such as vitality at work, unit formation and functioning, communication, interpersonal support and cooperation and conflict management) from the sessions to the workplace (Brand, 2013).

Receptive techniques in music therapy involve listening to live or pre-recorded music that is designed to elicit a response from the client. This response is intended to be in line with the therapeutic purpose of the experience (Grocke et al., 2007). Research articles using receptive techniques from the field of music therapy in occupational settings are also sparse. I have only found two studies that meet these criteria, researching the effects of music relaxation on stress and anxiety levels. Smith’s (2008) study on the effect of a single session of music relaxation resulted in significantly reduced anxiety levels, decreased tension and a positive increase in feelings of relaxation and pleasantness immediately after the intervention. In a related study on the effect of preferred music on mood and performance in a “high-cognitive demand occupation”, Lesiuk (2010) collected data from 56 computer information system developers over 5 weeks, finding a statistically significant improvement in state-mood as well as cognitive performance during periods of preferred music listening.

2.11.2 Music as a projective tool

Upon listening to a piece of music, a person might say that the music ‘transported’ them, ‘moved’ them or ‘touched’ them. These are visceral responses to music that rely on our

natural human emotional responsiveness to a range of stimuli (Bigand, 2005). The mechanics of our emotional responsiveness to music lies beyond the scope of this paper and reaches deeply into the territory of evolutionary psychology, ethnomusicology, neuropsychology, philosophy and music psychology. While Malloch and Trevarthan's (2009) theory of communicative musicality (the natural, communicative musical interactions between mother and infant) helps us understand our innate musicality, it is not yet clearly understood exactly how it is that we respond emotionally to highly cultural musical stimuli (Juslin & Västfjäll, 2008). According to Lench (2011), effective emotion elicitation uses "films, pictures, music or imagination" (p.851) in order to elicit emotion. Bigand (2005) demonstrates that emotional responses to music are almost instant – less than a second in some cases. Music can evoke gesture and movement. Music can elicit a broader range of emotions than in traditional global models of emotion; it is theorised that the emotions felt in response to music may be an example of a wider class of emotions one might access if evaluating everyday life situations from a more aesthetic perspective (Arjmand, Hohagen, Paton, & Rickard, 2017; Schindler et al., 2017). Because of this broad range of emotional responsiveness, music has an advantage in an experimental setting to evoke emotions, even those which may be considered difficult to evoke (Koelsch, 2010). Sloboda (2011) elucidates that one of the most common functions of music is a reminder of a "valued past event" (p. 207). This implies a mediating role that memory and imagery play in inducing emotional responses to music (Sloboda, 2011).

Because of music's quasi-immediate effect on people's emotions, it may be used as a projective tool. Kunze's Music Reverie Test was conceived of many years ago, but is still used in various formats today (Landy, 2008). Clients listen to several differing pieces of music and allow themes and storylines to emerge through emotions evoked by the music. These are explored through drama and storytelling. Similarly, Nagle & Rani (2015) developed the Sound Apperception test in order to elicit information about the personality of the individual. Participants write down a story guided by the projective quality of the music.

2.12 Arts-based learning and the workplace

While creative therapies in the corporate space are not widely researched topics, arts-based learning is. Darsø (2004), in her influential book *Artful Creation – Learning Tales of Arts in Business* details how it is that business can learn from the arts. Using case studies from Europe, North America and South Africa, Darsø's book shows how artists apply artistic methods to facilitate change, development and learning in organisations. Schiuma (2011) outlines why businesses might find value in the arts. He states that creating collective artistic

artefacts, such as a painting or a theatrical performance, helps to engage both the “emotive and rational mind” (p. 57) as well as to create experiential processes. This enables people to create and express “emotive knowledge; to be involved in a reflective process; to develop their own competencies; build relationships; and more simply, just have fun and be happy in the workplace or with work-related activities” (p. 57). Furthermore, he highlights the value of participants’ use of metaphor in the process of reflection, as well as the value of the artistic artefacts taking on metaphoric essence in and of themselves. The metaphoric quality of the artefact allows for increased exploration of the situation as well as enhanced communication of meaning and feelings between the participants (Schiuma, 2011). Lloyd and Kerr (2008) state that arts-based learning offers learning benefits with intrinsic motivation that leads to new and different ways of thinking. As demonstrated, there is a body of research to support arts-based-learning, and arts-based learning initiatives have found their way into many organisations. This is demonstrated below.

Quoting Glen Fukushima, the CEO of Airbus, Japan, (Nissley, 2010) states: “The relevance of artistic skills, processes, and experiences to management and organizational effectiveness are clearly evinced in the case of music” (p.10). Fukushima finds that the activities of an orchestra are similar enough to a company, so as to allow for valuable learning experiences. Coordination and creative teamwork, managing “superstar” (p.10) performers, discipline and focus are cited by Fukushima as areas affected by arts-based learning.

Unilever’s Catalyst is a prime example of an organisational arts-based learning initiative. Unilever conceived of Catalyst to use arts organisations, artistic processes and artists as the means for exploration of critical matters as well as to generate solutions for problems faced in business (Boyle & Ottensmeyer, n.d.). One such intervention from Catalyst, called “Live + Direct” utilised live actors working with employees at every level of the company, discovering what concerns there may be. The final product was an enactment of the issues that they had observed in the company, which captured the frustrations of those particularly lower down in the organisation who often felt unfairly blamed. The authors conclude: “Employees who are inspired and stimulated, as is possible through the arts, can become open-minded, creative team members, more confident in expressing ideas and experimenting with new ways of thinking, which then leads to innovative products and imaginative marketing, and ultimately to improvements in business performance” (p. 17).

2.13 Conclusion

While arts-based interventions and programs are increasingly being documented and researched, there is a gap in the literature concerning music therapy in occupational settings, specifically in South African workplaces and in particular wellness interventions. Wellness programs do not have a standard definition and the literature has shown that in South African organisations, there may be differing expectations from various stakeholders toward the wellness intervention. Wellness Programs have been shown to produce a return on investment, but this may be determined by factors such as the design of the program.

Creativity is shown to be of great value in the modern workplace. Music in particular can offer experiences that afford new and different ways of engaging with and thinking about situations. The literature strongly supports music as an agent for social cohesion, and team building may be an aspect of an EWP's functions. Workplace stress and mental health play a significant role in South African workplaces, exacerbated by the economic situation. The literature shows this to be a major cost to company. EWPs are positioned to intervene at this level. Active and receptive music therapy techniques may be utilised as stress management interventions, as shown in the literature. Music is also particularly well suited for eliciting emotional responses and used as a projective tool. This is an explorative study setting about to ascertain the role of music therapy in the South African occupational context and will be a valuable asset to this body of literature.

Chapter 3: Methodology

3.1 Research paradigm

This research was undertaken from a qualitative approach. The qualitative researcher is interested in how participants interpret and make sense of their world (Immy, 2005). This is an active endeavour, through which the exploration of participants' experiences should provide an increased understanding which itself is transformative. (Packer, 2010). "When we understand another person, we don't merely find answers to our questions about them (let alone test our theories about them) but we are challenged by our encounter with them . We learn, we are changed, we mature" (Packer, 2010, p. 5). This study is situated within an interpretivist paradigm. Ontologically, the interpretivist researcher values subjectivity, particularly the "subjective meanings of persons" (Goldkuhl, 2012, p. 4). Interpretivist researchers are interested in participants' beliefs as constructed by social and cultural understanding, in order to understand them (Goldkuhl, 2012; Guba & Lincoln, 1994). Knowledge is gained through an interpretive process whereby the researcher is engaged in interpreting and making sense of the participants' understanding. Because of the attention to context, understanding and concepts are expected to arise iteratively from the data during the research process (Yanow & Schwartz-Shea, 2015). Because of the weight placed on interpretation, the researchers' subjectivity plays a noteworthy and valued role in the research process.

The interpretative paradigm was appropriate for this study, particularly because of the exploratory approach I undertook. My focus was to use the data generated from the single workshop to explore the participants' meanings and concepts as they related to the research question. Furthermore, the importance of subjectivity for the interpretive researcher aligns with the subjective nature of wellness, demonstrated in the conflicting perspectives of wellness espoused by organisations, service providers and labour unions (Sieberhagen et al., 2011). As an interpretive researcher, this enabled a heightened level of awareness and sensitivity to context, even though the intervention was short.

Focus group data and video recordings were collected and analysed using qualitative methods. There is no gold standard by which to measure the effectiveness of EWP's and so one must take an empathetic view of the data in order to make any assessment. In this way, the researcher takes a subjective or empathetic stance toward reality, in an attempt to explain the meanings behind people's experiences (Terre Blanche, Durrheim, & Painter, 2006). When the goal is to explain the meanings behind human experience, as in this study,

the result is not intended to be generalizable. With the understanding that humans are impressively diverse, the intention in this study has been to explore the experience of a music therapy intervention of a particular sample – a small group at an employee wellness organisation in South Africa – that may be transferable to similar populations.

3.2 Research design

This study takes the form of an exploratory, instrumental, single case study (Willig, 2008; Yin, 1981). The organisation that took part in the study is a large South African organisation that specialises in EWPs. This is an organisation with national reach and various regional offices. The organisation has 200-300 permanent staff, with 800-900 practitioners. The businesses and organisations that they service are diverse, with hundreds of thousands of employees in finance, health, technology, consumer goods, telecommunications and other sectors. Medical, psychological, financial and legal services are offered. Their Employee Health and Wellness Programme service includes counselling, wellness days, psychiatric services, managerial consultancy and trauma counselling. The participants were not practitioners (such as counsellors and psychologists), but staff members (such as receptionists and client services managers) at the Cape Town branch. They were therefore well placed to take part in the research as not only are they office-based corporate workers as is necessary for this research, but they may have a unique perspective regarding the wellness needs of other organisations. Given their unique situation, participants were judiciously positioned to speculate about how employees of other organisations – specifically organisations with Employee Wellness Programs – might respond to the length and time of the workshop as well as how they might enjoy or respond to various components of the workshop. Given their inside knowledge of the industry, it was expected that participants might comment on possible technical and future applications for the workshop. The session was set to take place as a half-day workshop. During the consent-seeking process, management were consulted for their opinion on whether a half-day workshop, full-day workshop or six weekly hour-long sessions would better suit their organisational needs. A half-day workshop was requested. Management believed that a half-day workshop was also likely to be the most practical workshop for the kinds of organisations that they service. Because of time-constraints and the necessary focus group after the workshop, the total running time was of the workshop without the focus group was two hours. Despite time constraints, the structure of the actual session was still designed in keeping with the proposed session structure. Please refer to Appendix E for an outline of the session structure that utilises both active and receptive music therapy techniques. Clinical goals were informed by the work of Brand (2013) and Pavlicevic (1999), as well as the published,

non-academic findings of Jourdan (2010) and Stevens (2003), music therapists who have worked in populations similar to the one under study. I also consulted the organisation's website to aid in designing the session structure. The actual session followed aspects of the proposed session's format, however because time was more limited than hoped for, various items were omitted.

In the broad sense, case studies can fall into two categories: confirmatory or exploratory (Robson, 1993). Confirmatory case studies take a sceptical approach and concern themselves with the verification of hypotheses. Exploratory studies, on the other hand, take a generative approach toward theory building. Within the social sciences, case studies have been split into three blueprints: descriptive, explorative and explanatory case studies (Yin, 1981). The categories are not mutually exclusive: this study is exploratory, with descriptive elements woven through it (Yin, 1984; Zainal, 2007).

The advantages of a single, instrumental, exploratory case design are manifold. The case study design allows for the accrual of rich, thick data. The focus of a single case furthers this end by allowing the researcher to dedicate more time and resources to exploring a narrower, more focused subject. The case is instrumental insofar as the findings will be used in the generation of a model that may be applied to similar populations. The flexibility of the exploratory approach assists in the generation of such a model. Furthermore, it allows for different angles to be considered, new insights to be gained and a vibrant, full understanding of phenomena to be captured.

According to Polkinghorne (2005), the unit of analysis in qualitative research is experience. Experience is a complex factor that cannot be reduced to a single, generalisable variable. Onwuegbuzie and Collins (2007) state that both quantitative and qualitative researchers make kinds of generalisations; however the quality of these generalisations differ. Quantitative researchers make statistical generalisations from their representative sample to the related population. Qualitative researchers make "case-to-case transfer" (Onwuegbuzie & Collins, 2007, p. 283) representations, or generalisations that apply to a more extensive theory, based on general constructs and how the cases fit. While the design of a qualitative study may yield rich, thick, relevant data, it may not be possible to draw meaningful transferable conclusions from a single case study (Willig, 2008; Zainal, 2007). Findings may, however, be transferable to similar groups, but recommendations for further research in order to increase the transferability of the findings will be made.

It is important to note that a single session, as mentioned, was the only format that fit within

the constraints of the organisation and this is indeed a likely scenario for many organisations operating under time pressure that is common to many industries. The title of this study indicates that the research is designed to be exploratory. Specifically with regard to the main research question as well as the first sub-question, it was determined that employee wellness needs, employee needs and organisational needs mentioned in the research questions were to be allowed to emerge purely from the workshop and focus group data. This meant that the participants were not interviewed about such needs before the workshop, only in the focus group afterward. The data concerning such needs were developed from the focus group data as well as from the session data, which were designed in an exploratory format and used specific interventions which allowed participants to artfully and verbally reflect on their workplace experience, including, at times, their needs. In this way, I made every effort to avoid leading the participants during the workshop, but provided opportunities for wellness, employee and organisational needs to be creatively and verbally expressed. I was also prepared to use different interventions, such as drumming, relaxation and creative interventions according to the needs which may emerge. In this sense, the single session does function like an assessment as well as intervention.

3.3 Sample

Having taken a qualitative approach to this study, there has been a focus on the intrinsic value, the inherent dynamics and underlying themes of the case. Six participants were selected using nonprobability, purposive sampling. Various organisations were considered for participation according to certain parameters. Previous exposure to similar interventions and willingness to participate were considered. Whether the organization employed individuals who worked independently or in a group/team context were important factors. It was preferable that the sample already worked together in a team, or team-like structure in order for them to reap the most benefits as well as for possible team dynamics to be explored during the workshop. The organisation that took part met these requirements. The initial sampling process began with phone calls and emails with a liaison at the Cape Town Office. The sample was intended to include only those whose main work took place within the office environment. An attempt was made to include an entire work team in the intervention for the benefits it may afford the participants and the research (as discussed under heading 3.2: *Research Design*). After a meeting with the team of approximately ten members, six team members agreed to participate. Only five of the selected participants actually attended. All five of the attending participants were women. The team member who did not attend was called away at the last minute; he was the participants' superior. Of the five participants that attended, three worked in the office together, and two (TN and TM)

were client relations managers; they worked most days out of the office, on the road.

A typical case sampling scheme was used to achieve representativeness (Onwuegbuzie & Collins, 2007; Teddlie & Yu, 2007). Typical case sampling requires selecting participants whose cases can be regarded as “normal” (Matthews & Ross, 2010, p. 167). The typical sample for this research project is a professional, skilled or office employee in a South African company, who works not independently of others, but in a group or team context. For the purpose of the study, the ability of participants to provide feedback on potential changes in relational dynamics was considered enhanced if they were working from pre-existing relationships. The participants, although staff members of a Wellness Organisation, were not practitioners (psychologists, counsellors or health care providers, for example). Their jobs were administrative and client- or sales-centered.

The intention of purposive sampling is to target a particular group of people; it is a form of non-probability sampling (Terre Blanche et al., 2006). Using purposive sampling, a typical case is not selected as a basis for generalisation. Rather, according to Polkinghorne (2005), the “structural dimensions” (p.141) of the experience of the workshop will be the basis for the potential transferability of the study. This allowed me to explore connections based on the structural dimensions typical to the employees’ experience of the workshop. This exploration was performed by devoting time and resources to an in-depth enquiry into the phenomenon, and the employees’ experience of the phenomenon. While a model was not considered a determined outcome of the study, this in-depth enquiry set the preliminary groundwork for the potential generation of a model that could be transferable to similar populations. Purposive sampling affords the researcher maximum opportunities to understand, gain insight into (Onwuegbuzie & Collins, 2007) and learn about the phenomena (Polkinghorne, 2005). The relative smallness of the sample was also an asset in that the researcher has been able to extract information-dense data (Polkinghorne, 2005). The relative smallness of the sample supports the exploratory nature of the study; further testing of any potential model could be carried out with larger samples.

Possible limitations of this sample include the homogenous race and gender of the participants. Had the participants’ superior attended the session, it would have been a more diverse group with regard to both race and gender. This diversity in addition to the hierarchy may have added to the richness of the data. Race and gender certainly play a role, but to what extent – and to what extent it is felt – is not clear. While all participants consented freely to attend weeks before the workshop took place (this was also indicated by some employees not attending), the superior’s absence could have reflected that he was the only

one who was in a position to decline at the last minute, and this in turn may affect office dynamics. Finally, it is possible that this group of employees may have had more exposure to wellness interventions than the typical employee, although any effect this may have had was not apparent.

3.4 Data collection

This study made use of two forms of data collection: a focus group interview and video recordings of the music therapy workshop. The video-recorded focus group interview and the video recording of the workshop were the sources of data analysed in this study. Arts-based products resulting from projective techniques utilised during the workshop were verbally engaged within the workshop so as to capture on video, as well as documented photographically if possible. Through the elicitation of imagery, music and other creative media are used as projective tools to access feelings, thoughts and levels of consciousness that are not otherwise readily accessible to the participant (Marr, 2001). In line with the interpretive paradigm, the participants' were the primary meaning-makers with regard to the arts-based products resulting from projective techniques. Their own interpretations were captured on video in order to be analysed as part of the analysis of the primary video-recorded source. The arts-based products themselves were not analysed, but are attached to enhance the reader's understanding as they illustrate what emerged during the process.

Participants' images – results of projective techniques – were not considered independently of the participants' own verbal descriptions or reflections on them, nor were they analysed independently in any way. After the intervention, I conducted a focus group. A focus group was used partly because of certain constraints in the organisation. Unless feedback was given immediately after the session, it would need to wait until the following week. The only format that could accommodate the employees' schedules was the focus group. Furthermore, a focus group interview was a familiar and comfortable style of interaction for the employees and I believed this would assist in rendering rich data. The focus group is a carefully moderated group interview limited to a specific theme under investigation (De Vos, 1998; Stewart, Shamdasani, & Rook, 1990). The focus group can yield rich data quickly through the participants' direct interaction with the researcher as well as with each other (Stewart et al., 1990). The focus group was video and audio-recorded, with the participants' consent; the video recording aided in capturing non-verbal behaviour for analysis (Bottorff, 1994). The focus group included questions on how members experienced the session, how they feel the sessions may have contributed to the organisation, and which organisational needs were or were not addressed during the session. A focus group guide is attached as Appendix D. According to Marshall and Rossman (2014), focus groups can be composed of

as few as four people, but are typically composed of seven to ten people. The focus group included all participants, except one participant (TM), who was constrained to leave halfway through. The focus group thus consisted of five members for the first half and then four members for the second half.

According to De Vos (1998) and Marshall & Rossman (2014), it is important for focus groups to be homogenous but not too familiar. The familiarity of the participants presents “special difficulties” (De Vos, 1998, p. 314) in that it may have affected some participants’ willingness to speak, and possibly the content of participants’ speech. This became relevant during the focus group when two participants were eager to go home after the workshop despite the focus group not yet beginning. They had known about and committed to the focus group. Other participants who held more senior positions seemed to proscribe their leaving, yet a single participant who also held a more senior position to the two who wished to leave was not proscribed from leaving half way through. This dynamic affected participation in the focus group: those who were eager to leave were not easily engaged. Their voices are heard significantly less than the others in the focus group, although it is not possible to exclude other factors from this as well, such as temperament and energy levels.

I faced another challenge in conducting the focus group: my inexperience as a student and the once-off nature of the group created difficult conditions for me to step into a researcher-role. Because there would be no follow-up group, it was not possible to process everything that had happened in the session. Most significant was the improvisation at the end of the session, which had been more chaotic and directionless than I had anticipated. The feedback I began to hear in the focus group was not within my immediate area of expertise to handle. I was more adequately equipped to go forward with the group as therapist, but found it difficult to hear their assumptions about parts of the session, purely as researcher. I felt at times that the feedback in the focus group could have been the basis for therapeutic reflection. I found it challenging in my role as researcher to navigate these more process-oriented assumptions and questions without allowing the emphasis of the focus group to become too diluted or off track. Despite this, Stewart (1990) states: “one of the strengths of focus group research is that it may be adapted to provide the most desirable level of focus and structure” (p.11). I found that facilitation of the focus group needed to be flexible and allow for the participants’ queries and clarifications regarding the process. While challenging, the focus group was an attempt at flexibility in providing the participants with a form of closure while still attaining the data necessary for my research.

Data captured in the focus group was captured on two devices: one video recording device

and one audio recording device, in order to prevent any technological mishaps (Henning, Van Rensburg, & Smit, 2004). Recording the focus group is necessary to keep the flow of the conversation natural. The recordings afford maximum accuracy and efficiency in cross-referencing (Bottorff, 1994). Furthermore, the note taking required to account for all the information received during the interview would disrupt the flow of the conversation as well as interrupt the rapport built between interviewer and interviewees.

3.5 Data preparation

Data captured during the sessions was captured and initially stored on a video recording device. This was to avoid disrupting the smooth running of the group through note taking. Arts-based products were photographed and stored on an electronic storage device. Immediately after the sessions, all data was transferred to two secure, encrypted hard-drives.

The focus group and three verbal reflections were transcribed verbatim after the session (Henning et al., 2004). The transcription allows for the inclusion of contextual information in order to enrich the text. When a participant talks directly to another participant, this is indicated in the transcription. Emphasis in speech is indicated, along with laughs or non-verbal sounds. Hesitation or pauses are indicated as well. This is in line with Hammersley's (2010) discussion around the decisions that the researcher needs to take when producing transcripts. This is discussed in more detail in the Analysis section.

Three varied video clips of active music making were prepared by means of thick descriptions. A thick description captures as much detail as possible of all aspects of the phenomenon being studied, using language consistent with the phenomenon as well as accounting for my role as researcher (Terre Blanche et al., 2006). Ponterotto (2006) refers back to Ryle, who is cited as the originator of the term and concept 'thick description'. He shows how for Ryle, an element of ascribing intentionality to one's behaviour was inherent in thick description, as opposed to in 'thin' description, which lack contextual elements. Geertz (1973) is often cited as the originator of the thick description, but he acknowledged that he was building on the work of Ryle. Geertz' (Clifford, 1973) discusses Ryle's example of a "twitch" and a "wink" (p.6), only deciphered and differentiated through a complex web of inference and implication that the researcher may be aware of through attention to contextual detail. Schwandt (2007) refers to Geertz' definition of thick description and claims that:

"Most efforts to define it emphasize that thick description is not simply a matter of

amassing relevant detail. Rather to thickly describe social action is actually to begin to interpret it by recording the circumstances, meanings, intentions, strategies, motivations, and so on that characterize a particular episode. It is this interpretive characteristic of description rather than detail per se that makes it thick.” (p. 296)

Each of these moments that were chosen for thick description were identified in the context of supervision and were chosen to show a varied experience and the varied responses from the participants. A short summary of each clip is provided below.

3.5.1 Summary of clip TD1 – drumming

Drumming is an active creative music technique that took part toward the beginning of the session. This clip shows the group already having warmed up with structured drumming activities, now moving into a free improvisation. This was to allow for more creative, unrestricted musical expression. The participants are not prescribed specific moments to play, as would be in a more structured activity. There is also no overt prescription with regard to participants’ playing styles, dynamic levels and timbres. Some participants show a tendency to lead loudly and others show a tendency to play softly and more tentatively. Some participants maintain the pulse while others play decoratively upon the grounding pulse beat. Communication in the group – as expressed musically through participants’ idiosyncratic playing styles and responses – is also not pre-structured or prescribed, and so it is developed organically. My role is only to hold and support developing musical expressions in the group as participants explore different techniques of musical expression and communication. The music is relatively high energy, and the participants show interest and enjoyment in the drumming intervention. This clip was chosen because of the freedom of the group had to explore communicating musically, resulting in patterns of relating that may be analysed.

3.5.2 Summary of clip T1 – drumming reflection

The group reflects on the drumming (T1). This is a very short transcription but it was chosen because of its immediacy to the phenomenon; the energy and potency of the drumming is still palpable as the participants speak about how they experienced the musical interaction. Participants comment on feeling stress-relieved, the communicative quality of the interaction, as well as enjoying the lack of rules.

3.5.3 Summary of clip T4 – Sonic Sketch reflection

The group have just completed the 'Sonic Sketch'. This is a receptive music technique. A large sheet of newsprint is presented on a table, with pastels available for drawing. The participants have been instructed to allow the music to bring words, symbols and images to mind that reflect their experience in her workplace. Strengths, challenges and hopes were mentioned as prompts. Participants were also instructed to move to a new place around the table and draw there whenever the music changed. The participants showed some hesitation before the music began, but quickly become confident and comfortable in the activity. Eight short pieces of music played, each about 60 seconds long, and the participants shifted around, filling up the paper.

Afterward, the participants reflect on the drawings. There is some hesitation to begin, but soon everyone shared their creative contributions during the activity. During the clip, participants reflect on their work relationships, personal relationships and on similarities between some images, among other things. This clip was chosen because of how most participants verbally reflect on their own projective work and reflect on connections between each others' work. The facilitation of the reflection allows the members to make meaning of that work themselves. The clip demonstrates the affordances and meaning of this particular receptive technique from the participants themselves.

3.5.4 Summary of clip T2 – clay reflection

The group has reflected on the Sonic Sketch. I ask the participants to, in light of the reflection we have just done, consider something within themselves that they might like to transform. As they do so, I encourage them to take some clay, find a space in the room and mould it intuitively while I play a piece of pre-recorded music. The participants seem confident to move off into their own spaces and begin with this activity. When the participants come back after working on their clay models, each person shares about their model, what it represents and what it means to them. Participants share with a sense of trust in the group and do not shy away from self-reflection. This sharing opportunity also provides an opportunity for participants to get to know each other better and in different ways than may be afforded in the workplace. This clip was chosen because of how the participants spoke about their own projective work – self-reflectively and honestly – and specifically its position in the process, which allowed for increased trust between members. This afforded a deeper level of sharing, and provided opportunities for participants to offer support to one another.

3.5.5 Summary of clip TD2 – improvisation clip 1

The music improvisation took place toward the end of the session. A large mat was populated with many instruments, including congas, xylophone, djembe, snare, small percussion and keyboard. Participants were encouraged to play freely; very little instruction was given. Idiosyncratic styles emerged quickly, for example: one participant in particular tended to play loudly and in a dominant manner, overshadowing others, while others tended to play inaudibly. These ways of playing do not alter much throughout the clip, becoming set ways of relating musically. The quality of the music is chaotic and harsh, lacking reciprocal communication. The louder playing by one participant makes it difficult to hear anything else but her snare. Eventually, at the end of the clip, I intervene. The clip is chosen because of the idiosyncratic communicative styles and patterns that seem to appear in musical expression, and the extent to which they are expressed despite the music lacking in reciprocal communicative qualities and despite some participants' music not being audible. Given that the music improvisation is a communicative phenomenon, analysing the expression of these idiosyncratic musical styles can reflect an aspect of communicative relevance in the group.

3.5.6 Summary of clip TD3 – improvisation clip 2

The second improvisation clip takes place toward the end of the improvisation. I had actively encouraged everyone to move around, attempting to move participants out of set roles and communication patterns that are potentially limiting for some. The energy is lower and the music seems to stagnate, at times directionless. It seems as if most participants and possibly the group as a whole wish to end the improvisation. However, even though some members play decidedly punctuating ending beats and sometimes stop playing for periods, the music continues on. I play nominally, allowing the ending/not ending to unfold. A number of times, the music comes to an almost standstill, but each time a different member will begin something or continue with a motif. The general feeling in the group however – communicated through posture, increasing distance between self and group and facial expression – is that the music should end. This clip was chosen because it illustrates a larger portion of the improvisation which was characterised by a 'dragging' feeling, where participants continue playing in a low energy, non-committal manner that at times seemed directionless, communicating a desire to end. However neither the individual participants nor the group as a whole actually ended the music. Rather, it was actively extended.

3.6 Research quality

To ensure the highest quality research, certain standards must be met. Quantitative research is subject to the following formalised, structured and uniform standards: internal validity, external validity, reliability and objectivity (Lincoln & Guba, 1985). Qualitative research, however, is not as easily subjected to standardised, uniform systems of measurement, or 'quality control', nor should it be. Unlike quantitative research, the qualitative researcher's role – and more specifically the interpretivist researcher's role – and the context of the research itself often impact the research (Terre Blanche et al., 2006). Taking this into consideration, credibility, transferability, confirmability and dependability have been developed as measures by which to assess the quality of qualitative research in place of quantitative research standards (Lincoln & Guba, 1985).

In this study, various methods have been employed to achieve these standards. Data and methodological triangulation have been implemented to enhance credibility, transferability and dependability. In this study, methods were triangulated using video recording, participant observation and a focus group. The supervision process as well as the detailed keeping of research records also augmented the dependability of the study. The research process is methodically recorded in the Analysis chapter, with an emphasis on transparency and clarity. A detailed account of how codes and themes were identified from the data is presented in order to assist the reader in evaluating the findings.

Through close supervision (Ansdell & Pavlicevic, 2001), triangulation of sources – focus group interview and video recording of session – and the use of a reflexive session note (Lincoln & Guba, 1985), confirmability was promoted. Adopting a deeply reflexive stance throughout the research further instituted these measures of qualitative quality within the research. The researcher's role – assumed to be essential in the knowledge construction process (Yanow & Schwartz-Shea, 2015) – was critically examined throughout the process to augment confirmability and ensure that the participants' needs and experiences shaped the findings.

According to Lincoln & Guba (1985) "the responsibility of the original investigator ends in providing sufficient descriptive data to make (such) similarity judgements possible" (p. 298). In line with this, an emphasis was placed on capturing detailed, thick descriptions, which have enhanced transferability through providing increased context and meaning. Particular details of techniques and processes used in the workshop as well as research methods have been provided in order to strengthen transferability. In order to establish credibility, the

workshop consisted of three hours of in-depth interaction with the participants. Prolonged engagement promotes credibility (Lincoln & Guba, 1985). Given the time constraints, the quality of the interaction and the nature of the study, three hours allowed sufficient familiarity and trust to be established in order for contextual information to be gained and for the participants to be offered a variety of experiences.

3.7 Ethical considerations

The Health Professions Council of South Africa's General Ethical Guidelines for Health Researchers ("General ethical guidelines for health researchers," 2008) holds the following to be essential ethical principles: the principle of best interest or well-being (non-maleficence and beneficence), the principle of respect for persons (autonomy, confidentiality) and the principle of justice. In order to ensure respect for persons, autonomy was honoured by offering the participants the opportunity to make an informed choice as to whether or not to take part in the research. Informed written and signed consent to conduct the workshop was first sought and obtained from the organisation (Appendix A). Following this, information letters were distributed to all participants (Appendix C) providing information about the nature of the workshop, the measures taken to ensure confidentiality and the purpose of the study. Informed written and signed consent to participate and to video and audio-recorded was obtained from all participants before the workshop (Appendix B). The consent form served to ensure their confidentiality and support autonomy. This letter was also crucial in communicating to participants that they were able to withdraw from participation at any time, should they want to. In order to support confidentiality, the video recordings and participants' personal information will be archived securely at the University of Pretoria's Music Therapy Unit for 15 years. The names of participants were changed in the final write-up, providing protection of identity. Further researchers will need to obtain consent from participants if they would like to use the data. The findings of this research project may be published in the form of another publication at a later stage.

It is well worth, at this stage, raising a flag concerning a potential precarious position that music therapists working within wellness programs may encounter. Thus far, I have demonstrated that wellness programs are valued for various reasons but are ultimately instituted because of their positive effect on productivity and therefore a company's bottom line. This focus on value extraction may create competing interests for music therapists working within wellness programs as it could lead to and exacerbate imbalanced power structures. Measures of health and wellbeing (who defines well and healthy?) and the purpose of specific interventions (to contribute to employee wellbeing or to advantage

stakeholders, or somewhere in between?) are called into question. It is possible that music therapists working within wellness programs may then indeed be colluding with the dominant system, and contributing to employees feelings of disempowerment and loss of control over aspects of their lives. Especially because this was a once-off intervention with no directive from the organisation, I was not directly faced with this challenging situation; however, it would be an important area for future practitioners or researchers to consider carefully.

3.8 Conclusion

This chapter offered a full account of the research methodology chosen for this study. Throughout the chapter, the interpretive ontology and epistemology inform the discussion of methodology. The researcher's role in constructing meaning is highlighted and acknowledged as valuable in the research process, while remaining interested in the participants' experience of the world. This study was shown to use an exploratory, instrumental, single case study design, using nonprobability purposive sampling. Two sources of data were introduced: a focus group interview and video recordings of the music therapy workshop. These data were prepared through transcription and thick description respectively. How the study ensures and enhances measures of quality has been motivated and finally the chapter ends with a reflection on important ethical considerations. In the following chapter, the analysis of the data is discussed.

4. Data Analysis

4.1 Introduction

The data collection took place during one music therapy session and subsequent interviews in the form of a focus group. The music therapy session took place on a Friday early afternoon at a small, well-kept local hall within a ten-minute drive from the participants' workplace. During the sessions, participants engaged in active music making and receptive music techniques, including image making. The session and focus group were video recorded and participants' images were photographed. Five of the six initial proposed participants attended the workshop and one of the five left during the course of the focus group.

4.1.1 Data sources and phases of analysis

The two sources of data in this study are a video recording of the session and a video recording of the focus group interview. Giving primacy to participants' interpretations was in line with the research paradigm and the research question, which focuses on the organisation's needs and the participants' experience. The photographed material of art products is supplied as supplementary to the video recorded data, for reference in instances when participants do speak about particular images (found in Appendix F).

This chapter will delineate and describe the steps taken in the analysis process, in order to present, as far as possible, a step-by-step accounting of this study's findings. Braun and Clarke (Braun & Clarke, 2006) detail the phases of thematic analysis, from familiarisation with the data to producing the report. Having followed this framework as a guideline for the analysis process, it will be used to structure the description of the analysis process in this chapter. Thematic analysis is a flexible process allowing the researcher to remain close to the raw data (Braun & Clarke, 2006; Matthews & Ross, 2010). Themes or patterns in the data are identified, analysed and reported (Braun & Clarke, 2006). I will begin by discussing the phase of familiarity with the data with regard to the focus group data and then the session data. I will then discuss the phase of generating initial codes with first the focus group data and then the session data. The data then collates in a combined list of codes, therefore I will continue to discuss the analytic process of the focus group and session data together in the phases of generating higher order codes, searching for themes and reviewing the data. To closely align with the epistemological and ontological assumptions of interpretive research, themes are actively identified, recognising the active role the

researcher plays in interpreting and constructing patterns (Braun & Clarke, 2006). While the accounting of the process of analysis is presented in successive steps, in practise it took a more iterative form, as raw data and early steps in the analysis were frequently revisited for the sake of clarity, context and accuracy. The second research sub-question is interested in the components of a music therapy model for addressing employee wellness needs. I end the Analysis chapter with a brief mention of the proposed model that will be discussed in more detail in the Discussion Chapter.

4.2 Data preparation

4.2.1 Familiarisation with focus group data

In order to prepare the data for analysis, I transcribed the focus group video – in full and verbatim – from the video recording. Thematic analysis does not require the same level of detail in transcription as some other forms of analysis (Braun & Clarke, 2006). Hammersley (2010), however, discusses the various challenges posed to a researcher transcribing an interview, which includes considerations regarding attention to detail. Using his article as a framework for thinking about transcription, it was decided that significantly lengthy pauses would be indicated as well as whom each participant was addressing, if ambiguous. Furthermore, important details regarding gesture were included by way of bracketed descriptions. These decisions were taken in order to promote clarity as well as to retain context; during the upcoming coding process, the analysis would inevitably move further away from the raw data and this context would be valuable.

Braun and Clarke's (2006) first phase of analysis – becoming familiar with the text – was an important step in becoming prepared for the upcoming generation of codes pertaining to the text (Henning et al., 2004). As the process of verbatim transcription afforded a familiarity with and understanding of the text (Braun & Clarke, 2006), it became evident that the entire focus group transcript (T3) would not be useful for analysis. This decision was taken in the context of supervision. Sections excluded were parts of the group discussion that were based on a misunderstanding of key words and generated discussion that was resolved later in the focus group. This is in line with Hammersley's (2010) assertion that analysts need to decide: "*whether* to transcribe any particular audio- or video-recording, and if so *how much of it* to transcribe" (p. 6). Below is an example of the focus group transcription.

TN: What I did also find was that when I was playing a softer instrument, its like, my voice isn't heard. And, sometimes for me its like that. And I have to become louder, for others to hear what I'm

trying to say.

M: Does that happen at all in the office?

TN: It does, it does

M: Is it the kind of culture that you've developed in the office?

TN: Where you have to speak up?

M: the loudest person is heard.

TN: I think so.

S: I agree.

TN: I think so. The loudest person's heard. (Looks to Y, smiling)

Y: (says to her) Me?

Laughs, group laughs

TN: Joking (smiles)

Group laughs

Table 1: *Excerpt from transcription of focus group (T3.97 – T3.101)*

4.2.2 Familiarisation with video recording of session

The entire video recording of the session was watched in order to become familiar with it. In the context of supervision, six moments were identified for analysis. Three of the six moments were video clips of active music-making; three were video clips of verbal reflection on projective techniques used during receptive music processes. Through use of projective techniques participants created art products, specifically clay sculptures and pastel drawings (the Sonic Sketch). These were captured on video and any images were also captured by photograph. The art products were not analysed, and were not considered independently of the video recordings. The art products illustrated what emerged during the process. Photographed images of the artefacts are provided in Appendix F.

Thick description was chosen as the data preparation technique for the active-music making clips, because of its capacity to capture context and in-depth detail. Wigram & De Backer (1999) assert that giving a thick description is about capturing "possible meanings" (p.65). In light of this, an attempt was made to avoid interpretation but to allow for as much context to be included in the thick description as possible.

The clips that captured verbal reflection were transcribed. Each clip was watched numerous times in order to gain familiarity. While gaining familiarity with the data, it was decided that a short section of clip T4 would not be transcribed. This was because these sections were not properly audible as the group was engaged in banter. As the group resumes the reflection,

the transcription continues at code T4.54. Illustrated below are examples of the thick description and the transcription respectively.

The group music appears to be over, except for V's occasional beat on the hand drum which doesn't seem to follow any pattern. She just plays one beat every few moments in the quietness. There is an almost-silence for a moment and I look around and smile. TM smiles and starts to laugh. She looks at me. Within a few moments of the last sound, she puts the stick to xylophone and starts playing again. TM plays *mp* at first in a repetitive pattern of quavers, repeating notes but building a slow melodic contour. Her playing grows in loudness and very soon after she starts, TN lightly begins tapping the cymbal with the beater.

Table 2: *Excerpt from thick description of group music improvisation (TD3.28-37)*

M: ... what else strikes you about it?
TM: Lots of people. Lots of emotion.
TN: And also just um, the different types of music that it made, well for me, it made me think of various things in my own life, and that's obviously came out... but not only work, but also personal...
M: It's very hard to separate the two.
TN: ja, ja.. (silence, all looking at picture)
M: Anybody else...
Y: Just the way ... when you looking at certain things. Looking at sadness and I don't know I didn't even see "anything's possible just believe". Just I [...] each and everything... And this is like.. work! (laughs)

Table 3: *Excerpt from thick description of focus group (T4.1-T4.5)*

4.3 Generating initial codes

4.3.1 Focus group

Once the focus group transcript (T3) had been prepared, it was possible to begin coding the text. The following table is an example of the focus group transcription and illustrates the initial coding process.

T3.1	TM: What I found most helpful, was if uh, someone gave us instructions? (TM, M and TN laugh, S smiles) TM: I found that really helpful. S: definitely	T3.1a Most helpful: Instructions
T3.2	TM: A follow after B, and told us when to stop (TN nods slightly),	T3.2a Being told is helpful
T3.3	I like being told (laughs) I'm a robot (looks to TN, smiling).	T3.3a Likes instruction
T3.4	And then um, what I found most challenging ... was ...	T3.4a Most challenging:

	this whole thing here (looks and points, circling hand at the instruments from the improvisation), this um improv.	Improvisation
T3.5	Ya like, all these instruments it was, S: too much.	T3.5a All the instruments a challenge T3.5b Instruments: too much
T3.6	TM: I found that challenging, I didn't know what to choose, when, how. [...]	T3.6a Challenge: choice of instruments

Table 4: Excerpt from focus group transcription (T3)

During the coding process, an attempt was made, where possible, to use the participant's words. However, there are a small number of instances where it is necessary that my own interpretations be used. My questions and contributions are not coded unless if, rarely, explicitly linked to a participant's statement and necessary to retain the meaning of the participant's statement. It was also my intention to capture as much detail in as succinct a manner as possible. Using Braun and Clarke's (2006) recommendation, I made an attempt at this stage to code for as many potential patterns as possible. At times, the text being coded allowed for more than one code, each reflecting a different element of the data. In this instance, multiple codes are recorded with alphabetical suffixing for labelling purposes. An inclusive approach was taken to this step in the analytical process (Braun & Clarke, 2006). Surrounding data was therefore at times included while coding a section of text to allow for context to be retained. For example, when a coded text section referred to a previously coded text section and this context was indispensable for the meaning of the code, the contextual code was placed in brackets following the code in question. This process is illustrated in the excerpt below.

T3.116	I see both of them in a different light, actually... so watch it (laughs, group laughs).	T3.116a After music experience: Seeing colleagues in different light
T3.117	I think this has ... for me I feel closer, I feel closer.	T3.117a After music experience: Feels closer to co-workers (T3.116)

Table 5: Illustrating bracketed codes as capturing context (T3)

4.3.2 Video recording of session

The video recording of the session contained elements which needed to be prepared for analysis either by thick description or by transcription. After completing the preparation of the

session video recording data by thick description or transcription and familiarisation, the texts could be coded.

4.3.2.1 Thick descriptions

The thick descriptions TD1, TD2 and TD3 capture musical processes, musical interactions and musical relationships in great detail. Because of the exploratory nature of the research question, it was not evident in which ways these musical processes, interactions and relationships may address the question. It was necessary then to code for as many potential patterns as possible in order not to limit conceivable outcomes (Braun & Clarke, 2006). My contributions were coded, as it was possible that the therapist's presence may have some bearing on the research question. An excerpt from TD1, the drumming intervention, illustrates the thick description coding process:

TD1.9	I sway and gently support the basic beat with light punctuations,	TD1.9a Therapists gentle musical support
TD1.10	waiting for more group participants to join in.	TD1.10a invitational space
TD1.11	V's playing is still the most authoritative.	TD1.11a Authoritative playing
TD1.12	I add light support to the basic beat,	TD1.12a Therapists light musical support
TD1.13	helping the group beat gain momentum.	TD1.13a therapist aiding momentum
TD1.14	TN joins next, shortly after joined tentatively by Y.	TD1.14a Tentative engagement
TD1.15	V, S, myself, TN and Y are playing. While we share the same beat (the rhythm is in 2/4 or a fast 4/4), the individual rhythms are all different.	TD1.15a individual rhythms within shared beat TD1.15b complementary individual rhythms

Table 6: Excerpt illustrating the thick description coding process (TD1)

4.3.2.2 Transcriptions

The transcriptions T1, T2 and T4 capture reflections after musical and/or arts-based, experiential processes. An attempt was made to use the participants' actual words in the transcriptions where possible and to remain limited to description in coding, avoiding using words which suggested interpretations. The transcriptions TD1, T2 and T4 were coded in the same manner as the focus group (described in detail in section 4.3.1 of this chapter). Many potential patterns were sought (Braun & Clarke, 2006). My contributions and questions were coded in order to allow for potential patterns relating to the therapist's presence to emerge, if

relevant. An excerpt of the transcription T2, illustrates the process of coding these transcriptions:

T2.18	So for me, what I've discovered is being more positive, it brings out happiness at the end of the day.	T2.18a increased positivity brings out happiness
T2.19	I speak negative over my life every day, I'm not going to see results.	T2.19a speaking negativity over self means no results
T2.20	So this is, ja, basically from within.	T2.20a Positivity is from within
T2.21	Something I gotta work from within... being positive about myself, my strengths and abilities.	T2.21a positivity about self requires work from within T2.21b positivity about strengths and abilities requires work from within

Table 7: Excerpt from coding document T2 illustrating the transcription coding process.

When participants spoke about their art products, the verbatim transcription was coded. Table 1 illustrates the participants meaning-making with regard to projective tools by means of an excerpt from the coding document T2:

T2.2	TM: Okay, I'll start. This is my hand. I think why I made this, (clay model of blue, red and some white which participants hand impressed) I think it might have been I said to myself, looking on here	T2.2a participant reflects on why she made clay symbol T2.2b made model of impressed hand
T2.3	... my reflections of the past year is that I don't give to much to myself.	T2.3a reflection: doesn't give much to self
T2.4	ja, That for me is my, My hand holding my own hand,	T2.4a reflection: holding own hand
T2.5	actually reminding me that my hands here because...	T2.5a model: reminding self of self-comfort
T2.6	This I put down here, (signals to her other clay model – she has made two. This one is two long stretched pieces of clay wound together like dough. One colour is pink, she indicates to) is because, I think sometimes I lack patience with people when they do things...(inaudible fades off)	T2.6a self-reflection: lacks patience

T2.7	So I've made it here because I could be either or (indicating to other coloured length of clay which is made from the same colour as the hand sculpture)..	T2.7a reflection: awareness of complexity of self
T2.8	But I've put it here because I think for me its about stretching my grace and my patience with other people... Also when they stuff up ... Just to be more gracious towards ...	T2.8a: reflection: stretching grace and patience T2.8b: desire to be more gracious to others

Table 8: Excerpt illustrating participants' meaning-making using projective tools and art products (T2)

When the data was prepared through thick description and transcription, it was possible to begin reducing or condensing the codes.

4.4 Reducing codes

Once the initial codes had been generated and the text had been fully coded, the codes from the transcriptions, thick descriptions and focus group were compiled into a single document. In order to avoid having multiple codes with duplicate meanings, such codes were merged, slightly reducing the number of initial codes. Examples of the code reduction are provided in the following table:

Initial Codes	Reduced Codes
T3.5a All the instruments a challenge T3.5b Instruments: too much T3.6a Challenge: choice of instruments T3.11a Improvisation challenge: So many instruments	T3.5a, T3.5b, T3.6a, T3.11a Challenge: choice of too many instruments
T3.144a Would attend another workshop T3.145a Open to attending another workshop T3.147a would attend another workshop	T3.144a; T3.147a; T3.145a Would attend another workshop

Table 9: Excerpt illustrating the code reduction process (T3)

While reducing the codes is presented as a step in the process, it in fact took a more extended form in the analysis.

4.5. Generating higher order codes

The initial codes were organized into groupings of higher order codes. The table below illustrates this process by means of three higher order codes.

Higher order code	Initial Code
Perspective	T2:36a Self-reflection: is learning how to see things T4.45a Reflection: New perspective T4.5a Reflection: way of seeing may inhibit seeing other things T4.27a Less positives than negatives in life according to perspective T2.15a self-reflection: positivity in self results in positive outlook toward others
Complexity in music	TD3.109a developing in complexity TD2.156a increased complexity in playing TD2.163a increased complexity in improvisation TD2.51a rapid playing adds complexity TD2.51b rapid playing adds depth TD3.110a complex rhythm TD3.138a complex vs simple rhythm simultaneously TD2.129a busy melody
Assigning Personal meaning	T4.49a: Pre-recorded song has personal meaning T3.51a Reflection an opportunity to explain personal meaning T4.51c sharing personal meaning T3.25a model is about personal blind spot T3.23a; T3.24a; T3.26a Model: personal focus T3.27a Model addresses personal change T4.19a personal challenges T2.12b clay modelling process is about participant's heart

Table 10: *Generating higher order codes: three excerpts*

As before, higher order codes were categorized in an attempt to code for as many patterns as possible (Braun & Clarke, 2006). This resulted in the development of 78 higher order codes. Within these higher order codes, many initial codes occupied more than one position. For example, the code 'T2.21a; T2.21b: positivity about self requires work' was assigned to

both the higher order codes: 'Desire for Personal Growth' and 'Positive Attitude'. The complete list of higher order codes can be found in Appendix N.

4.5.1 Bracketing codes

During the higher order coding process, it became evident that not all the initial codes would bear relevance to the research question. The active-music making had been thickly described, capturing as much detail and context as possible, as well as coded for as many potential patterns as possible. A large amount of codes had been generated and upon reviewing the data, a few of these were assigned to a 'miscellaneous' higher order code, as they did not seem to fit anywhere. Braun and Clarke (2006) state that "some initial codes may go on to form main themes, whereas others may form sub-themes, and others still may be discarded." While the 'miscellaneous' higher order code was under constant review and whittled down, a select amount of codes remained bracketed off in this way and ultimately discarded. These codes exclusively came from the thick descriptions, and pertained to concrete musical descriptions, such as 'TD3.191b playing untuned guitar' and 'TD3.122c fast and light playing'.

4.6 Searching for themes and reviewing the data

Once the list of 78 higher order codes had been compiled, this list with close reference to the initial codes that they represented was ready to be searched for themes. An inductive, data-driven approach was used in identifying themes (Braun & Clarke, 2006a; Ryan & Bernard, 2003). This process was two-fold. Drawing on Attride-Stirling's (2001) thematic network analysis, the higher order codes were searched for basic themes, and from these themes organising themes were drawn out. The excerpt below illustrates this process of organizing the data into basic themes:

Basic Theme:	Higher Order Codes:
<i>Imagery</i>	Imagery as representational tools Helpfulness of image-making Image-Making
<i>Engaging with Emotions</i>	Drawing feelings vs. prepared drawing Bringing out Emotions Grappling with Sadness
<i>Meaning and Connection</i>	Assigning Personal Meaning Making connections Different Music Elicits Different Responses

Table 11: *The process of organising the data into themes – three examples*

21 basic themes were developed. It was important at this stage to remain in close contact with the initial codes that represented the higher order codes that were being searched for basic themes. Matthews and Ross (2010) highlight the importance of checking “back with the data” (p.382). The close reference with the initial codes and even transcriptions and video recordings at this stage allowed for the basic themes to more accurately represent the essence of the data.

Once all of the basic themes were established, it was possible to review the data as a whole and begin to find patterns that could become organising themes. Various configurations were considered. Initially, a total of eight candidate organising themes were established. Upon reviewing the candidate organising themes in the context of all the existing data, two organising themes appeared to not actually be themes but were able to be subsumed in other organising themes. This is in line with Braun and Clarke’s (2006) description of the reviewing phase, that some themes may “collapse” into each other (p. 91). Through a fairly lengthy and contemplative process, the organising themes were established at a total number of six. The initial codes and higher-order codes were kept close at hand in order to allow the context to remain influential. Illustrated in the excerpt below are two organising themes with the basic themes that they represent.

Organising Theme:	Basic Theme:
<i>Making and Feeling Connections</i>	Imagery Engaging with Emotions Meaning and Connection
Personal Development	Reflection Stress Management Personal Growth

Table 12: *Two organising themes and the basic themes they represent*

A great deal of time was spent at each stage of the process in naming and defining, from second order codes to organising themes. An attempt was made to capture the “essence” of the data supporting each theme (Braun & Clarke, 2006, p. 92). Because the data was searched for both basic and organising themes, Braun and Clarke’s (2006) third and fourth phases of thematic analysis – searching for themes and reviewing the data – became interwoven and iterative.

4.7 Synopsis of themes

I will be addressing the research questions through the six themes that were identified. A brief synopsis of each theme is provided as a frame of reference for the Discussion Chapter that follows.

4.7.1 Theme 1: Making and feeling connections

This theme encapsulates how, through image making and metaphor, the workshop afforded cognitive, emotional, artful and embodied experiences of making connections. The literature shows that music can elicit a broad range of emotions and that emotional responses can be almost immediate (Bigand, 2005). Participants engaged in image-making to carefully selected pre-recorded music, designed to elicit varying emotional responses. Artefacts created while listening to the music provided artful metaphors that laid the groundwork for different ways of relating. Using image making and metaphor, participants were able to make connections within the self, between people and between seemingly unrelated phenomena. 'Making' implies the creative skill of connecting disparate objects or components and 'feeling' implies a felt or emotional aspect to the connection.

4.7.2 Theme 2: Navigating boundaries, ambiguity and change

This theme encapsulates, as best as possible, participants' experiences of navigating and negotiating complex, shifting, rigid, familiar or unfamiliar boundaries, as well as ambiguity, chaos and change. Most of the basic themes pertaining to this theme are taken from music improvisation. This speaks to music as a medium that can afford complex, shifting, chaotic or rigid experiences that require skills such as negotiation and navigation of boundaries, structure, ambiguity and change.

4.7.3 Theme 3: Team Building

This theme encapsulates aspects of the group's interrelating as a team, providing a view of the group culture, of components of non-verbal communication within the group and of leadership and followership within the group. Leadership development could be categorised in Team Building or Personal Development, however Leadership codes generated from this data were greatly dependent on team interactions and followership, thus better fit the Team Building theme.

4.7.4 Theme 4: Personal Development

This theme reflects the individuals' expressed desire(s) for personal growth, despite challenges that may arise. Along with this it encapsulates a capacity for reflection and sharing, both personally and within the group. Components of stress management are captured in this theme, including enjoyment, perspective and a positive attitude. The need for self-kindness and the need to grapple with feelings of sadness are also taken into account.

4.7.5 Theme 5: Quality of Group Music Making

This theme is constituted of codes that are entirely musical in nature, that is, they are all selected from the thick description of the music improvisations. This theme reflects significant components of the quality of group music making, comprising a picture of the how the group makes music together. This includes the physical aspect of music making, accepting and declining musically, the musical energy and creative musical play. Connections between the group's participation in music and other themes will be made in the discussion below.

4.7.6 Theme 6: The Workshop Experience

This theme summarises feedback on the workshop as an experience, including expectations, anxieties, perspectives on changes in relationships and suggestions.

4.8 Development of the model

Once the themes were finalised and named, there was a further period of review where relationships between themes that could be represented in a model were considered. A model was not thought to be a guaranteed outcome of this study. A configuration of the themes was found, however, which could be represented as a simplified expression of relationships between the data. This model is illustrated below and will be discussed in greater detail in the Discussion section.

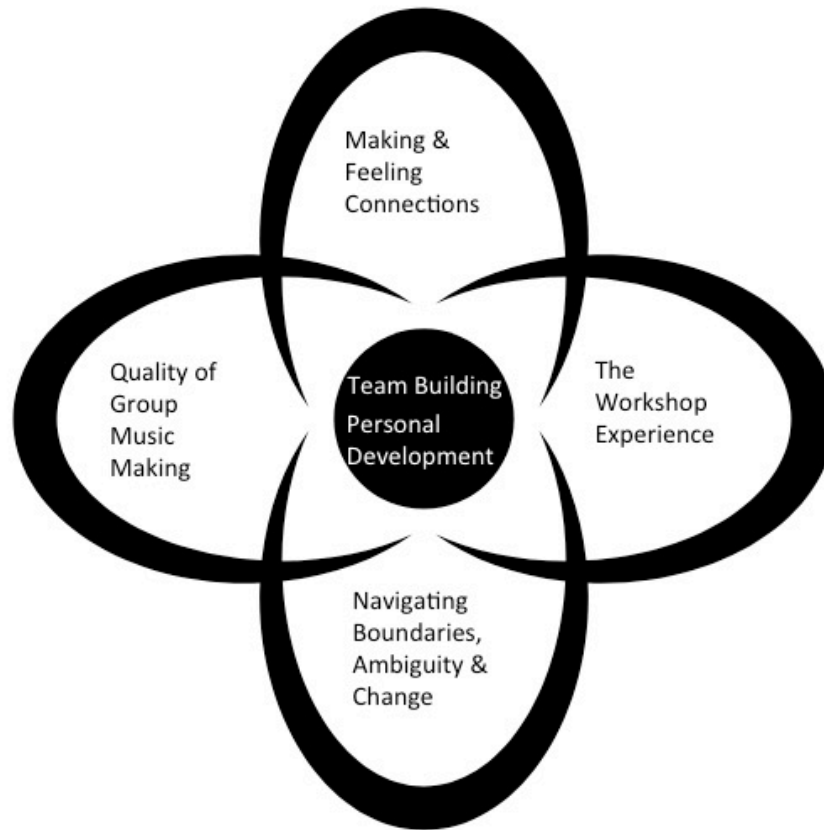


Figure 1: *Model: Addressing employee wellness needs through a music therapy intervention*

4.9 Conclusion

Through thematic analysis, six organising themes were developed through a process beginning with two data sources. This chapter has illustrated the iterative process by which this occurred using Braun and Clarke's (2006) model of thematic analysis as a step-by-step framework for discussion. In the following chapter, the themes as well as the model are discussed in detail with reference to the research question.

Chapter 5: Discussion

5.1 Introduction

In this section, I will discuss the themes that were identified (Braun & Clarke, 2006) during the analysis, as they relate to my research questions.

Main research question:

How can music therapy address employee wellness needs within an Employee Wellness Organisation?

Sub questions:

- What are the components of a pilot music therapy model for addressing employee and organisational needs?
- How do participants experience the employee wellness music therapy intervention?

The music therapy workshop comprised structured and unstructured drumming techniques, unstructured improvisation using an array of musical instruments and receptive music therapy techniques, which included drawing and clay-modelling. Reflection and sharing in between interventions was an essential part of the music therapy process.

5.2 Developing a model: addressing personal development and team building needs

While it appeared that some aspects of the workshop were more helpful than others, the research question required a more inquiring approach in order to ascertain which parts may have addressed employee wellness needs. Meeting needs, in line with the question, ought to be explored and defined more narrowly. This process began by consulting the focus group data. When the participants were questioned in the focus group, they explicitly stated which organisational needs they felt the workshop had addressed (T3.134-T3.143):

<i>Organisational needs addressed:</i>
Team cohesion
Self-esteem
Individual's role in team
Team building
Stress management

Stress relief
Considering the client
Relationship building
Leadership building

Table 13: *Organisational needs addressed from excerpt T3.134-T3.143*

All but one of these needs correlate closely with the two themes ‘Team Building’ and ‘Personal Development’:

<i>Team Building</i>	<i>Personal Development</i>
Team cohesion	Stress management
Individual’s role in team	Stress relief
Team building	Self-esteem
Relationship building	
Leadership building (sic)	

Table 14: *Needs: Team Building and Personal Development*

During the focus group (T3), ‘Considering the client’ was mentioned briefly in relation to stress management, and would be an interesting application for future research in this field. It is beyond the scope of this paper to explore the possibilities for music therapy in meeting client-empathy needs, as this data supports team building and personal development needs. Considering the client (“S: Think, like, what our clients go through...” - T3.140) can be thought however to have an indirect effect on team-building, through enhancing empathy in the group. With regard to the expressed need ‘leadership building’ (sic), leadership development can be viewed as a personal development sub-set when viewed in the context of an EWP; however the leadership codes generated from this data were greatly dependent on team interactions and followership, and thus better fit the Team Building theme. In this group, it may be that the above affordances were the significant ones, but it is not improbable that with a different group and with different dynamics, other aspects of Team Building and Personal Development would be highlighted as needful or resourced. I assert that in this workshop, the embedded and interconnected conditions of ‘making and feeling connections’, ‘navigating boundaries, ambiguity and change’, ‘quality of group music-making’ and ‘the workshop experience’ address ‘personal development’ and ‘team building’ needs. This idea is illustrated in the model below:

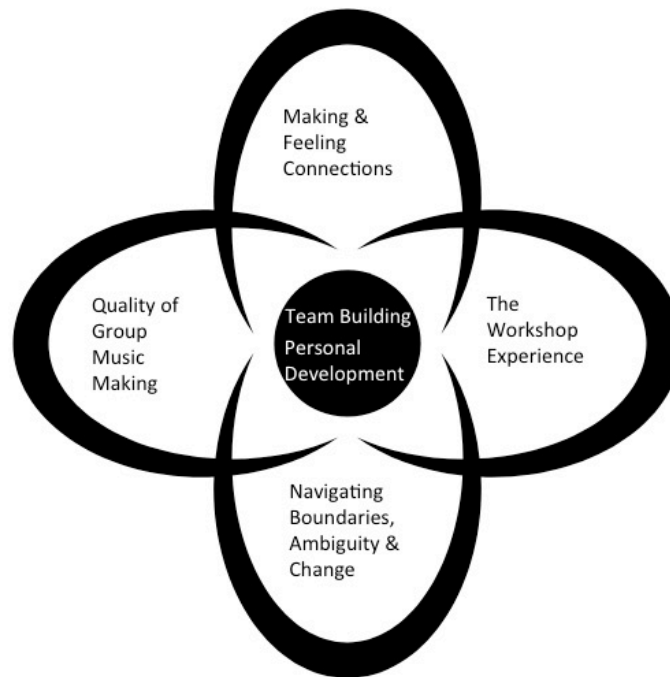


Figure 2: *Model: Addressing employee wellness needs through a music therapy intervention*

The petal diagram was chosen to illustrate the interlinked, integrated nature of the themes. Each theme bears on all other themes, although it is not necessarily the case that all aspects of the themes are equally salient throughout the workshop. An attempt was made to present the data in clearly defined units of analysis, according to organising themes. This was decided against. Simons and McCormack (2007) comment on the difficulty of “capturing the complexity and uncertainty of experience” (p. 300) with categories and codes. Owing to the qualitative, interpretive nature of this research and the value that the research question places on the participants’ experience, an effort has been made in the discussion chapter to respect the integrity of the participants’ lived experiences while similarly reflecting and referring to the data that reduced the participants’ experiences into meaningful yet manageable patterns. The themes are highly interlinked, as shown in the model, and in order to present a meaningful account of the data, they will not be discussed according to themes, but rather in a narrative form, following the sequence of the session, in order to be “artistically integrated” (p. 300). The themes will be discussed with reference to and in order of the sequence of events in the workshop. This is feasible because of the single-session format. At the beginning of each section in this discussion, selected higher order codes and basic themes are offered as keywords. The keywords are colour coded according to the organising theme that they relate to for the reader’s ease of reference. In the table below, the organising themes are presented along with their relevant basic themes and higher order codes, with the keywords used in this discussion highlighted and colour-coded. This table is

a version of a thematic map (Braun & Clarke, 2006) and is used to help orient the reader to the relationships between patterns in the data. While all of the themes were present in the data – and thus the session – the discussion must for technical and layout reasons be contracted and not every theme can be discussed in detail. In order to maintain the habit of staying as close to the data as possible, the process by which words were selected to guide the reader through the discussion was to use terms directly from the narrative in the discussion. However, the reader will be aware of themes that were not selected as keywords, such as self-kindness, assigning personal meaning and self-awareness that emerge indirectly from the discussion.

Making and Feeling Connections	<p>Basic theme: Imagery Imagery as representational Helpfulness of image-making Image-Making</p> <p>Basic theme: Eliciting and Evoking Drawing feelings vs. prepared drawing Bringing out Emotions Different Music Elicits Different Responses</p> <p>Basic theme: Meaning and Connection Assigning personal meaning Making connections</p>	Personal Development	<p>Basic Theme: Reflection Self-Reflection Sharing and reflection Reflecting on career, work and goals Reflection: Family</p> <p>Basic Theme: Stress Management Stress relief Enjoyment A positive attitude Self-kindness Perspective</p> <p>Basic Theme: Personal Growth Self-esteem Confidence Desire for personal growth Learning challenges: work and personal Grappling with sadness</p>
Navigating boundaries, ambiguity and change	<p>Basic Theme: Navigating boundaries Exploring boundaries Negotiating structure and freedom Negotiating endings in music</p> <p>Basic Theme: Navigating ambiguity and complexity negotiating musical chaos Negotiating musical ambiguity Exploration and experimentation</p>	Quality of Group Music Making	<p>Basic Theme: Expending physical energy Movement Physicality of drumming</p> <p>Basic Theme: being heard in music Accepting and declining musically Dynamics: who is and isn't heard Forceful musical expressions Tentativeness in music Self-oriented playing Invitational space</p> <p>Basic Theme: the therapist's presence Quality of therapist's musical presence Musical response to therapist</p> <p>Basic Theme: focussed attention Quality of purposeful involvement Anticipation</p> <p>Basic Theme: Waves of Musical Energy Stagnation Energy in music Intensity and climax in music Rhythm and Tempo</p>
Team Building	<p>Basic Theme: Group Culture Awareness of others Offering and gaining support Accepting others Acknowledging diversity Respect Considering the Client Trust Team cohesiveness and synchrony Individual in relation to team Team building Office: limited opportunities for team interactions Who is and isn't heard in the office Musical interactions between dyads Team is unique</p> <p>Basic Theme: Leadership Leadership Followership</p> <p>Basic Theme: Non-Verbal Communication Listening Observing and noticing Facial expression and smiling Laughter Gesture Eye contact and gaze Proximity and posture</p>	The Workshop Experience	<p>Basic Theme: Workshop: expectations and challenges Anxieties and expectations surrounding workshop Challenges in workshop Perspectives on post-workshop changes in relationships Lack of knowledge about workshop</p> <p>Basic Theme: Workshop: possibilities and suggestions Workshop as lighter form of therapy Future possibilities for workshop</p>

Table 15: List of organising themes, higher order codes and basic themes with colour-coded keywords

5.3 Drumming

5.3.1 Workshop begins

I was still setting up when the participants arrived. They were early; I sensed that they were somewhat anxious about the workshop and they remained outside chatting amongst themselves until I invited them into the hall. After we got to know each another briefly, I opened with a vibrant clapping game that instantly engaged all participants and helped me get to know their names.

5.3.2 Drumming: stress management

creative musical play; energy in music; confidence; stress management

After the laughter subsided, we settled into more structured drumming activities. Opportunities for play and creativity through structured mirroring activities progressed into round robins. As they became familiar with the drums, the participants began to grow in confidence during the drumming activities (T3.103-104; TD1.41). The final drumming intervention was a free drum improvisation, and this provided an opportunity for play and creativity that was subject to less structure. This was a highly active intervention that required participants to be physically engaged (T1.9a). While the improvisation was largely unstructured, I took a cue from a participant toward the end and helped lead the group in an energetic 'rumble'. We played fast and loud on our drums to a climatic ending. The drumming seemed to have a stress-relieving effect (TD1.24). Participant T comments on the cathartic effect of the drumming: "T: I think it's also a good way of relieving pressure. So if you maybe had tense day or worries it's just unwinding it." (T1.7-8).

As shown in the literature review, stress is a ubiquitous phenomenon in the workplace, exacerbated by the South African economic situation (Arena et al., 2013; "These economies are getting more miserable this year - Bloomberg," 2017). Participants further associated the workshop as a whole with stress management (T3.40 and T3.138-9). S states: "In a sense, I feel like, uh, stress management? I don't know why but I felt so relieved after" (T3.138-139).

Participants found that the workshop could and did promote stress-management and thereby addressed a more specific wellness need ('stress-management') that they identified, captured in the Personal Development theme. Stress has been shown to play a significant role in determining productivity (Weber, 2017). If participants experience drumming as a

release of pressure and the workshop as a whole as stress relieving, it is not improbable that the workshop may be associated with increased productivity. Further research would need to be conducted to substantiate this.

5.3.3 Drumming Improvisation: the individual in the team

Individual in relation to team, leadership non-verbal communication; leadership accepting and declining musically, rhythm & tempo reflection future possibilities for workshop

In the drumming improvisation, most interactions took place without words. Listening, observing and noticing, facial expression and smiling, laughter, gesture, eye contact and gaze and proximity and posture were all developed to be aspects (as higher order codes) of non-verbal communication that play a role in the active music-making phases of the workshops, and contribute toward Team-Building. It was previously noted that MIT's Human Dynamics Laboratory (Pentland, 2012) showed that, when evaluating team success, communication has the highest predictive value of all factors. Improvisation is a highly communicative group experience. Pavlicevic (1999) asserts that "rather than being a 'purely' musical event, improvisation in music therapy is non-verbal communication" (p. 1). During group improvisation, every gesture, sound or even withdrawal from the interaction can be understood communicatively, and therefore holds communicative value. To this end, the musical nature of non-verbal communication was central to the drumming improvisation and as such the musical elements of rhythm, tempo and dynamics played a significant role. When improvisation is understood as non-verbal communication, participants' idiosyncratic playing styles and ways of musically relating to one another can be analysed for patterns of communication (TD1.94).

The drumming improvisation allowed participants to think differently about their impact on the team. To re-iterate an important concept: because music improvisation *is* non-verbal communication, participants are communicating all the time, whether choosing to engage or not. This intervention allows participants to participate in a constant musical-communicative feedback loop which places them in real-time communication with the team, affording them the opportunity to experiment with different types of communicative styles, exploring leadership possibilities or new strategies for engagement. For example, a strong, perhaps overbearing leader may try allowing others to lead and supporting their musical-communicative style of leading. A more timid employee may actively try to take leadership in the improvisation and engage the group to join her in a climatic or quiet section. The musical-communicative feedback is immediate and the area of opportunity holds far less

consequence than in everyday team interaction (see 1.9.1 Non-verbal appeal of workshop). The team member may feel mostly musically supported, as with TM, or possibly feel overwhelmingly unsupported. The individual's impact on or role in the team may immediately be felt and/or reflected on privately or in the group. Participant TN reflects on the drumming improvisation's capacity to provoke reflection on her role in the team

But I think what I also take out of now, is that what's important is not only the team work but also how you impact the team. So even if the team is all playing together (signals vaguely with her hands to S, V and Y) um and they are all in union or in sync with the beat, and you're playing something else, it obviously causes an impact on the team. (T3.132-T3.133)

Further reflection was not warranted on this occasion, as the participant seemed to have made meaning of the musical event herself. In future, depending on the group, this may require a longer reflection process. Participant TM was the first to make a strong bid for leadership during the drumming improvisation, and took the most opportunities to exercise musical leadership in the drumming improvisation (TD1.109 – TD1.117) Her experience of musical leadership allowed her to reflect on the impact she had on the group through manipulating the group music with the musical element of tempo. TM states, "Ya for me its strange... when you go fast, everyone goes fast. When you go slow everybody goes slow" (T1.10).

The drumming improvisation allowed participants to explore their impact on the team through the inherent communicative feedback loop in the music (musical and non-verbal communication) and reflection. In this single session, awareness of self and others was emphasised as a need addressed by the workshop (individual in relation to team). The drumming intervention as discussed shows how through the musical and communicative properties of improvisation this need is addressed, but owing to the single session format, on-going assessment and substantiation was not possible and the impact of the individual on the team can only be highlighted as a potential area for further future application and research. In a longer process, and one that is more targeting toward leadership development, the drumming intervention may also be an effective, experiential method for exploring leadership styles. During the focus group, participant TN affirmed leadership development as a possible future application of the workshop (T3.142a).

After reflecting briefly on the drumming experience, we moved to another part of the hall for a different kind of activity.

5.4 Sonic Sketch

image-making; reflection

Two large tables had been pushed together and the surface was covered with newsprint. Boxes of pastels were open and ready to be used. I explained to the participants that they would all be drawing together on the newsprint while I played pre-recorded music, which would change every so often. I asked that whenever the music changed, they stop drawing and move to another place on the large canvas and begin drawing there. I asked them to allow the music to bring symbols, images or words to mind that reflect their experience at their workplace. As the music began, I asked them to use the pastels and begin drawing. There was some hesitation in the group, and I added some more direction, asking the participants to consider strengths they've had to draw upon, challenges they have faced and hopes or fears in the future. The participants began drawing on the canvas to the music. They quickly became absorbed in the activity and each new piece of music stimulated new drawings, movement around the table and sometimes even some dancing and laughing. After the 8 short tracks were soon over, the participants put down their pastels and looked onto the creatively populated canvas and reflected on what they saw, and what it was like to make it.

5.4.1 The role of music in reflection

reflection; eliciting and evoking; making connections; imagery as representational

Bigand (2005) shows that emotional responses to music are quasi-immediate, with less than one second sometimes being enough to evoke a response. The music chosen for this intervention was specifically chosen to be evocative and to elicit responses that may trigger memories, emotions or connections. Eight varied tracks were selected, ranging from raga style, to video game tracks, to heavy metal and opera. The intervention is an opportunity for the participants to reflect through collaborative drawing on their experience at their workplace; the variety in tracks is intended to evoke different emotional responses to facilitate this reflection process. The music is not assumed to have an identical meaning for each participant, although there may be some shared meaning. Participants express their experience of the workplace through the artistic medium and guided by the different pieces of music. Afterward in a reflective process, the images, feelings and motives can be engaged; comparison, contrast and connections are possible. During this period, another

principle technique used was the representational use of image-making. Participant TM states: “So I made all these hearts here, cos for me, that’s my passion” (T4.37). Radically different perspectives of experiences in the same workplace would be interesting to probe, and similar views may be comforting to explore. In this instance and not unexpectedly, shared meanings with some diverging personal or workplace significances provided the substance for reflection.

Metaphor has a noteworthy role to play in organisations. In reviewing the literature, Weick (2003) found that metaphor could be an agent for organisational change, competitive strategy, inciting action, enhancing creativity and assisting in innovation. Schiuma (2011) states that metaphorical and analogical thinking is important in allowing individuals new ways to view their situation in order to “engage their feelings and deep motives” (p. 122). A principle technique that offered the participants the opportunity to engage their feelings and creatively make connections was the representational use of music. During the Sonic Sketch and the clay modelling (which followed the Sonic Sketch), participants created artefacts while listening to carefully selected pre-recorded music. Participants comment on the representational and evocative quality of the music:

S: The soft music was harder to draw to, because I was like, what am I thinking, I don’t know it’s like slow but is it sad? Or is it slow but is it happy? I was confused. And but the upbeat and the ... I actually just want to like a zumba class or something. (Laughs). (T4.54-55)

T: That song reminded me of my car. So I’m always having problems with my car. SO that’s why I draw a car over there. (T4.57)

Y: The slow music brings out sadness and the happy music, you wanna draw happy things. (T4.60 -61)

The music represented participants’ feelings, things, places and people (T2.25a) and not just facilitated but evoked the image-making of the Sonic Sketch.

5.4.2 Imagery as metaphor: new perspectives

Making connections; perspective; reflection; positive attitude; grappling with sadness

The following excerpt is a dialogue during the reflection on the images after the Sonic Sketch (T4.21-25):

S: I'm saying that, despite the fact that it's raining, the girl's still happy and she's still playing on the swing, she's still going about her life.

Y: Here (gestures) is sunshine after the rain.

M: So it's a similar, similar concept, kind of coming through.

T: Here's also a sad one. **V:** mm.



Figure 3: Girl playing on swing despite the rain (Sonic Sketch)

In this extract, S reflects on her image, which can be seen as a metaphor for a positive attitude (T4.26). Y makes a connection by gesturing elsewhere on the group artwork to reference another image with a similar metaphor that tells a story connecting to S's. T then makes a further connection by finding a related image that inversely complements the positive attitude metaphor, yet speaks about difficult emotions. I ask for a reflection on this, and S responds: "So often we focus on the negative in our lives yet the positive is right there. (T4.26)". S's assertion is a rather profound yet simple statement of an awareness of

another perspective or way of viewing a situation. It is through creatively and collaboratively engaging with the artful process and metaphorical thinking that this different view is afforded/gained.

Through the same process, opportunities for creative perspective-taking (taking another's perspective, a step further from being aware of another perspective) are provided. Reflecting on the group art-work, Participant Y states:

Y: Just the way ... when you looking at certain things. Looking at sadness and I don't know I didn't even see "anything's possible just believe". (T4.5)

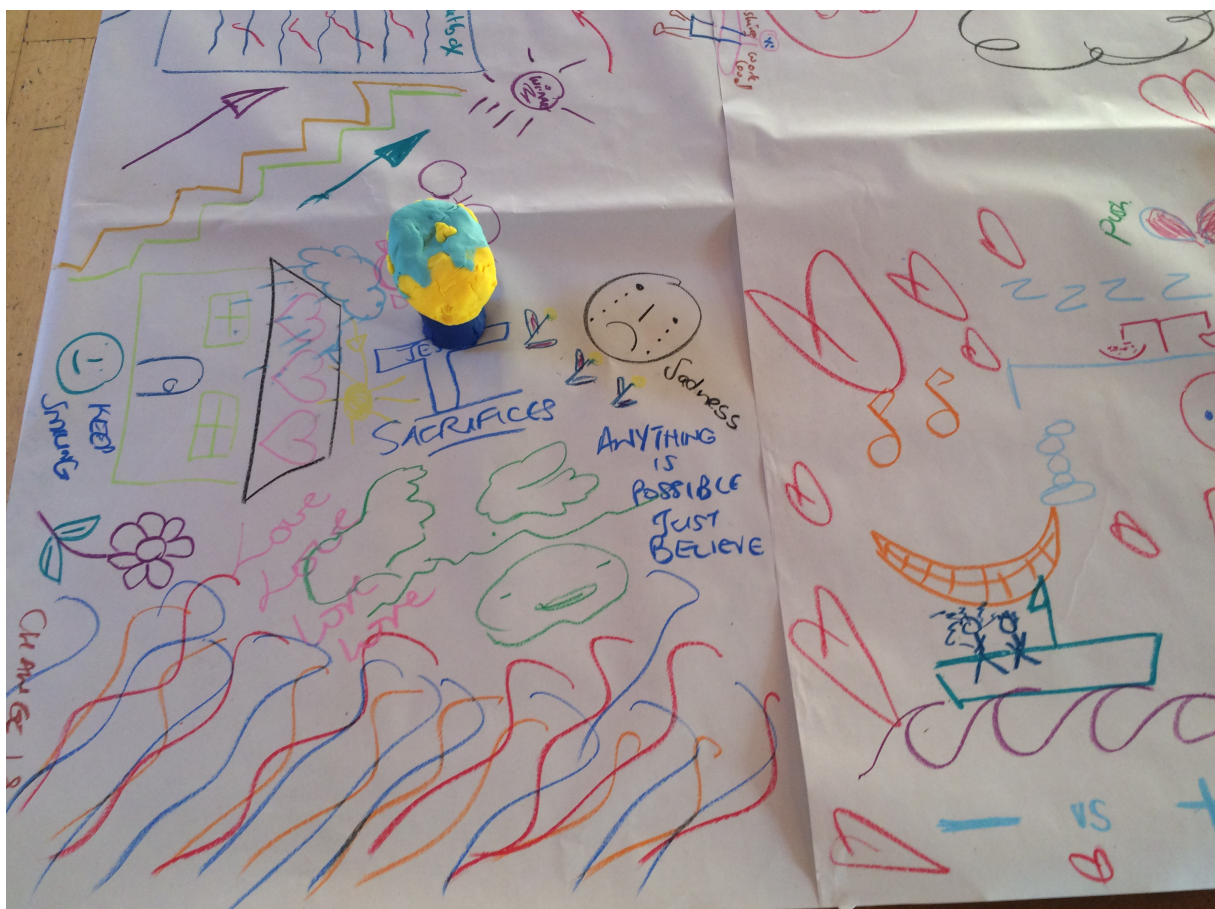


Figure 4: *Anything is possible just believe (Sonic Sketch)*

Being able to connect ideas, to access more views and take on more perspectives allows for increased connections and potential for growth through creativity (Puccio, Cabra, & Schwagler, 2017). The benefit is clearly illustrated in Participant Y's statement. As she connects to a new perspective, her outlook toward sadness opens up into a world of endless possibilities. According to Schiuma (p. 122), "the arts can help people to be more creative by improving how individuals see, interpret and represent their reality and problems".

5.4.3 Imagery as metaphor: boundaries

Exploring Boundaries; reflection; Office: limited opportunities for team interactions

Group artworks may or may not include spontaneous drawing on others' images, which can be engaged with in reflection. Using representational qualities of a collaborative artwork, it is possible to reflect on team dynamics and communication patterns. During the Sonic Sketch Process, I noticed that there were minimal boundary crossings between participants' drawings. While I had not expressly directed the participants to draw on each other's images, it was an interesting observation. The overlaps or lack of overlaps in a collaborative artwork may be reflective of the dynamics of the group boundaries, however in line with the research question, it was the participants who would make meaning of this. I asked the group if they would like to reflect on this. Participant S reflects:

S: I think... cos I was gonna say... I don't know about everybody else but its almost like I don't wanna step on anybody's toes. (T4.43)

S: For me, its like, you can see I didn't like to do things to it (gestures at specific image and looks at T). (T4.44)

Another participant, TM, did draw on another's image and her reflection showed a different sentiment:

TM: ... and the reason why I did that was because part of my our job is actually having to influence people that we work with. (T4.32)

S's lack of boundary crossings or overlaps in the artwork represented for her a sense of tentativeness in her relationship with her co-workers. TM's image represented for her the influence she had on others in her work. The intervention allowed these different dynamics in the team to be evoked. In the group, TM was an outspoken team member and not part of the core team that stayed in the office, highlighting the limited opportunities for interactions between some team members. Further reflection or processes around this subject would have been valuable. Given the dynamics of this group our time constraints and the format of the single workshop, it was not possible to fully explore the pattern that appeared to emerge. As we moved into the music improvisation (see 5.5 Free group music improvisation), a similar theme is musically explored.

5.5 Clay modelling to music

Sharing and reflection; image-making

After reflecting on the group artwork, the participants were asked to move into their own private space in the hall, and use the clay to model something they might like to transform within themselves. This process was facilitated by a carefully chosen piece of music that was contemplative yet had musical and emotional momentum. It conjured a sense of journey and evoked a feeling of unfolding. Afterward, participants came back into the group and were given the opportunity to share about their clay model.

5.5.1 The role of reflection

Sharing and reflection; desire for personal growth perspective; image-making; imagery as representational; trust; acknowledging diversity; leadership; group culture Perspectives on post-workshop changes in relationships

Reflection seemed to play a significant role for both personal development and team building. The expected finding was that reflection might play an important role in personal development. It was unexpected to find how noteworthy a role reflection played in positively impacting group culture. The outcomes associated with reflection in both personal development and team building are listed in the table below. Some of these have already been cited in the preceding discussion; others will be explored below.

<i>Reflection in personal development</i>	<i>Reflection in team-building</i>
Desire for growth (T2.28a)	Awareness of others (T3.67b)
Learning (T2.36a)	Offering and gaining support (T3.127a)
Challenges: work and personal (T4.36a)	Acknowledging diversity (T3.118b)
A positive attitude (T2.15a)	Respect (T3.107a)
Perspective (T2.36a)	Empathy
Self-kindness (T2.11a)	Trust

Table 16: *The role of reflection in personal development and team building*

While reflection in this group session was most often personal (reflecting on the self and not the group), it had significant group culture affordances. There are overlaps in the role reflection plays between personal development and team building, and a more targeted

study to discover the most fruitful methods for reflection in a music therapy workshop would be useful.

The clay intervention is an engaging, multi-sensory intervention. The participants must physically manipulate the clay while they consider themselves, or at least aspects of themselves, in different ways. As the participants represent this aspect of themselves in a clay sculpture, they are able to gain new perspectives as they can see themselves, or see this aspect of self, from new and different viewpoints. As they reflect on the aspect of self that they would like to transform, it becomes – through the sculpture – “externalized and concretized” (Malchiodi, 2003, p. 72), thus more manageable to comprehend.

When the participants are finished modelling, they return to the table in the centre with their sculptures. The externalized and concretized sculptures permit participants to share personal reflections, referencing the symbolic counterparts to their verbal meanings in their sculptures. In this empathic group space, participants self-reflect on perceived weaknesses (T2. 9) or like participant V, previously untold goals and desires (T2.28), showing trust in the group, self-awareness and a desire for personal growth. This intimate sharing and reflection affords participants the opportunity to be vulnerable with one another, to offer and gain support to and from one another: to acknowledge diversity within the team and to build trust. Participant S responds to Participant V’s self-disclosure, commenting on how she feels her co-worker relationships may have changed (T3.117-T3.121):

S: I think this has ... for me I feel closer, I feel closer. I feel ... Y is brand new, V’s like furniture, and I’m in between, so we’re actually all different and to have this type of reflection and to see each other’s strengths and what they (she is looking between them)... I didn’t even know V had such goals! Do you understand what I’m saying and I will do everything in my power to help her (V nodding and smiling)

M: ya

S: to achieve this

Di Stefano, Gino, Pisano & Staats (2016) and Haque (2010) show that reflection boosts productivity. However, Di Stefano et al. found that participants seldom chose to engage in reflection over a learning task experience. Reflection is widely acknowledged to be an underutilised and in fact undesired resource. A study with stark results (Wilson et al., 2014) shows how two thirds of men, and one thirds of women would rather shock themselves with a 9 volt battery than sit with their own thoughts and reflect for 6-15 minutes.

The clay intervention was an opportunity for quiet, creative reflection on what could be viewed as a group and personal learning experience: the Sonic Sketch and the reflection that *it* produced. The music played a holding role, allowing participants to move more deeply into a reflective, creative mind-set and switch off to distractions and perceptions of others. The music added the essential element of gravity; without the music, the activity may have carried less weight. Because of how responsive people are to music (Bigand, 2005), it is possible to construct the atmosphere of contemplation and emotional awareness, allowing participants to engage their “feelings and deep motives” (Schiuma, 2011, p. 122). Wilson’s (2014) research shows how much people do not enjoy reflecting alone and in silence. Despite Wilson’s (2014) research showing peoples’ preference for ‘doing’ as well as less silence, silence has a pivotal role in the reflection process and has important implications for critical reflection and creativity (Dawson, 2003; Zembylas & Michaelides, 2004). Whilst participants did not directly refer to silence or the lack thereof in the reflection process, it was possible to make interpretations based on my observations in light of Wilson’s (2014) findings. It seems that the reflection opportunities afforded in this workshop may have been more appealing than silent, solo reflection, owing to their multi-sensory, creative and sometimes collaborative nature. This is not unexpected, given Wilson et al.’s (2014) findings. The value of reflection for the personal development and teambuilding needs of the group is noteworthy. Porter (2017) asserts reflection is crucial to the on-going growth and development of leaders. This is a widely shared view (Chan, 2010; Roberts & Westville, 2008). As suggested with the drumming intervention, the reflection component may be further and more deliberately developed for a specific leadership development program.

5.5.2 Trust

trust; confidence; sharing and reflection; anxieties and expectations around workshop

In both the music-making and the image-making components of the workshop, a heightened level of trust between colleagues was “created”: “T3.152 **TN**: Because it creates trust”. In the literature review, trust was shown by Lencioni (2002) to be the foundation of real teamwork. Reflecting on the workshop as a whole, Participant S states (T3.102-T3.107):

S: I think we became more confident. I think at the beginning it was like scary, like oh my gosh we have a drum and I don’t know how to do this (Y nods), but instantly we became more confident, and then became more trusting

TN: (nods) mmm

S: (V nodding) And then we were able to share things. And then we started

respecting each other...

When consulting the data, trust seems to be associated with sharing and reflection (T3.48a), as well as with overcoming fears and trusting the group in music-based interventions (T3.90).

5.6 Free group music improvisation

the therapist's presence; stagnation; negotiating endings in music; negotiating musical chaos; exploration and experimentation

After a short break, the participants moved to a large mat in the center of the hall. There were many different kinds of instruments on the mat. Congas, keyboard, bongos, xylophone, glockenspiel, small drums and percussion, a guitar, some djembes and a snare and cymbal were available. The participants milled around, hesitant but interested. I asked them to test out some instruments and as we settled down, I invited them non-prescriptively to tune into each other and begin playing when they were ready and see what happens. One member, TM, quite suddenly began playing loudly on the snare and cymbal in a rock style. Her playing continued emphatically and most other participants could not be heard. There were moments of synergy between the snare drum and the xylophone, and everyone fell in with the snare's loud and overbearing rhythm. The other participants explored many different instruments and changing between them often. The dynamic between those who were heard and unheard became perseverative. I tried to intervene musically, but eventually counted the improvisation down to an end. I reminded everyone to tune into the others, and suggested that we shift around to other instruments every so often as participants playing the louder instruments had not shifted. Different participants could be heard now. Different playing styles emerged throughout the continuing improvisation. The music continued with waves of musical energy, but there was a sense of stagnation in the music. Participants seem to show a desire to end the improvisation through their body language (moving off the mat and proximity), their playing (stopping playing, losing impetus) and facial expression. I waited for a signal in the group to negotiate the ending, but a different participant would always restart the music. The ending was long and drawn out.

5.6.1 Creativity and constraints

Navigating boundaries; negotiating structure and freedom; quality of the therapist's presence; playfulness and creativity; challenges in workshop

Pavlicevic (1999) states that unstructured improvisational formats carry the most risk with regard to group disintegration, yet also hold considerable group and personal benefits. The unstructured musical improvisation in the workshop can be considered as having fewer constraints. There is compelling evidence to show that carefully designed constraints improve creativity ("Creativity loves constraints," 2006; Marguc, Förster, & Van Kleef, 2011; May, 2013). The drumming improvisation was set up with constraints that the free musical improvisation toward the end of the workshop did not have. The drumming intervention was able to evoke more creative musical responses from the group than the free music improvisation. The participants also appeared to enjoy the drumming improvisation more (T1.1b and T3.10a). My active presence was one constraint; I was more influential in the drumming. Another constraint was the lack of variety of instruments (only djembes were used in drumming) and the time spent familiarising the group with how the djembes work. In the free musical improvisation, there were admittedly too many instruments available (T3.5b and T3.11a), and participants were not familiar with many of them. They hadn't had the preceding structured musical games, as we had had on the djembes, to become familiar with the many instruments and how they could interact with one another. There was an excess of freedom, or lack of constraints, that could be paralysing and limit the group's creativity. The lack of constraints negatively impacted the group's creative morale in providing too many options and not enough direction. The data shows that the improvisation with fewer constraints was experienced as the most challenging (T3.5a). Constraints should be intelligently designed (May, 2013), and in this case, decisions about using constraints were not given due consideration. One must also take into account the fact that this was the first and only session I ran with this group. It is not improbable that if we had worked together over time, an improvisation with fewer constraints – such as this one – would not have negatively impacted the group's creative morale and may have had a different outcome. This likelihood is supported by various seminal group stage theories that explain how the first stages of the group need higher levels of containment or structure from the leader (Bennis & Shepard, 1956; Tuckman, 1965; Yalom & Leszcz, 2008). This is important information to consider for future groups, especially if creativity is a principal aim in the process.

5.6.2 Navigating endings in music

Negotiating musical chaos; navigating ambiguity and complexity; Negotiating Endings in Music stagnation non-verbal communication

The inherent communicative nature of improvisation meant that even with – or perhaps because of – fewer constraints the music making elicited intragroup communication patterns and conditions that were valuable for participants to musically and communicatively negotiate and reflect upon. A result of the unconstrained improvisation was the musical chaos, ambiguity and stagnation that ensued, allowing participants to explore and musically negotiate these experiences. A significant theme for the group was negotiating endings (T3.67-T3.70):

TN: Cos I remember when we, when you kept slowing down, over here (gestures to improvisation instruments), I kept thinking okay so is she stopping? (V smiles and laughs a little) Cos I kept, I kept looking at you. Is she stopping? Okay, let me let me just... But its like saying it would just start again and then it would continue again.

The ending was long and drawn out, and participants would softly restart the music despite showing through non-verbal signals that they would like to stop playing. I had decided to maintain a non-prescriptive stance and wait for the group to end the improvisation. The participants' difficulty in ending became more pronounced. Some participants showed a more overt impatience, some an indifference to the dynamics, while others seem to attempt to support the group music. I eventually counted the music down. In line with the research question, it would be participants who would need to make meaning of this, yet there was not enough time in the workshop to adequately reflect on the intragroup dynamics that were elicited during the improvisation. In the focus group, a participant suggested a constraint: that if I had ended the improvisation, they would have stopped (T3.71). My presence was possibly confounding and the participant's may have felt they needed me to end the improvisation. It seemed that the group needed direction and showed a preference for structure while at the same time demonstrated interesting dynamics around negotiating endings in music. These observations could be explored further for a more direct application to the participants' work/office situation.

5.6.3 Being heard in the music and in the office

Dynamics: who is and isn't heard; who is and isn't heard in the office; learning

A theme that was developed during the analysis consisted of codes largely from this musical experience: 'Dynamics: who is and isn't heard'. This theme captures how, through idiosyncratic playing styles and choice of instrument, some participants were more likely to be heard than others. Participant TN comments: "What I did also find was that when I was playing a softer instrument, its like, my voice isn't heard." (T3.97) Taking the time to reflect on the musical-communicative experience of the improvisation, participants are able to make connections between their patterns of musical relating and the way they relate to others in the world. Participant TN, who felt unheard, continues: "And, sometimes for me its like that. And I have to become louder, for others to hear what I'm trying to say." (T3.97-8)

Addressing the employee wellness need of team building through critically exploring the dynamics of group culture, connections are made from the improvisation directly to the workplace (T3.100-101):

M: Is it the kind of culture that you've developed in the office?

TN: Where you have to speak up?

M: the loudest person is heard.

TN: I think so.

S: I agree.

TN: I think so. The loudest person's heard. (Looks to Y, smiling)

Because free improvisation is an entirely experiential and communicative process, it is possible to use the experience to engage with the team's communicative patterns and elicit reflection that may create awareness and possibly even bring about change. According to Pavlicevic, group musical improvisation is "an opportunity for learning from one another and drawing support from the collective experience" (p. 3). Participants V and S corroborate this assessment with a view of the workshop, acknowledging that learning was an influential part of the workshop experience (T3.146; T3.31). In this workshop, a short single workshop process, some team members gained awareness of communicative dynamics in the team. Change may be a loftier goal, requiring a more interventive, lengthy process.

5.7 Afterword

5.7.1 Closing off

After the short reflection on the improvisation, I noticed the participants seemed of lower energy than when we began – as if the quality of the stagnating improvisation still lingered. To end off, I led a semi-structured drumming improvisation that brought some vibrant and creative engagement into the group. Our final reflection was a brief statement by each participant on what they may have gained from the workshop. After a short break, I conducted the focus group interview.

5.7.2 Non-verbal appeal of workshop

Workshop: possibilities and suggestions; trust; imagery as representational; reflection

At this point, it is worth commenting on the value of the non-verbal appeal of the workshop and the intervention as a whole. Dominick et al (1997) highlight the self-managing feature of teams, submitting that team members play “an important role in enhancing and sustaining team effectiveness by providing feedback to each other” (p. 509). However, O’Daniel and Rosenstein (2008) examine various barriers to effective communication in the healthcare profession, many of which are applicable to the corporate environment. Barriers to effective communication include hierarchy, personal values and expectations, personality differences and differences in schedules and professional routines. When team members play an important role in managing teams, yet there are many barriers to effective communication, it is often the case that efforts to manage team effectiveness may be frustrated, or are not even begun out of fear of conflict. The non-literal nature of the metaphorical images used in the Sonic Sketch and clay modelling allows reflection to be undertaken with a measure of safety. The external and concrete nature of the images allows a distance which may promote sharing, and the introduction of ideas not commonly explored in the workplace, such as personal challenges. In some cases, as has been shown in this study, this may afford opportunities for gaining and offering support and acceptance among colleagues, acknowledging diversity and building trust. The non-verbal, artful and creative methods used to elicit communication in this workshop were described as unintrusive (T3.149a and T3.150a) and it was suggested that it would be accessible to those usually “closed” to therapeutic interventions.

5.7.3 Difficulties in facilitation

challenges in workshop; navigating structure and freedom; negotiating musical ambiguity; the therapist's presence; evoking and eliciting;

Related to the constraints in improvisation was participants' feedback around the level of structure in the workshop in general.

S: and I do agree with TM with the instruction part. I think we hear you, we hear what you're saying and we hear okay we need to draw about what we're going through and work (T3. 52)

TM: I think it's the link between [...] (T.53)

S: the goal and the instruction to get there (T.54)

TM:Why we're doing this, do you understand? Why is not clear (T3.56)

But also, but also, the after for me is also important I think just, um, the before and the after. The why (T3.57)

This feedback must be considered in line with the research sub question considering the participants' experience of the workshop. It is possible that my inexperience as a student may have negatively impacted on providing a requisite feeling of meaning to participants before and during the workshop. Perhaps not enough information was given for the participants to have a sense of "reason". Additionally, it is possible that (some) participants may have a preference for structured activities and direct instruction (T3.1-3 and T3.7).

Ambiguity, such as is deliberately woven into the prescribing intention for the Sonic Sketch and unintentionally elicited in the group music improvisation, is unlikely to be experienced comfortably by all. It is important that all participants are not prescribed exactly what to draw, and that enough room is left for divergence and creative elaboration. Even in this research, alongside the sense of dis-ease surrounding the ambiguity, a participant comes to her own realisation of the necessity for a certain lack of prescription (T3.64-65):

S: If you had told us we were going to be drawing about you know what I mean?

M: Ya

S: then what would have come on the pages? What I wanted to come out on the page, not what I was feeling at that time,

S: cause I had time to prepare what I'm gonna put on there.

Other participants' acknowledged the value of the non-prescriptive method implicitly. Y marvelled at being able to make a connection to "anything is possible just believe" (T4.5a), "I didn't even see..." (T4.5a) she said, wondering at the mechanism that had enabled her to see. It was through the creative freedom that had been given, with the opening constraints described (music, movement and the set intention) that boosted the group's creative potential. While my inexperience certainly may have played a role, it is also not unexpected that the constraints were "daunting" (May, 2013, p. 2), and that most participants of this population would experience at least the start of this intervention with some measure of discomfort. This finding should be taken into consideration for future research with this population.

5.8 Conclusion

In this discussion, a model has been presented which shows that four themes, 'making and feeling connections', 'navigating boundaries, ambiguity and change', 'quality of group music-making' and 'the workshop Experience' are interconnected and interact to address the employee wellness needs of 'team building' and 'personal development'. Team Building and Personal Development are also themes, and these themes are populated with higher order codes and basic themes that may represent a further articulation of needs, such as group culture, acknowledging diversity or a desire for personal growth.

The workshop as a whole and the drumming intervention in particular were shown to be stress relieving, with the quality of the group music making playing a noteworthy role. It is posited that the workshop might increase productivity through stress relief. Through the musical non-verbal communicative experience of drumming coupled with reflection participants gained awareness of their impact on the team and were offered opportunities for leadership.

The use of music and images in a representational capacity allowed participants to engage their feelings and motives, make increased connections between seemingly unrelated ideas and gain new perspectives. Reflection played a noteworthy role in the workshop, being important for both personal development and team building. Reflection and self-development are associated with a desire for personal growth and self-knowledge, whereas reflection and team building are associated with acknowledging diversity, accepting others and offering and gaining support. The Sonic Sketch coupled with reflection also allowed boundaries in the team to be explored. Reflection enhanced trust in the group.

The group music improvisation was musical experience with very few constraints. The team dynamics and the lack of constraints created a musical atmosphere of chaos, stagnation and ambiguity. Participants were able to navigate musical experiences of ambiguity, endings and transition. The team showed a preference for structure and a difficulty in negotiating musical endings. The improvisation provided an opportunity for exploring the dynamics of who is heard in the office.

Chapter 7: Conclusion

7.1 Introduction

Conducting this research as a student-therapist-researcher presented some challenges particularly during the data collection period. At times, my goal as therapist and researcher seemed conflicted, while my designation as student only further muddied the waters. There was, however, always strict certainty about remaining honestly close to the data. The exciting aspect of interpretive research is the necessary use of the researcher's own mind as a tool of analysis; this, however, can only be done with a reverence for the data that preserves the participants' meanings beyond interaction with the researcher's interpretations.

7.2 Summary of findings

This study explored how music therapy could address employee wellness within an Employee Wellness Organisation. The aim of this study was to explore the role of music therapy in a South African Employee Wellness Organisation, through a music therapy intervention comprising active and receptive music techniques. An aspect of this study was the development of a pilot music therapy model to meet wellness needs in the workplace, exploring and describing how a music therapy intervention may address employee wellbeing. The role of music therapy in this South African Wellness Organisation was found to promote personal development and team building in an experiential, music-centered process. More specific wellness needs were identified within these broader themes.

The non-verbal nature of the workshop was seen as non-invasive and helped create a space that promoted sharing of ideas not commonly explored in the workplace. This in turn offered opportunities for acknowledging diversity, building trust and offering and gaining support among co-workers.

Music improvisation provided a unique opportunity for participants to interact non-verbally and musically. Non-verbal communication within music improvisation allowed an emphasis to be placed on communicative patterns between team members which afforded participants the opportunity to think differently about their impact on the team, enhancing interpersonal awareness. Furthermore, the use of musical and non-verbal communication during improvisation allowed participants to experiment with taking leadership.

Reflection was highlighted as a significant affordance of the workshop. Music was used in an intentionally evocative manner in order to elicit emotional responses that prompted reflection in the group. Just as communication is key to Pentlands' (2012) successful team, it is not surprising that reflection in the group enhanced trust in the group as it required heightened intimacy in communication between group members. Reflection affords co-workers the opportunity to be vulnerable with one another, to offer and gain support to and from one another, to acknowledge diversity within the team and to build trust. This study suggests that reflection in the context of self-development is associated with a desire for personal growth and self-knowledge and reflection in the context of team building is associated with acknowledging diversity, accepting others and offering and gaining support. The findings around reflection are important for the South African employer particularly when considering the link other researchers have found between reflection and productivity (Di Stefano et al., 2016; Haque, 2010).

In a fast-changing world, where stability is minimal and complexity and chaos more frequent, businesses – including employers, employees and the organisation as a whole – have had to learn to adapt or suffer losses. Music improvisation played a unique role in the workshop in facilitating musical and creative opportunities for negotiating boundaries, complexity and chaos. In a single session, the workshop was too short to reflect satisfactorily, to fully explore the possibilities and work creatively with these artful and experiential metaphors. It is recommended that in future interventions, improvisation with chaotic potential (free improvisation) is planned with sufficient time for reflection and possible subsequent interventions for further experiential processing.

An interesting finding was the constraining role that too much freedom and choice played in improvisation, particularly in a once-off session. The relationship between creativity, freedom and structure in improvisation as well as the impact of the length of the process has on these variables may be valuable topics for future research.

Stress is a serious concern for the South African employee and employers need to intervene in order to avoid lost productivity (Weber, 2017). Wellness Organisations are primarily concerned with reducing risk and promoting health and wellness. Participants found that the music therapy workshop promoted stress management. Drumming was found to be particularly stress relieving, while other aspects of the workshop also support the overall finding of stress management. Based on my findings, I suggest that an intervention such as this, which is found to relieve stress and promote stress management, may be an enjoyable and valuable asset to a Wellness Day, Wellness Program or Employee Wellness

Organisation's offerings.

7.3 Limitations and recommendations

The short intervention – two hours plus a focus group – was most practical for the participants but limited the amount of data that could be generated. Because of this, the scope of the analysis was also necessarily limited. This research material only explores the relationships and opinions of five employees. This small sample size means that the qualitative data is not generalizable. Because of the complexities of navigating team relationships, a larger sample – perhaps the entire team or more than one team – or a replication of this study would be interesting and provide greater insights. In future research, a lengthier period of intervention, perhaps over a number of weeks, may allow for the generation of more data. In this case the scope of the research may be expanded as more data can be analysed for significant patterns. While the research is not generalizable, significant effort has been made to ensure that this study is transferable to similar populations. Another possible limitation of the study is that it was not conducted with the entire work team. Even so, meaningful team dynamics were elicited and engaged with and it is recommended that an entire team is included in future interventions, if possible.

The findings of this study suggest that leadership or leadership development could be a possible application for an intervention similar to this. Additional research into the association between leadership development and creative and receptive music therapy would be beneficial. Further research into the role of creative and receptive music therapy techniques in providing stress relief specifically in occupational settings – and more specifically in South Africa – would be valuable. Given how important reflection is for the on-going growth and development of leaders (Porter, 2017), it would be valuable to examine the role of reflection within a music therapy intervention in an occupational setting and how creative and/or receptive music techniques are able to facilitate reflection.

This study suggested a link between reflection and creativity, reflection and acknowledgement of diversity as well as reflection and enhancing trust. An exploration of these suggested associations within a music therapy intervention would be valuable. Furthermore, it is recommended that a targeted study is undertaken to discover effective methods for creative reflection techniques in a music therapy workshop with this population. As mentioned above, the study suggested an association between creativity and structure/freedom within the context of improvisation. Further exploration of the relationship that constraints, freedom and duration of process have on creativity within improvisation

would be valuable.

As mentioned above, while this study is not designed to be generalizable to all populations, substantial effort has been made to ensure that it is transferable to similar populations. The preliminary findings of this research, and the many studies cited in this study that support creative methods in the workplace, show that interventions comprising active and receptive music therapy techniques could be included in Wellness Days and Wellness Programs, where team building and personal development are the goal. However, there are ethical concerns that need careful consideration, such as the possible disempowerment of employees in productivity-driven systems. Music therapy interventions which are specifically designed to address personal development and team building needs may be particularly moulded to address more specific needs such as stress management, leadership development and diversity and inclusion. These creative music therapy techniques allow new and different ways of addressing wellness needs and are easy to slot into such programs. More research may need to be conducted with larger groups as mentioned above, but it is likely that some benefits may remain the same, or even be enhanced when using entire teams. Although this research is preliminary and as yet a large body of research on this topic does not exist, the findings suggest that music therapy has a valuable role to play in the workplace that needs to be investigated further.

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Appendix A: Employer consent form



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

FACULTY OF HUMANITIES
DEPARTMENT OF MUSIC
MUSIC THERAPY UNIT

TEL (012) 420 2614
FAX (012) 420 4351

Consent form

Date: _____

MUSIC THERAPY RESEARCH STUDY AT _____: PERMISSION FOR PARTICIPATION

I _____ hereby give / do not give my consent for closed group music therapy workshops and interviews to be held at _____ in Cape Town, Western Cape. I also grant / do not grant permission for sessions and the interviews to be video recorded. I understand that participants are free to withdraw from this study at any stage. I understand that the principles of confidentiality and anonymity will be upheld within this research study. I understand that the data gathered will be used for research purposes only and stored for 15 years in a secure facility at the University of Pretoria.

With full acknowledgment of the above, I agree to authorise _____ employees' participation / non-participation in this study on this _____ (day) of this _____ (month) and this _____ (year).

PARTICIPANT DETAILS:

Participant name: _____

Participant Contact No: _____

Signature: _____ Date: _____

RESEARCHER & SUPERVISOR:

Researcher Name: _____

Researcher Signature: _____

Date: _____

Supervisor Name:

Supervisor Signature: _____

Date: _____

Appendix B: Individual consent form



UNIVERSITEIT VAN PRETORIA
 UNIVERSITY OF PRETORIA
 YUNIBESITHI YA PRETORIA

FACULTY OF HUMANITIES
 DEPARTMENT OF MUSIC
 MUSIC THERAPY UNIT

TEL (012) 420 2614
 FAX (012) 420 4351

Consent Form

Date: _____

MUSIC THERAPY RESEARCH STUDY: PERMISSION TO PARTICIPATE

I _____ hereby give / do not give my consent to participate in closed group music therapy workshops and interviews at my workplace in Cape Town, Western Cape. I also grant / do not grant permission for sessions and the interviews to be video recorded. I understand that the data gathered will be used for research purposes only and stored for 15 years in a secure facility at the University of Pretoria. I understand that I am free to withdraw from this study at any stage. I understand that the principles of confidentiality and anonymity will be upheld within this research study.

With full acknowledgment of the above, I agree to authorize my participation / non-participation in this study on this _____(day) of this _____(month) and this _____(year).

PARTICIPANT DETAILS:

Participant name: _____

Participant Contact No: _____

Signature: _____ Date: _____

RESEARCHER & SUPERVISOR:

Researcher Name:

Researcher Signature: _____

Date: _____

Supervisor Name:

Supervisor Signature: _____

Date: _____

Appendix C: Participant information form



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

FACULTY OF HUMANITIES
DEPARTMENT OF MUSIC
MUSIC THERAPY UNIT

TEL (012) 420 2614
FAX (012) 420 4351

Participant Information Form

Title: Exploring the role of a music therapy intervention at an Employee Wellness Organisation

Dear _____

I am conducting a research study on persons in professional employment in the South African workplace. The aim of the study is to explore the role of active and receptive music techniques in this space. This involves using a variety of creative music techniques including improvisation and song-writing as well as music-listening techniques such as music relaxation. Other modalities such as art and movement will be included too. The group will be a closed group; this means that no new members will be joining the group once it starts.

I will be conducting one half-day session. After the session, I will conduct a focus group. The focus group as well as the group session will be audio or video-recorded. The recordings are purely for research purposes and are stored safely at the University of Pretoria for 15 years. After this dissertation is completed, it will be accessible through the University of Pretoria's library. Participation is voluntary and you are free to withdraw at any stage during the process. Should you choose to withdraw during the process all data regarding you will be destroyed. No names will be divulged in the dissertation; all names will be changed and no identifying information will be included.

Please do not hesitate to contact me should you have any questions or concerns. I would greatly appreciate your willingness to participate in this study.

If you agree to participate, you will have to complete a consent form.

Thank you in anticipation.

Melissa McWalter
melissa.mcwalter@gmail.com

Researcher/Registered Music Therapy Student

Supervisor

Appendix D: Focus group guide



UNIVERSITEIT VAN PRETORIA
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Focus Group Guide

Thank you for your participation in this study. To begin with, I would like to remind you that your name will not be associated with any of the data gathered from these sessions. Your identity will remain confidential. This focus group will be video recorded. If you are comfortable to proceed, we shall begin.

- How did you experience the group music sessions?
 - What did you experience as most helpful?
 - What did you find the most challenging part of the sessions?
- What did the sessions mean for you personally?
- What do you think could have been improved or managed differently in the sessions?
- What was it like making music in a group?
 - How did you experience the other group members?
 - How did your experience of the group or group members change during the music therapy sessions?
 - Describe your feelings regarding interactions with one another in the session?
 - How may this impact on your working relationship?
- How would you describe the contribution of the music therapy sessions to the organisation as a whole?
 - Which organisational needs do you think the music therapy sessions addressed?
 - Which organisational needs do you think the music therapy sessions could still address?
- How would you feel about attending another workshop like this again in the future

Appendix E: Session structure (2 hours)

The session followed the format below:

Opening
Active technique
Participants each devise a signal for themselves, such as thumbs up or mock swimming. The group spends some time familiarising themselves with each other's signals. Participants then begin with body percussion, establishing a ground (thigh thigh clap clap) and chant. The first participant signs their own sign and then another participants sign, who must notice that, sign their own sign and someone else's. As the game continues, it gets faster and more complicated. This encourages laughter and play. The game is called Indian War Games.
Drumming and reflection
Active technique
Beginning with a brief overview of the history of the drum and legend surrounding it, I followed with instruction on three different ways to play a beat on the drum. Using these three sounds, the first activity was a structured mirroring exercise. Round robin drumming activities and interlocking rhythms were introduced next, adding more complexity but still in a structured intervention. A semi-structured improvisation followed: I instructed each member when to begin playing and when to end. The drumming culminated in a final free improvisation. Afterward, there was a brief reflection on the experience.
Sonic Sketch and reflection
Receptive technique
Participants drew to music. Pastels and a large sheet of newsprint covering two tables were provided. 8 contrasting pieces of music were chosen and clipped to about 60 seconds each, then put together in a single track using Garage Band. Participants were asked, before beginning, to put down their pastels and move to a new place on the canvas every time the music changed. I asked the participants to allow the music to bring words, symbols and images that reflected the their experiences in their workplace. Afterward, participants reflected on the images and their meanings for them personally and for the group.
Clay Modelling and reflection
Receptive technique
After the reflection on the Sonic Sketch images, participants were asked to use clay (coloured play dough) to model an aspect of themselves that may need to transform, or that they feel they may want to transform. A six minute long piece of flowing music with movement and emotional momentum was chosen. Afterwards, participants' reflect.
Improvisation and reflection
Active technique
Many instruments were made available to the participants. Little prescription was given, except to tune into each other. Participants improvised freely with some intervention from me. Afterward participants reflect.
Closing and final reflection
Active technique
The final activity is an energetic semi-structured improvisation, leading into an unstructured improvisation. Participants reflect on the workshop as a whole by each stating what they feel they are taking from the workshop.

Appendix F: Sonic Sketch and clay modelling images



Appendix G: Drumming reflection (T1) – transcript

Drumming reflection Excerpt T1 (00:33:50 – 00:35:27)

M indicates interviewer

[...] indicates speech that is difficult to make out. Additional contextual details may be provided.

Italics signify words spoken with special emphasis

MU#	Transcription	Initial Code
T1.1	S: I feel like there's no rules (smiling – group laughs) Its like the best	T1.1a feels as if no rules T1.1b enjoys no rules
T1.2	M: So um... how did that feel?	T1.2a therapist asks reflective question
T1.3	S: I've already said M: (laughs) You were supposed to say after I asked you!	T1.3a banter between therapist and participant
T1.4	M: But for everyone else, how did that feel?	T1.4a therapist asks reflective question
T1.5	V: It's nice... sometimes ...its just ... (she claps her hands together and shows them palms facing us, looks at them)	T1.5a expresses some enjoyment T1.5b shows hands to be sore from drumming
T1.6	M: Ya, ya the hands will hurt if you're not used to it. But it won't last.	T1.6a therapist responds empathetically
T1.7	T: I think its also a good way of relieving pressure.	T1.7a drumming relieving pressure
T1.8	So if you maybe had tense day or worries it's just unwinding it.	T1.8a Drumming unwinding tense day T1.8b drumming unwinding worries
T1.9	V: (Makes a joke, looking at me and looking around and makes pushing and pulling motions smiling and laughing).. exercise!	T1.9a drumming: physical exercise
T1.10	TM: Ya for me its strange.. when you go fast, everyone goes fast. When you go slow everybody goes slow. (pause)	T1.10a leadership opportunities in drumming
	M: Ya. That's actually what I was saying ... the drum is so much in a way like a voice that you're able to manipulate what everyone else is doing and be manipulated.	
T1.11	Y: Everyone's making all these amazing sounds [...] picking up different vibes ... [...] (gestures to each member)	T1.11a enjoying different vibes from each participant
	(pause)	
T1.12	S: So that's like, through the chaos you're still able to ... Y: pick up everyone's ...	T1.12a through the chaos T1.12b connecting with everyone through the chaos
T1.13	S: And that's like (plays deliberate steady basic beat)	T1.13a joining group pulse through chaos (T1.12)
T1.14	And then next to me is going bos randomly (looks at TM deliberately, smiling while mock playing "randomly" and "bos")	T1.14a reflection: neighbouring participant playing chaotically
T1.15	Y: I wish (emphasises 'wish' and smiles looking at TM, said in joking tone)	T1.15a Participant wishes to play like other participant

Appendix H: Clay modelling reflection (T2) – transcript

Clay Modelling Reflection Excerpt T2 (01:10:55 – 01:16:10)

M indicates interviewer

[...] indicates speech that is difficult to make out. Additional contextual details may be provided.

Italics signify words spoken with special emphasis

MU#	Transcription	Initial Code
T2.1	M: So what we're gonna do is, everyone's gonna.. you don't have to speak, if you don't want to. But we're going to go round and we're going to just say the name of it that's totally fine as well, but it would also be great if you'd like to share a bit about it and what it means to you. Okay.	T2.1a Invitation to share
T2.2	TM: Okay, I'll start. This is my hand. I think why I made this, (clay model of blue, red and some white which participants hand impressed) I think it might have been I said to myself, looking on here	T2.2a participant reflects on why she made clay symbol T2.2b made model of impressed hand
T2.3	... my reflections of the past year is that I don't give to much to myself.	T2.3a reflection: doesn't give much to self
T2.4	ja, That for me is my, My hand holding my own hand,	T2.4a reflection: holding own hand
T2.5	actually reminding me that my hands here because...	T2.5a model: reminding self of self-comfort
T2.6	This I put down here, (signals to her other clay model – she has made two. This one is two long stretched pieces of clay wound together like dough. One colour is pink, she indicates to) is because, I think sometimes I lack patience with people when they do things....(inaudible fades off)	T2.6a self-reflection: lacks patience
T2.7	So I've made it here because I could be either or (indicating to other coloured length of clay which is made from the same colour as the hand sculpture)..	T2.7a reflection: awareness of complexity of self
T2.8	But I've put it here because I think for me its about stretching my grace and my patience with other people... Also when they stuff up ... Just to be more gracious towards ...	T2.8a: reflection: stretching grace and patience T2.8b: desire to be more gracious to others
	M: Thank you. TM: mm.	
T2.9	TN: So I did, um, the brain. Cos for me that's also my greatest weakness	T2.9a made model of brain T2.9b brain as greatest weakness
T2.10	And I think something that I struggle with a lot of the times is that I over-act nice,	T2.10a: reflection: struggle with overacting nice
T2.11	which obviously [...] so for me its...[...] need to be kind to my brain.	T2.11a: recognises need for self-kindness
	M: ya, ya, thank you.	
T2.12	Y: For me this is probably about my heart, (Clay model is red heard on white background with small white cross on the heart)	T2.12a made model of heart T2.12b clay modelling process is about participant's heart
T2.13	being more positive and, I've been doing that a lot and it means a lot to me because, being positive means changes.	T2.13a being positive means changes
T2.14	And no-ones perfect and ...	T2.14a no one is perfect
T2.15	what I was thinking while I was doing this is, being positive most people look at the positive in others as well.	T2.15a self-reflection: positivity in self results in positive outlook toward others
T2.16	I know its hard not to concentrate on the sadness	T2.16a hard not to concentrate on sadness
T2.17	but for me what I'm trying to do this year is just to concentrate on the positives and not on the negatives that	T2.17a tries to concentrate on positives not past negatives

	happened last year.	
T2.18	So for me, what I've discovered is being more positive, it brings out happiness at the end of the day.	T2.18a increased positivity brings out happiness
T2.19	I speak negative over my life every day, I'm not going to see results.	T2.19a speaking negativity over self means no results
T2.20	So this is, ja, basically from within.	T2.20a Positivity is from within
T2.21	Something I gotta work from within... being positive about myself, my strengths and abilities.	T2.21a positivity about self requires work from within T2.21b positivity about strengths and abilities requires work from within
T2.22	And that will make me grow as a person.	T2.22a being positive affords personal growth
T2.23	It's more about being happy this year, myself. Thinking about myself more.	T2.23a declaration: thinking about self more
T2.24	It sounds selfish but like she said, if you think too much about... its actually the opposite. I'm always being thinking about others and not necessarily myself so ...	T2.24a Thinking about self not selfish T2.25b Self-reflection: thinks about others not self
T2.25	Its about my happiness this year, so, just for my son as well.	T2.25a Deciding on happiness for self and son
T2.26	Building a person's life from within. That's...it.	T2.26a building life from within
	M: Thank you.	
T2.27	V: And then, this is me and from where I am. (A person standing on an upward bending structure with a ball lifted off the end of it)	T2.27a Participant uses model to represent herself and her perspective
T2.28	I wanted to develop, ya, until I take goal. Cos this is a goal.	T2.28a desires goal-oriented development T2.28b makes model of a goal T2.28c wanting to take a goal
	M: A goal. Is it a specific goal, or is it just a... general goal?	
T2.29	V: Because now, I am from, coming from, wherever just like I was receptionist and now its like now I, I (inaudible, stumbles),	T2:29a Participant reflects on her current career path
	M: career goal.	
T2:30	V: ya, I'm doing that. I also got a dream to go up.	T2:30a Dreams to advance in career T2:30b participant reflects on career goals
T2:31	TM: (makes a joke) MC's job Group: laughs S: Watch it!	T2:31a joking about career goals
	M: Thank you	
T2:32	S: Mine was also like the brain, more about the mind.	T2:32a made model of mind
	M: Okay	
T2:33	S: So that is all like the emotions and all of that.	T2.33a model of brain/mind represents emotions
T2:34	I feel like a very emotional human and I take everything to heart.	T2.34a: self reflection: very emotional human
T2.35	So often I am in a situation where I am sad but I did something so great but I feel sad,	T2.35a Frequently feels sad despite circumstances
T2:36	so, I this year I learn to focus on how I see things.	T2:36a Self-reflection: is learning how to see things
T2:37	Cos often I like, go, I'm angry now because you looked at me funny, its actually small things that... upset me. ...	T2.37a Awareness that small things upset participant
T2:38	So I think within my mind I got more negativity push, pulling over my positivity	T2.38a Self-awareness: more negativity in self

T2.39	and I want to push the positive back (indicates with her finger the yellow half of the brain moving to the green half)	T2.39a Participant desires to increase positivity
T2.40	... to fight back [...]	T2.40a Wants positivity to fight back
T2.41	I would like to have a beautiful mind. [...].	T2.41a Participant wants beautiful mind.

	you thinking you're just drawing random things but its actually our feelings on paper	T3.17b: random drawings are actually feelings
	(V looks from S to me and nods) and M: okay	
T3.18	S: Ya I felt that was cool,	T3.18a Sonic Sketch: cool
T3.19	and the fact that you could then model something (V looks to me and nods) that you'd like to change within yourself. (TN nods) We all knew exactly what we wanted to change, and how [...]	T3.19a exact knowledge of desired change within self
	M: and did you guys find the drawing to be more helpful than the modelling afterwards, or did you actually find the modelling to be ...sho, even more helpful, does that even, were they just kind of on the same...	
T3.20	S: I think they just complemented each other	T3.20a Modelling and drawing complementary
	M: Okay, okay, okay. (V nods)	
T3.21	TM: (sharp in-breath, a gasp) Maybe the aim for me was different.	T3.21a Reflection: aim of drawing and modelling different (T3.22)
T3.22	The aim of the drawing was for me personally was to draw of what you do, at work everyday and then ... um... the	T3.22a Aim of drawing: work
T3.23	S: model was more personal	T3.23a Aim of modelling: personal
T3.24	TM: model was more personalised, was more about me. (V nods)	T3.24a Model personalised
	M: mm	
T3.25	TM: um what I, I almost want to say, what my blind spot is	T3.25a model is about personal blind spot
T3.26	and that I want to focus on,	T3.26a Model: personal focus
T3.27	something I want to change.	T3.27a Model addresses personal change
T3.28	So I found the two linked but also very different, the aim for me was different.	T3.28a Drawing and model aim different but linked
T3.29	M: And you found them sort of equally, equally helpful... or TM: Ya	T3.29a Drawing and model equally helpful
T3.30	M: So that whole aspect of it was really the most helpful. TN: (nods) mmm	T3.30a Sonic Sketch and modelling most helpful in workshop
	M: Okay. Okay. Um ya we have covered a lot of these because we do a lot of reflection and that, but I am gonna ask you guys but we can skim over them if you have anything else you wanna add, just add it. What did the workshop mean for you personally? (Pause) S: Do you wanna go Vicky?	
T3.31	V: Uh the workshop is to learn, something.	T3.31a Workshop is to learn
T3.32	I did learn something of which I didn't know about or whatever. [...]	T3.32a Learned something new
	M: Okay. V: [...] M: Ya. Ya. Thank you. I think that the actual question that I asked you at the end has very much covered that as well. So I'm just gonna skip over it. . This is important, for me and I'm really keen for your honest answers, please. And be as <i>please</i> be as honest because I was telling you now, because I am going in to working like this next as my career, so I want honest answers about what I can do differently. What do you think could have be improvised or managed differently in the workshop? (S sits back and looks at TM)	
T3.33	TM: I, I must be honest with you, I completely forgot what the aim was M: of? TM: of today.	T3.33a Before: Forgot aim of workshop (T3.34)
	M: oh	
T3.34	TM: I think from when we had the initial meeting to this, um, I'm just not a reader,	T3.34a Participant didn't read about workshop
T3.35	so I just didn't even have the time to go back and remember exactly what the aim was of the music today,	T3.35a Not having time to remember aim for workshop
T3.36	the actual practical and what it could, could mean for me personally,	T3.36a Before: Not knowing connection between practical and personal

		meaning (T3.35)
T3.37	um I think that connection could have been done better, just just today. Just as an intro. Like, what the connection is, I don't know.	T3.37a Introductory connection could be made better
T3.38	I can, I can assume certain things, as you know self awareness	T3.38a practical-personal connection: Self-awareness
T3.39	and emotions	T3.39a practical-personal connection: emotions
T3.40	and, maybe in a bit of stress management as well,	T3.40a practical-personal connection: some stress management
T3.41	but just that connection I think that could have been more clearer today	T3.41a Introductory connection could have been clearer (T3.37)
T3.42	because I <i>completely</i> forgot, um,	T3.42a forgot about aim of workshop
T3.43	which is an oversight on my side because I should have actually just read it again (laughs)	T3.43a forgetting about workshop aim an oversight of participant
	<p>M: Just so you know, the intention for today was exploring music therapy, so there was no intention (laughs).</p> <p>TM: okay, okay.</p> <p>M: It was completely open, so its actually very interesting, that you didn't know, because there was, actually my whole, I don't actually know what it was today either (laughs) TM: Okay, okay</p> <p>M: there wasn't really any kind of foreknowledge in my whole dissertation, its to kind of have you here and me to suss out what...</p> <p>TM: okay</p> <p>M: and to find out from you in this focus group, what, like... like those three things you just said are going to become very key for me. Because that's what <i>you</i> found necessary. Because I don't know until I've done it with you. So that's very, very interesting for me.</p>	
T3.44	TM: Ya (hesitates and looks up) ya. I think what I liked is that... the... from the music though, it did bring a lot of emotions.	T3.44a Music elicited emotions
T3.45	I find that that's what music in general does. Kind of makes you happy, sad, makes you think of other emotions and stuff (Y nods),	T3.45a Music elicits various emotions
T3.46	things that you've been through.	T3.46a Music elicits previous experiences
T3.47	I think that to me is quite nice and that was well done because everything that we have done brought out emotion, or thoughts or something. ... that was nice for me.	T3.47a Positive response to music eliciting emotions T3.47b Positive response to music eliciting thoughts T3.47c All interventions brought out emotion
	<p>M: Just to go back to the um, the thing that could have been managed differently, um I think you were going to say something else about it and I really want to hear what it was because its really important to me.</p> <p>TM: [...]</p> <p>M: Ya</p> <p>TM: Something else about?</p> <p>M: No you looked like you were about to say something else.</p> <p>TN: Oh ya and then you went with, but what I really liked.</p> <p>M: Because I think it is important, even if my my, even if I wasn't actually, even if my aim is just to explore its important, you <i>you</i> did not know that, I could have also stressed that.</p> <p>TM: okay, ya. I think ya, this is what I wanted to say. I think what I... for us... maybe its just me?</p> <p>M: But its important it really is important</p> <p>TM: The therapeutic part, the connection between music. I think, the learning, I don't know. I see that, I don't know, that.. that maybe could have been clearer?</p> <p>M: The reflection.</p> <p>(Pause) (TM looks up and away as if thinking.)</p> <p>M: Like when we're standing afterwards talking about what just transpired?</p> <p>TM: Ya, was was that... maybe I should ask? Cos maybe then I'll, then I'll be clear. Was that part of the, the therapy? [...]</p> <p>M: Um... this is all technically under the banner of music therapy, um, that was reflection, that was the part where you've gone and done something either artistic or musical and then I'm gonna ask you questions about it and hopefully you will maybe gain some insights.</p>	

	<p>TM: Do you know why I'm asking, cos you know I do counselling myself and you know people normally come to you with an issue, so they come with a presenting issue. I don't think any of us came in here with an issue,</p> <p>M: no no no</p> <p>TM: so for me, you know so lets say I come with an issue of self esteem and I, we're going to be working on, a, a strength, strength-based approach as an example. Or a couple comes with their issues and we work on couples counselling and we look at their communication styles all of those kinds of things. Um, I think maybe because we didn't, no I don't have an issue... I think that</p> <p>M: This is resource-oriented... Its very different, because you're not coming, you are not clients who are coming in with an issue, and its like a, its based on a different kind of process than counselling.</p> <p>TM: its restorative.</p> <p>M: Ya exactly. And you guys are high-functioning people that are in your own capacity may go to a counsellor with an issue, but you're not as in your working capacity going to come here and all say well you know, I just ... I'm getting, this problem, this problem, this problem. And I've got to be very careful as well, not to actually um say something like "oh who drew this picture and this picture and this picture" because I can see whoever draw all of these has clearly got self esteem issues" (laughs)(group laughs) You know, and then now I want you to go and make a clay model that makes you feel better about yourselves [...] So you've got to be very very careful. But um, but now that you know that, that I'm working from a very interpretive, interpretive stance and I have to ask questions that are kind of, let the client interpret for themself.</p> <p>TM: Which is also a plus I think, because you might have a kind of client who says I've got so many issues I don't know where to start. That's a plus side of music therapy, because its actually a very self awareness, what's your strengths, what are your[...]</p> <p>M: resource-oreinted.</p> <p>TM: and I like that, I think that for me is a plus of this.</p> <p>M: But it was, did you feel a little like boggy at times, because that's also a skill that I need to work on, then, just to make my.. presentation of that material....cos its not easy, its not easy, and its just something that needs to get practised. Did you feel like it could have been clearer sometimes, the interpretations? The therapeutic style interpretations. Did you feel like that could have been clearer?</p> <p>TM: For me ya.</p> <p>M: Okay</p> <p>TM: That's why, I couldn't make the connection what the aim exactly was. And I suppose even with the music not, you know, I think if I [...] I think um ya, like obviously for me the music brought out various emotions. And I think that's helpful. Especially if you sit with a client I don't know where to start. Starting with yourself maybe.</p> <p>M: And the talking afterward kind of blurred it a little bit.</p> <p>TM: Ya... what do you mean blur?</p> <p>M: Oh. Okay no then maybe you can say it so I can understand it a little bit better.</p> <p>TM: No I mean like, I think from a therapeutic point of view, in terms of the music for me what's a plus is when you have a client that presents with various issues and not knowing where to start, um, I think it's a great way to just use it as a self-awareness tool. As a starting point.</p> <p>M: Can anyone else help out with the, talking about the reflection afterwards? How it was for them? Or the talking side of things?</p>	
T3.48	<p>S: I think for me personally, I um, almost had to become more trustful,</p>	T3.48a Reflection necessitated becoming more trustful
T3.49	<p>because now I'm in a space where I'm actually letting out my personal feelings</p>	T3.49a Reflection space: letting out personal feelings
T3.50	<p>and I think that was... For me it was a good opportunity to um, explain how I felt,</p>	T3.50a Reflection an opportunity to explain feelings
T3.51	<p>and explain what everything meant to me</p>	T3.51a Reflection an opportunity to explain personal meaning
T3.52	<p>and I do agree with TM with the <i>instruction</i> part. I think we <i>hear</i> you, we <i>hear</i> what you're saying and we hear okay we need to draw about what we're going through and work (TM gets up to leave)</p> <p>M: oh is that ... she is saying its the <i>instruction</i> part that is not clear,</p>	T3.52a Instruction part is not clear

	that is not so clear. Okay I think I...	
T3.53	TM: I think it's the link between [...]	T3.53a Link is not clear
T3.54	S: the goal and the instruction to get there M: so it's the before?	T3.54a Goal and instruction not clear
T3.55	S: the before yes TM: the before. M: Okay because I've been thinking the whole time that you meant after. And that's why I was... S: Talking about the reflection yes.	T3.55a Before the intervention instruction unclear
T3.56	TM:Why we're doing this, do you understand? Why is not clear	T3.56a why participant is doing intervention not clear
T3.57	But also, but <i>also</i> , the after for me is also important I think just, um, the before and the after. The why	T3.57a Connecting the why before and after intervention equally important
T3.58	and maybe, I like what you did in terms of how did this make you feel, and I think you did very well there in terms of asking us those questions.	T3.58a Reflection facilitated well
T3.59	Because you're not telling us (TN nods), this is how you should be feeling and I liked that. Um, ya. M: Okay I'm much clearer now, I thought you were talking about the after part. And I can	T3.59a Reflection not emotionally prescriptive
T3.60	TM: The reflection to me <i>is</i> important actually,	T3.60a Reflection is important
T3.61	because I think even with, I suppose just with drawing and playing music, there needs to be a link, before and after. M: Ya, ya.	T3.61a Link before and after intervention necessary
T3.62	S: That's possibly why you had the whole, what are your our expectations, we didn't really have much. Because we didn't really know much. TM: (leaves) Bye guys! M (to TM): Okay, bye. Thank you so much! 14:56 M (to group): Okay and so she is talking about before, like the instruction to draw? TN: Ya like what, what we should ... do. M: And... Ok, that's very interesting. The instruction to draw is very intentionally vague. But its... S: oh M: Ya, but the um, this, the whole exploratory workshop and everything is a very valid point that I, I you know I mean I'm not, your workspace is something I'm not familiar with and I should definitely have been more clear (V gets out cellphone) about what this is upfront because I don't take into consideration the fact how busy you guys are and all of that... and that's so useful for me, especially if I am going to want to be going forward into this space more. Um, but ya, it's such a hard one, the, that one... to try and find the right words to say for people, and you get people at the end and they're like, but I didn't know I could draw on someone else's picture (laughs) or other people um moving, but they don't know that they can use the same pastels, the same... you have to develop this line that I've memorised. (laughs) So, anyway. Um, alright.	T3.62a Minimal expectations resulting from minimal pre-knowledge
T3.63	S: But in the same breath that's also, you get a different type of person, so yes I like structure, but I don't want to prepare every thought of what I'm going to do now. M: Ya, ya.	T3.63a types of people respond differently to structure T3.63b Enjoys freedom within structure
T3.64	S: If you had told us we were going to be drawing about you know what I mean? M: Ya S: then what would have come on the pages? What I wanted to come out on the page, not what I was feeling at that time,	T3.64a Being told what to draw would inhibit feelings from coming out on page T3.64b difference between what participant wants to draw and what participant is feeling
T3.65	cause I had time to prepare what I'm gonna put on there.	T3.65a Time to prepare drawing would inhibit drawing feelings (T3.64)
T3.66	S: I think your other exercises were intentionally done that way, to see how we would react which is ... exactly how... we were...lost.	T3.66a Group lost at times T3.66b Assumes interventions are intentional assessments of reactions
T3.67	TN: Cos I remember when we, when you kept slowing down, over	T3.67a Reflection: awareness of other's

	here (gestures to improvisation instruments), I kept thinking okay so is she stopping? (V smiles and laughs a little)	tempo T3.67b Reflection: anticipation of other stopping
T3.68	Cos I kept, I kept looking at you.	T3.68a: Reflection: intentional eye contact
T3.69	Is she stopping? Okay, let me let me just...	T3.69a Moderating playing in anticipation of other stopping
T3.70	But its like saying it would just start again and then it would continue again.	T3.70a anticipating stop but music continues on (T3.69)
T3.71	S: I think what could assist, I don't really know <i>much</i> about therapy, but I think what could have maybe assisted us in taking our own initiative is if you completely left.	T3.71a Therapist leaving may assist in initiative-taking
	M: mm	
T3.72	S: Almost as if, okay guys, what now? like	T3.72a Therapist leaving may signal group to take initiative
	M: Ya you're right, it could have been a, it could have been a...	
T3.73	S: You get what I'm saying. Cos we kept looking at you TN: looking at you	T3.73a Looking at therapist for direction
T3.74	S: and you were like, I'm not here, but you are there.	T3.74a Therapist's presence communicates conflicting leadership signals (T3.71)
	M: ya	
T3.75	S: So, even if its for one minute, to see, whether you came back if it was still going	T3.75a Time without therapist to establish independence
	M: I would love to come do this with you guys again in future but I would love to do it over a period. (V gets up to leave)	
T3.76	S: Ya, so that's the type of, I, I don't know if it will work? But I do think it will give the group an opportunity to step up and go okay, M's not here, lets call it a day now, my fingers cannot anymore.	T3.76a Therapist absence can give opportunity to step up T3.76b Therapist absence can give opportunity for group to end improvisation.
	Y: We're gonna go because we don't know how long travelling is going to be for us man, this side. M to Y: Can you not just stay for a little bit more, this is so important. S: Are you going back to the office? Y: No, S: Oh well then I don't think you need to go right now. V: [...] (Y and V stay) M: Um... Okay let me just ask again, nothing else that could be managed differently? TN: No V and S shake their heads M: so, what was it like, how did you experience the other people in the group when you were making music in the group?	
T3.77	Y: I think that we tried to get into a rhythm together. (V smiles, laughs, S smiles, laughs and nods)	T3.77a Experience of others in music: attempted to synchronise musically
T3.78	But then some, a few of us drift away.	T3.78a: Experience of others in music: Some participants drift from synchrony
T3.79	I think ya, sometimes we try to make a song, (laughs)	T3.79a Experience of others in music: Group attempted to make song
T3.80	S: I felt like nobody was concentrating.	T3.80a Experience of others in music: no-one was concentrating
T3.81	I felt like everyone was doing...I felt like... <i>guys</i> , I'm giving you a <i>rhythm</i> , (laughs) and everyone's like, la la la la	T3.81a Experience of others in music: Group non-responsive to participants attempts to lead
T3.82	Y: I was listening to everybody	T3.82a Experience of others in music: Listening to everybody
T3.83	V: I was testing everything (smiles and gestures to improvisation instruments).	T3.83a Self-reflection: Testing everything in improvisation
T3.84	S (to Y): I was trying to!	T3.84a Experience of others in music: Trying to listen
T3.85	The minute I get with Vicky's beat and then like oh, and TN's got another. Y: like that	T3.85a Experience of others in music: following different leads as they suddenly appear

	S: like that for me	
T3.86	TN: So for me, I was, whoever had the most dominant beat, that was the beat I tended to follow S: okay (nods)	T3.86a Experience of others in music: Follows dominant beat
T3.87	TN: All the time	T3.87a Experience of others in music: always follows dominant beat
T3.88	So when you were playing on this thingy (gestures to S and then to the improv area), I would hear <i>that</i> and follow <i>that</i> .	T3.88a Experience of others in music: Hearing and following dominant beat
T3.89	Then something else and I would hear that and follow that as well.	T3.89a Experience of others in music: Following different leads as they appear
T3.90	TN: I didn't get frustrated, I think also before I came, I'm just gonna be honest hey? I thought um gosh, I hope this is not going to be an embarrassing thing. (V laughs)	T3.90a Hopes workshop won't be embarrassing
T3.91	TN: You know? And, but then being here and actually participating in it I started to trust the <i>group</i> more and its okay.	T3.91a Trusting group more T3.91b Trusting group decreases fear of embarrassment
T3.92	S: Yho I never even thought of being embarrassed, maybe because I didn't [...] TN: laughs M: Um, you were going to say something?	T3.92a Not anticipating workshop to be embarrassing
T3.93	S: Um I was just going to say I think when we did like these ones here (gestures to drums), the structured ones. I felt joyous, I felt free, I felt happy.	T3.93a structured interventions afford freedom T3.93b structured interventions afford joy T3.93c structured interventions afford happiness
T3.94	But there (gestures to improv area) I felt a bit awkward sometimes. M: Ya, ya	T3.94a Some awkwardness in non-structured intervention.
T3.95	S: Like, we're part of a band and we're not (gestures with hand repetitive down beats), I don't know like ...	T3.95a Improvisation reflection: Part of a band that's not synchronising
T3.96	maybe because I am that structured person that I would feel differently to other people? I don't know?	T3.96a Recognising self as structured T3.96b Explores differences between structured vs less structured persons
T3.97	TN: What I did also find was that when I was playing a <i>softer</i> instrument, its like, my voice isn't heard. And, sometimes for me its like that.	T3.97a Playing softer instrument means voice isn't heard
T3.98	And I have to become louder, for others to hear what I'm trying to say.	T3.98a Reflection: Need to play louder to be heard
T3.99	M: Does that happen at all in the office? TN: It does, it does	T3.99a Need to be louder to be heard in office
T3.100	M: Is it the kind of culture that you've developed in the office? TN: Where you have to speak up? M: the loudest person is heard. TN: I think so. S: I agree.	T3.100a Culture of having to speak up in office T3.100b Culture of the loudest is heard in office
T3.101	TN: I think so. The loudest person's heard. (Looks to Y, smiling)	T3.101 Office: Loudest person is heard (T3.100)
	Y: (says to her) Me? Laughs, group laughs TN: Joking (smiles) Group laughs M: Um so, how did your experience of the group, it can be in any part of the... you can speak about the whole thing or you can speak specifically about one part of it. How did it um, change, how did your experience of the group or group members change during the music workshop. Did it change at all, or not. If it did how?	
T3.102	S: I think we became more confident.	T3.102a confidence increased during workshop
T3.103	I think at the beginning it was like scary, like oh my gosh we have a drum and I don't know how to do this (Y nods),	T3.103a Beginning of workshop scary T3.103b Not knowing how play instrument a source of fear
T3.104	but instantly we became more confident,	T3.104a instant increase in confidence
T3.105	and then became more trusting TN: (nods) mmm	T3.105a trust follows confidence (T3.104) T3.105b became more trusting in workshop

T3.106	S: (Vic nodding) And then we were able to share things.	T3.106a Trust enabled sharing (T3.105)
T3.107	And then we started respecting each other,	T3.107a Respecting followed sharing (T3.106)
T3.108	so yes the experience changed throughout (TN nodding).	T3.108a Experience changed throughout
	M: Of each other changed. M to V: Do you agree? V: Yes I do. M: (Looks to Y, who nods) Anybody else? Okay, um. So, do you think, you've all sort of explained and agreed with and spoken about feelings toward each other during the music experience. How do you think any of these feelings, or changing feelings might affect your working relationship.	
T3.109	TN: For me I don't think its going to change at all.	T3.109a Remote worker: Working relationships not going to change (T3.111)
T3.110	Um, I'm just thinking about me personally, and its purely because I think have a good working relationship with most people, at least that's my perception (laughs).	T3.110a Participant's work relationships won't change because they are already good
T3.111	TN: And also the other factor for me is, that half of the time I don't see them. So, I'm in the office like what, maybe twice? Two and a half days during the week and then for the rest of the time I don't see anybody,	T3.111a works remotely T3.111b doesn't see co-workers regularly
T3.112	so its always just email communication or phone communication and that is it,	T3.112a participant only uses e-communication
T3.113	so for me personally I don't think anything is going to change	T3.113a Remote worker: nothing in participant's relationships will change
	M: So you work from home on the other days	
T3.114	TN: No so on the road, so I drive and then yes at home you obviously log on...ya	T3.114a Participant works remotely
	M: Anybody else?	
T3.115	S: I'm the opposite again, I think it will. (TN smiles and nods). I think because we are office based (TN looks to me and nods and smiles), it totally ...	T3.115a Office-based participant: relationships will change
T3.116	I see both of them in a different light, actually... so watch it (laughs, group laughs).	T3.116a After music experience: Seeing colleagues in different light
T3.117	I think this has ... for me I feel closer, I feel closer.	T3.117a After music experience: Feels closer to co-workers (T3.116)
T3.118	I feel ... Y is brand new, Vicky's like furniture, and I'm in between, so we're actually all different	T3.118a Different lengths of service T3.118b acknowledging differences
T3.119	and to have this type of reflection and to see each other's strengths and what they (she is looking between them)...	T3.119a Recognition of others' strengths
T3.120	I didn't even <i>know</i> V had such <i>goals</i> !	T3.120a New insight into other's goals
T3.121	Do you understand what I'm saying and I will do <i>everything</i> in my power to help her.(V nodding and smiling) M: ya S: to achieve this	T3.121a Stating intent to help other participant achieve goals
T3.122	M to V: And so you gained support as well. V: ya	T3.122a Gaining support
	S: See what I mean its like a different [...] M to V: And how would you experience, how would you respond to that then?	
T3.123	V: Ja...like she said (pointing at S) we stay in the office but we do respect each other ...I never have something to [...] I think we're going to keep on going.	T3.123a Co-workers in office respect each other
T3.124	M: So do you feel like anything you've done today will impact your working relationship? V: Ya, ya. M: Okay (looks to Y)	T3.124a Workshop impacts working relationships
T3.125	Y: For me, it's just to accept everybody just as they are	T3.125a Impact on relationships: Accepting others,
T3.126	be positive,	T3.126a Impact on relationships: Be positive
T3.127	help one another,	T3.127a Impact on relationships:

		Helping others
T3.128	it <i>is</i> about teamwork,	T3.128a Impact on relationships: helping others
T3.129	cause since I've started it is ... working together,...	T3.129a Impact on relationships: working together
T3.130	especially the three of us (points to her, S and V), there... we have to do that work together	T3.130a Impact on relationships heightened for office-bound colleagues
T3.131	M: Does TM work at the office as well? TN: TM and I do the same type of thing M: oh, oh S: So they're not always at the office. But the three of us are always at the office. V: The three of us	T3.131a Office-based vs remote colleagues
T3.132	TN: But I think what I also take out of now, is that what's important is not only the team work but also how <i>you</i> impact the team.	T3.132a Take away: Impact of individual on team
T3.133	So even if the team is all playing together (signals vaguely with her hands to S, V and Y) um and they are all in union or in sync with the beat, and you're playing something else, it obviously causes an impact on the team. So that's also what I take out of.	T3.133a Take away: out of sync individual player impacts a unified team
	M: ya, thank you. We're nearly finished with this. Um, these are just now also just questions I have to ask you guys. How would you describe the contribution of this workshop to the organisation as a whole. Pause. TN: Are you [...] how...if its introduced into the organisation? M: so... TN: laughs So let me ask one of the back up questions. Which organisational needs to you think this workshop session addressed?	
T3.134	M: TN: Team cohesion, for me.	T3.134a Organisational needs addressed: team cohesion
T3.135	S: And, self esteem.	T3.135a Organisational needs addressed: self esteem
T3.136	TN: ya. And my role in the team, as well.	T3.136a Organisational needs addressed: individual's role in team
T3.137	S: ya <i>definitely</i> a team builder. (V nods). Definitely. TN: mm	T3.137a Organisational needs addressed: team building
	M: I'm just going to sit on this one for a few seconds longer. Which organisational needs do you think this workshop, this music workshop session has addressed? Organisational needs?	
T3.138	S: In a sense, I feel like, uh, stress management?	T3.138a Organisational needs addressed: stress management
T3.139	I don't know why but I felt so relieved after TN: It is. ya (nods) S: ... you know what I mean. M: definitely.	T3.139a Felt stress relieved after intervention (T3.138)
T3.140	S: Think, like, what our clients go through...	T3.140a Considering clients' situation
T3.141	V: and relationship building S: Definitely	T3.141a Organisational needs addressed: relationship building
	M: relationship building, ya, relationship management V: Yes M: Thank you. If you think of any others you must shout them out. Which organisational needs do you think that this session, or kinds of sessions could still address? (Pause)	
T3.142	TN: I think leadership building as well.	T3.142a Organisational needs addressed: leadership building
	M: Ya. [...] some little things in. TN: ya, ya M: Ya... I'll talk to you guys after this about my plans (laughs)	
T3.143	TN (laughs): There is something that we do at [Organisation] and its also obviously be a part of leadership and its called coaching. And I think this would be a good factor to add to that.	T3.143a Session would complement leadership coaching T3.143b Session a good factor to add to already existing program at organisation
	M: Ya cos this is just like one template of many. S: You can explore	

	M: I have to keep this <i>very</i> much in the music, because this is a music therapy dissertation. But I was saying, I'm obviously moving more into multimedia away for... okay lets just go into the last session. How would you feel about attending another workshop like this again in the future?	
T3.144	TN: I would	T3.144a Would attend another workshop
T3.145	S: I would definitely be open to it.	T3.145a Open to attending another workshop
T3.146	I think what I've learned today can only open more.	T3.146a Learning from session opens more for participant
T3.147	V and Y nod.	T3.147a would attend another workshop
	M: great.	
T3.148	S: What I can say is that like some individuals find it very hard to open up in any form of therapy.	T3.148a Some individuals more closed to therapy
T3.149	This is like a lighter form of therapy	T3.149a Workshop like lighter therapy
T3.150	so its almost like a fun loving way if you can put it,	T3.150a Workshop fun loving therapy
T3.151	so individuals that are usually like, would possibly open up in an atmosphere like this.	T3.151a Individuals closed to therapy may open up in this workshop
T3.152	TN: Because it creates trust	T3.152a Session atmosphere creates trust
	M: and its also these playful, like kiddy... like its playdough! S: ya, ya M: Its disruptive. It comes in like really low level. And then whoops! (laughs) Its therapy. But its also not. I'm going to close it there.	

Appendix J: Sonic Sketch reflection (T4) – transcript

Sonic Sketch Reflection Excerpt T4 (00:46:57 – 00:59:40)

M indicates interviewer

[...] indicates speech that is difficult to make out. Additional contextual details may be provided.

Italics signify words spoken with special emphasis

<u>MU#</u>	<u>Transcription</u>	<u>Initial Code</u>
T4.1	M: ... what else strikes you about it?	T4.1a open question
T4.2	TM: Lots of people. Lots of emotion.	T4.2a reflection: people and emotions in group artwork
T4.3	TN: And also just um, the different types of music that it made, well for me, it made me think of various things in my own life, and that's obviously came out...	T4.3a Different types of music evoked thoughts of various things in participant's life
T4.4	but not only work, but also personal...	T4.4a work and personal in picture
	M: It's very hard to separate the two. TN: ja, ja.. (silence, all looking at picture) Anybody else...	
T4.5	Y: Just the way ... when you looking at certain things. Looking at sadness and I don't know I didn't even see "anything's possible just believe".	T4.5a Reflection: way of seeing may inhibit seeing other things T4.5b focusing on sadness obscures positive attitude
T4.6	Just I [...] each and everything... And this is like.. work! (laughs) M: So you, you did this one?	
T4.7	Y: I didn't do it TN: So I did the sadness... the face.	T4.7a identifying own image
T4.8	Y: So I'm just thinking sometimes something's happening here (gestures further away on group artwork) and you have impact on your... just if you look at it (pointing at the picture). I don't know how else to explain it.	T4.8a Reflection: things not obviously connected to you have an impact on you
	M: So you say someone else did that?	
T4.9	Y: I'm just looking	T4.9a observing
	M: mm Group: Talks together	
T4.10	Y: I'm just looking at it...	T4.10a observing group artwork
T4.11	Something might be happening here (gestures) and someone and someone plants the positive over there (gestures elsewhere),	T4.11a reflection: making connections between participants' images
T4.12	So... Its amazing how it just ... its all about...	T4.12a making connections in group artwork
T4.13	Someone: family?	T4.13a Group Artwork about family
T4.14	Y: Growth.	T4.14a Group Artwork about growth
T4.15	V: (Says something, others laugh)	T4.15a laughing
T4.16	TN: Are these wilting flowers? V: Ja	T4.16a Image: wilting flowers
T4.17	TN: I wonder if that was the same music as when I was drawing that? I wonder?	T4.17a exploring connection between participants images and music;
	S: Which, was it the second song? TN: I can't remember which song it was.	
T4.18	S: For me it's like, although its raining, she's still smiling... and	T4.18a: Image: playing despite it raining

	playing and. (Someone): mm	T4.18b Image: smiling despite it raining
T4.19	S: I think a lot of us find that that [...] I, well I speak for myself, I'm very challenged to keep [...] (fades out as TM leans in and starts talking)	T4.19a personal challenges
T4.20	TM: This coffee guys, if you didn't notice, is black coffee, black tea.	T4.20a participant draws black coffee
	M (to S): So just tell me about that one again?	
T4.21	S: I'm saying that, despite the fact that its raining, the girls still happy	T4.21a Image: Happy despite it raining
T4.22	and she's still playing on the swing,	T4.22a Image: playing despite it raining (T4.21)
T4.23	she's still going about her life.	T4.23a Image: Living despite it raining (T4.21)
T4.24	Y: Here (gestures elsewhere) is sunshine after the rain.	T4.24a Image: Sunshine after rain T4.24c making connection between participants sharing and group artwork (T4.23)
	M: So it's a similar, similar concept, kind of coming through.	
T4.25	TN: Here's also a sad one. V: mm.	T4.25a finding similar images in group artwork
	M: That's interesting ... the sadness and... how would you describe that?	
T4.26	S: So often we focus on the negative in our lives yet the positive is right there.	T4.26a Often focus on negatives instead of positives
T4.27	It might be a smaller percentage according to you	T4.27a Less positives than negatives in life according to perspective
T4.28	but if we just focused on that instead of the negativity it would be good.	T4.28a Wishing for a positive focus
	M: There is a lot of positivity in this picture if you look at it from my perspective, not having drawn it. There is the sadness but there is a lot of this happiness , family, positive, love hope, you know...	
T4.29	S: That's someone climbing a mountain and reaching the mountain	T4.29a Image: Climbing mountain T4.29b Image: Reaching mountain
	TN: Did you draw it? (pointing to a picture)	
T4.30	S: No TM draw the flower, I draw the mountain	T4.30a Identifying own image
T4.31	M: Did anyone draw on anyone else's picture? TN: No S: like on top of it? V: shakes head	T4.31a Most participants didn't draw on others images
T4.32	TM: There was a person here and I made a sm.. face, eyes and a face, and I made two other people there... and the reason why I did that was because part of my our job is actually having to influence people that we work with ...that that and that I draw [...] and for me that's powerful.	T4.32a Participant drew on others image T4.32b Uses Image boundaries to reflect on interpersonal aspect of job T4.32c Job requires influencing others
T4.33	Um I drew these heart down because um... Just get back to why we're doing what we're doing.	T4.33a Drawing image to connect to purpose in job
T4.34	I, for me, personally I really like my work so...	T4.34a Enjoys work
T4.35	might be coming to challenges	T4.35a Predicts challenges in work
T4.36	but I've got in mind that's, I really like what I do	T4.36a focusing on enjoyment of job despite challenges (T4.35)
T4.37	So I made all these hearts here, cos for me, that's my passion,	T4.37a Image represents participant's passion
T4.38	so, and it comes from the fact that I love people. Working with people.	T4.38a Image reflection: Participant Loves working with people T4.38b Image reflection: Participant's Passion comes from loving people
	M: I found it quite interesting that.. sorry you were about to say? No I'll come back to that...	

	<p>TM: No I was just saying that ... the black coffee... [...]</p> <p>M: When did you draw the black coffee?</p> <p>TM: It was with [...]</p> <p>M: It looks a lot like a face.</p> <p>TN: mm that's so good. one ear</p> <p>TM: This is[...]. that's the ...</p> <p>M: It's like your faceless companion</p> <p>Group: laughs</p> <p>M: Um, I find it very interesting that no-one drew on any one elses picture. And I'm wondering what that means for the group? Because it is, it is um, I've done this a few times, and its quite common for you know groups to draw on..</p> <p>TN: To add on</p> <p>M: Ja. And its not a .. its an interesting insight into you as a group and how you... I don't wanna put words to your mouth but how you might interpret that.</p>	
T4.39	TN: I, I think.. because our team is so differing from other teams	T4.39a Team is different from others
T4.40	and most of the time we spend working together but we don't see each other, all the times	T4.40a Team members don't see each other
T4.41	... most of the things we are doing, most of the time we are doing things in silo, in any case...	T4.41a Team does things in silo
T4.42	and being on our own, you know, all of us in a sense...so I think that would be it.	T4.42a Team members on own
	<p>M : mm ... mmm. Anyone else? Y: (shakes head)</p> <p>M: Cos it's a very congruent picture. Its not like, its not like you've all come out with very different experience.. You've all come out with a very similar experience. A similar idea of what you're doing and the emotional content about what you're doing you know and that your actual ... its like you have very, uh, clear boundaries between each others pictures.</p>	
T4.43	S: I think... cos I was gonna say... I don't know about everybody else but its almost like I don't wanna step on anybody's toes.	T4.43a Not wanting to overstep
	M: Exactly	
T4.44	S: For me, its like, you can see I didn't like to do things to it (gestures at specific image and looks at TN).	T4.44a Reflection: Not liking drawing on other's image
T4.45	I don't know. Didn't even think about it like that.	T4.45a Reflection: New perspective
T4.46	TN: But you stepped on my baby there. (laughs, points at writing "rush quickly" in yellow which has been drawn over)	T4.46a Reflection: other stepped on participant's image
T4.47	S: I know ... It was yellow and I was like Oh, Woops!	T4.47a Drawing on others image a mistake
	<p>M: Ja, it is interesting. Ja, one is not better or worse than the other. It depends on the group and what it means for the group. If we see a group where there is a lot of conflict but everyone is drawing on each other's pictures and they might say its because we have a lot of conflict but there are healthy boundaries in place in the way you're working .. its just.. an interesting insight as to how that manifests. I want to ask, who did draw the ... (gestures at image that was drawn over)</p>	
T4.48	TN: I did	T4.48a Identifies image
	M: How did you feel, when..	
T4.49	TN: That was... I can't remember what song that was... but it was a very happy song for me,	T4.49a: Pre-recorded song has personal meaning
T4.50	and um I did belly dancing, and that song just reminded me of that,	T4.50a: song evokes memory
T4.51	cos it was very, um, it was a good stress reliever for me always and that was, that was me going to my happy place. So that was the meaning of it.	T4.51a Sonic Sketch: Stress reliever T4.51b Sonic Sketch: happy place T4.51c sharing personal meaning
	M: And now when you look at it, with the other people that TM's drawn?	
T4.52	TN: This, (laughs) actually when I saw the little one next to it, so	T4.52a Recognising others image

	my daughter actually joined me, in the class, so okay, it does bring in the family unit for me into it as well,	changes meaning of participants image T4.52b Other's image brings in family unit to participant's image
T4.53	and obviously surrounded by love because we used to do it together. So ja.	T4.53a Reflection: Family surrounded by love (T4.52)
	M: So that might have complemented it TN: Ja TM: I put a smiley face TN: Laughs M: (turns to Y) Um and, Y, I wanted, I just wanted to ask you as well, what do you think of this picture, now that you're looking at it, or when you were drawing? Y: I don't know <i>(Group all talk more among selves, lots of laughter, more inaudible conversation: 00:55:05 – 00:57:00)</i> M: Can I just ask, when you were doing this, what was the easiest music to draw to and what was the hardest music to draw to?	
T4.54	S: The soft music was harder to draw to, because I was like, what am I thinking, I don't know it's like slow but is it sad? Or is it slow but is it happy? I was confused.	T4.54a Soft music is harder to draw to because of conflicting emotional response
T4.55	And but the upbeat and the ... I actually just want to like a zumba class or something. (Laughs).	T4.55a Upbeat music inspires dancing T4.55b Upbeat music energetic T4.55c Upbeat music easy to draw to
T4.56	TM: I can't remember, the only song I remember was that tetris song M: O the Mario Brothers one TN: Jaa! TM: (sings a bit of it)	T4.56a Mario Brothers song most memorable
T4.57	TN: That song reminded me of my car. So I'm always having problems with my car. SO that's why I draw a car over there.	T4.57a participant remembers and draws her car as music plays
T4.58	M: Okay. Anyone else have a song that they, or music that they struggled to draw to? Or maybe enjoyed drawing to? V: Ja, S said. That slow music, I just draw the circle.	T4.58a Identifies own image
	TM: yay!	
T4.59	V: And then the other one, I draw this person ... here.	T4.59a Identifies own image
	M: Ja... Y?	
T4.60	Y: The slow music brings out sadness	T4.60a Slow music brings out sadness
T4.61	and the happy music, you wanna draw happy things.	T4.61a Happy music elicits happy things
	M: ja V: laughs and nods, ja	
T4.62	Y: Love songs are sad songs	T4.62a Love songs are sad songs
	Y: laughs M: I think I'll say you... V: [...] broke up? Group: laughs TM: Unless you're happy about it!	

	<p>Group: comments</p> <p>M: The nature of your work, it is... you know you guys do, I could be wrong but, I'm not that, honestly, completely clued up on exactly what each and every one of you do... But its is improtant that you guys do stay focused on positivity. It, you know, generally, that is kind of what you have to be focused on for various companies that you are consulting with. So I can imagine why, why that does show up a lot here. Um</p>	
T4.63	<p>TM: You know what, to be honest, I didn't draw any sadness. I don't know why, now that I'm thinking about it I didn't draw any of the sadness and...</p>	T4.63a Participant didn't draw sadness
T4.64	<p>it doesn't mean that I'm never sad,</p>	T4.64a Not drawing sadness doesn't mean never being sad
T4.65	<p>but for me, I don't know how to say sometimes I really just letting go of it, like.... It comes and then I'm just letting go.</p>	T4.65a Letting go of sadness
T4.66	<p>There's nothing you can do about it.</p>	T4.66a Recognising there is nothing you can do about sadness
T4.67	<p>Sad- for me, I look at sadness as an important emotion to understand, but also to know that it doesn't last.</p>	T4.67a Sadness is important but transient
T4.68	<p>And it's okay to be sad and to be down.</p>	T4.68a It is okay to be sad

Appendix K: Thick description (TD1) – transcript

Thick Description TD1: Drumming (00:30:29 – 00:33:39)

MU#	Transcription	Initial Code
TD1.1	We sit in a circle with djembe drums in front of us. The five group participants	TD1.1a the physical space
TD1.2	watch me quietly as I explain the intention for the next section of our drumming. No-one plays on their drum as I talk.	TD1.2a waiting for instruction
TD1.3	I explain that anyone can start,	TD1.3a open invitation
TD1.4	and we can play anything (the play is unstructured).	TD1.4a no prescription
TD1.5	V smiles slightly and as I finish talking she plays a loud beat on her drum, in response to my final statement that anyone can play anything.	TD1.5a independent musical assertion
TD1.6	S complements V's loud downbeat with softer, lighter "fills".	TD1.6a complementary musical response
TD1.7	V keeps a regular, slow, loud rhythm	TD1.7a participant holds pulse
TD1.8	and S's playing decorates this, breaking V's beat up into four and establishing it as a minim with S's beats as mostly quavers.	TD1.8a complementary musical response
TD1.9	I sway and gently support the basic beat with light punctuations,	TD1.9a Therapists gentle musical support
TD1.10	waiting for more group participants to join in.	TD1.10a invitational space
TD1.11	V's playing is still the most authoritative.	TD1.11a Authoritative playing
TD1.12	I add light support to the basic beat,	TD1.12a Therapists light musical support
TD1.13	helping the group beat gain momentum.	TD1.13a therapist aiding momentum
TD1.14	TN joins next, shortly after joined tentatively by Y.	TD1.14a Tentative engagement
TD1.15	V, S, myself, TN and Y are playing. While we share the same beat (the rhythm is in 2/4 or a fast 4/4), the individual rhythms are all different.	TD1.15a individual rhythms within shared beat TD1.15b complementary individual rhythms
TD1.16	TM sits back in her chair during all of this, watching the various group participants and making no move to join.	TD1.16a not joining in music making
TD1.17	Her hands are clasped in front of her.	TD1.17a clasping hands and not playing (TD1.16)
TD1.18	She is watching the others intently and her eyes flit closely from one participant to the other, watching them play.	TD1.18a observing others TD1.18b attempting fleeting eye contact
TD1.19	TN looks at her and shrugs, saying something. TM pulls a face – furrowing her brows - frowning, and shrugs, and while she shrugs she lifts her hands to play.	TD1.19a encouragement from group participant TD1.19b participant joins group music
TD1.20	She puts her hands on the drum and plays one beat, pauses and then plays a strong sounding line of beats with interchanging hands, made up of solid, straight quavers.	TD1.20a pause before strong musical assertion
TD1.21	The group participants' rhythms interlock	TD1.21a congruent group rhythm
TD1.22	and there is a transition from uncertainty and individual sounds to the development of a group music and rhythm.	TD1.22a transition from individuality to group rhythm TD1.22b transition from uncertainty to group music
TD1.23	There is a physical manifestation of this group music in the movement of the group participants.	TD1.23a embodied group music
TD1.24	Group participants appear more physically relaxed and "in the groove".	TD1.24a increased relaxation TD1.24b in the groove
TD1.25	S is swaying slightly in her upper body now while she wasn't when she began,	TD1.25a increase in upper body movement

TD1.26	and allowing her upper body to move freely, bounce and sway, as she plays.	TD1.26a free embodied rhythm while playing
TD1.27	Her movements are dictated by the style of her playing.	TD1.27a music-led movement
TD1.28	V keeps the basic beat loudly and solidly with a small smile, raising her hand high each time before bringing it back down.	TD1.28a participant holds pulse confidently
TD1.29	She increasingly bobs and bounces her head, neck and right shoulder	TD1.29a increased embodied rhythm
TD1.30	as the group's music becomes more congruent and in the group "groove".	TD1.30a congruent group music
TD1.31	TN's individual rhythm sounds the first beat of the bar loudly, which she plays with more physical strength than her other, in-between beats,	TD1.31a participant emphasises pulse
TD1.32	and the strong, emphasised group beat becomes louder.	TD1.32a group beat gets louder
TD1.33	Her music seems to move from being light to taking on a more serious, strong and bold quality supported by the group music as it develops.	TD1.33a transition from light to strong music TD1.33b group music supports individual boldness
TD1.34	TM becomes more involved in her own playing, watching her own hands from time to time.	TD1.34a involved in own playing more
TD1.35	She still looks to others' hands every now and then.	TD1.35a Observing others' playing
TD1.36	Her pattern of interchanging rhythmic hands that appears a more rigid movement becomes a more flowing, stroking hand movement.	TD1.36a embodied rigidity transitioning to flow
TD1.37	Her hands seem to stroke the drum one at a time, one after the other in a flowing repetitive movement or motion.	TD1.37a Flowing hand motions
TD1.38	Y's posture remains quite unchanged from the start.	TD1.38a Unchanged posture
TD1.39	Her playing was not as loud as other participants	TD1.39a participant's softer playing
TD1.40	and she played with less physical strength as others,	TD1.40a plays with less strength
TD1.41	but as the group music emerged – the group beat emerged – her playing became more confident, moving from tentative pats on the drum to certain strikes.	TD1.41a emerging confident playing TD1.41b tentative transitioning into certain playing TD1.41c emerging group beat supports participants confidence
TD1.42	V looks at me and smiles, she looks around at the group participants while she keeps the loud pulse going, a slow steady beat.	TD1.42a Smiling at others while keeping pulse
TD1.43	She sits slightly hunched.	TD1.43a Posture hunched
TD1.44	During the music making, Y lifts her face upward and closes her eyes for a moment.	TD1.44a closes eyes while playing
TD1.45	The rhythm – group groove – remains unchanged during this time, a steady beat continuing on.	TD1.45a groove unchanging TD1.45b steady pulse continues
TD1.46	The group beat has energy	TD1.46a energetic beat
TD1.47	even though V's holding pulse is slow-paced.	TD1.47a slow-paced pulse holds group energy
TD1.48	The group participants are filling in, each with a unique rhythmic contribution, on top of V's slow, loud beat (which could be heard as the first beat of a bar of four crotchets).	TD1.48a unique complementary rhythms
TD1.49	TM continues playing in the interchanging-stroking pattern, with some vigour,.	TD1.49a vigorous playing
TD1.50	playing a relatively physical, embodied rhythm	TD1.50a embodied playing
TD1.51	TN holds her body still	TD1.51a Still posture

TD1.52	but uses her hands with force to achieve the sound she wants,	TD1.52a forceful playing
TD1.53	her emphasised beats are deliberate and loud.	TD1.53a deliberate emphasis
TD1.54	During this period, Y plays with her hands on the tip of the drum closest to her, mainly with only fingers on the drum.	TD1.54a plays lightly on tip of drum
TD1.55	Her playing is not assertive.	TD1.55a Unassertive playing
TD1.56	S uses her body expressively moving slightly, freely as she plays,	TD1.56a expressive use of body
TD1.57	allowing her body to move responsively to the music.	TD1.57a embodied responsiveness to music
TD1.58	I begin to push the tempo faster,	TD1.58a Therapists intervention
TD1.59	to avoid perseveration, as the group rhythm and the individuals' patterns have not changed.	TD1.59a perseveration in music
TD1.60	As a group, the tempo increases with my tempo increase.	TD1.60a tempo shift in response to therapist intervention
TD1.61	The group energy also intensifies	TD1.61a energy intensification with therapist intervention
TD1.62	and there is a crescendo.	TD1.62a dynamic shift with therapist intervention
TD1.63	TM smiles, a small smile.	TD1.63a recognition of shift in group music TD1.63b expressing enjoyment
TD1.64	S is looking down at her drum, seemingly very involved in her own experience yet within the context of making music in a group, bobbing up and down as she plays.	TD1.64a individual experience of music within group context
TD1.65	Y ventures to play a few beats on the middle of the drum, instead of only on the closest rim to her.	TD1.65a adventurous playing
TD1.66	TN appears to be playing with less energy,	TD1.66a decreased energy in playing
TD1.67	her strikes on the drum showing less vigour and determination.	TD1.67a decrease in vigour in playing TD1.67b decrease in determination in playing
TD1.68	I introduce a motif, a specific full bar fast rhythm that consist of a quick interchanging of hands and telling rhythmic call	TD1.68a Therapist intervention
TD1.69	– this is played on the rim of the drum ringing out above the group music, and the bass beats I was playing before fall away.	TD1.69a Therapist's music changes
TD1.70	TM responds with a confused and questioning expression directed toward me	TD1.70a confusion directed at therapist
TD1.71	and looks at TN who smiles back at her,	TD1.71a participant smiles at other
TD1.72	and TM sits back, removing her hands from the drum, folding them in front of her.	TD1.72a withdrawing from music making
TD1.73	She tries to catch Y's eye, next to her and S's, on her other side.	TD1.73a Attempting to make eye contact
TD1.74	Y plays lightly and relatively quietly on the rim of the drum during this interaction, not being drawn into it.	TD1.74a participant plays quietly TD1.74b participant not engaging in interaction between dyad (TD1.70, TD1.71)
TD1.75	S leans in toward her drum swaying side to side while playing and then comes up after I finish the rhythmic motif, and joins in with the new beat that develops	TD1.75a swaying while playing TD1.75b joining developing group beat
TD1.76	– V's strong bass basic beat rings out even more pronounced in absence of a strong bass beat from me.	TD1.76a participant pulse enhanced when therapist withdraws strong beat
TD1.77	She keeps the basic beat going, now changing hands, alternating hands, and really leaning into each beat and the overall playing.	TD1.77a increased improvisatory playing
TD1.78	The group all join in and play the basic beat together with V.	TD1.78a group pulse playing

TD1.79	V is leading with vigour, and each arm raises about shoulder height before striking the drum.	TD1.79a Vigorous musical leadership
TD1.80	Some group participants decorate the basic beat,	TD1.80a Complementary playing
TD1.81	but the strong driving beat is emphasised in the group.	TD1.81a group emphasises driving beat
TD1.82	Only Y seems not to emphasise the group beat,	TD1.82a participant does not play group emphasis
TD1.83	playing a light, equally emphasised rhythm/collection of shorter beats on the tip/rim of her drum,	TD1.83a Playing on tip of drum
TD1.84	not using as much physical exertion or playing with as much strength or determination as the other.	TD1.84a playing with less strength TD1.84b playing with less determination
TD1.85	That is, all group participants come together with emphasis on the same repetitive beat, except Y	TD1.85a cohesive group playing TD1.85b single participant not playing group beat
TD1.86	who, unlike the others, plays light, repetitive beats with no obvious emphasis.	TD1.86a playing lightly and repetitively vs playing in group beat (TD1.85)
TD1.87	TM is now being more experimental, and decorating the beat in different way, not only playing the same beat repetitively	TD1.87a Participant experiments musically
TD1.88	– she is improvising.	TD1.88a Participant improvises
TD1.89	She smiles.	TD1.89a expresses enjoyment
TD1.90	I play a short rumble with tips of fingers,	TD1.90a therapist creates motif
TD1.91	loud and distinct above the group music (again on the top of the rim of the drum), reminiscent of the motif from earlier but much shorter, simpler.	TD1.91a invitation to respond rhythmically
TD1.92	No-one in the group takes this up.	TD1.92a No musical response to therapist (TD1.90)
TD1.93	TM improvises on the basic beat playing either in an interchanging, alternating hand pattern (only one beat per hand) or a single hand pattern, still lifting them somewhat high to get a loud sound.	TD1.93a Participant improvises loudly and simply
TD1.94	The group continues to play, each participant holding their own rhythm and style of playing:	TD1.94a participants hold own rhythm and styles
TD1.95	V holding the basic beat,	TD1.95a Participant holds pulse
TD1.96	Y playing quietly and almost not audibly.	TD1.96a Participant plays very softly
TD1.97	Relative to the other group participants, Y's posture remains the most rigid, and her eyes most downcast.	TD1.97a Posture rigid and non-engaging TD1.97b eyes downcast
TD1.98	S plays with some flexibility and bodily expression, experimentation.	TD1.98a flexible experimentation
TD1.99	TM is creating the most clear decorative beat in the group, a dotted pattern that is loud.	TD1.99a assertive decorative playing
TD1.100	There is laughter in the group.	TD1.100a mutual enjoyment
TD1.101	S says something to TM and they laugh together.	TD1.101a dyad laughing together
TD1.102	TN hears this and laughs too, although not spoken to directly.	TD1.102a laughs but not spoken to directly
TD1.103	Y smiles and looks down.	TD1.103a smiling and looking down
TD1.104	V smiles now widely,	TD1.104a smiling
TD1.105	playing the basic beat by lifting her hand high above her head.	TD1.105a participant holds pulse with energy
TD1.106	However, it does not seem that V knows what was said.	TD1.106a participant smiles but is unaware of content of conversation (TD1.101)
TD1.107	After the laughter, TM changes to her one handed playing.	TD1.107a Shifting playing style

TD1.108	As she does so there is an urgency and the group music moves forward slightly in accelerando.	TD1.108a participant's shift in playing style increases group music urgency
TD1.109	TM's playing has changed from a loud and distinguishable decorative rhythm to an urgent commanding beat	TD1.109a transition from complementary to commanding playing
TD1.110	as she looks around and raises her eyebrows communicatively.	TD1.110a using affect to communicate
TD1.111	Her beat is more driving than any other individual rhythm.	TD1.111a participant rhythm most driving
TD1.112	I lead an accelerando matched to TM's and the group's playing and change into a rumble (quick interchanging hands played with vigour) moments after.	TD1.112a therapists matches and extends driving rhythm
TD1.113	TM responds by laughing and smiling widely, continuing her energetic and vigorous rumble, loudly.	TD1.113a recognition of therapists support
TD1.114	TN, keeping her elbows close to her body also joins in the accelerando playing as fast as possible.	TD1.114a participant joins accelerando
TD1.115	S leans deeply over her drum and allows her elbows to spread widely, she joins the rumble playing fast and vigorously.	TD1.115a vigorous response TD1.115b participant joins rumble
TD1.116	Pursing her lips, V's single beat becomes quicker, but she keeps playing with only one hand playing a steady beat,	TD1.116a participant maintains pulse TD1.116b participant partially joins accelerando
TD1.117	not entering into a group rumble or interchanging hand pattern with the group. She smiles broadly.	TD1.117a not joining rumble
TD1.118	Y's hands are now again on the rim (toward her) of the drum	TD1.118a playing on rim of drum
TD1.119	and as we approach what seems to be a climatic rumble, and as the group music intensifies,	TD1.119a group music climaxes
TD1.120	Y's hands moves briefly to the middle of the drum with hands interchanging quickly and vigorously,	TD1.120a brief vigorous response
TD1.121	in the climax of the sound, she leans forward and then back, laughing.	TD1.121a expressing enjoyment during climatic drumming TD1.121b upper body movement during drumming climax
TD1.122	V plays the steady beat while the group participants play the quick rumbling pattern.	TD1.122a participant holds pulse while others rumble
TD1.123	However for one brief moment her hands move into the same alternating hand quick rumble that the group is playing during the climatic section	TD1.123a Participant briefly joins group climatic playing
TD1.124	and then back into the single hand steady beat before the rumble ends.	TD1.124a participant returns to keeping pulse
TD1.125	TM is the first to pull back and laugh, to stop playing in the midst of the climatic group rumble.	TD1.125a Participant withdraws first from climatic playing
TD1.126	She sits back and laughs before the other group participants stop playing.	TD1.126a laughing after climatic group music experience
TD1.127	The other participants stop playing after her.	TD1.127a participants stop playing after first participant withdraws
TD1.128	During the post-climax, there is laughter and sighs,	TD1.128a expressing relaxation after musical climax TD1.128b expressing enjoyment after musical climax
TD1.129	S and V don't laugh but smile and continue playing.	TD1.129a attempts to continue improvisation after end
TD1.130	S plays a nominal, light few beats in a similar way to how she had been playing early –.	TD1.130a nominally playing
TD1.131	slight bent over the drum with elbows out and allowing her body to move little with some beats	TD1.131a lightly moving to rhythm
TD1.132	V plays, after S, a few louder beats, again in her style of one hand lifted high to strike drum – and in a regular tempo of a basic beat.	TD1.132a Participant responds stylistically with pulse-like beat
TD1.133	Her beats are also loud, even though it seems we have finished.	TD1.133a Participant plays loudly after improvisation appears finished

TD1.134	Through this, there seems to emerge another possibility for music making.	TD1.134a participant's playing affords new possibilities (TD1.133)
TD1.135	Since the end of the climax and of the previous music making, TN and Y's hands have been on their drums and lightly, non-directively almost thoughtlessly patting.	TD1.135a light non-directive playing
TD1.136	While the group participants had begun by laughing after the music ended,	TD1.136a Laughter after music ends
TD1.137	they began to silence and shift their focus toward V when she played her steady, loud, regular beats.	TD1.137a Quietly shifting focus to pulse-keeper
TD1.138	There is no clear direction (as in what the group shout do next) for a few moments,	TD1.138a No clear direction
TD1.139	until V plays one loud right hand beat to which S plays a light beat afterward, creating a the beginning of a pulse-like rhythm.	TD1.139a lack of direction into shared pulse (TD1.138) TD1.139b independent rhythmic assertion TD1.139c light rhythmic response forming pulse
TD1.140	Another loud beat, hand dropped from high from V. S responds again. Between V and her, the basic beat is being constructed.	TD1.140a complementary rhythmic responses TD1.140b participants construct pulse
TD1.141	Almost as soon as this basic beat is established, V now initiates a rumble – a fast interchanging hand pattern, like the pattern we had played as a group to the climax	TD1.141a participant independently initiates climatic playing
TD1.142	which V had only joined in very briefly compared to other participants (i.e. she had not joined with the group rumble earlier but had held a slower intensifying basic beat pattern and flipped into a rumble with the group very briefly).	TD1.142a Participant initiates playing style not typical to her (TD1.141)
TD1.143	No one in the group joins her.	TD1.143a Group doesn't join participant playing
TD1.144	She ends it with a distinct clear beat, and looks at me and smiles broadly and then turns smiling at the group.	TD1.144a Participant clearly ends independent assertion
TD1.145	TN lifted her hands off the drum and stopped playing her light beat immediately when V played her distinctive final beat and TN closed her fists.	TD1.145a participant stops playing synchronously with other participant
TD1.146	As V smiles, TN deliberately plays a light two-beat tap on the drum	TD1.146a participant responds deliberately
TD1.147	and smiles looking at S.	TD1.147a smiles and makes eye contact
TD1.148	During these interactions, TM is tapping lightly on the rim of her drum,	TD1.148a lightly tapping on rim of drum
TD1.149	smiling and watching the others.	TD1.149a observing others
TD1.150	I am rubbing lightly on my drum.	TD1.150a therapist maintains drum rub sound
TD1.151	S smiles back broadly at TN in response to her two-beat tap and smile, and pauses her hands.	TD1.151a recognition of musical invitation
TD1.152	She then quickly rubs her drum skin in a few fast circles,	TD1.152a responds by rubbing drum fast
TD1.153	smiling and looking at TM.	TD1.153a smiling and making eye contact TD1.153b Invitation to respond
TD1.154	There is no clear direction (as in therapist or participant led structure or direction) now as the group rub drums and tap fingers on the drum,	TD1.154a no musical direction
TD1.155	looking around at each other smiling.	TD1.155a making eye contact and smiling

TD1.156	Without prompting, TM cocks her head, smiling and initiates a march-like beat placing each hand one at a time palm flat on the skin,	TD1.156a Independent musical assertion TD1.156b Participant confidently initiates march-like beat
TD1.157	she is smiling and looking to other group participants, intentionally leading us into a new round of playing together.	TD1.157a making eye contact while leading musically TD1.157b participant leads group music making
TD1.158	She initiates this by first starting lightly with 2 or 3 beats on the top of the drum, less assured beats,	TD1.158a Participant initiates rhythm less assuredly
TD1.159	and then she plays with fuller force on the drum,	TD1.159a Participant plays with fuller force
TD1.160	leading the group confidently and somewhat forcefully.	TD1.160a leading with confidence TD1.160b leading with some force
TD1.161	(She playfully cocks her head and pats her hands mechanically on the drum).	TD1.161a playfulness in playing
TD1.162	I am the first to take up her rhythm,	TD1.162a therapist first to support
TD1.163	I join her by playing the same rhythm	TD1.163a Therapists direct rhythmic support
TD1.164	and within moments the rest of the group has joined us too.	TD1.164a Group joins participant soon after therapist
TD1.165	S smiles and listens for a moment as if hearing and finding the beat,	TD1.165a participant smiles and listens
TD1.166	bobbing her head to the beat for a moment	TD1.166a participant bobs head
TD1.167	and then joins by emphasising every 1st and 3 rd beat,	TD1.167a joining group pulse TD1.167b complementary response
TD1.168	leaning in a little and using her arms more expressively to lend support to those beats.	TD1.168a using arms expressively to support emphasis
TD1.169	V plays with both hands staying down on the drum skin as opposed to her earlier playing, where one hand would raise high above before striking.	TD1.169a Change in participant's rhythmic embodiment
TD1.170	She plays a rumbling beat which is not rigidly or strictly interlocking with TM's, but more freely related to it.	TD1.170a Rhythmically freely related playing
TD1.171	TN's hands begin moving on the skin almost immediately after TM began her beat,	TD1.171a Almost immediate rhythmic response
TD1.172	but they move silently, as if miming a beat.	TD1.172a Playing silently with (TD1.171)
TD1.173	When my beat is heard loud and clearly supporting TM's, TN plays with more confidence,	TD1.173a Participant gains confidence with therapist support
TD1.174	mirroring TM's playing, but with softer, more graceful-looking, more flexible, hands on the drum than TM's.	TD1.174a participant's softer mirroring
TD1.175	Y plays one soft beat on the rim of the drum as TM begins,	TD1.175a responding softly on rim of drum
TD1.176	and then pauses as TM continues,	TD1.176a pausing while participant plays
TD1.177	then Y begins a soft steady beat on the rim of the drum	TD1.177a responding with a soft steady beat TD1.177b playing on rim of drum
TD1.178	and moves with both hands inward to play in the middle of the drum as the group begins to join in.	TD1.178a hands move from rim to center as group joins musically
TD1.179	The music quickly intensifies.	TD1.179a Quick musical intensification
TD1.180	I add a quick double strike rumble/interchanging of hands on the 4 th beat (1 2 3 rumble),	TD1.180a Therapist introduces motif
TD1.181	the quality of the music is still like a drill, somewhat military,	TD1.181a drill/military sounding music
TD1.182	but the quick rumble is picked up and echoed/extended by TM.	TD1.182a Participant echoes and extends therapists motif
TD1.183	She plays a rumble back, a longer one	TD1.183a Participant extends therapists motif
TD1.184	which increases the volume of the music and suggests an accelerando,	TD1.184a Participant's response creates dynamic

		and tempo shift (TD1.182)
TD1.185	she tilts her head and half closes one eye as she does this.	TD1.185a Participant appears concentrating
TD1.186	At this point V leans in to a rumble too,	TD1.186a Complementary motivic response
TD1.187	playing louder, more physically intense, fast beat	TD1.187a responds by playing louder and faster
TD1.188	and then lifts a hand and starts striking the drum as she had in the beginning: slower beats with hands dropped from on high.	TD1.188a Return to familiar mode of play
TD1.189	She lets her beats now fall on 1 of every 4 beat bar.	TD1.189a Participant returns to holding pulse
TD1.190	The climax/rumble is short-lived.	TD1.190a short musical climax
TD1.191	No other participants join in but TM and V (the others' playing is not changed)	TD1.191a musical climax between dyad only
TD1.192	and also TM's climatic rumble seems to transition into or fall back to a single handed play of fast but assertive/forceful, loud repetitive beats	TD1.192a assertive playing TD1.192b climatic playing transitioning into loud repetitive playing TD1.192c forceful playing style (TD1.107; TD1.119, TD1.111)
TD1.193	that are within the rhythmic framework that the group holds,	TD1.193a Rejoining group rhythm
TD1.194	thus not pushing into an accelerando, like the rumble might have been suggesting	TD1.194a Participant not pushing tempo
TD1.195	She comes back into the group rhythm.	TD1.195a Participant rejoins group rhythm
TD1.196	As soon as the music has crescendo'd and come back to is previous dynamic level and intensity,	TD1.196a rise and fall in intensity of music
TD1.197	I lean in and down, playing softer, cueing a decrescendo.	TD1.197a Therapists musically suggests decrescendo
TD1.198	TN and Y play quietly,	TD1.198a playing quietly
TD1.199	TN follows my musical cues,	TD1.199a following therapist's musical cues
TD1.200	Y is playing quietly most of the time and so it is not clear if she adapts, but she plays softly anyway.	TD1.200a Playing quietly most of the time
TD1.201	V does not look at me and seems oblivious of my cue,	TD1.201a Not responding to therapist's musical cue TD1.201b not looking at therapist
TD1.202	even though the music has noticeably shifted, the sound quality has changed from full, loud and more urgent to quieter, more hollow.	TD1.202a Shift from urgent to hollow sound quality TD1.202b not responding to cues despite changes in music (TD1.201)
TD1.203	She continues to look ahead and strike the drum with vigour in her slow predictable manner.	TD1.203a not adapting playing style to change in music (TD1.202)
TD1.204	TM sees my cue, and looks at my hands on the drum, then to other participants, and back to my hands.	TD1.204a Closely observing others playing TD1.204b noticing cue
TD1.205	In this quieter group music, she begins to beat her drum increasingly louder, and faster,	TD1.205a inverse response to therapists cue
TD1.206	biting her lip noticeably in the process.	TD1.206a affect: focused
TD1.207	She engages S by smiling at her and Y as well to join her.	TD1.207a Engaging others to join by smiling
TD1.208	I join TM by playing a crescendoing and accelerating rumble on the drum.	TD1.208a Therapist joins participant's intervention (TD1.205)
TD1.209	TN and Y only join TM's playing when I throw my musical support behind her,	TD1.209a Participants join participant's intervention after therapist
TD1.210	up until then they nominally pat the drums quietly, remaining in the quiet group music space.	TD1.210a Quiet group music space
TD1.211	TM rumbles loudly with me and the group and stops, laughing, before the group reaches a climax,	TD1.211a Withdrawing from participation before musical climax
TD1.212	she leans back and laughs looking at Y,	TD1.212a Engaging with laughter and eye contact

TD1.213	who played the rumble mostly with her hands on the rim of the drum, sometimes venturing to the middle of the drum.	TD1.213a Venturing to play on middle of drum during musical climax
TD1.215	Y then stopped playing too.	TD1.215a stops playing
TD1.216	The remaining four of us played a few moments longer, ending only moments after TM pulled out.	TD1.216a participants stop playing soon after other (TD1.211)
TD1.217	S played a few spontaneous punctuating beats as we ended.	TD1.217a Spontaneous punctuating beat after group music ends

Appendix L: Thick description (TD2) – transcript

Thick Description TD2: Improvisation Clip 1 (01:18:33 – 01:22:07)

MU#	Transcription	Initial Code
TD2.1	There are many instruments on the large mat.	TD2.1a the physical space TD2.1b many instruments available
TD2.2	The women begin trying them out tentatively.	TD2.2a tentative trying out
TD2.3	S lightly playing the xylophone	TD2.3a light playing
TD2.4	and V playing the snare drum gently	TD2.4a gentle playing
TD2.5	while TN hangs back, looking.	TD2.5a observing others without playing
TD2.6	Y straps the guitar on her. TM picks up a few instruments and settles on the tambourine.	TD2.6a trying out instruments
TD2.7	TN sits down. I sit down.	TD2.7a settling down
TD2.8	V plays a bursting motif that gets increasingly louder, smiling.	TD2.8a participant initiates loud motif
TD2.9	I say : “lets just tune in to each other a little bit”.	TD2.9a Therapist suggestion to listen
TD2.10	V moves away from the drum	TD2.10a Participant leaves instrument
TD2.11	and I get up to turn the snare off, but then change it and leave it on.	TD2.11a therapist near intervention
TD2.12	S and TM banter about which instrument TM has chosen.	TD2.12a banter between dyad
TD2.13	After strumming gently a few times, Y removes the guitar.	TD2.13a experiments briefly with guitar (TD2.6)
TD2.14	V goes to the piano and starts playing, looking down at her hands.	TD2.14a trying out new instruments (TD2.6) TD2.14b looking down while playing
TD2.15	I say again “lets all just tune in to each other”	TD2.15a therapist suggestion
TD2.16	while V plays without direction.	TD2.16a plays without direction
TD2.17	S strums on the ukelele and tries out the rainstick, looking to the other group members while she does this.	TD2.17a tries out instruments TD2.17b looks to others
TD2.18	She settles down cross-legged in front of the xylophone.	TD2.18a settling down
TD2.19	TN sits back quietly waiting.	TD2.19a quietly waiting
TD2.20	TM has an excited, determined expression and holds the drum sticks, standing by the cymbal and the snare.	TD2.20a excited TD2.20b anticipating playing
TD2.21	She waves the drumsticks up and down as if playing them on the drum, just not hitting the drum, smiling.	TD2.21a pretends to play TD2.21b anticipating playing
TD2.22	There is almost silence but not quite, a sense of anticipation.	TD2.22a anticipation in group
TD2.23	V plays a chord cluster, rolled on the piano	TD2.23a independent musical assertion
TD2.24	and turns to look toward Y and TM smiling.	TD2.24a eye contact and smiling
TD2.25	Y and V shrug toward each other and smile knowingly	TD2.25a smile and shrug between dyad
TD2.26	TM looks back and taps the drumsticks together once.	TD2.26a independent musical assertion
TD2.27	TN responds quickly by lifting her hands as if she were holding drumsticks (although she isn't) and making a motion deliberately crashing the 'sticks' together,	TD2.27a participant's quick response TD2.27b motions to other to play
TD2.28	of what would sound like the opening of a rock song,	TD2.28a rock style playing
TD2.29	encouraging TM to continue her tapping of the sticks together and lead a rock-like beat.	TD2.29a encouraging another to lead
TD2.30	TM sees this and does so with the drum sticks in time with TN's mime.	TD2.30a playing in time TD2.30b accepting participants musical encouragement (TD2.27; TD2.29)
TD2.31	TN moves her body and neck in keeping with the time and style of the action.	TD2.31a Moves body in time of music

TD2.32	Y, usually quiet, says "go!" on the last beat before TM hits the drum.	TD2.32a Quiet participant gives vocal cue
TD2.33	Biting her bottom lip while smiling and concentrating,	TD2.33a concentration
TD2.34	TM beats the drum with force, adding in cymbal splashes too.	TD2.34a forceful playing
TD2.35	The sound of the snare drum is overwhelmingly loud and the other instruments can almost not be heard.	TD2.35a snare overwhelming other instruments
TD2.36	Initially the drum has no distinct time signature,	TD2.36a indistinct time signature
TD2.37	but sounds like a drum solo, running freely and with multiple rolls and cymbal splashes.	TD2.37a drum solo
TD2.38	This transitions into more rhythmically ordered playing when TM begins playing in a clear 2/4 (or 4/4 with many quavers),	TD2.38a transition into rhythmically ordered playing TD2.38b participant's playing facilitates rhythmically ordered playing
TD2.39	now with little rests or spaces that were not present earlier and so the other instruments can be heard.	TD2.39a new space in music TD2.39b other instruments heard in rests
TD2.40	She transitions again quickly	TD2.40a quick transition
TD2.41	into long rolls which crescendo and increase the pervasiveness of the snare sound,	TD2.41a snare: increasing pervasiveness
TD2.42	decreasing the possibility of hearing other instruments.	TD2.42a less possible to hear others
TD2.43	TN sits in front of the chimes and taps them from either side, then begins to stroke them with alternating hands downward, smiling.	TD2.43a tapping and stroking chimes
TD2.44	Y looks down at her guitar	TD2.44a looks down
TD2.45	and plays very gently with one thumb.	TD2.45a gentle playing
TD2.46	V stays at the piano playing for a matter of seconds.	TD2.46a plays briefly
TD2.47	This cannot be heard at all.	TD2.47a piano inaudible (TD2.46)
TD2.48	She moves to the conga drums.	TD2.48a changes instruments
TD2.49	She begins to play with an alternating hand pattern, quick changes.	TD2.49a alternating hand pattern
TD2.50	The snare is so loud that even the congas are quite "hidden",	TD2.50a loud snare hides congas
TD2.51	but they add a depth and increased complexity/busyness because of V's rapid beating.	TD2.51a rapid playing adds complexity TD2.51b rapid playing adds depth
TD2.52	Y looks over and leans slightly toward V.	TD2.52a participant leans toward other
TD2.53	She says something while playing the guitar softly, shaking her head and smiling, to V who smiles.	TD2.53a dyadic verbal communication while playing
TD2.54	S plays the xylophone, moving up and down in her upper body to the beat.	TD2.54a moves upper body to beat
TD2.55	Her melody can be heard infrequently, only when the drumming becomes less pervasive	TD2.55a melody heard infrequently TD2.55b xylophone melody vs pervasive drumming
TD2.56	TM, after ending a long, indiscriminate drum roll,	TD2.56a indiscriminate drumming
TD2.57	changes to a varied rhythm	TD2.57a variation
TD2.58	with structure allowing slightly more space for other instruments to be heard.	TD2.58a structure allows space to be heard TD2.58b changes from indiscriminate playing to structured playing (TD2.56)
TD2.59	Her playing is also slightly softer now.	TD2.59a softer playing
TD2.60	For the first time the xylophone can be heard clearly here and more consistent melody is added to the group music.	TD2.60a more consistent melody
TD2.61	TM seems to be enjoying herself smiling and moving her body to her drum beat.	TD2.61a enjoying self TD2.61b moving to the beat
TD2.62	She caps off a succession of beats with a cymbal splash,	TD2.62a musical phrasing by participant

TD2.63	smiling and raising her eyebrows, dropping her jaw, looking at TN	TD2.63a affectively engaging other participant
TD2.64	who smiles and laughs back – still stroking the chimes.	TD2.64a responsive Laughter TD2.64b gentle playing
TD2.65	TN is smiling and laughing toward TM	TD2.65a responsive laughter
TD2.66	and bouncing her body slightly with the beat,	TD2.66a bouncing with beat
TD2.67	still playing the chimes with her hands – rhythmically in time with TM’s loud drumming.	TD2.67a playing in time with loud beat
TD2.68	TM’s drumming beat is dynamically dominant	TD2.68a dynamically dominant playing
TD2.69	and TN and S’s rhythms fit in with her’s.	TD2.69a fitting in with dominant playing (TD2.68)
TD2.70	V’s conga playing seems indiscriminate.	TD2.70a indiscriminate playing
TD2.71	Her alternating hand pattern does not bear any clear relation to the prevailing group rhythm which is led by TM.	TD2.71a participant pattern unrelated to group TD2.71b participant pattern unrelated to leader
TD2.72	I get up and move to the middle of the mat, taking up beaters for the glockenspiel.	TD2.72a Therapist moves
TD2.73	There are many instruments on the floor	TD2.73a many instruments
TD2.74	and I sit on my haunches and begin playing it loudly in the prevailing group rhythm.	TD2.74a therapist plays loudly
TD2.75	The sharpness of the glockenspiel can be heard above the louder instruments.	TD2.75a therapist intervention (TD2.72)
TD2.76	Once I begin playing, the dynamic quality of the group music shifts, it becomes quieter,	TD2.76a dynamic shift after therapist intervention
TD2.77	or noticeably TM’s drum beat is softer.	TD2.77a participant noticeably quiets
TD2.78	She now plays a quiet steady beat that creates a holding rhythm in a predictable, marching, drilling drum-majorette style.	TD2.78a participant holds steady beat TD2.78b marching style
TD2.79	Her relatively softer drumming also creates an atmosphere because of the hissing snare effect which is more prevalent/noticeable when is not playing so loudly.	TD2.79a Softer playing creates atmosphere TD2.79b effects more prevalent in soft
TD2.80	The glock played by me can be heard clearly, and S’s xylophone can be heard too.	TD2.80a instruments clearly heard
TD2.81	S’s xylophone playing decrescendo’s slightly when TM’s playing reaches its quietest moment.	TD2.81a dyad decrescendo (TD2.82)
TD2.82	However, there is no noticeable decrescendo in group members playing along with S,	TD2.82a dyad decrescendo is exclusive
TD2.83	although there are other changes in the group configuration at this time:	TD2.83a changes in group
TD2.84	Just as I begin playing the glock, and when the group music becomes softer like this (through TM’s playing becoming softer),	TD2.84a softer group music
TD2.85	Y begins to drop the guitar slightly and move toward the keyboard.	TD2.85a moves toward new instrument
TD2.86	She begins to softly play, looking down at her hands,	TD2.86a playing softly TD2.86b looking down
TD2.87	the volume of the keyboard still not audible above the group dynamic level.	TD2.87a keyboard inaudible in group
TD2.88	V then moves from the congas to the ukulele	TD2.88a changing instruments
TD2.89	and starts to strum it in a disorganised way, at one point trying to use a woodstick to do so.	TD2.89a Disorganised strumming
TD2.90	TN then reaches from her place at the chimes to the guiro on the floor close to her.	TD2.90a changing instruments
TD2.91	She begins scraping it in a rhythmic fashion,	TD2.91a playing rhythmically
TD2.92	bobbing her upper body rhythmically to TM’s now light rolling beat,	TD2.92a moving upper body to dominant beat

TD2.93	looking at her, smiling – signalling her expressively (affectively).	TD2.93a signalling expressively TD2.93b smiling and making eye contact
TD2.94	TM looks and gives a small smiles, looking away.	TD2.94a brief eye contact TD2.94b small smile
TD2.95	This all happens within moments of me getting to the xylophone.	TD2.95a therapist intervention
TD2.96	My glockenspiel playing has added something of a clearer melodic line,	TD2.96a therapist intervention
TD2.97	because the timbre of S's instrument, xylophone, was less audible.	TD2.97a timbre of xylophone less audible
TD2.98	However, as the drumming is quieter now, the xylophone becomes more audible.	TD2.98a xylophone becomes audible in quiet
TD2.99	My playing has served to reinforce melodic aspects of the group music, providing something other than only the force of loud and potentially overpowering rhythmic instruments like drums.	TD2.99a therapists intervention reinforces melody
TD2.100	S plays a three note repetitive motif, in the lower register remaining focused on her instrument without looking up.	TD2.100a repetitive playing TD2.100b playing without looking up
TD2.101	Her rhythm is directly related to TM's,	TD2.101a directly related rhythms
TD2.102	it is strict.	TD2.102a strict rhythm
TD2.103	She initiates an ascending melody within the rhythmic framework,	TD2.103a Participant initiates melody
TD2.104	creating a crescendo.	TD2.104a participant creates crescendo
TD2.105	(My playing is rhythmically related and only decorative, intentionally not leading, but providing additional texture and point of cohesion).	TD2.105a therapists provides gentle support TD2.105b therapist provides point of cohesion
TD2.106	While S reaches the top of the xylophone, TM begins to increase the intensity of her beats, matching them to S's playing,	TD2.106a Participant matches other
TD2.107	and supporting her crescendo with a crescdo on the drum.	TD2.107a Participants support on drum
TD2.108	As S reaches the top of the xylophone she hits the final note hard and pulls both sticks down in a glissando, smiling	TD2.108a hits note hard TD2.108b participant ends phrase assertively
TD2.109	– TM extends this crescendo/climax continuing the rhythm S and her had played together	TD2.109a Participant extends shared rhythm
TD2.110	and finally capping it off with a cymbal splash.	TD2.110a participant ends phrase assertively
TD2.111	TM's drumming continues loudly and S goes back to playing in the lower register; the xylophone is again not easily audible.	TD2.111a return to previous ways of playing TD2.111b xylophone overshadowed by drums
TD2.112	V is standing, playing a tambourine, boucing slightly,	TD2.112a moving while playing
TD2.113	Y still appears to be self-oriented in her playing, not appearing to be aware of the rest of the group.	TD2.113a self-oriented playing TD2.113b lack of awareness
TD2.114	TN continues to play decoratively on the chimes, stroking them gently.	TD2.114a decorative playing
TD2.115	The music is now loud again, the dynamic loudness being represented almost exclusively in the snare/cymbal (TM).	TD2.115a loudness represented in single instrument
TD2.116	I am trying to play the glock as loudly as possible, banging it erratically (not hitting any particular melodic notes) so that it can be heard.	TD2.116a therapist attempts to be heard
TD2.117	V reaches down and takes a shaker to start beating the bongo drums with.	TD2.117a Changes instrument
TD2.118	She plays vigorously and is heard quite clearly above the atmospheric soundscape	TD2.118a vigorous playing heard clearly
TD2.119	and then almost seconds after she starts, TM stops playing after a long roll and cymbal splash.	TD2.119a ending assertively while other continues playing (TD2.117)
TD2.120	The quality of the group music changes significantly in these few moments when TM does not play. about 2:05.	TD2.120a group music changes when participant stops playing
TD2.121	The music is not coherent.	TD2.121a incoherent music

TD2.122	Some group members try out instruments.	TD2.122a trying out instruments
TD2.123	Each instrument can be clearly heard.	TD2.123a instruments clearly heard
TD2.124	It is the first time group members can clearly hear each other.	TD2.124a can hear one another
TD2.125	The music is not communicative, the various instruments do not clearly interlock, or have any obvious rhythmic bearing on each other.	TD2.125a music not communicative
TD2.126	The sole grounding beat which provides continuity has been removed.	TD2.126a removal of grounding beat TD2.126b grounding beat provides continuity
TD2.127	I also get up and don't play in this period.	TD2.127a therapist intervention: recedes
TD2.128	The xylophone played by S, who remains seated at it,	TD2.128a sitting at instrument
TD2.129	can be heard in a busy melody with a somewhat perseverative rhythmic pattern.	TD2.129a busy melody TD2.129b perseverative pattern
TD2.130	Y's piano playing can be heard now, she seems to be exploring the sound of the keyboard,	TD2.130a piano now audible TD2.130b exploring sound
TD2.131	focused down on it and	TD2.131a focusing
TD2.132	playing in no clear pattern.	TD2.132a no pattern
TD2.133	After just a few moments of playing the bongos with the shaker, V drops the shaker and picks up the bells next to it,	TD2.133a changes instruments quickly
TD2.134	standing and waving them above her head.	TD2.134a waves instruments above head
TD2.135	TN is still kneeling before the chimes, she smiles and waves her hand at/to V,	TD2.135a waves at participant
TD2.136	then continues stroking the chimes adding an atmospheric chiming.	TD2.136a chimes add atmosphere
TD2.137	TM is very quietly beginning to play a lightly roll on the drum,	TD2.137a light roll on drum TD2.137b participant begins quietly
TD2.138	but it is more atmospheric than rhythmical	TD2.138a atmospheric playing
TD2.139	and all the instruments can still clearly be heard.	TD2.139a can hear all instruments
TD2.140	After playing a single finger scale to the bottom of the keyboard, Y remains in the lower register.	TD2.140a low register playing
TD2.141	S notices Y's playing.	TD2.141a noticing
TD2.142	S leans back and looks at her, gets her attention and smiles, Y smiles back.	TD2.142a eye contact and leaning to gain attention TD2.142b smiling reciprocally
TD2.143	The group music is sounding atmospheric	TD2.143a atmospheric music
TD2.144	and mp in relation to how it began.	TD2.144a group music gotten quieter
TD2.145	TM looks to TN and displays an expressive questioning, critical expression directed toward me for a moment	TD2.145a makes eye contact TD2.145b questioning expression toward therapist
TD2.146	while I stand to reach for the bongos (I am retrieving them because I am worried they will break and now that V is not playing them, I will move them to the side and play them myself).	TD2.146a therapists intervention
TD2.147	TM' facial expression occurs while my back is turned.	TD2.147a questioning expression behind back (TD2.145)
TD2.148	She begins playing the snare again lightly while I pick up the bongos.	TD2.148a begins playing lightly
TD2.149	She begins with a light soft marching beat/roll which fits in with the softer atmospheric feel of the music.	TD2.149a fitting in with soft atmosphere TD2.149b light marching beat
TD2.150	Her rhythm also synchronises somewhat with the xylophone	TD2.150a synchronises rhythm
TD2.151	but Y's playing on the keyboard can very quickly no longer be heard as TM does not remain at her entry dynamic level but quickly gets louder.	TD2.151a keyboard not audible over louder instruments TD2.151b getting louder quickly
TD2.152	V, who stands with the bells shaking them above her head	TD2.152a upper body movement
TD2.153	picks up the rainstick and turns it	TD2.153a changes instruments

TD2.154	while moving her body rhythmically, but not strictly to TM's dominant rhythm,	TD2.154a moving but not to dominant rhythm
TD2.155	for only a few moments before putting it down again.	TD2.155a changes instruments quickly (TD2.153)
TD2.156	TM's playing very quickly exponentially increased in complexity and dynamic level.	TD2.156a increased complexity in playing TD2.156b quickly getting louder
TD2.157	She is using both drumsticks and the snare and cymbal creatively to simulate a drumkit	TD2.157a playing creatively
TD2.158	and a flamboyant, loud drum solo.	TD2.158a flamboyant solo
TD2.159	She seems to begin by establishing a pattern on snare and cymbal, which is loud,	TD2.159a establishing loud pattern
TD2.160	and then become increasingly purposeful and invested in this pattern	TD2.160a increased purpose in playing TD2.160b increased investment in playing
TD2.161	adding more improvisation and flair to it,	TD2.161a increased improvisational playing
TD2.162	dancing around the drum	TD2.162a dancing
TD2.163	as it gets more complex and improvised,	TD2.163a increased complexity in improvisation
TD2.164	like a drum solo,	TD2.164a solo
TD2.165	as well as increasingly louder.	TD2.165a getting louder
TD2.166	I have momentarily left the group by about 2 meters to fetch a djembe drum (because I would like to help establish a more regular beat that the group can all tap, one that is not subject to a single persons' leading.)	TD2.166a therapist fetches grounding instrument
TD2.167	TN, still gently stroking the chimes,	TD2.167a gently playing
TD2.168	looks at TM with a wide smile.	TD2.168a smiling
TD2.169	TM plays with intensity and mock passion.	TD2.169a playing with intensity
TD2.170	No other instruments can be heard at this time except the chimes and drum/cymbal.	TD2.170a most instruments can't be heard
TD2.171	She ends by playing a few hits on the cymbal.	TD2.171a participant punctuates phrase
TD2.172	During this 'drum solo', S still remains seated at the xylophone, slightly slouched, mostly she looks down, her playing is inaudible toward the end.	TD2.172a xylophone playing inaudible during drum solo TD2.172b slouched while playing TD2.172c looking down while playing
TD2.173	Y is at the piano, smiling down to herself.	TD2.173a smiling to self while playing
TD2.174	Her playing is inaudible.	TD2.174a inaudible playing
TD2.175	V stands facing toward TM while she plays the solo, holding a hand drum, one foot forward in an action-style pose.	TD2.175a proximity and posture
TD2.176	After TM's 3 final cymbal beats, signalling a kind of end (123 crotchets)	TD2.176a participant signals end
TD2.177	there is a one crotchet rest and V follows with 1234 1234 1 crotchets in the same tempo as TM, sounding like a continuation of the beat.	TD2.177a participant continues beat TD2.177b playing in same tempo TD2.177c extending participant's playing
TD2.178	Having the djembe, I now adopt this beat, sitting down. I play a basic rhythmic pattern in that tempo and time signature 1(rest)2(rest) 123 1234123.	TD2.178a therapist adopts participant's beat
TD2.179	V standing plays the handdrum.	TD2.179a standing and playing
TD2.180	TM returns to the drum in the rhythmic framework that I and V are holding,	TD2.180a joins shared rhythm TD2.180b therapist and participant hold rhythm
TD2.181	playing a more stable, continuous and grounding beat than before.	TD2.181a increased stability in beat TD2.181b increased continuity in beat TD2.181c increased grounding in beat
TD2.182	I leave out some beats, and go on to maintain a single basic beat per bar.	TD2.182a therapist recedes TD2.182b therapist maintains basic beat
TD2.183	I then quickly increase that to 2 beats per bar adding momentum and more a little more structured holding to the group rhythm.	TD2.183a therapist adds momentum TD2.183b therapist adds holding

TD2.184	V moves to the congas,	TD2.184a changes instruments
TD2.185	playing them in time with the new group beat but moving into her own improvisatory parts,	TD2.185a playing with group but moving into own part
TD2.186	such as adding short alternate hand rolls instead of only playing on the basic beat.	TD2.186a changing playing style
TD2.187	The xylophone can be heard	TD2.187a xylophone audible
TD2.188	and with the solid bass sound of the djembe at regular, predictable rhythmic intervals the group music has more grounding, continuity.	TD2.188a therapist playing provides continuity and grounding
TD2.189	Y still at the piano, cannot be heard and looks down almost never looking up at other group members.	TD2.189a participant doesn't look up TD2.180b piano cannot be heard
TD2.190	S remains playing the xylophone again in a perseverative quaver pattern	TD2.190a perseverative playing
TD2.191	mainly keeping her gaze oriented downward.	TD2.191a gaze oriented downward
TD2.192	S's playing lends a perseverative quality to the group music overall because of its rhythmic perseveration and its melodic perseveration,	TD2.192a participant's playing creates quality of perseveration in group
TD2.193	she plays a similar pattern of notes in a similar rhythmic pattern repeatedly, giving the group music a particular atmosphere or quality that does not shift.	TD2.193a repeating patterns TD2.193b unshifting atmosphere TD2.193c participants playing gives group music particular quality
TD2.194	I play 2 loud, emphasised, forceful beats, almost like a call, intended to be communicative.	TD2.194a Therapist's intentional call
TD2.195	No-one in the group responds, and the music doesn't change at all.	TD2.195a No change in response to therapist
TD2.196	I count down 4-3-2-1 and stop.	TD2.196a Therapist ends improvisation verbally
TD2.197	The group stops,	TD2.197a group responds to therapist's verbal cue (TD2.195)
TD2.198	V plays one or two beats a moment after	TD2.198a playing after ending
TD2.199	and Y plays a chord or two after that sound unrelated to our previous playing.	TD2.199a playing after group music ends

Appendix M: Thick description (TD3) – transcript

Thick Description TD3: Improvisation Clip 2 (01:38:09 – 01:41:56)

MU#	Transcription	Initial Code
TD3.1	I have actively encouraged everyone	TD3.1a Therapist encouragement
TD3.2	to move around change instruments.	TD3.2a moving TD3.2b changing instruments
TD3.3	TM is kneeling at the xylophone. S is sitting at the djembe. TN is standing at the cymbal. Y next to her with the rain stick. V has the hand drum, also standing.	TD3.3a choosing instruments
TD3.4	Only S is sitting a little separate from the group.	TD3.4a separated from group
TD3.5	I am standing at the congas. I have moved the keyboard out.	TD3.5a therapist intervention
TD3.6	The group energy is lower, the music is quieter and group members are playing with low energy and lower interest.	TD3.6a low energy TD3.6b quiet music
TD3.7	I am nominally, softly playing, watching the group members and standing slightly back with my hand on my hip.	TD3.7a therapist nominal support
TD3.8	TM plays a clear rhythm and melody (1 rest 2 re/ and 3 and 4).	TD3.8a participant's clear playing
TD3.9	V keeps a basic quaver rhythm on the hand drum with a beater.	TD3.9a participant keeps basic rhythm
TD3.10	TM's focus is downwards toward her hands.	TD3.10a eyes focus down
TD3.11	S seems to be playing quietly. Y is turning the raisntick very softly.	TD3.11a soft playing
TD3.12	TN plays a beat in keeping with, almost mirroring TMs.	TD3.12a participant mirroring
TD3.13	Abruptly, TM stops her melody and looks up, dropping the sticks and looking up at me next to her.	TD3.13a participant abruptly stops playing TD3.13b participant stops and looks at therapist
TD3.14	I don't play, but keep my fingertips of one hand one the drum.	TD3.14a therapist doesn't play TD3.14b invitational space
TD3.15	The quality of the music becomes even more hollow and exposed without TM's rhythm and melody	TD3.15a hollow music TD3.15b exposed music
TD3.16	which afforded some measure of direction.	TD3.16a participant's playing affords direction (TD3.15)
TD3.17	V's beat continues, she is looking away the group.	TD3.17a playing while looking away
TD3.18	Y's rainstick then tipples downward and TM looks away,	TD3.18a looking away
TD3.19	now casually dragging one stick up and down the xylophone in a glissando pattern.	TD3.19a casual playing TD3.19b dragging glissando
TD3.20	She looks to other members.	TD3.20a observes others
TD3.21	I lift my hands. I am waiting for the group to stop playing.	TD3.21a therapist stops playing
TD3.22	There is an awkwardness.	TD3.22a awkwardness
TD3.23	Y turns away, a small smile.	TD3.23a turns away smiling
TD3.24	V's beat, still present is the loudest instrument and is providing some form of continuity.	TD3.24a loudest beat proving continuity
TD3.25	Her playing falters a little, becoming less confident.	TD3.25a faltering playing
TD3.26	TN has stopped playing, just holding her stick at the cymbal as if ready to play.	TD3.26a poised to play
TD3.27	S's very soft tapping can be heard as V stops beating.	TD3.27a soft tapping TD3.27b stops beating
TD3.28	The group music appears to be over, except for V's occasional beat on the hand drum	TD3.28a participant extends group music
TD3.29	which doesn't seem to follow any pattern.	TD3.29a indiscriminate pattern
TD3.30	She just plays one beat every few moments in the quietness.	TD3.30a sporadic beats in quiet
TD3.31	There is an almost-silence for a moment and I look around and smile.	TD3.31a almost-silence
TD3.32	TM smiles and starts to laugh. She looks at me.	TD3.32a participant laugh in almost-silence (TD3.31)
TD3.33	Within a few moments of the last sound, she puts the stick to	TD3.33a participant re-starts group

	xylophone and starts playing again.	improvisation
TD3.34	TM plays mp at first in a repetitive pattern of quavers, repeating notes	TD3.34a participant begins in repetitive mp pattern
TD3.35	but building a slow melodic contour.	TD3.35a building melody
TD3.36	Her playing grows in loudness and very soon after she starts,	TD3.36a getting louder quickly
TD3.37	TN lightly begins tapping the cymbal with the beater	TD3.37a lightly tapping
TD3.38	that was poised on it, ready to play.	TD3.38a poised to play
TD3.39	Fractionally soon after TN begins, V begins patting the handdrum	TD3.39a begins playing soon after participant
TD3.40	in rhythmic sync with TM	TD3.40a in sync
TD3.41	and growing dynamic intensity together.	TD3.41a dyad increase intensity
TD3.42	This building continues briefly,	TD3.42a builds briefly
TD3.43	almost exploring the new interaction	TD3.43a explores interaction
TD3.44	and comes to a phrase end (xylophone phrase end),	TD3.44a participant ends phrase
TD3.45	following which S adds a confident interlocking djembe beat,	TD3.45a interlocking TD3.45b confident beat
TD3.46	now introducing an instrument sound which is as, if not more pronounced than the xylophone.	TD3.46a introduces pronounced sound
TD3.47	I add a gentle supportive conga beat.	TD3.47a therapist gentle support
TD3.48	Y reaches down to play a decorating wave of the chimes.	TD3.48a Decorative playing
TD3.49	In the growing quaver sounds and group general noise,	TD3.49a growing group noise
TD3.50	TM decisively plays a clear melodic and rhythmic motif,	TD3.50a decisive melodic/rhythmic assertion
TD3.51	encouraged/supported by the djembe rhythm and my voice.	TD3.51a therapists support
TD3.52	She is using crotchets now and playing louder,	TD3.52a louder playing
TD3.53	more emphatically for three notes in a mi re mi pattern.	TD3.53a participant's' emphatic melodic pattern
TD3.54	(At this point, the djembe, hand drum and xylophone are all coming to the foreground).	TD3.54a instruments to foreground
TD3.55	I join with vocally supporting and emphasising	TD3.55a therapists support
TD3.56	her melody which is simplistic and prominent.	TD3.56a prominent simple melody
TD3.57	I am offering the group an alternative medium for expression (voice), but not being too forceful with my voice either.	TD3.57a therapist gently introduces voice into improvisation
TD3.58	It is reserved and I am not actively inviting anyone to sing or musically cueing them to sing.	TD3.58a therapist's reserved invitation
TD3.59	I sing the melody with TM's playing for one phrase and then stop,	TD3.59a therapist supports participant's instrumental melody with voice
TD3.60	no one looks at me or responds in any obvious way to my vocalisation.	TD3.60a no response to therapists invitation (TD3.58)
TD3.61	V however, is moving her body slightly in a little jig in time	TD3.61a Moving body in time
TD3.62	with this motif as it develops with xylophone and voice,	TD3.62a motif develops
TD3.63	and she keeps moving it in a slightly dance like way.	TD3.63a dance-like moving
TD3.64	The group members make very little eye contact during this period.	TD3.64a little eye contact
TD3.65	(the music has a flat/shallow quality.)	TD3.65a flatness in music
TD3.66	I continue to sing lightly and non-intrusively on vocables for a while.	TD3.66a therapist's light support
TD3.67	TM begins to extend the motif	TD3.67a extending motif
TD3.68	into more improvisational playing now in quavers.	TD3.68a improvising
TD3.69	TN plays a steady beat on the cymbal	TD3.69a participant plays steady beat
TD3.70	dictated by the melodic xylophone motif and V's loud drumming.	TD3.70a participant's playing dictated by others
TD3.71	TM stops soon after, playing a slightly 'late' placed beat,	TD3.71a participant ends phrase
TD3.72	removing her beaters again in a clear signal that she has finished playing and looking up at me,	TD3.72a removes beaters signalling an ending TD3.72b looks to therapist
TD3.73	then rubbing the beaters up and down almost noiselessly on the xylophone.	TD3.73a noiseless playing
TD3.74	I carefully lift my hands, waiting for a cue from the group to end.	TD3.74a Therapist waits for cue
TD3.75	TN and Y's playing slowly ceases after TM's ends,	TD3.75a slowly ceasing playing

TD3.76	but V's does not.	TD3.76a single participant doesn't stop playing after end (TD3.75)
TD3.77	The steady beat on the drum continues.	TD3.77a steady beat
TD3.78	She stands, looking away from the group	TD3.77a no eye contact
TD3.79	but moving her body to her beat	TD3.79a moving to own beat
TD3.80	and reaches down for the shakers now	TD3.80a changes instruments
TD3.81	and continues to shake them rhythmically, continuing the rhythm that the group had been playing.	TD3.81a participant extends group rhythm
TD3.82	I match this by playing a light roll on one conga.	TD3.82a therapist matches
TD3.83	TM lightly continues with her previous motif, much softer now.	TD3.83a Softer playing
TD3.84	Both TN and Y reach down to change instruments.	TD3.84a changing instruments
TD3.85	Abruptly TM begins a new idea on the xylophone,	TD3.85a asserting a new musical idea
TD3.86	playing a quick and loud pattern in the middle register, bringing the xylophone to the foreground once again.	TD3.86a loud pattern in foreground
TD3.87	I increase the dynamic of my rumble as TM's dynamic increases, matching her.	TD3.87a therapist matches
TD3.88	She pulls back, creating a kind of wave effect.	TD3.88a pulling back musically
TD3.89	Y is now playing a djembe, also lightly rumbling	TD3.89a light playing
TD3.90	and TN the triangle.	TD3.90a changing instruments (TD3.84)
TD3.91	TM ends her phrase decisively.	TD3.91a Ends decisively
TD3.92	She looks up at the other members.	TD3.92a making eye contact
TD3.93	TN plays with more emphasis on the triangle as TM played loudly to the end of her phrase and TN's beating quickly drops to a quiet dynamic level as soon as TM ends the phrase and stops playing.	TD3.93a participant closely follows other's dynamics
TD3.94	S gets up and moves away from her djembe.	TD3.94a moving away from instrument
TD3.95	The music is soft now.	TD3.95a soft music
TD3.96	Anticipatory.	TD3.96a anticipation
TD3.97	Without the xylophone in the foreground the percussive instruments create a different atmosphere,	TD3.97a creating different atmosphere
TD3.98	without melody or clear, distinct rhythm.	TD3.98a Atmosphere has no melody TD3.98b Atmosphere has no clear rhythm
TD3.99	I am waiting to see if I can end the improvisation or if someone will.	TD3.99a therapist waiting
TD3.100	Now S has moved toward a new instrument. She picks up the karate drum.	TD3.100a Changing instruments
TD3.101	I lean over the congas, deeply, sending a visual and musical cue of closing off, ending.	TD3.101a therapist cues to end
TD3.102	The instruments, (softly played drums, triangle, shaker) are very quiet.	TD3.102a quiet playing
TD3.103	S introduces a loud sound using the karate drum.	TD3.103a initiates loud musical assertion
TD3.104	Y then strokes the chimes, seemingly in response to this new offering.	TD3.104a responds by stroking chimes
TD3.105	S walks around closer to Y and V moves to a djembe,	TD3.105a changing instruments
TD3.106	patting it loudly and quite rigidly,	TD3.106a loud playing TD3.106b rigid playing
TD3.107	producing another more prominent sound into the previously quiet environment.	TD3.107a prominent sound in quiet environment
TD3.108	S picks up the bell, leaving the karate drum.	TD3.108a changes instruments
TD3.109	V's drum beat develops, a one handed beat into something slightly more complex than a basic beat,	TD3.109a developing in complexity
TD3.110	something with a more complex rhythm and momentum.	TD3.110a complex rhythm TD3.110b momentum
TD3.111	I just provide some rhythmic holding, still a light interchanging hand pattern on conga more for support than for musical impetus.	TD3.111a therapist provides holding support
TD3.112	TM is not playing.	TD3.112a participant doesn't play

TD3.113	She sits down away from the instruments and looks at me.	TD3.113a distancing self from group
TD3.114	TN plays the triangle sporadically.	TD3.114a sporadic playing
TD3.115	Soon, and without development, S's bell playing fades,	TD3.115a playing fades
TD3.116	and V's drumming loses impetus.	TD3.116a playing losing impetus
TD3.117	I smile and look around. I am about to speak to end off,	TD3.117a therapist near intervention
TD3.118	I am smiling, when TM (not looking at me) begins a very soft pattern on the xylophone. This is the same type of repetitive note pattern from earlier.	TD3.118a initiates repetitive soft pattern
TD3.119	S increases the dynamic of her bell playing,	TD3.119a getting louder
TD3.120	holding it in one hand and shaking it,	TD3.120a one hand playing
TD3.121	tremoring it lightly,	TD3.121a light playing
TD3.122	matching the fast repetitive light notes of the xylophone.	TD3.122a participant matches TD3.122b repetitive notes TD3.122c fast and light playing
TD3.123	TN is very lightly playing the triangle,	TD3.123a very light playing
TD3.124	also matching the repetitive notes of the xylophone.	TD3.124a participant matching TD3.124b repetitive notes
TD3.125	TN has not moved from the corner of the mat playing the triangle.	TD3.125a not moving
TD3.126	V's drumming has lost a great deal of its energy from moments ago,	TD3.126a lost energy in playing
TD3.127	but now she stands with her finger tapping it lightly to the fast tempo of the xylophone.	TD3.127a finger tapping TD3.127b fast tempo
TD3.128	TM's melody is an ascending scale.	TD3.128a ascending melody
TD3.129	Y stands back and doesn't play.	TD3.129a participant doesn't play TD3.129b participant distances self physically from group
TD3.130	I move away from the congas.	TD3.130a therapist moves
TD3.131	At the top of the scale her playing is a bit louder.	TD3.131a louder playing
TD3.132	Only the triangle, bells/tambourine and a light drum tap accompany her.	TD3.132a accompanying participant
TD3.133	S has walked to the middle of the mat and where every one is facing	TD3.133a walked to middle of mat
TD3.134	and reached for the tambourine. She stands up with tambourine and bells	TD3.134a changes instruments
TD3.135	and as TM reaches the top note of her xylophone melody, S starts dancing rhythmically and playing the instrument she holds	TD3.135a dancing rhythmically
TD3.136	although with an energy level that is not congruent with the other members and the quality of the music.	TD3.136a incongruent energy level
TD3.137	She shows high energy and the music is not high energy.	TD3.137a high vs low energy simultaneously
TD3.138	Her embodied rhythm is also complex, whereas the rhythm in the music (in TM's xylophone rhythm) is simple.	TD3.138a complex vs simple rhythm simultaneously
TD3.139	However, she walks back to her spot with a slightly more simplified embodied rhythm,	TD3.139 simplifying rhythm
TD3.140	using hands and arms fully to play the instruments, part marching and part walking part dancing.	TD3.140a marching TD3.140b walking TD3.140c dancing
TD3.141	V begins to play the drum with more fullness during this period,	TD3.141a playing with increased fullness
TD3.142	playing a full handed basic beat.	TD3.142a participant hold basic beat
TD3.143	I do not see this as I am sitting down to play the xylophone. And I do not match S.	TD3.143a therapist does not match
TD3.144	S's playing and movement quickly falls in with TM' rhythm,	TD3.144a falling in with participant's rhythm
TD3.145	which is extended through her ongoing playing.	TD3.145a extending
TD3.146	V's beating supports this rhythm too.	TD3.146a participant supports rhythmically
TD3.147	All the group members now join in,	TD3.147a all join

TD3.148	Y lightly on a djembe.	TD3.148a light playing
TD3.149	TN is now standing further back off the mat, playing the triangle.	TD3.149a moved further away
TD3.150	The group members are all playing in the group rhythm, held most prominently by TM.	TD3.150a participant holds group rhythm
TD3.151	TM is maintaining an mp repeating note pattern, on the same note.	TD3.151a maintaining soft repeating pattern
TD3.152	There is an element of perseveration to this.	TD3.152a perseverative playing
TD3.153	I begin to add some glock, in a complementary rhythm but more varied, that is not repeated notes. I also add a distinctive melody that is not related to anything in particular (I mismatch melodically somewhat), that is, it is more dissonant.	TD3.153a therapist intervention
TD3.154	V is leaning over and playing softly on the bongos very briefly.	TD3.154a softly playing TD3.154b plays briefly
TD3.155	She stands up, holding and lightly playing the mbira.	TD3.155a changes instruments TD3.155b plays lightly
TD3.156	TM's xylophone playing reduces in pace,	TD3.156a playing slows
TD3.157	now less notes,	TD3.157a plays less notes
TD3.158	and she has added melody, she plays down in a scale, more deliberate notes, slower.	TD3.158a adds melody TD3.158b deliberate playing
TD3.159	To end she plays ascending three notes, the final note a clear sound.	TD3.159a participant ends clearly
TD3.160	She lifts her head and puts down the stick, finished playing.	TD3.160a participant cues end by putting down beater
TD3.161	I am still busy with my playing, and complete and upward melodic pattern, hastening, and playing shorter duration notes in an upward scale.	TD3.161a therapist hurries to finish playing (TD3.160)
TD3.162	Straight after TM stops playing, Y walks around behind S and V and picks up the guitar.	TD3.162a changing instruments
TD3.163	S is playing the bells and tambourine with 'groove' and some energy,	TD3.163a playing with groove
TD3.164	moving her body rhythmically, moving from side to side and using her arms to play with investment.	TD3.164a moving body TD3.164b playing with investment
TD3.165	V's mbira can be heard too, but the two (bells and mbira) are not rhythmically related.	TD3.165a instruments not related rhythmically
TD3.166	TN stands off the mat now.	TD3.166a moving slightly apart from group
TD3.167	Holding the triangle, making light hitting motions but not hitting it, tentatively letting the triangle baton almost touch	TD3.167a tentative playing
TD3.168	as she watches the others, me and looks ahead of her.	TD3.168a observes others
TD3.169	The music is very hollow, everyone seems to be waiting.	TD3.169a hollow music TD3.169b waiting
TD3.170	TM sits at the xylophone and doesn't play.	TD3.170a not playing
TD3.171	I am crouched by the glockenspiel and I don't play, I am waiting, watching group members, uncertain. I have put down my beaters.	TD3.171a therapist doesn't play TD3.171b therapist uncertainty
TD3.172	S, still noisily shaking her instruments begins to walk off, away from the group,	TD3.172a walking away while playing noisily TD3.172b physically distances self
TD3.173	back turned about 1.5-2 meters and circles back, just playing.	TD3.173a returns to group
TD3.174	Y sits down with the guitar, holding it up in front of her, moving slightly off to the side of the group.	TD3.174a moving slightly apart from group
TD3.175	She can't be heard, she is too soft.	TD3.175a participant not audible
TD3.176	I stand and move to the congas.	TD3.176a therapist moves
TD3.177	V puts down the mbira and goes to the chimes, running her hands through them.	TD3.177a changes instruments
TD3.178	I continue standing, not involved in the music, waiting.	TD3.178a therapist not involved in music
TD3.179	TM now begins to run one stick up and down in short glissandos on the xylophone.	TD3.179a initiates short glissandos

TD3.180	I put my hands slowly on the conga to signal an end	TD3.180a therapist signals end
TD3.181	but TM's playing becomes a little more fervent.	TD3.181a increased fervency
TD3.182	She plays something with both sticks in one hand, adding a new musical element to the soundscape: melody, rhythm, and something bright.	TD3.182a new musical element TD3.182b bright element in music
TD3.183	The musical atmosphere is uncertain and hollow,	TD3.183a uncertain musical atmosphere TD3.183b hollow musical atmosphere
TD3.184	the xylophone immediately comes to the fore adding another dimension,	TD3.181a xylophone adds new dimension
TD3.185	a focal point, and a possibly direction using melody, harmony, rhythm.	TD3.185a xylophone adds focal point TD3.185b xylophone adds direction
TD3.186	Her xylophone playing has a distinct organised characteristic which was also something contrasting to the atmosphere.	TD3.186a organised playing TD3.186b organisation contrasts with atmosphere
TD3.187	Her motif is short, but when she stops, V extends it musically on the djembe, continuing beating in the same rhythmic pattern.	TD3.187a extending motif
TD3.188	After TM plays, S puts down the instruments she holds and bends down to pick up the rainstick.	TD3.188a changing instruments
TD3.189	I move over to the other side of the mat and pick up the other rain stick.	TD3.189a therapist changes instruments
TD3.190	Just as soon as I do this, TN moves from her spot in the corner with the triangle to pick up the ukulele and just as soon as she does that, TM gets up from the xylophone for the first time.	TD3.190a participants change instruments in quick succession
TD3.191	S and I slowly turn the rainsticks, I am matching to her pace, and the sound of the unturned guitar can be heard – Y.	TD3.191a therapist matches participant TD3.191b playing untuned guitar
TD3.192	TM is not playing anything yet.	TD3.192a not playing yet
TD3.193	V has stopped the drumming quite abruptly and moved to try the cymbal with her hand.	TD3.193a stops playing abruptly TD3.193b changes instruments

Appendix N: Complete list of initial codes

Transcription T1 Codes: Drumming Reflection			
T1.1a	feels as if no rules		
T1.1b	enjoys no rules		
T1.2a	therapist asks reflective question		
T1.3a	banter between therapist and participant		
T1.4a	therapist asks reflective question		
T1.5a	expresses some enjoyment		
T1.5b	shows hands to be sore from drumming		
T1.6a	therapist responds empathetically		
T1.7a	drumming relieving pressure		
T1.8a	Drumming unwinding tense day		
T1.8b	drumming unwinding worries		
T1.9a	drumming: physical exercise		
T1.10a	leadership opportunities in drumming		
T1.11a	enjoying different vibes from each participant		
T1.12a	through the chaos		
T1.12b	connecting with everyone through the chaos		
T1.13a	joining group pulse through chaos (T1.12)		
T1.14a	reflection: neighbouring participant playing chaotically		
T1.15a	Participant wishes to play like other participant		
Transcription T2 Codes: Clay reflection			
T2.1a	Invitation to share	T2.17a	tries to concentrate on positives not past negatives
T2.2a	participant reflects on why she made clay symbol	T2.18a	increased positivity brings out happiness
T2.2b	made model of impressed hand	T2.19a	speaking negativity over self means no results
T2.3a	reflection: doesn't give much to self	T2.20a	Positivity is from within
T2.4a	reflection: holding own hand	T2.21a	positivity about self requires work from within
T2.5a	model: reminding self of self-comfort	T2.21b	positivity about strengths and abilities requires work from within
T2.6a	self-reflection: lacks patience	T2.22a	being positive affords personal growth
T2.7a	reflection: awareness of complexity of self	T2.23a	declaration: thinking about self more
T2.8a	reflection: stretching grace and patience	T2.24a	Thinking about self not selfish
T2.8b	desire to be more gracious to others	T2.25b	Self-reflection: thinks about others not self
T2.9a	made model of brain	T2.25a	Deciding on happiness for self and son
T2.9b	brain as greatest weakness	T2.26a	building life from within
T2.10a	reflection: struggle with overacting nice	T2.27a	Participant uses model to represent herself and her perspective
T2.11a	recognises need for self-kindness	T2.28a	desires goal-oriented development
T2.12a	made model of heart	T2.28b	makes model of a goal
T2.12b	clay modelling process is about participant's heart	T2.28c	wanting to take a goal
T2.13a	being positive means changes	T2.29a	Participant reflects on her current career path
T2.14a	no one is perfect	T2.30a	Dreams to advance in career
T2.15a	self-reflection: positivity in self results in positive outlook toward others	T2.30b	participant reflects on career goals
T2.16a	hard not to concentrate on sadness	T2.31a	joking about career goals

Transcription T2 codes continued			
T2:32a	made model of mind	T2.37a	Awareness that small things upset participant
T2.33a	model of brain/mind represents emotions	T2.38a	Self-awareness: more negativity in self
T2.34a:	self reflection: very emotional human	T2.39a	Participant desires to increase positivity
T2.35a	Frequently feels sad despite circumstances	T2.40a	Wants positivity to fight back
T2:36a	Self-reflection: is learning how to see things	T2.41a	Participant wants beautiful mind.
Transcription T3 codes: Focus Group			
T3.1a	Most helpful: Instructions	T3.30a	Sonic Sketch and modelling most helpful in workshop
T3.2a	Being told is helpful	T3.31a	Workshop is to learn
T3.3a	Likes instruction	T3.32a	Learned something new
T3.4a	Most challenging: Improvisation	T3.33a	Before: Forgot aim of workshop (T3.34)
T3.5a	All the instruments a challenge	T3.34a	Participant didn't read about workshop
T3.5b	Instruments: too much	T3.35a	Not having time to remember aim for workshop
T3.6a	Challenge: choice of instruments	T3.36a	Before: Not knowing connection between practical and personal meaning (T3.35)
T3.7a	Prefers more structure in session	T3.37a	Introductory connection could be made better
T3.8a	Improvisation gave opportunity to be free	T3.38a	practical-personal connection: Self-awareness
T3.9a	Too much freedom in improv	T3.39a	practical-personal connection: emotions
T3.10a	Too much free time in improv	T3.40a	practical-personal connection: some stress management
T3.11a	Improvisation challenge: So many instruments	T3.41a	Introductory connection could have been clearer (T3.37)
T3.12a	Not wanting to hog instruments	T3.42a	forgot about aim of workshop
T3.13a	Comfortable concentrating on only one thing	T3.43a	forgetting about workshop aim an oversight of participant
T3.14a	shifting to new instrument	T3.44a	Music elicited emotions
T3.15a	Challenge: learning to play new instrument	T3.45a	Music elicits various emotions
T3.16a	Drawing lends most insight	T3.46a	Music elicits previous experiences
T3.17a	brings out unexpected feelings	T3.47a	Positive response to music eliciting emotions
T3.17b	random drawings are actually feelings	T3.47b	Positive response to music eliciting thoughts
T3.18a	Sonic Sketch: cool	T3.47c	All interventions brought out emotion
T3.19a	exact knowledge of desired change within self	T3.48a	Reflection necessitated becoming more trustful
T3.20a	Modelling and drawing complementary	T3.49a	Reflection space: letting out personal feelings
T3.21a	Reflection: aim of drawing and modelling different (T3.22)	T3.50a	Reflection an opportunity to explain feelings
T3.22a	Aim of drawing: work	T3.51a	Reflection an opportunity to explain personal meaning
T3.23a	Aim of modelling: personal	T3.52a	Instruction part is not clear
T3.24a	Model personalised	T3.53a	Link is not clear
T3.25a	model is about personal blind spot	T3.54a	Goal and instruction not clear
T3.26a	Model: personal focus	T3.55a	Before the intervention instruction unclear
T3.27a	Model addresses personal change	T3.56a	why participant is doing intervention not clear
T3.28a	Drawing and model aim different but linked	T3.57a	Connecting the why before and after intervention equally important
T3.29a	Drawing and model equally helpful	T3.58a	Reflection facilitated well

Transcription T3 codes continued			
T3.59a	Reflection not emotionally prescriptive	T3.91b	Trusting group decreases fear of embarrassment
T3.60a	Reflection is important	T3.92a	Not anticipating workshop to be embarrassing
T3.61a	Link before and after intervention necessary	T3.93a	structured interventions afford freedom
T3.62a	Minimal expectations resulting from minimal pre-knowledge	T3.93b	structured interventions afford joy
T3.63a	types of people respond differently to structure	T3.93c	structured interventions afford happiness
T3.63b	Enjoys freedom within structure	T3.94a	Some awkwardness in non-structured intervention.
T3.64a	Being told what to draw would inhibit feelings from coming out on page	T3.95a	Improvisation reflection: Part of a band that's not synchronising
T3.64b	difference between what participant wants to draw and what participant is feeling	T3.96a	Recognising self as structured
T3.65a	Time to prepare drawing would inhibit drawing feelings (T3.64)	T3.96b	Explores differences between structured vs less structured persons
T3.66a	Group lost at times	T3.97a	Playing softer instrument means voice isn't heard
T3.66b	Assumes interventions are intentional assessments of reactions	T3.98a	Reflection: Need to play louder to be heard
T3.67a	Reflection: awareness of other's tempo	T3.99a	Need to be louder to be heard in office
T3.67b	Reflection: anticipation of other stopping	T3.100a	Culture of having to speak up in office
T3.68a:	Reflection: intentional eye contact	T3.100b	Culture of the loudest is heard in office
T3.69a	Moderating playing in anticipation of other stopping	T3.101	Office: Loudest person is heard (T3.100)
T3.70a	anticipating stop but music continues on (T3.69)	T3.102a	confidence increased during workshop
T3.71a	Therapist leaving may assist in initiative-taking	T3.103a	Beginning of workshop scary
T3.72a	Therapist leaving may signal group to take initiative	T3.103b	Not knowing how play instrument a source of fear
T3.73a	Looking at therapist for direction	T3.104a	instant increase in confidence
T3.74a	Therapist's presence communicates conflicting leadership signals (T3.71)	T3.105a	trust follows confidence (T3.104)
T3.75a	Time without therapist to establish independence	T3.105b	became more trusting in workshop
T3.76a	Therapist absence can give opportunity to step up	T3.106a	Trust enabled sharing (T3.105)
T3.76b	Therapist absence can give opportunity for group to end improvisation.	T3.107a	Respecting followed sharing (T3.106)
T3.77a	Experience of others in music: attempted to synchronise musically	T3.108a	Experience changed throughout
T3.78a:	Experience of others in music: Some participants drift from synchrony	T3.109a	Remote worker: Working relationships not going to change (T3.111)
T3.79a	Experience of others in music: Group attempted to make song	T3.110a	Participant's work relationships won't change because they are already good
T3.80a	Experience of others in music: no-one was concentrating	T3.111a	works remotely
T3.81a	Experience of others in music: Group non-responsive to participants attempts to lead	T3.111b	doesn't see co-workers regularly
T3.82a	Experience of others in music: Listening to everybody	T3.112a	participant only uses e-communication
T3.83a	Self-reflection: Testing everything in improvisation	T3.113a	Remote worker: nothing in participant's relationships will change
T3.84a	Experience of others in music: Trying to listen	T3.114a	Participant works remotely
T3.85a	Experience of others in music: following different leads as they suddenly appear	T3.115a	Office-based participant: relationships will change
T3.86a	Experience of others in music: Follows dominant beat	T3.116a	After music experience: Seeing colleagues in different light
T3.87a	Experience of others in music: always follows dominant beat	T3.117a	After music experience: Feels closer to co-workers (T3.116)
T3.88a	Experience of others in music: Hearing and following dominant beat	T3.118a	Different lengths of service
T3.89a	Experience of others in music: Following different leads as they appear	T3.118b	acknowledging differences
T3.90a	Hopes workshop won't be embarrassing	T3.119a	Recognition of others' strengths

T3.91a	Trusting group more	T3.120a	New insight into other's goals
Transcription T3 codes continued			
T3.121a	Stating intent to help other participant achieve goals	T3.138a	Organisational needs addressed: stress management
T3.122a	Gaining support	T3.139a	Felt stress relieved after intervention (T3.138)
T3.123a	Co-workers in office respect each other	T3.140a	Considering clients' situation
T3.124a	Workshop impacts working relationships	T3.141a	Organisational needs addressed: relationship building
T3.125a	Impact on relationships: Accepting others,	T3.142a	Organisational needs addressed: leadership building
T3.126a	Impact on relationships: Be positive	T3.143a	Session would complement leadership coaching
T3.127a	Impact on relationships: Helping others	T3.143b	Session a good factor to add to already existing program at organisation
T3.128a	Impact on relationships: helping others	T3.144a	Would attend another workshop
T3.129a	Impact on relationships: working together	T3.145a	Open to attending another workshop
T3.130a	Impact on relationships heightened for office-bound colleagues	T3.146a	Learning from session opens more for participant
T3.131a	Office-based vs remote colleagues	T3.147a	would attend another workshop
T3.132a	Take away: Impact of individual on team	T3.148a	Some individuals more closed to therapy
T3.133a	Take away: out of sync individual player impacts a unified team	T3.149a	Workshop like lighter therapy
T3.134a	Organisational needs addressed: team cohesion	T3.150a	Workshop fun loving therapy
T3.135a	Organisational needs addressed: self esteem	T3.151a	Individuals closed to therapy may open up in this workshop
T3.136a	Organisational needs addressed: individual's role in team	T3.152a	Session atmosphere creates trust
T3.137a	Organisational needs addressed: team building		
Transcription T4 codes: Sonic Sketch Reflection			
T4.1a	open question	T4.22a	Image: playing despite it raining (T4.21)
T4.2a	reflection: people and emotions in group artwork	T4.23a	Image: Living despite it raining (T4.21)
T4.3a	Different types of music evoked thoughts of various things in participant's life	T4.24a	Image: Sunshine after rain
T4.4a	work and personal in picture	T4.24c	making connection between participants sharing and group artwork (T4.23)
T4.5a	Reflection: way of seeing may inhibit seeing other things	T4.25a	finding similar images in group artwork
T4.5b	focusing on sadness obscures positive attitude	T4.26a	Often focus on negatives instead of positives
T4.7a	identifying own image	T4.27a	Less positives than negatives in life according to perspective
T4.8a	Reflection: things not obviously connected to you have an impact on you	T4.28a	Wishing for a positive focus
T4.9a	observing	T4.29a	Image: Climbing mountain
T4.10a	observing group artwork	T4.29b	Image: Reaching mountain
T4.11a	reflection: making connections between participants' images	T4.30a	Identifying own image
T4.12a	making connections in group artwork	T4.31a	Most participants didn't draw on others images
T4.13a	Group Artwork about family	T4.32a	Participant drew on others image
T4.14a	Group Artwork about growth	T4.32b	Uses Image boundaries to reflect on interpersonal aspect of job
T4.15a	laughing	T4.32c	Job requires influencing others
T4.16a	Image: wilting flowers	T4.33a	Drawing image to connect to purpose in job
T4.17a	exploring connection between participants images and music;	T4.34a	Enjoys work
T4.18a	Image: playing despite it raining	T4.35a	Predicts challenges in work
T4.18b	Image: smiling despite it raining	T4.36a	focusing on enjoyment of job despite challenges (T4.35)
T4.19a	personal challenges	T4.37a	Image represents participant's passion
T4.20a	participant draws black coffee	T4.38a	Image reflection: Participant Loves working with people

T4.21a	Image: Happy despite it raining	T4.38b	Image reflection: Participant's Passion comes from loving people
Transcription T4 codes continued			
T4.39a	Team is different from others	T4.54a	Soft music is harder to draw to because of conflicting emotional response
T4.40a	Team members don't see each other	T4.55a	Upbeat music inspires dancing
T4.41a	Team does things in silo	T4.55b	Upbeat music energetic
T4.42a	Team members on own	T4.55c	Upbeat music easy to draw to
T4.43a	Not wanting to overstep	T4.56a	Mario Brothers song most memorable
T4.44a	Reflection: Not liking drawing on other's image	T4.57a	participant remembers and draws her car as music plays
T4.45a	Reflection: New perspective	T4.58a	Identifies own image
T4.46a	Reflection: other stepped on participant's image	T4.59a	Identifies own image
T4.47a	Drawing on others image a mistake	T4.60a	Slow music brings out sadness
T4.48a	Identifies image	T4.61a	Happy music elicits happy things
T4.49a:	Pre-recorded song has personal meaning	T4.62a	Love songs are sad songs
T4.50a:	song evokes memory	T4.63a	Participant didn't draw sadness
T4.51a	Sonic Sketch: Stress reliever	T4.64a	Not drawing sadness doesn't mean never being sad
T4.51b	Sonic Sketch: happy place	T4.65a	Letting go of sadness
T4.51c	sharing personal meaning	T4.66a	Recognising there is nothing you can do about sadness
T4.52a	Recognising others image changes meaning of participants image	T4.67a	Sadness is important but transient
T4.52b	Other's image brings in family unit to participant's image	T4.68a	It is okay to be sad
T4.53a	Reflection: Family surrounded by love (T4.52)		
Thick Description TD1 codes: Drumming			
TD1.1a	the physical space	TD1.21a	congruent group rhythm
TD1.2a	waiting for instruction	TD1.22a	transition from individuality to group rhythm
TD1.3a	open invitation	TD1.22b	transition from uncertainty to group music
TD1.4a	no prescription	TD1.23a	embodied group music
TD1.5a	independent musical assertion	TD1.24a	increased relaxation
TD1.6a	complementary musical response	TD1.24b	in the groove
TD1.7a	participant holds pulse	TD1.25a	increase in upper body movement
TD1.8a	complementary musical response	TD1.26a	free embodied rhythm while playing
TD1.9a	Therapists gentle musical support	TD1.27a	music-led movement
TD1.10a	invitational space	TD1.28a	participant holds pulse confidently
TD1.11a	Authoritative playing	TD1.29a	increased embodied rhythm
TD1.12a	Therapists light musical support	TD1.30a	congruent group music
TD1.13a	therapist aiding momentum	TD1.31a	participant emphasises pulse
TD1.14a	Tentative engagement	TD1.32a	group beat gets louder
TD1.15a	individual rhythms within shared beat	TD1.33a	transition from light to strong music
TD1.15b	complementary individual rhythms	TD1.33b	group music supports individual boldness
TD1.16a	not joining in music making	TD1.34a	involved in own playing more
TD1.17a	clasping hands and not playing (TD1.16)	TD1.35a	Observing others' playing
TD1.18a	observing others	TD1.36a	embodied rigidity transitioning to flow
TD1.18b	attempting fleeting eye contact	TD1.37a	Flowing hand motions
TD1.19a	encouragement from group participant	TD1.38a	Unchanged posture
TD1.19b	participant joins group music	TD1.39a	participant's softer playing
TD1.20a	pause before strong musical assertion	TD1.40a	plays with less strength

Thick description TD1 codes continued			
TD1.41a	emerging confident playing	TD1.74a	participant plays quietly
TD1.41b	tentative transitioning into certain playing	TD1.74b	participant not engaging in interaction between dyad (TD1.70, TD1.71)
TD1.41c	emerging group beat supports participants confidence	TD1.75a	swaying while playing
TD1.42a	Smiling at others while keeping pulse	TD1.75b	joining developing group beat
TD1.43a	Posture hunched	TD1.76a	participant pulse enhanced when therapist withdraws strong beat
TD1.44a	closes eyes while playing	TD1.77a	increased improvisatory playing
TD1.45a	groove unchanging	TD1.78a	group pulse playing
TD1.45b	steady pulse continues	TD1.79a	Vigorous musical leadership
TD1.46a	energetic beat	TD1.80a	Complementary playing
TD1.47a	slow-paced pulse holds group energy	TD1.81a	group emphasises driving beat
TD1.48a	unique complementary rhythms	TD1.82a	participant does not play group emphasis
TD1.49a	vigorous playing	TD1.83a	Playing on tip of drum
TD1.50a	embodied playing	TD1.84a	playing with less strength
TD1.51a	Still posture	TD1.84b	playing with less determination
TD1.52a	forceful playing	TD1.85a	cohesive group playing
TD1.53a	deliberate emphasis	TD1.85b	single participant not playing group beat
TD1.54a	plays lightly on tip of drum	TD1.86a	playing lightly and repetitively vs playing in group beat (TD1.85)
TD1.55a	Unassertive playing	TD1.87a	Participant experiments musically
TD1.56a	expressive use of body	TD1.88a	Participant improvises
TD1.57a	embodied responsiveness to music	TD1.89a	expresses enjoyment
TD1.58a	Therapists intervention	TD1.90a	therapist creates motif
TD1.59a	perseveration in music	TD1.91a	invitation to respond rhythmically
TD1.60a	tempo shift in response to therapist intervention	TD1.92a	No musical response to therapist (TD1.90)
TD1.61a	energy intensification with therapist intervention	TD1.93a	Participant improvises loudly and simple
TD1.62a	dynamic shift with therapist intervention	TD1.94a	participants hold own rhythm and styles
TD1.63a	recognition of shift in group music	TD1.95a	Participant holds pulse
TD1.63b	expressing enjoyment	TD1.96a	Participant plays very softly
TD1.64a	individual experience of music within group context	TD1.97a	Posture rigid and non-engaging
TD1.65a	adventurous playing	TD1.97b	eyes downcast
TD1.66a	decreased energy in playing	TD1.98a	flexible experimentation
TD1.67a	decrease in vigour in playing	TD1.99a	assertive decorative playing
TD1.67b	decrease in determination in playing	TD1.100a	mutual enjoyment
TD1.68a	Therapist intervention	TD1.101a	dyad laughing together
TD1.69a	Therapist's music changes	TD1.102a	laughs but not spoken to directly
TD1.70a	confusion directed at therapist	TD1.103a	smiling and looking down
TD1.71a	participant smiles at other	TD1.104a	smiling
TD1.72a	withdrawing from music making	TD1.105a	participant holds pulse with energy
TD1.73a	Attempting to make eye contact	TD1.106a	participant smiles but is unaware of content of conversation (TD1.101)

Thick description T1 codes continued			
TD1.107a	Shifting playing style	TD1.139c	light rhythmic response forming pulse
TD1.108a	participant's shift in playing style increases group music urgency	TD1.140a	complementary rhythmic responses
TD1.109a	transition from complementary to commanding playing	TD1.140b	participants construct pulse
TD1.110a	using affect to communicate	TD1.141a	participant independently initiates climatic playing
TD1.111a	participant rhythm most driving	TD1.142a	Participant initiates playing style not typical to her (TD1.141)
TD1.112a	therapists matches and extends driving rhythm	TD1.143a	Group doesn't join participant playing
TD1.113a	recognition of therapists support	TD1.144a	Participant clearly ends independent assertion
TD1.114a	participant joins accelerando	TD1.145a	participant stops playing synchronously with other participant
TD1.115a	vigorous response	TD1.146a	participant responds deliberately
TD1.115b	participant joins rumble	TD1.147a	smiles and makes eye contact
TD1.116a	participant maintains pulse	TD1.148a	lightly tapping on rim of drum
TD1.116b	participant partially joins accelerando	TD1.149a	observing others
TD1.117a	not joining rumble	TD1.150a	therapist maintains drum rub sound
TD1.118a	playing on rim of drum	TD1.151a	recognition of musical invitation
TD1.119a	group music climaxes	TD1.152a	responds by rubbing drum fast
TD1.120a	brief vigorous response	TD1.153a	smiling and making eye contact
TD1.121a	expressing enjoyment during climatic drumming	TD1.153b	Invitation to respond
TD1.121b	upper body movement during drumming climax	TD1.154a	no musical direction
TD1.122a	participant holds pulse while others rumble	TD1.155a	making eye contact and smiling
TD1.123a	Participant briefly joins group climatic playing	TD1.156a	Independent musical assertion
TD1.124a	participant returns to keeping pulse	TD1.156b	Participant confidently initiates march-like beat
TD1.125a	Participant withdraws first from climatic playing	TD1.157a	making eye contact while leading musically
TD1.126a	laughing after climatic group music experience	TD1.157b	participant leads group music making
TD1.127a	participants stop playing after first participant withdraws	TD1.158a	Participant initiates rhythm less assuredly
TD1.128a	expressing relaxation after musical climax	TD1.159a	Participant plays with fuller force
TD1.128b	expressing enjoyment after musical climax	TD1.160a	leading with confidence
TD1.129a	attempts to continue improvisation after end	TD1.160b	leading with some force
TD1.130a	nominally playing	TD1.161a	playfulness in playing
TD1.131a	lightly moving to rhythm	TD1.162a	therapist first to support
TD1.132a	Participant responds stylistically with pulse-like beat	TD1.163a	Therapists direct rhythmic support
TD1.133a	Participant plays loudly after improvisation appears finished	TD1.164a	Group joins participant soon after therapist
TD1.134a	participant's playing affords new possibilities (TD1.133)	TD1.165a	participant smiles and listens
TD1.135a	light non-directive playing	TD1.166a	participant bobs head
TD1.136a	Laughter after music ends	TD1.167a	joining group pulse
TD1.137a	Quietly shifting focus to pulse-keeper	TD1.167b	complementary response
TD1.138a	No clear direction	TD1.168a	using arms expressively to support emphasis
TD1.139a	lack of direction into shared pulse (TD1.138)	TD1.169a	Change in participant's rhythmic embodiment
TD1.139b	independent rhythmic assertion	TD1.170a	Rhythmically freely related playing

Thick description TD1 codes continued			
TD1.171a	Almost immediate rhythmic response	TD1.194a	Participant not pushing tempo
TD1.172a	Playing silently with (TD1.171)	TD1.195a	Participant rejoins group rhythm
TD1.173a	Participant gains confidence with therapist support	TD1.196a	rise and fall in intensity of music
TD1.174a	participant's softer mirroring	TD1.197a	Therapists musically suggests decrescendo
TD1.175a	responding softly on rim of drum	TD1.198a	playing quietly
TD1.176a	pausing while participant plays	TD1.199a	following therapist's musical cues
TD1.177a	responding with a soft steady beat	TD1.200a	Playing quietly most of the time
TD1.177b	playing on rim of drum	TD1.201a	Not responding to therapist's musical cue
TD1.178a	hands move from rim to center as group joins musically	TD1.201b	not looking at therapist
TD1.179a	Quick musical intensification	TD1.202a	Shift from urgent to hollow sound quality
TD1.180a	Therapist introduces motif	TD1.202b	not responding to cues despite changes in music (TD1.201)
TD1.181a	drill/military sounding music	TD1.203a	not adapting playing style to change in music (TD1.202)
TD1.182a	Participant echoes and extends therapists motif	TD1.204a	Closely observing others playing
TD1.183a	Participant extends therapists motif	TD1.204b	noticing cue
TD1.184a	Participant's response creates dynamic and tempo shift (TD1.182)	TD1.205a	inverse response to therapists cue
TD1.185a	Participant appears concentrating	TD1.206a	affect: focused
TD1.186a	Complementary motivic response	TD1.207a	Engaging others to join by smiling
TD1.187a	responds by playing louder and faster	TD1.208a	Therapist joins participant's intervention (TD1.205)
TD1.188a	Return to familiar mode of play	TD1.209a	Participants join participant's intervention after therapist
TD1.189a	Participant returns to holding pulse	TD1.210a	Quiet group music space
TD1.190a	short musical climax	TD1.211a	Withdrawing from participation before musical climax
TD1.191a	musical climax between dyad only	TD1.212a	Engaging with laughter and eye contact
TD1.192a	assertive playing	TD1.213a	Venturing to play on middle of drum during musical climax
TD1.192b	climatic playing transitioning into loud repetitive playing	TD1.215a	stops playing
TD1.192c	forceful playing style (TD1.107; TD1.119, TD1.111)	TD1.216a	participants stop playing soon after other (TD1.211)
TD1.193a	Rejoining group rhythm	TD1.217a	Spontaneous punctuating beat after group music ends
Thick Description T2 codes: Improvisation Clip 1			
TD2.1a	the physical space	TD2.13a	experiments briefly with guitar (TD2.6)
TD2.1b	many instruments available	TD2.14a	trying out new instruments (TD2.6)
TD2.2a	tentative trying out	TD2.14b	looking down while playing
TD2.3a	light playing	TD2.15a	therapist suggestion
TD2.4a	gentle playing	TD2.16a	plays without direction
TD2.5a	observing others without playing	TD2.17a	tries out instruments
TD2.6a	trying out instruments	TD2.17b	looks to others
TD2.7a	settling down	TD2.18a	settling down
TD2.8a	participant initiates loud motif	TD2.19a	quietly waiting
TD2.9a	Therapist suggestion to listen	TD2.20a	excited
TD2.10a	Participant leaves instrument	TD2.20b	anticipating playing
TD2.11a	therapist near intervention	TD2.21a	pretends to play

TD2.12a	banter between dyad	TD2.21b	anticipating playing
Thick Description TD 2 codes continued			
TD2.22a	anticipation in group	TD2.57a	variation
TD2.23a	independent musical assertion	TD2.58a	structure allows space to be heard
TD2.24a	eye contact and smiling	TD2.58b	changes from indiscriminate playing to structured playing (TD2.56)
TD2.25a	smile and shrug between dyad	TD2.59a	softer playing
TD2.26a	independent musical assertion	TD2.60a	more consistent melody
TD2.27a	participant's quick response	TD2.61a	enjoying self
TD2.27b	motions to other to play	TD2.61b	moving to the beat
TD2.28a	rock style playing	TD2.62a	musical phrasing by participant
TD2.29a	encouraging another to lead	TD2.63a	affectively engaging other participant
TD2.30a	playing in time	TD2.65a	responsive laughter
TD2.30b	accepting participants musical encouragement (TD2.27; TD2.29)	TD2.66a	bouncing with beat
TD2.31a	Moves body in time of music	TD2.67a	playing in time with loud beat
TD2.32a	Quiet participant gives vocal cue	TD2.68a	dynamically dominant playing
TD2.33a	concentration	TD2.69a	fitting in with dominant playing (TD2.68)
TD2.34a	forceful playing	TD2.70a	indiscriminate playing
TD2.35a	snare overwhelming other instruments	TD2.71a	participant pattern unrelated to group
TD2.36a	indistinct time signature	TD2.71b	participant pattern unrelated to leader
TD2.37a	drum solo	TD2.72a	Therapist moves
TD2.38a	transition into rhythmically ordered playing	TD2.73a	many instruments
TD2.38b	participant's playing facilitates rhythmically ordered playing	TD2.74a	therapist plays loudly
TD2.39a	new space in music	TD2.75a	therapist intervention (TD2.72)
TD2.39b	other instruments heard in rests	TD2.76a	dynamic shift after therapist intervention
TD2.40a	quick transition	TD2.77a	participant noticeably quiets
TD2.41a	snare: increasing pervasiveness	TD2.78a	participant holds steady beat
TD2.42a	less possible to hear others	TD2.78b	marching style
TD2.43a	tapping and stroking chimes	TD2.79a	Softer playing creates atmosphere
TD2.44a	looks down	TD2.79b	effects more prevalent in soft
TD2.45a	gentle playing	TD2.80a	instruments clearly heard
TD2.46a	plays briefly	TD2.81a	dyad decrescendo (TD2.82)
TD2.47a	piano inaudible (TD2.46)	TD2.82a	dyad decrescendo is exclusive
TD2.48a	changes instruments	TD2.83a	changes in group
TD2.49a	alternating hand pattern	TD2.84a	softer group music
TD2.50a	loud snare hides congas	TD2.85a	moves toward new instrument
TD2.51a	rapid playing adds complexity	TD2.86a	playing softly
TD2.51b	rapid playing adds depth	TD2.86b	looking down
TD2.52a	participant leans toward other	TD2.87a	keyboard inaudible in group
TD2.53a	dyadic verbal communication while playing	TD2.88a	changing instruments
TD2.54a	moves upper body to beat	TD2.89a	Disorganised strumming
TD2.55a	melody heard infrequently	TD2.90a	changing instruments
TD2.55b	xylophone melody vs pervasive drumming	TD2.91a	playing rhythmically
TD2.56a	indiscriminate drumming	TD2.92a	moving upper body to dominant beat

Thick description TD2 codes continued			
TD2.93a	signalling expressively	TD2.126b	grounding beat provides continuity
TD2.93b	smiling and making eye contact	TD2.127a	therapist intervention: recedes
TD2.94a	brief eye contact	TD2.128a	sitting at instrument
TD2.94b	small smile	TD2.129a	busy melody
TD2.95a	therapist intervention	TD2.129b	perseverative pattern
TD2.96a	therapist intervention	TD2.130a	piano now audible
TD2.97a	timbre of xylophone less audible	TD2.130b	exploring sound
TD2.98a	xylophone becomes audible in quiet	TD2.131a	focusing
TD2.99a	therapists intervention reinforces melody	TD2.132a	no pattern
TD2.100a	repetitive playing	TD2.133a	changes instruments quickly
TD2.100b	playing without looking up	TD2.134a	waves instruments above head
TD2.101a	directly related rhythms	TD2.135a	waves at participant
TD2.102a	strict rhythm	TD2.136a	chimes add atmosphere
TD2.103a	Participant initiates melody	TD2.137a	light roll on drum
TD2.104a	participant creates crescendo	TD2.137b	participant begins quietly
TD2.105a	therapists provides gentle support	TD2.138a	atmospheric playing
TD2.105b	therapist provides point of cohesion	TD2.139a	can hear all instruments
TD2.106a	Participant matches other	TD2.140a	low register playing
TD2.107a	Participants support on drum	TD2.141a	noticing
TD2.108a	hits note hard	TD2.142a	eye contact and leaning to gain attention
TD2.108b	participant ends phrase assertively	TD2.142b	smiling reciprocally
TD2.109a	Participant extends shared rhythm	TD2.143a	atmospheric music
TD2.110a	participant ends phrase assertively	TD2.144a	group music gotten quieter
TD2.111a	return to previous ways of playing	TD2.145a	makes eye contact
TD2.111b	xylophone overshadowed by drums	TD2.145b	questioning expression toward therapist
TD2.112a	moving while playing	TD2.146a	therapists intervention
TD2.113a	self-oriented playing	TD2.147a	questioning expression behind back (TD2.145)
TD2.113b	lack of awareness	TD2.148a	begins playing lightly
TD2.114a	decorative playing	TD2.149a	fitting in with soft atmosphere
TD2.115a	loudness represented in single instrument	TD2.149b	light marching beat
TD2.116a	therapist attempts to be heard	TD2.150a	synchronises rhythm
TD2.117a	Changes instrument	TD2.151a	keyboard not audible over louder instruments
TD2.118a	vigorous playing heard clearly	TD2.151b	getting louder quickly
TD2.119a	ending assertively while other continues playing (TD2.117)	TD2.152a	upper body movement
TD2.120a	group music changes when participant stops playing	TD2.153a	changes instruments
TD2.121a	incoherent music	TD2.154a	moving but not to dominant rhythm
TD2.122a	trying out instruments	TD2.155a	changes instruments quickly (TD2.153)
TD2.123a	instruments clearly heard	TD2.156a	increased complexity in playing
TD2.124a	can hear one another	TD2.156b	quickly getting louder
TD2.125a	music not communicative	TD2.157a	playing creatively
TD2.126a	removal of grounding beat	TD2.158a	flamboyant solo

Thick description TD2 codes continued			
TD2.159a	establishing loud pattern	TD2.180b	therapist and participant hold rhythm
TD2.160a	increased purpose in playing	TD2.181a	increased stability in beat
TD2.160b	increased investment in playing	TD2.181b	increased continuity in beat
TD2.161a	increased improvisational playing	TD2.181c	increased grounding in beat
TD2.162a	dancing	TD2.182a	therapist recedes
TD2.163a	increased complexity in improvisation	TD2.182b	therapist maintains basic beat
TD2.164a	solo	TD2.183a	therapist adds momentum
TD2.165a	getting louder	TD2.183b	therapist adds holding
TD2.166a	therapist fetches grounding instrument	TD2.184a	changes instruments
TD2.167a	gently playing	TD2.185a	playing with group but moving into own part
TD2.168a	smiling	TD2.186a	changing playing style
TD2.169a	playing with intensity	TD2.187a	xylophone audible
TD2.170a	most instruments can't be heard	TD2.188a	therapist playing provides continuity and grounding
TD2.171a	participant punctuates phrase	TD2.189a	participant doesn't look up
TD2.172a	xylophone playing inaudible during drum solo	TD2.180b	piano cannot be heard
TD2.172b	slouched while playing	TD2.190a	perseverative playing
TD2.172c	looking down while playing	TD2.191a	gaze oriented downward
TD2.173a	smiling to self while playing	TD2.192a	participant's playing creates quality of perseverance in group
TD2.174a	inaudible playing	TD2.193a	repeating patterns
TD2.175a	proximity and posture	TD2.193b	unshifting atmosphere
TD2.176a	participant signals end	TD2.193c	participants playing gives group music particular quality
TD2.177a	participant continues beat	TD2.194a	Therapist's intentional call
TD2.177b	playing in same tempo	TD2.195a	No change in response to therapist
TD2.177c	extending participant's playing	TD2.196a	Therapist ends improvisation verbally
TD2.178a	therapist adopts participant's beat	TD2.197a	group responds to therapist's verbal cue (TD2.195)
TD2.179a	standing and playing	TD2.198a	playing after ending
TD2.180a	joins shared rhythm	TD2.199a	playing after group music ends
Thick description TD codes: Improvisation Clip 2			
TD3.1a	Therapist encouragement	TD3.14b	invitational space
TD3.2a	moving	TD3.15a	hollow music
TD3.2b	changing instruments	TD3.15b	exposed music
TD3.3a	choosing instruments	TD3.16a	participant's playing affords direction (TD3.15)
TD3.4a	separated from group	TD3.17a	playing while looking away
TD3.5a	therapist intervention	TD3.18a	looking away
TD3.6a	low energy	TD3.19a	casual playing
TD3.6b	quiet music	TD3.19b	dragging glissando
TD3.7a	therapist nominal support	TD3.20a	observes others
TD3.8a	participant's clear playing	TD3.21a	therapist stops playing
TD3.9a	participant keeps basic rhythm	TD3.22a	awkwardness
TD3.10a	eyes focus down	TD3.23a	turns away smiling
TD3.11a	soft playing	TD3.24a	loudest beat proving continuity
TD3.12a	participant mirroring	TD3.25a	faltering playing
TD3.13a	participant abruptly stops playing	TD3.26a	poised to play
TD3.13b	participant stops and looks at therapist	TD3.27a	soft tapping

TD3.14a	therapist doesn't play	TD3.27b	stops beating
Thick description TD3 codes continued			
TD3.28a	participant extends group music	TD3.71a	participant ends phrase
TD3.29a	indiscriminate pattern	TD3.72a	removes beaters signalling an ending
TD3.30a	sporadic beats in quiet	TD3.72b	looks to therapist
TD3.31a	almost-silence	TD3.73a	noiseless playing
TD3.32a	participant laugh in almost-silence (TD3.31)	TD3.74a	Therapist waits for cue
TD3.33a	participant re-starts group improvisation	TD3.75a	slowly ceasing playing
TD3.34a	participant begins in repetitive mp pattern	TD3.76a	single participant doesn't stop playing after end (TD3.75)
TD3.35a	building melody	TD3.77a	steady beat
TD3.36a	getting louder quickly	TD3.77a	no eye contact
TD3.37a	lightly tapping	TD3.79a	moving to own beat
TD3.38a	poised to play	TD3.80a	changes instruments
TD3.39a	begins playing soon after participant	TD3.81a	participant extends group rhythm
TD3.40a	in sync	TD3.82a	therapist matches
TD3.41a	dyad increase intensity	TD3.83a	Softer playing
TD3.42a	builds briefly	TD3.84a	changing instruments
TD3.43a	explores interaction	TD3.85a	asserting a new musical idea
TD3.44a	participant ends phrase	TD3.86a	loud pattern in foreground
TD3.45a	interlocking	TD3.87a	therapist matches
TD3.45b	confident beat	TD3.88a	pulling back musically
TD3.46a	introduces pronounced sound	TD3.89a	light playing
TD3.47a	therapist gentle support	TD3.90a	changing instruments (TD3.84)
TD3.48a	Decorative playing	TD3.91a	Ends decisively
TD3.49a	growing group noise	TD3.92a	making eye contact
TD3.50a	decisive melodic/rhythmic assertion	TD3.93a	participant closely follows other's dynamics
TD3.51a	therapists support	TD3.94a	moving away from instrument
TD3.52a	louder playing	TD3.95a	soft music
TD3.53a	participant's' emphatic melodic pattern	TD3.96a	anticipation
TD3.54a	instruments to foreground	TD3.97a	creating different atmosphere
TD3.55a	therapists support	TD3.98a	Atmosphere has no melody
TD3.56a	prominent simple melody	TD3.98b	Atmosphere has no clear rhythm
TD3.57a	therapist gently introduces voice into improvisation	TD3.99a	therapist waiting
TD3.58a	therapist's reserved invitation	TD3.100a	Changing instruments
TD3.59a	therapist supports participant's instrumental melody with voice	TD3.101a	therapist cues to end
TD3.60a	no response to therapists invitation (TD3.58)	TD3.102a	quiet playing
TD3.61a	Moving body in time	TD3.103a	initiates loud musical assertion
TD3.62a	motif develops	TD3.104a	responds by stroking chimes
TD3.63a	dance-like moving	TD3.105a	changing instruments
TD3.64a	little eye contact	TD3.106a	loud playing
TD3.65a	flatness in music	TD3.106b	rigid playing
TD3.66a	therapist's light support	TD3.107a	prominent sound in quiet environment
TD3.67a	extending motif	TD3.108a	changes instruments
TD3.68a	improvising	TD3.109a	developing in complexity
TD3.69a	participant plays steady beat	TD3.110a	complex rhythm

TD3.70a	participant's playing dictated by others	TD3.110b	momentum
Thick description TD3 codes continued			
TD3.111a	therapist provides holding support	TD3.148a	light playing
TD3.112a	participant doesn't play	TD3.149a	moved further away
TD3.113a	distancing self from group	TD3.150a	participant holds group rhythm
TD3.114a	sporadic playing	TD3.151a	maintaining soft repeating pattern
TD3.115a	playing fades	TD3.152a	perseverative playing
TD3.116a	playing losing impetus	TD3.153a	therapist intervention
TD3.117a	therapist near intervention	TD3.154a	softly playing
TD3.118a	initiates repetitive soft pattern	TD3.154b	plays briefly
TD3.119a	getting louder	TD3.155a	changes instruments
TD3.120a	one hand playing	TD3.155b	plays lightly
TD3.121a	light playing	TD3.156a	playing slows
TD3.122a	participant matches	TD3.157a	plays less notes
TD3.122b	repetitive notes	TD3.158a	adds melody
TD3.122c	fast and light playing	TD3.158b	deliberate playing
TD3.123a	very light playing	TD3.159a	participant ends clearly
TD3.124a	participant matching	TD3.160a	participant cues end by putting down beater
TD3.124b	repetitive notes	TD3.161a	therapist hurries to finish playing (TD3.160)
TD3.125a	not moving	TD3.162a	changing instruments
TD3.126a	lost energy in playing	TD3.163a	playing with groove
TD3.127a	finger tapping	TD3.164a	moving body
TD3.127b	fast tempo	TD3.164b	playing with investment
TD3.128a	ascending melody	TD3.165a	instruments not related rhythmically
TD3.129a	participant doesn't play	TD3.166a	moving slightly apart from group
TD3.129b	participant distances self physically from group	TD3.167a	tentative playing
TD3.130a	therapist moves	TD3.168a	observes others
TD3.131a	louder playing	TD3.169a	hollow music
TD3.132a	accompanying participant	TD3.169b	waiting
TD3.133a	walked to middle of mat	TD3.170a	not playing
TD3.134a	changes instruments	TD3.171a	therapist doesn't play
TD3.135a	dancing rhythmically	TD3.171b	therapist uncertainty
TD3.136a	incongruent energy level	TD3.172a	walking away while playing noisily
TD3.137a	high vs low energy simultaneously	TD3.172b	physically distances self
TD3.138a	complex vs simple rhythm simultaneously	TD3.173a	returns to group
TD3.139	simplifying rhythm	TD3.174a	moving slightly apart from group
TD3.140a	marching	TD3.175a	participant not audible
TD3.140b	walking	TD3.176a	therapist moves
TD3.140c	dancing	TD3.177a	changes instruments
TD3.141a	playing with increased fullness	TD3.178a	therapist not involved in music
TD3.142a	participant hold basic beat	TD3.179a	initiates short glissandos
TD3.143a	therapist does not match	TD3.180a	therapist signals end
TD3.144a	falling in with participant's rhythm	TD3.181a	increased fervency
TD3.145a	extending	TD3.182a	new musical element
TD3.146a	participant supports rhythmically	TD3.182b	bright element in music

TD3.147a	all join	TD3.183a	uncertain musical atmosphere
Thick description TD3 codes continued			
TD3.183b	hollow musical atmosphere	TD3.189a	therapist changes instruments
TD3.181a	xylophone adds new dimension	TD3.190a	participants change instruments in quick succession
TD3.185a	xylophone adds focal point	TD3.191a	therapist matches participant
TD3.185b	xylophone adds direction	TD3.191b	playing untuned guitar
TD3.186a	organised playing	TD3.192a	not playing yet
TD3.186b	organisation contrasts with atmosphere	TD3.193a	stops playing abruptly
TD3.187a	extending motif	TD3.193b	changes instruments
TD3.188a	changing instruments		

Appendix O: Complete list of higher order codes

Codes are listed in alphabetical order

A positive attitude	Learning
Accepting and declining musically	Listening
Accepting others	Making Connections
Acknowledging Diversity	Movement
Anticipation	Musical interactions between dyads
Anxieties and expectations surrounding workshop	Musical response to therapist
Assigning Personal Meaning	Negotiating change in group music
Awareness of others	Negotiating endings in music
Bringing out emotions	Negotiating musical ambiguity
challenges in workshop	Negotiating musical chaos
Challenges:work and personal	Negotiating Musical Transitions
complexity in music	Negotiating structure and freedom
Confidence	Observing and noticing
Considering the Client	Offering and gaining support
Creating different musical atmospheres	Office: limited opportunities for team interactions
Desire for personal growth	Perspective
Different Music Elicits Different Responses	Perspectives on post-workshop changes in relationships
Drawing feelings vs prepared feelings	Physicality of drumming
Dynamics: who is and isn't heard	Playfulness and creativity
Energy in Music	Proximity and posture
Enjoyment	Quality of group musical pulse
Exploration and experimentation	Quality of purposeful involvement
Exploring boundaries	Quality of therapist's musical presence
Eye contact and gaze	Reflecting on Career, Work and Goals
Facial expression and smiling	Reflection: family
Followership	Respect
Forceful musical expressions	Rhythm and tempo
Future possibilities for workshop	Self-esteem
Gesture	Self-kindness
Grappling with sadness	self-oriented playing
Helpfulness of Image making	Self-reflection
Image Making	Sharing and reflection
Imagery as representational	Stagnation
Improvisation	Stress relief
Individual in relation to team	Team building
Intensity and climax in music	Team cohesiveness and synchrony
invitational space	Team is unique
Lack of knowledge about workshop	Tentativeness in music
Laughter	Trust
Leadership	Who is and isn't heard in the office
	Workshop as lighter form of therapy

Appendix P: Table of themes and codes

Organising theme	Basic theme	Higher Order code	Initial code
Making and feeling connections	Imagery	Imagery as representational	T4.37a Image represents participant's passion
			T2.33a model of brain/mind represents emotions
			T4.2a reflection: people and emotions in group artwork
			T4.37a Image represents participant's passion
			T4.38a Image reflection: Participant Loves working with people
			T4.38b Image reflection: Participant's Passion comes from loving people
			T4.52a Recognising others image changes meaning of participants image
		Helpfulness of Image making	T3.20a Modelling and drawing complementary
			T3.21a Reflection: aim of drawing and modelling different (T3.22)
			T3.29a Drawing and model equally helpful
			T3.30a Sonic Sketch and modelling most helpful in workshop
			T3.18a Sonic Sketch: cool
			T3.16a Drawing lends most insight
		Image Making	T2.12a made model of heart
			T2.9a made model of brain
			T2.28b makes model of a goal
			T4.20a participant draws black coffee
			T2.2b made model of impressed hand
			T2:32a made model of mind
			T4.29a Image: Climbing mountain
			T4.29b Image: Reaching mountain
			T4.24a Image: Sunshine after rain
			T4.21a Image: Happy despite it raining
			T4.22a; T4.18a Image: playing despite it raining(T4.21)
			T4.23a Image: Living despite it raining (T4.21)
			T4.18b Image: smiling despite it raining
			T4.16a Image: wilting flowers
		Eliciting and Evoking	Drawing feelings vs prepared feelings
	T3.65a Time to prepare drawing would inhibit drawing feelings (T3.64)		
	T3.64a Being told what to draw would inhibit feelings from coming out on page		
	T3.17b: random drawings are actually feelings		
	Bringing out emotions		T3.47c All interventions brought out emotion
			T3.17a brings out unexpected feelings
			T2.33a model of brain/mind represents emotions
			T4.37a Image represents participant's passion
	Different Music Elicits Different Responses		T4.3a Different types of music evoked thoughts of various things in participant's life
			T3.45a; T3.44a Music elicits various emotions
			T3.46a Music elicits previous experiences
			T3.47a Positive response to music eliciting emotions
			T3.47b Positive response to music eliciting thoughts
			T4.60a Slow music brings out sadness

			<p>T4.54a Soft music is harder to draw to because of conflicting emotional response</p> <p>T4.55b Upbeat music energetic</p> <p>T4.55c Upbeat music easy to draw to</p> <p>T4.56a Mario Brothers song most memorable</p> <p>T4.61a Happy music elicits happy things</p> <p>T4.62a Love songs are sad songs</p> <p>T4.50a: song evokes memory</p> <p>T4.57a participant remembers and draws her car as music plays</p>
		Meaning and Connection	<p>Assigning Personal Meaning</p> <p>T4.49a: Pre-recorded song has personal meaning</p> <p>T3.51a Reflection an opportunity to explain personal meaning</p> <p>T4.51c sharing personal meaning</p> <p>T3.25a model is about personal blind spot</p> <p>T3.23a; T3.24a; T3.26a Model: personal focus</p> <p>T3.27a Model addresses personal change</p> <p>T4.19a personal challenges</p> <p>T2.12b clay modelling process is about participant's heart</p>
			<p>Making Connections</p> <p>T3.61a Link before and after intervention necessary</p> <p>T3.53a Link is not clear</p> <p>T3.57a Connecting the why before and after intervention equally important</p> <p>T3.41a; T3.37a Introductory connection could have been clearer (T3.37)</p> <p>T3.56a why participant is doing intervention not clear</p> <p>T4.11a; T4.12a making connections between participants' images</p> <p>T4.17a exploring connection between participants images and music;</p> <p>T3.36a Before: Not knowing connection between practical and personal meaning (T3.35)</p> <p>T3.28a Drawing and model aim different but linked</p> <p>T4.25a finding similar images in group artwork</p> <p>T4.8a Reflection: things not obviously connected to you have an impact on you</p> <p>T4.24c making connection between participants sharing and group artwork (T4.23)</p> <p>T3.39a practical-personal connection: emotions</p> <p>T4.33a Drawing image to connect to purpose in job</p>
Navigating boundaries, ambiguity change	Navigating boundaries	<p>Exploring boundaries</p> <p>T4.43a Not wanting to overstep</p> <p>T4.44a Reflection: Not liking drawing on other's image</p> <p>T4.46a Reflection: other stepped on participant's image</p> <p>T4.47a Drawing on others image a mistake</p> <p>T4.31a Most participants didn't draw on others images</p> <p>T4.32a Participant drew on others image</p> <p>T4.32b Uses Image boundaries to reflect on interpersonal aspect of job</p>	
		<p>Negotiating structure and freedom</p> <p>T1.1a feels as if no rules</p> <p>T1.1b enjoys no rules</p> <p>T3.64a Being told what to draw would inhibit feelings from coming out on page</p> <p>T3.9a , T3.10a Too much freedom in improv</p> <p>T3.54a Goal and instruction not clear</p> <p>T3.94a Some awkwardness in non-structured intervention.</p> <p>TD2.58a structure allows space to be heard</p>	

		<p>T3.3a Likes instruction</p> <p>T3.63b Enjoys freedom within structure</p> <p>T3.93a structured interventions afford freedom</p> <p>T3.93b structured interventions afford joy</p> <p>T3.93c structured interventions afford happiness</p> <p>T3.1a; T3.2a Instructions are most helpful</p> <p>T3.7a Prefers more structure in session</p> <p>T3.96b Explores differences between structured vs less structured persons</p> <p>T3.8a Improvisation gave opportunity to be free</p> <p>T3.63a types of people respond differently to structure</p> <p>T3.55a; T3.52a Before the intervention instruction unclear</p>
	Negotiating endings in music	<p>TD3.91a Ends decisively</p> <p>TD3.159a participant ends clearly</p> <p>TD3.160a participant cues end by putting down beater</p> <p>TD1.127a participants stop playing after first participant withdraws</p> <p>TD3.13a participant abruptly stops playing</p> <p>TD2.108b; TD2.110a participant ends phrase assertively</p> <p>TD2.119a ending assertively while other continues playing (TD2.117)</p> <p>TD1.129a attempts to continue improvisation after end</p> <p>TD3.44a; TD3.71a participant ends phrase</p> <p>T3.76b Therapist absence can give opportunity for group to end improvisation.</p> <p>TD2.176a participant signals end</p> <p>TD2.119a ending assertively while other continues playing (TD2.117)</p> <p>TD1.211a Withdrawing from participation before musical climax</p> <p>TD1.125a Participant withdraws first from climatic playing</p> <p>TD3.75a slowly ceasing playing</p> <p>TD2.120a group music changes when participant stops playing</p> <p>TD3.193a stops playing abruptly</p> <p>TD1.216a participants stop playing soon after other (TD1.211)</p> <p>TD1.72a withdrawing from music making</p> <p>TD3.115a playing fades</p> <p>TD1.215a; TD3.27b stops playing</p> <p>T3.69a Moderating playing in anticipation of other stopping</p> <p>T3.70a anticipating stop but music continues on (T3.69)</p> <p>T3.67b Reflection: anticipation of other stopping</p> <p>TD1.144a Participant clearly ends independent assertion</p> <p>TD3.72a removes beaters signalling an ending</p> <p>TD1.136a Laughter after music ends</p> <p>TD3.76a single participant doesn't stop playing after end (TD3.75)</p>
Navigating ambiguity and complexity	Negotiating musical chaos	<p>T1.12a; T1.12b connecting with everyone through the chaos</p> <p>T1.13a joining group pulse through chaos (T1.12)</p> <p>T1.14a reflection: neighbouring participant playing chaotically</p>
	Negotiating musical ambiguity	<p>TD3.185a xylophone adds focal point</p> <p>TD2.89a Disorganised strumming</p> <p>TD2.121a incoherent music</p>

			TD2.132a no pattern		
			TD2.70a; TD2.56a; TD3.29a indiscriminate playing		
			TD3.98b Atmosphere has no clear rhythm		
			TD3.186a organised playing		
			TD3.186b organisation contrasts with atmosphere		
			TD2.102a strict rhythm		
			TD2.38a transition into rhythmically ordered playing		
			TD2.58b changes from indiscriminate playing to structured playing (TD2.56)		
			TD2.38b participant's playing facilitates rhythmically ordered playing		
			TD2.36a indistinct time signature		
			TD1.2a waiting for instruction		
			T3.66a Group lost at times		
			TD1.138a No clear direction		
			TD1.154a no musical direction		
			TD2.16a plays without direction		
			TD3.185b xylophone adds direction		
			TD1.139a lack of direction into shared pulse (TD1.138)		
			T3.73a Looking at therapist for direction		
			TD3.16a participant's playing affords direction (TD3.15)		
			TD1.135a light non-directive playing		
			TD1.22b transition from uncertainty to group music		
			TD3.183a uncertain musical atmosphere		
			Exploration and experimentation	TD1.87a Participant experiments musically	
				TD2.6a; TD2.122a; TD2.17a trying out instruments	
				TD2.13a experiments briefly with guitar (TD2.6)	
				TD2.14a trying out new instruments (TD2.6)	
				TD1.98a flexible experimentation	
				T3.83a Self-reflection: Testing everything in improvisation	
				TD2.130b exploring sound	
				TD3.43a explores interaction	
				TD3.3a choosing instruments	
				TD1.142a Participant initiates playing style not typical to her (TD1.141)	
			complexity in music	TD3.109a developing in complexity	
				TD2.156a increased complexity in playing	
				TD2.163a increased complexity in improvisation	
				TD2.51a rapid playing adds complexity	
				TD2.51b rapid playing adds depth	
				TD3.110a complex rhythm	
				TD3.138a complex vs simple rhythm simultaneously	
				TD2.129a busy melody	
			Navigating change in music	Negotiating change in group music	TD2.57a variation
					TD2.83a changes in group
					TD2.40a quick transition
					TD2.85a moves toward new instrument

Team building			<p>TD2.88a; TD2.90a; TD2.117a; TD2.153a; TD2.184a; TD3.162a; TD3.2b; TD3.105a; TD3.177a, TD3.193b; TD3.134a; TD3.80a; TD3.188a; TD3.155a; TD3.108a; TD3.84a; TD3.100a; TD2.48a Changes instrument</p> <p>TD3.90a changing instruments (TD3.84)</p> <p>TD2.133a changes instruments quickly</p> <p>TD3.190a participants change instruments in quick succession</p> <p>T3.14a shifting to new instrument</p> <p>TD2.155a changes instruments quickly (TD2.153)</p> <p>T3.15a Challenge: learning to play new instrument</p> <p>TD2.10a Participant leaves instrument</p>
		Creating different musical atmospheres	<p>TD3.65a flatness in music</p> <p>TD3.182b bright element in music</p> <p>TD1.181a drill/military sounding music</p> <p>TD2.78b marching style</p> <p>TD2.28a rock style playing</p> <p>TD3.15a; TD3.169a; TD3.183b hollow music</p> <p>TD3.15b exposed music</p> <p>TD2.138a; TD2.143a atmospheric music</p> <p>TD1.107a Shifting playing style</p> <p>TD2.186a changing playing style</p> <p>TD3.97a creating different atmosphere</p> <p>T3.108a Experience changed throughout</p> <p>TD3.184a xylophone adds new dimension</p>
		Negotiating Musical Transitions	<p>TD1.41b tentative transitioning into certain playing</p> <p>TD2.119a ending assertively while other continues playing (TD2.117)</p> <p>TD1.22b transition from uncertainty to group music</p> <p>TD1.109a transition from complementary to commanding playing</p> <p>TD1.22a transition from individuality to group rhythm</p> <p>TD1.202a Shift from urgent to hollow sound quality</p> <p>TD1.33a transition from light to strong music</p> <p>TD1.192b climatic playing transitioning into loud repetitive playing</p>
Team building	Group culture	Awareness of others	<p>T3.69a Moderating playing in anticipation of other stopping</p> <p>T3.70a anticipating stop but music continues on (T3.69)</p> <p>T3.12a Not wanting to hog instruments</p> <p>T3.67a Reflection: awareness of other's tempo</p> <p>T3.67b Reflection: anticipation of other stopping</p> <p>TD2.113b lack of awareness</p> <p>TD1.176a pausing while participant plays</p> <p>T1.15a Participant wishes to play like other participant</p> <p>TD1.63a recognition of shift in group music</p> <p>T4.52a Recognising others image changes meaning of participants image</p> <p>T2.8b: desire to be more gracious to others</p>
		Offering and gaining support	<p>T3.127a; T3.128a Impact on relationships: Helping others</p> <p>T3.121a Stating intent to help other participant achieve goals</p> <p>TD1.33b group music supports individual boldness</p> <p>TD2.29a encouraging another to lead</p>

		T3.122a Gaining support
		TD1.19a encouragement from group participant
		TD2.107a Participants support on drum
		TD3.146a participant supports rhythmically
		TD2.30b accepting participants musical encouragement (TD2.27; TD2.29)
	Accepting others	T3.125a Impact on relationships: Accepting others
		T3.119a Recognition of others' strengths
		T2.14a no one is perfect
	Acknowledging Diversity	T1.11a enjoying different vibes from each participant
		T3.118a Different lengths of service
		T3.118b acknowledging differences
		T3.63a types of people respond differently to structure
		T3.148a Some individuals more closed to therapy
		TD1.15a individual rhythms within shared beat
		T3.119a Recognition of others' strengths
	Respect	T3.123a Co-workers in office respect each other
		T3.107a Respecting followed sharing (T3.106)
	Considering the Client	T3.140a Considering clients' situation
	Trust	T3.152a Session atmosphere creates trust
		T3.106a Trust enabled sharing (T3.105)
		T3.105b became more trusting in workshop
		T3.48a Reflection necessitated becoming more trustful
		T3.91a Trusting group more
		T3.91b Trusting group decreases fear of embarrassment
		T3.105a trust follows confidence (T3.104)
	Team cohesiveness and synchrony	T3.134a Organisational needs addressed: team cohesion
		TD3.147a all join
		TD2.101a directly related rhythms
		TD2.30a playing in time
		TD2.177b playing in same tempo
		TD3.144a falling in with participant's rhythm
		TD1.115b participant joins rumble
		TD1.114a participant joins accelerando
		TD1.167b complementary response
		TD1.80a Complementary playing
		TD3.45a interlocking
		TD1.30a; TD1.21a congruent group music
		TD1.6a; TD1.8a; TD1.186a; TD1.140a complementary musical response
		TD1.15b complementary individual rhythms
		TD1.85a cohesive group playing
		TD1.24b in the groove
		TD3.40a in sync
		TD2.150a synchronises rhythm
		TD2.149a fitting in with soft atmosphere

			T3.95a Improvisation reflection: Part of a band that's not synchronising	
			TD1.145a participant stops playing synchronously with other participant	
			T3.77a Experience of others in music: attempted to synchronise musically	
			TD1.170a Rhythmically freely related playing	
			TD3.165a instruments not related rhythmically	
			TD2.71a participant pattern unrelated to group	
			TD1.203a not adapting playing style to change in music (TD1.202)	
			TD1.85b single participant not playing group beat	
			TD1.82a participant does not play group emphasis	
			T3.78a: Experience of others in music: Some participants drift from synchrony	
			TD1.48a unique complementary rhythms	
			Individual in relation to team	T3.136a Organisational needs addressed: individual's role in team
				TD2.185a playing with group but moving into own part
				TD1.64a individual experience of music within group context
				TD2.193c participants playing gives group music particular quality
				T3.132a Take away: Impact of individual on team
				T3.133a Take away: out of sync individual player impacts a unified team
				TD1.33b group music supports individual boldness
				TD1.108a participant's shift in playing style increases group music urgency
				Team building
			T3.141a Organisational needs addressed: relationship building	
			T3.129a Impact on relationships: working together	
			T3.133a Take away: out of sync individual player impacts a unified team	
			T3.79a Experience of others in music: Group attempted to make song	
		Office: limited opportunities for team interactions	T4.41a Team does things in silo	
			T4.40a Team members don't see each other	
			T4.42a Team members on own	
			T3.131a Office-based vs remote colleagues	
			T3.111b doesn't see co-workers regularly	
			T3.112a participant only uses e-communication	
			T3.114a; T3.111a Participant works remotely	
		Who is and isn't heard in the office	T3.99a Need to be louder to be heard in office	
			T3.100a Culture of having to speak up in office	
			T3.100b Culture of the loudest is heard in office	
			T3.101 Office: Loudest person is heard (T3.100)	
		Musical interactions between dyads	TD1.74b participant not engaging in interaction between dyad (TD1.70, TD1.71)	
			TD2.82a dyad decrescendo is exclusive	
			TD1.191a musical climax between dyad only	
			TD2.12a banter between dyad	
			TD2.53a dyadic verbal communication while playing	
			TD2.25a smile and shrug between dyad	
			TD1.101a dyad laughing together	
			TD2.81a dyad decrescendo (TD2.82)	
		Team is unique	T4.39a Team is different from others	
Leadership	Leadership		T3.142a Organisational needs addressed: leadership building	

			TD1.79a Vigorous musical leadership
			TD1.157b participant leads group music making
TD2.29a encouraging another to lead			
T3.143a Session would complement leadership coaching			
T3.81a Experience of others in music: Group non-responsive to participants attempts to lead			
T1.10a leadership opportunities in drumming			
TD1.160b leading with some force			
T3.85a; T3.89a Experience of others in music: following different leads as they appear			
TD1.160a leading with confidence			
TD1.157a making eye contact while leading musically			
TD1.11a Authoritative playing			
TD1.109a transition from complementary to commanding playing			
TD2.71b participant pattern unrelated to leader			
			Followership
	T3.88a Experience of others in music: Hearing and following dominant beat		
	TD2.69a fitting in with dominant playing (TD2.68)		
	T3.85a; T3.89a Experience of others in music: following different leads as they appear		
	TD3.70a participant's playing dictated by others		
	TD3.93a participant closely follows other's dynamics		
	TD2.71b participant pattern unrelated to leader		
Non-verbal communication	Listening	T3.82a Experience of others in music: Listening to everybody	
		T3.84a Experience of others in music: Trying to listen	
		TD1.165a participant smiles and listens	
		TD2.9a Therapist suggestion to listen	
	Observing and noticing	TD1.35a; TD1.204a Observing others' playing	
		TD1.149a; TD1.18a; TD3.20a; TD3.168a; T4.9a observing others	
		T4.10a observing group artwork	
		TD2.5a observing others without playing	
		TD2.17b looks to others	
		TD1.204b noticing cue	
		TD2.141a noticing	
	TD1.151a recognition of musical invitation		
	Facial expression and smiling	TD2.93a signalling expressively	
		TD2.63a affectively engaging other participant	
		TD2.142b smiling reciprocally	
		TD2.145b questioning expression toward therapist	
		TD1.207a Engaging others to join by smiling	
		TD1.110a using affect to communicate	
		TD2.147a questioning expression behind back (TD2.145)	
		TD1.104a; TD2.168a smiling	
TD1.42a Smiling at others while keeping pulse			
TD1.71a participant smiles at other			
TD2.94b small smile			
TD3.23a turns away smiling			
TD2.173a smiling to self while playing			

				TD2.25a smile and shrug between dyad	
				TD1.103a smiling and looking down	
				TD1.153a; TD1.155a; TD1.147a; TD2.93b; TD2.24a smiling and making eye contact	
				TD2.25a smile and shrug between dyad	
				TD1.106a participant smiles but is unaware of content of conversation (TD1.101)	
				TD1.165a participant smiles and listens	
			Laughter		TD1.212a Engaging with laughter and eye contact
					TD1.136a Laughter after music ends
					TD2.64a; TD2.65a responsive laughter
					TD1.126a laughing after climatic group music experience
					TD1.102a laughs but not spoken to directly
					TD3.32a participant laugh in almost-silence (TD3.31)
					T4.15a laughing
			Gesture		TD3.72a removes beaters signalling an ending
					TD2.135a waves at participant
					TD2.25a smile and shrug between dyad
					TD3.160a participant cues end by putting down beater
			Eye contact and gaze		TD3.78a no eye contact
					TD1.97b; TD2.191a; TD2.44a; TD2.86a; TD2.189a; TD3.10a eyes downcast
					TD3.64a little eye contact
					TD3.92a; TD2.145a making eye contact
					TD2.94a brief eye contact
					TD3.18a looking away
					TD1.153a; TD1.155a; TD1.147a; TD2.93b; TD2.24a smiling and making eye contact
					TD1.103a smiling and looking down
					TD2.14b; TD2.172c; TD2.100b looking down while playing
					TD3.17a playing while looking away
					TD1.73a; TD1.18b Attempting to make eye contact
					TD1.44a closes eyes while playing
					TD1.212a Engaging with laughter and eye contact
					T3.68a: Reflection: intentional eye contact
	TD1.157a making eye contact while leading musically				
	TD1.201b not looking at therapist				
	TD3.72b looks to therapist				
	T3.73a Looking at therapist for direction				
	TD3.13b participant stops and looks at therapist				
	TD2.142a eye contact and leaning to gain attention				
Proximity and posture		TD3.125a not moving			
		TD1.43a Posture hunched			
		TD1.51a Still posture			
		TD2.175a proximity and posture			
		TD3.149a moved further away			
		TD1.38a Unchanged posture			
		TD2.179a standing and playing			

	Personal development				TD2.172b slouched while playing TD3.129b; TD3.113a; TD3.172b participant distances self physically from group TD3.166a; TD3.174a moving slightly apart from group TD3.133a walked to middle of mat TD1.97a Posture rigid and non-engaging TD3.4a separated from group TD3.172a walking away while playing noisily TD3.173a returns to group TD2.52a participant leans toward other TD3.94a moving away from instrument TD2.7a; TD2.18a settling down TD2.128a sitting at instrument TD3.23a turns away smiling TD2.142a eye contact and leaning to gain attention
				Reflection	T2.7a reflection: awareness of complexity of self T3.38a practical-personal connection: Self-awareness T3.19a exact knowledge of desired change within self T3.96a Recognising self as structured T2.6a self-reflection: lacks patience T2.37a Awareness that small things upset participant T2.34a: self reflection: very emotional human T2.38a Self-awareness: more negativity in self T2.9b brain as greatest weakness T2.3a reflection: doesn't give much to self T2.25b Self-reflection: thinks about others not self T2.10a: reflection: struggle with overacting nice T3.25a model is about personal blind spot
				Sharing and reflection	T4.30a; T4.48a; T4.7a; T4.58a; T4.59a Identifying own image T2.1a Invitation to share T2.2a participant reflects on why she made clay symbol T3.107a Respecting followed sharing (T3.106) T3.60a Reflection is important T4.8a Reflection: things not obviously connected to you have an impact on you T4.24c making connection between participants sharing and group artwork (T4.23) T3.49a Reflection space: letting out personal feelings T3.50a Reflection an opportunity to explain feelings T3.59a Reflection not emotionally prescriptive T3.58a Reflection facilitated well T2.27a: participant uses clay model as metaphor to self-reflect T3.48a Reflection necessitated becoming more trustful T3.106a Trust enabled sharing (T3.105) T3.51a Reflection an opportunity to explain personal meaning T4.51c sharing personal meaning
			Reflecting on Career, Work and	T2.28c wanting to take a goal T2:30a Dreams to advance in career	

		Goals	T2:30b participant reflects on career goals
			T2:31a joking about career goals
			T2.28a desires goal-oriented development
			T2:29a Participant reflects on her current career path
			T3.22a Aim of drawing: work
			T4.4a work and personal in picture
			T4.34a Enjoys work
			T4.38a Image reflection: Participant Loves working with people
			T4.32c Job requires influencing others
		Reflection: family	T4.52b Other's image brings in family unit to participant's image
			T4.13a Group Artwork about family
			T2.25a Deciding on happiness for self and son
			T4.53a Reflection: Family surrounded by love (T4.52)
		Stress relief	T3.138a Organisational needs addressed: stress management
			T4.51a Sonic Sketch: Stress reliever
			T4.51b Sonic Sketch: happy place
			T1.7a drumming relieving pressure
			T1.8a Drumming unwinding tense day
			T1.8b drumming unwinding worries
			TD1.24a increased relaxation
			TD1.128a expressing relaxation after musical climax
			T3.139a Felt stress relieved after intervention (T3.138)
			T3.40a practical-personal connection: some stress management
		Enjoyment	TD2.61a enjoying self
			TD1.89a; TD1.63b; T1.5a expresses enjoyment
			TD1.100a mutual enjoyment
			TD1.121a expressing enjoyment during climatic drumming
			TD1.128b expressing enjoyment after musical climax
		A positive attitude	T2.18a increased positivity brings out happiness
			T4.21a Image: Happy despite it raining
			T4.22a; T4.18a Image: playing despite it raining(T4.21)
			T4.23a Image: Living despite it raining (T4.21)
			T4.26a Often focus on negatives instead of positives
			T4.28a Wishing for a positive focus
			T4.5b focusing on sadness obscures positive attitude
			T4.18b Image: smiling despite it raining
			T2.22a being positive affords personal growth
			T2.20a Positivity is from within
			T2.15a self-reflection: positivity in self results in positive outlook toward others
			T2.13a being positive means changes
			T2.19a speaking negativity over self means no results
			T2.38a Self-awareness: more negativity in self
			T3.126a Impact on relationships: Be positive
			T4.36a focusing on enjoyment of job despite challenges (T4.35)
			T2.39a, T2.17a Participant desires to increase positivity

			T2.40a Wants positivity to fight back
			T2.21a; T2.21b positivity about self requires work from within
			T2.25a Deciding on happiness for self and son
			T4.24a Image: Sunshine after rain
		Self-kindness	T2.11a: recognises need for self-kindness
			T2.24a Thinking about self not selfish
T2.4a reflection: holding own hand			
T2.5a model: reminding self of self-comfort			
T2.23a declaration: thinking about self more			
T2.14a no one is perfect			
		Perspective	T2:36a Self-reflection: is learning how to see things
			T4.45a Reflection: New perspective
T4.5a Reflection: way of seeing may inhibit seeing other things			
T4.27a Less positives than negatives in life according to perspective			
T2.15a self-reflection: positivity in self results in positive outlook toward others			
		Self-esteem	T3.135a Organisational needs addressed: self esteem
			Confidence
T3.104a instant increase in confidence			
TD1.156b Participant confidently initiates march-like beat			
TD1.41c emerging group beat supports participants confidence			
TD1.173a Participant gains confidence with therapist support			
TD1.65a adventurous playing			
TD1.41a emerging confident playing			
TD3.45b confident beat			
TD1.160a leading with confidence			
T3.105a trust follows confidence (T3.104)			
TD1.28a participant holds pulse confidently			
TD1.192a assertive playing			
TD1.53a deliberate emphasis			
TD2.119a ending assertively while other continues playing (TD2.117)			
TD1.99a assertive decorative playing			
TD2.158a flamboyant solo			
TD3.103a initiates loud musical assertion			
TD3.85a asserting a new musical idea			
TD3.50a decisive melodic/rhythmic assertion			
TD1.20a pause before strong musical assertion			
		Desire for personal growth	T4.14a Group Artwork about growth
			T2.26a building life from within
T2.21a; T2.21b positivity about self requires work from within			
T2.22a being positive affords personal growth			
T4.41a Participant wants beautiful mind.			
T2.28a desires goal-oriented development			
T3.19a exact knowledge of desired change within self			
T2.39a, T2.17a Participant desires to increase positivity			
T2.8b: desire to be more gracious to others			

Quality of group music-making		<p style="text-align: center;">Learning</p> <p style="text-align: center;">Challenges:work and personal</p> <p style="text-align: center;">Grappling with sadness</p>	<p>T3.31a Workshop is to learn</p> <p>T3.32a Learned something new</p> <p>T3.146a Learning from session opens more for participant</p> <p>T3.15a Challenge: learning to play new instrument</p> <p>T2:36a Self-reflection: is learning how to see things</p> <p>T2.8a: reflection: stretching grace and patience</p> <p>T4.19a personal challenges</p> <p>T4.35a Predicts challenges in work</p> <p>T4.36a focusing on enjoyment of job despite challenges (T4.35)</p> <p>T2.16a hard not to concentrate on sadness</p> <p>T4.64a Not drawing sadness doesn't mean never being sad</p> <p>T4.65a Letting go of sadness</p> <p>T4.66a Recognising there is nothing you can do about sadness</p> <p>T4.67a Sadness is important but transient</p> <p>T4.68a It is okay to be sad</p> <p>T2.16a hard not to concentrate on sadness</p> <p>T2.35a Frequently feels sad despite circumstances</p> <p>T4.63a Participant didn't draw sadness</p>
	Expending physical energy	Movement	<p>TD2.66a bouncing with beat</p> <p>TD2.61b moving to the beat</p> <p>TD2.162a; TD3.140c dancing</p> <p>TD3.63a dance-like moving</p> <p>TD3.61a; TD2.31a Moving body in time</p> <p>TD3.135a dancing rhythmically</p> <p>TD3.163a playing with groove</p> <p>TD3.164a; TD3.2a moving body</p> <p>TD1.50a embodied playing</p> <p>TD2.152a upper body movement</p> <p>TD2.92a moving upper body to dominant beat</p> <p>TD1.56a expressive use of body</p> <p>TD3.140a marching</p> <p>TD3.140b walking</p> <p>TD3.79a moving to own beat</p> <p>TD1.75a swaying while playing</p> <p>TD1.57a embodied responsiveness to music</p> <p>TD1.37a Flowing hand motions</p> <p>TD1.25a increase in upper body movement</p> <p>TD1.26a free embodied rhythm while playing</p> <p>TD1.27a music-led movement</p> <p>TD1.166a participant bobs head</p> <p>TD2.54a moves upper body to beat</p> <p>TD2.112a moving while playing</p> <p>TD1.168a using arms expressively to support emphasis</p> <p>T4.55a Upbeat music inspires dancing</p> <p>TD1.121b upper body movement during drumming climax</p>

			TD1.23a embodied group music
			TD1.29a increased embodied rhythm
			TD1.131a lightly moving to rhythm
			TD1.169a Change in participant's rhythmic embodiment
			TD2.134a waves instruments above head
			TD1.36a embodied rigidity transitioning to flow
			TD2.154a moving but not to dominant rhythm
			TD3.127a finger tapping
		Physicality of drumming	T1.9a drumming: physical exercise
			T1.5b shows hands to be sore from drumming
TD3.120a one hand playing			
TD2.49a alternating hand pattern			
Being heard in music		Accepting and declining musically	TD3.104a responds by stroking chimes
			TD1.195a Participant rejoins group rhythm
TD2.27a participant's quick response			
TD2.177a participant continues beat			
TD1.116b participant partially joins accelerando			
TD2.103a Participant initiates melody			
TD1.178a hands move from rim to center as group joins musically			
TD2.114a; TD3.48a decorative playing			
TD1.146a participant responds deliberately			
TD1.19b participant joins group music			
TD3.12a participant mirroring			
TD3.122a; TD3.124a participant matches			
TD3.145a extending			
TD3.187a; TD3.67a extending motif			
TD1.193a Rejoining group rhythm			
TD3.132a accompanying participant			
TD2.106a Participant matches other			
TD3.81a; TD2.109a participant extends group rhythm			
TD2.177c extending participant's playing			
TD3.28a participant extends group music			
TD1.16a not joining in music making			
TD1.17a clasp hands and not playing (TD1.16)			
TD1.117a not joining rumble			
TD1.143a Group doesn't join participant playing			
TD3.88a pulling back musically			
TD3.112a; TD3.129a participant doesn't play			
TD3.170a; TD3.192a not playing			
TD1.152a responds by rubbing drum fast			
TD1.123a Participant briefly joins group climatic playing			
		Dynamics: who is and isn't heard	TD1.109a transition from complementary to commanding playing
			TD1.11a Authoritative playing
			TD2.68a dynamically dominant playing
			TD2.47a piano inaudible (TD2.46)

		TD2.174a; TD3.175a inaudible playing
		TD2.130a piano now audible
		TD2.180b piano cannot be heard
		TD2.187a xylophone audible
		TD2.87a keyboard inaudible in group
		TD2.97a timbre of xylophone less audible
		TD2.98a xylophone becomes audible in quiet
		TD2.123a; TD2.124a; TD2.139a; TD2.80a all instruments clearly heard
		TD2.79b effects more prevalent in soft
		TD2.55b xylophone melody vs pervasive drumming
		TD2.39b other instruments heard in rests
		TD2.55a melody heard infrequently
		TD3.86a loud pattern in foreground
		TD2.115a loudness represented in single instrument
		TD2.151a keyboard not audible over louder instruments
		TD2.42a less possible to hear others
		TD2.170a most instruments can't be heard
		T3.98a Reflection: Need to play louder to be heard
		T3.97a Playing softer instrument means voice isn't heard
		TD2.172a xylophone playing inaudible during drum solo
		TD2.50a loud snare hides congas
		TD2.111b xylophone overshadowed by drums
		TD2.35a snare overwhelming other instruments
		TD2.41a snare: increasing pervasiveness
		TD2.164a solo
		TD2.37a drum solo
		TD2.199a; TD2.198a playing after group music ends
		TD3.30a sporadic beats in quiet
		TD1.217a Spontaneous punctuating beats after group music ends
		TD1.133a Participant plays loudly after improvisation appears finished
		TD2.158a flamboyant solo
		TD1.93a Participant improvises loudly and simply
		TD3.107a prominent sound in quiet environment
		TD3.54a instruments to foreground
		TD2.159a establishing loud pattern
		TD2.8a participant initiates loud motif
		TD2.4a; TD2.45a; TD2.64b; TD2.167a gentle playing
		TD2.19a quietly waiting
		TD2.86a playing softly
		TD3.118a initiates repetitive soft pattern
		TD1.74a; TD1.198a; TD3.102a; TD3.11a; TD3.154a; TD2.59a; TD3.83a soft playing
		TD3.95a; TD3.6b; TD2.84a quiet music
		TD3.37a lightly tapping
		TD3.27a soft tapping
		TD2.3a; TD3.121a; TD3.155b; TD3.89a; TD3.148a light playing

				TD1.39a participant's softer playing
				TD2.77a participant noticeably quiets
				TD2.137b participant begins quietly
				TD2.148a begins playing lightly
				TD3.123a very light playing
				TD1.200a Playing quietly most of the time
				TD1.96a Participant plays very softly
				TD3.31a almost-silence
				TD3.73a noiseless playing
				TD1.187a responds by playing louder and faster
				TD1.184a Participant's response creates dynamic and tempo shift (TD1.182)
				TD1.54a plays lightly on tip of drum
				TD1.148a lightly tapping on rim of drum
				TD1.175a responding softly on rim of drum
				TD2.125a music not communicative
				TD2.67a playing in time with loud beat
				TD2.118a vigorous playing heard clearly
				TD3.46a introduces pronounced sound
				TD3.8a participant's clear playing
				TD2.32a Quiet participant gives vocal cue
				TD2.79a Softer playing creates atmosphere
				TD1.172a Playing silently with (TD1.171)
				TD1.174a participant's softer mirroring
			Forceful musical expressions	TD2.34a; TD1.52a forceful playing
				TD1.192c forceful playing style (TD1.107; TD1.119, TD1.111)
				TD1.159a Participant plays with fuller force
				TD1.160b leading with some force
				TD1.11a Authoritative playing
				TD1.109a transition from complementary to commanding playing
			Tentativeness in music	TD1.55a Unassertive playing
				TD3.167a tentative playing
				TD2.2a tentative trying out
				TD3.25a faltering playing
				TD1.14a Tentative engagement
			TD1.158a Participant initiates rhythm less assuredly	
			self-oriented playing	TD2.113a self-oriented playing
				TD1.34a involved in own playing more
			invitational space	TD1.10a; TD3.14b invitational space
				TD1.3a open invitation
				TD1.4a no prescription
				TD3.169b waiting
				T4.1a open question
				TD1.153b Invitation to respond
				TD2.19a quietly waiting
				TD2.1b; TD2.73a many instruments available

	The therapist's presence	Quality of therapist's musical presence	TD1.210a Quiet group music space
			TD1.9a Therapists gentle musical support
			TD2.105aTD3.47a therapist gentle support
			TD3.111a therapist provides holding support
			TD3.51a; TD3.55a therapists support
			TD3.7a therapist nominal support
			TD2.183b therapist adds holding
			TD2.188a therapist playing provides continuity and grounding
			TD2.105b therapist provides point of cohesion
			TD3.66a; TD1.12a therapist's light support
			TD3.87a; TD3.191a; TD3.82a therapist matches
			TD1.162a therapist first to support
			TD2.166a therapist fetches grounding instrument
			TD1.112a therapists matches and extends driving rhythm
			TD2.182b therapist maintains basic beat
			TD3.59a therapist supports participant's instrumental melody with voice
			TD1.13a therapist aiding momentum
			TD1.163a Therapists direct rhythmic support
			TD3.1a Therapist encouragement
			TD1.208a Therapist joins participant's intervention (TD1.205)
			T1.6a therapist responds empathetically
			TD3.171b therapist uncertainty
			TD3.99a therapist waiting
			TD1.150a therapist maintains drum rub sound
			TD3.161a therapist hurries to finish playing (TD3.160)
			TD3.178a therapist not involved in music
			T1.3a banter between therapist and participant
			T1.2a; T1.4a therapist asks reflective question
			TD2.11a therapist near intervention
			TD3.117a therapist near intervention
			TD1.90a; TD1.180a Therapist introduces motif
			TD2.116a therapist attempts to be heard
			TD2.194a Therapist's intentional call
			TD1.58a; TD3.5a; TD2.95a; TD2.96a; TD3.153a; TD1.68a; TD2.146a therapist intervention
			TD2.75a; therapist intervention (TD2.72)
			TD3.58a therapist's reserved invitation
			TD2.196a Therapist ends improvisation verbally
			TD3.101a; TD3.180a therapist cues to end
			TD2.99a therapists intervention reinforces melody
			TD3.57a therapist gently introduces voice into improvisation
TD2.182a; TD2.127a therapist recedes			
TD2.183a therapist adds momentum			
TD1.197a Therapists musically suggests decrescendo			
TD2.15a Therapist suggestion			
TD3.143a therapist does not match			

			TD3.74a Therapist waits for cue	
			TD3.21a therapist stops playing	
			TD3.189a therapist changes instruments	
			TD2.74a therapist plays loudly	
			TD2.178a therapist adopts participant's beat	
			TD3.130a; TD3.176a; TD2.72a Therapist moves	
			TD3.14a; TD3.171a therapist doesn't play	
			TD1.69a Therapist's music changes	
			T3.76b Therapist absence can give opportunity for group to end improvisation.	
			T3.74a Therapist's presence communicates conflicting leadership signals (T3.71)	
			TD1.76a participant pulse enhanced when therapist withdraws strong beat	
		Musical response to therapist		TD2.195a No change in response to therapist
				TD2.197a group responds to therapist's verbal cue (TD2.195)
				TD1.209a Participants join participant's intervention after therapist
				TD1.201a Not responding to therapist's musical cue
			TD1.164a Group joins participant soon after therapist	
			TD1.60a tempo shift in response to therapist intervention	
			TD1.61a energy intensification with therapist intervention	
			TD1.62a dynamic shift with therapist intervention	
			TD2.76a dynamic shift after therapist intervention	
			TD1.70a confusion directed at therapist	
			TD3.13b participant stops and looks at therapist	
			TD3.60a no response to therapists invitation (TD3.58)	
			TD1.199a following therapist's musical cues	
			TD1.205a inverse response to therapists cue	
			TD1.92a No musical response to therapist (TD1.90)	
	Focussed attention	Quality of purposeful involvement	T3.73a Looking at therapist for direction	
			TD1.113a recognition of therapists support	
			T1.3a banter between therapist and participant	
TD1.182a Participant echoes and extends therapists motif				
TD1.183a Participant extends therapists motif				
TD3.39a begins playing soon after participant				
TD2.160a increased purpose in playing				
TD2.160b increased investment in playing				
TD1.84b playing with less determination				
TD1.67b decrease in determination in playing				
TD1.185a; TD2.33a concentration				
TD2.131a focusing				
TD3.158b deliberate playing				
TD3.164b playing with investment				
TD1.206a affect: focused				
T3.80a Experience of others in music: no-one was concentrating				
TD1.137a Quietly shifting focus to pulse-keeper				
T3.13a Comfortable concentrating on only one thing				

Waves of musical energy	Anticipation	TD3.96a anticipation
		TD3.26a; TD3.38a poised to play
		TD2.20b; TD2.21b anticipating playing
		TD2.22a anticipation in group
		TD2.20a excited
	Stagnation	TD1.59a perseveration in music
		TD2.100a repetitive playing
		TD2.190a; TD2.129b; TD3.152a perseverative playing
		TD2.193b unshifting atmosphere
		TD1.45a groove unchanging
		TD2.193a repeating patterns
		TD3.122b; TD3.124b repetitive notes
		TD1.202b not responding to cues despite changes in music (TD1.201)
		TD1.86a playing lightly and repetitively vs playing in group beat (TD1.85)
		TD2.192a participant's playing creates quality of perseveration in group
		TD3.34a participant begins in repetitive mp pattern
	Energy in Music	TD1.66a decreased energy in playing
		TD1.67a decrease in vigour in playing
		TD3.6a low energy
		TD3.126a lost energy in playing
		TD3.136a incongruent energy level
		TD3.137a high vs low energy simultaneously
		TD3.116a playing losing impetus
		TD1.46a energetic beat
		TD1.49a vigorous playing
		TD1.115a vigorous response
		TD1.120a brief vigorous response
		TD1.84a; TD1.40a playing with less strength
		TD1.61a energy intensification with therapist intervention
		TD2.118a vigorous playing heard clearly
		T4.55b Upbeat music energetic
		TD1.105a participant holds pulse with energy
		TD1.47a slow-paced pulse holds group energy
	Intensity and climax in music	TD3.41a dyad increase intensity
		TD3.181a increased fervency
		TD2.169a playing with intensity
		TD1.190a short musical climax
	TD1.141a participant independently initiates climatic playing	
	TD1.179a Quick musical intensification	
	TD1.119a group music climaxes	
	TD3.42a builds briefly	
	TD1.196a rise and fall in intensity of music	
	TD1.108a participant's shift in playing style increases group music urgency	
Rhythm and tempo	TD3.127b fast tempo	
	TD3.156a playing slows	

		<p>TD2.91a playing rhythmically</p> <p>TD3.110b momentum</p> <p>TD1.194a Participant not pushing tempo</p> <p>TD1.111a participant rhythm most driving</p> <p>TD1.171a Almost immediate rhythmic response</p> <p>TD2.144a group music gotten quieter</p> <p>TD1.94a participants hold own rhythm and styles</p> <p>TD1.91a invitation to respond rhythmically</p> <p>TD3.122c fast and light playing</p> <p>TD2.149b light marching beat</p> <p>TD3.139a simplifying rhythm</p>	
	Group pulse	Quality of group musical pulse	<p>TD1.7a; TD1.95a participant holds pulse</p> <p>TD1.28a participant holds pulse confidently</p> <p>TD1.31a participant emphasises pulse</p> <p>TD1.47a slow-paced pulse holds group energy</p> <p>TD1.78a group pulse playing</p> <p>TD1.81a group emphasises driving beat</p> <p>TD1.75b joining developing group beat</p> <p>TD1.105a participant holds pulse with energy</p> <p>TD1.45b steady pulse continues</p> <p>TD1.116a participant maintains pulse</p> <p>TD3.142a; TD3.9a participant holds basic beat</p> <p>TD1.124a participant returns to keeping pulse</p> <p>TD1.122a participant holds pulse while others rumble</p> <p>TD1.132a Participant responds stylistically with pulse-like beat</p> <p>TD1.167a joining group pulse</p> <p>TD1.140b participants construct pulse</p> <p>TD2.180b therapist and participant hold rhythm</p> <p>TD1.139a lack of direction into shared pulse (TD1.138)</p> <p>TD2.180a joins shared rhythm</p> <p>TD3.77a steady beat</p> <p>TD3.69a participant plays steady beat</p> <p>TD2.78a participant holds steady beat</p> <p>TD2.181a increased stability in beat</p> <p>TD2.181b increased continuity in beat</p> <p>TD2.181c increased grounding in beat</p> <p>TD2.126b grounding beat provides continuity</p> <p>TD3.24a loudest beat proving continuity</p> <p>TD2.126a removal of grounding beat</p> <p>TD1.139c light rhythmic response forming pulse</p> <p>TD1.189a Participant returns to holding pulse</p> <p>TD3.150a participant holds group rhythm</p>
	Creative musical play	Improvisation	<p>TD2.161a increased improvisational playing</p> <p>TD1.88a Participant improvises</p> <p>TD1.77a increased improvisatory playing</p>

			TD3.68a improvising
			T3.4a Most challenging: Improvisation
			TD3.33a participant re-starts group improvisation
			TD1.93a Participant improvises loudly and simply
		Playfulness and creativity	TD1.161a playfulness
			TD2.157a playing creatively
		Anxieties and expectations surrounding workshop	T3.103a Beginning of workshop scary
			T3.103b Not knowing how play instrument a source of fear
			T3.90a Hopes workshop won't be embarrassing
			T3.92a Not anticipating workshop to be embarrassing
			T3.62a Minimal expectations resulting from minimal pre-knowledge
			T3.66b Assumes interventions are intentional assessments of reactions
		challenges in workshop	T3.5a, T3.5b, T3.6a, T3.11a Challenge: choice of too many instruments
			T3.4a Most challenging: Improvisation
			T4.54a Soft music is harder to draw to because of conflicting emotional response
			T3.116a After music experience: Seeing colleagues in different light
		Perspectives on post-workshop changes in relationships	T3.117a After music experience: Feels closer to co-workers (T3.116)
			T3.109a; T3.113a Remote worker: Working relationships not going to change (T3.111)
			T3.110a Participant's work relationships won't change because they are already good
			T3.115a Office-based participant: relationships will change
			T3.124a Workshop impacts working relationships
			T3.130a Impact on relationships heightened for office-bound colleagues
			T3.120a New insight into other's goals
			T3.141a Organisational needs addressed: relationship building
			T3.125a Impact on relationships: Accepting others
		Lack of knowledge about workshop	T3.33a; T3.42a Before: Forgot aim of workshop (T3.34)
			T3.34a Participant didn't read about workshop
			T3.35a Not having time to remember aim for workshop
			T3.43a forgetting about workshop aim an oversight of participant
			T3.62a Minimal expectations resulting from minimal pre-knowledge
		Workshop as lighter form of therapy	T3.148a Some individuals more closed to therapy
			T3.149a Workshop like lighter therapy
			T3.150a Workshop fun loving therapy
			T3.151a Individuals closed to therapy may open up in this workshop
		Future possibilities for workshop	T3.143b Session a good factor to add to already existing program at organisation
			T3.144a; T3.147a; T3.145a Would attend another workshop
			T3.143a Session would complement leadership coaching