

Empathy and aggression in group music therapy with adolescents: Comparing the affordances of two paradigms

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by

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“The measure of any music is its ability to create new possibilities for life”
(Bogue, 2004, p. 115).

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for the depth and breadth
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Abstract

This multiparadigm inquiry sought to investigate music therapy group processes aimed at facilitating empathic interactions between adolescents referred for aggression in a relatively under-resourced school in Eersterust, South Africa. Two qualitative studies were conducted under the umbrella of this multiparadigm research. The first employed Husserlian phenomenology and the second was informed by the theories of Deleuze and Gergen. In the two studies music therapy practice differed in relation to how the adolescent participants were produced and the therapeutic techniques that were used. Theoretically, notions of aggression and empathy differed between the two paradigms and this held varying implications for practice. The research process within the two studies differed in that, while in the descriptive phenomenological study an experiential essence could be pursued, the study informed by the thinking of Deleuze and Gergen afforded relational rhizomic expansion of meaning. Music was also foregrounded and receded in varying ways within the two studies. The implications for music therapy practice that were highlighted by the phenomenological study were the value of bracketing; the usefulness of a client-centred approach that balances structure and freedom; and the importance of considering empathy in multifaceted ways. In the study informed by the theories of Deleuze and Gergen, the usefulness of aggression within a non-judgmental approach to music therapy that concurrently seeks to enhance collective well-being was highlighted. Other implications for music therapy practice that were emphasised through this second study were the value of a more inclusive concept of empathy in music therapy; the value of “small bends”; and the importance of considering assemblages that can inform the planning of therapeutic processes and possibilities for participants’ growth. Through deep immersion in each paradigm, diverse representations could be offered and a richer understanding of the topic under consideration could be generated. The research aimed to explore the role of paradigmatic orientation, particularly regarding the relationships between practice, theory and research. By “plugging” group music therapy processes into two different paradigms, varying approaches to thinking could become possible. The creative potential for interplay between the two paradigms was explored.

Keywords

Adolescents; South African schools; Eersterust; Aggression; Empathy; Group music therapy; Multiparadigm inquiry; Descriptive phenomenology, Multimodal Phenomenological Dwelling and, Description; Relational ontology; Methodology assemblage; Rhizomic analysis; Epistemology

Declaration of Originality

I, the undersigned, declare that:

- I understand what plagiarism is and am aware of the University's policy in this regard.
- I declare that this thesis is my own original work. Where other authors' work has been referred to this has been properly acknowledged and referenced in accordance with Departmental requirements.

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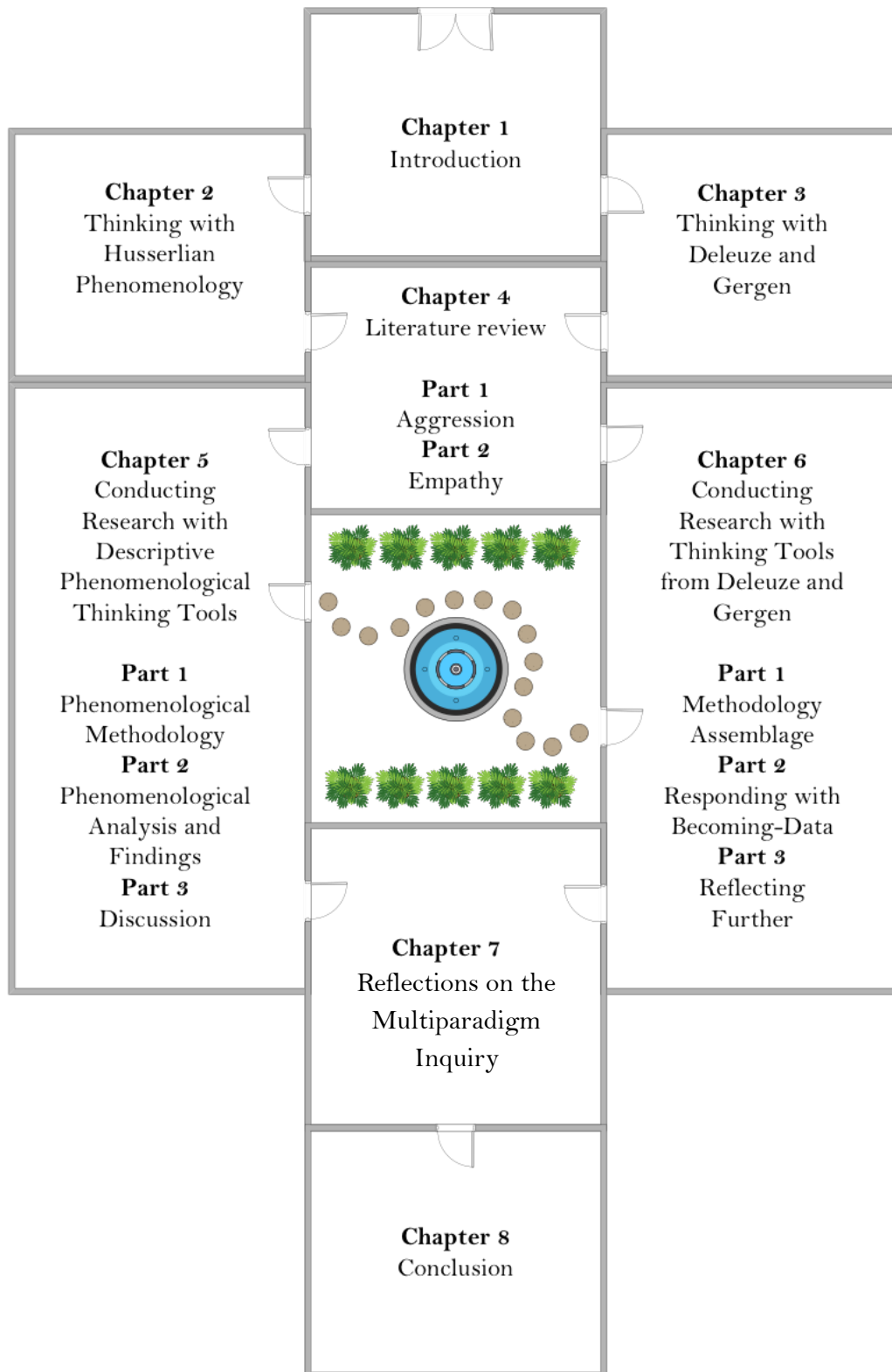
A handwritten signature in black ink, appearing to read 'adjs', written in a cursive style.

Threshold

The threshold is a passageway. Without any particular purpose of its own, it gains meaning when it is connected to other spaces (Jackson & Mazzei, 2013). A threshold has entries and exits (that function as both). The threshold also denotes a point at which something else (something new) takes place. In the threshold we can think of plugging in different data, different theories, different perspectives of the researcher, and different participants. From the threshold we can encounter temporary meanings that can change and escape. This is a site of transformation (Mazzei & Jackson, 2012b).

You are invited to read this thesis in the threshold, and to encounter it as a threshold. This qualitative multiparadigm inquiry approaches the topic of empathy and aggression in group music therapy with adolescents referred for aggressive behaviour from the perspective of two paradigms. From the threshold you are free to wonder in and out of entries and exits, to enjoy the plugging in and out of different theories, and to play in an ontology of wondering.

Overview of The Contents¹



¹ This diagrammatic representation of the thesis indicates the two separate research studies (one phenomenological and one guided by the theories of Deleuze and Gergen) and the threshold between the two (where literature is explored, the affordances of the two research processes are reflected upon and concluding thoughts are offered).

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² While the phenomenological study uses numbered headings, the study based on the theories of Deleuze and Gergen does not. Rhizomic research is not linear and one is free to begin at any of the many entries. This is discussed further in the introduction

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Chapter 1

Introduction

1.1 Entries

When participating in musicking we are saying “This is who we are” (Small, 1998, p. 134). Music therapy can transform our relationships as well as how we understand ourselves and one another within and through those relationships (Vaillancourt, 2012). This thesis presents a qualitative multiparadigm inquiry examining the experiences and meaning productions of adolescents referred for aggression to group music therapy processes that emphasised the exploration of empathy and empathic interactions.

1.1.1 The First Research Problem

Aggression in and around South African schools is one of the most important issues facing young people in the country today (Singh & Steyn, 2014). Schools in this country are some of the most dangerous in the world (Martin, Mullis, Foy, & Stanco, 2012). More than a fifth of learners have experienced violence at school (Burton & Leoschut, 2013). Prevalence rates of bullying in South African high schools are reported to be as high as 61% (Townsend, Flisher, Chikobvu, Lombard, & King, 2008). Research by the South African Institute of Race Relations (2008) found that only 23% of learners in the country felt safe at school. The problem is escalating despite strategies implemented by the Department of Education and individual schools (Baruth & Mokoena, 2016; Ncontsa & Shumba, 2013).

De Koker, Mathews, Zuch, Mastien, and Mason-Jones (2014) argued that “interventions need to be started in adolescence to break cycles of violence perpetration and victimisation that can otherwise continue into adulthood” (p. 4). Aggression among youth in South African is a complex problem, however, with no simple answer (le Roux & Mokhele, 2011; Vogel, 2002). Lund, Boyce, Flisher, Kafaar, and Dawes (2009) drew attention to the substantial shortfall in the existing levels of child and adolescent mental health services in South Africa. Very few psychosocial interventions are available in most South African schools (Singh & Steyn, 2013). Although some studies have been conducted internationally on music therapy for aggressive youth (Gooding, 2011; McFerran & Wolf, 2015; Nocker-Ribaupierre & Wolf, 2010; Rickson & Watkins, 2003; Shafer & Silverman, 2013), limited

research has been done in South Africa to explore the role that music therapy could play with aggressive adolescents.

Ward et al. (2012) found that no studies have been undertaken in South Africa to examine children's development of empathy, capacity for empathy and the role of empathy in aggression. Research to determine appropriate interventions for enhancing empathy are "urgently needed" (p. 215). To my knowledge, the lack of literature in this area has not been addressed since these authors highlighted their concern.

The role of empathy in reducing aggressive behaviour has been widely researched internationally (Nickerson, Mele, & Princiotta, 2008; Owen & Fox, 2011; Robinson, Roberts, Strayer, & Koopman, 2007; Shechtman, 2003; Richardson, Hammock, Smith, Gardner, & Signo, 1994; Stavrinides, Georgiou, & Theofanous, 2010; Strayer & Roberts, 2004). The presence of empathy has been associated with prosocial behaviour, while its absence has been observed to serve as a risk factor for aggressive behaviour (Cohen & Strayer, 1996; Zahn-Waxler, Cole, Welsh, & Fox, 1995). Studies have shown that empathy training reduces levels of aggression (Buck & Ginsburg 1997; Feshbach 1997; Feshbach & Feshbach 1982).

Other studies, however, have failed to demonstrate a link between empathy and aggression. In fact, findings are highly diverse: some researchers have found a relatively weak relationship (Endresen & Olweus, 2001), others have concluded that the relationship varies across different developmental stages (Lovett & Sheffield, 2007) and different forms of empathy (Shechtman, 2003), and further studies have examined how high empathy can be positively associated with aggression (Caravita, DiBlasio, & Salmivalli, 2009). Vachon, Lynam, and Johnson (2013) conducted a meta-analysis of 86 published and unpublished studies exploring the relationship between empathy and aggression. They questioned the assumption that developing the ability to know and experience the internal state of another will necessarily reduce harmful behaviour and increase the likelihood of a supportive response. The findings of their meta-analysis revealed that the relationship between empathy and aggression is unexpectedly weak. In their discussion, they suggested two possible reasons for this. Firstly, this may be a true reflection of a weak association. Alternatively, the association between empathy and aggression may indeed be strong, but measurement problems may obscure the observable association. Vachon et al. explained how "the bandwidth of empathy as it is typically conceived and measured may be too narrow to predict aggression, a broad and complex construct" (p. 17). They argued that this second possible explanation of their findings is more likely.

Many features of empathy and empathic relating are implicated in much music therapy research, however, few studies in music therapy have specifically investigated empathy as the key concept of concern. Valentino (2006) explored cross-cultural empathy of music therapists; Kobin and Tyson (2006) researched “empathic connections” (p. 343) between therapist and clients through the discussion of hip-hop lyrics; and Haviland (2014) examined music therapists’ experiences of empathy in sessions. No studies have explored how group music therapy may assist in facilitating greater understanding of the relationship between aggression and empathy with adolescents.

The first research problem motivating this thesis can, therefore, be summarised as follows. The prevalence of aggression in South African schools requires urgent attention. Psychosocial support is currently insufficient and the role that music therapy could play for aggressive adolescents in South African schools has been inadequately researched. While some studies have shown that enhancing empathy is useful for addressing aggression these findings have not been consistent. The concept of empathy appears to require further investigation so that this relationship can be more fully understood. Although research in music therapy has incorporated the notion of empathy, few studies have concentrated on empathy specifically. No research has been conducted to explore how group music therapy could contribute towards a greater understanding of the relationship(s) between empathy and aggression with adolescents.

1.1.2 The Second Research Problem

Music therapy practice, theory and research are not “free floating.” They are grounded in particular philosophical paradigms, whether we choose to take cognisance of this fact or not (Amir, LaGasse, & Crowe, 2016; Baker & Young, 2016; Edwards, 2012). Epistemological considerations have not received adequate focus in qualitative music therapy research. In Aigen’s (2008a) systematic review of qualitative music therapy research studies published in journals and books he found that only 25% noted their epistemological orientation. In his review of qualitative doctoral studies (Aigen, 2008b) only 42% contained reference to epistemological orientation. Theories that were drawn upon in the design of the interventions, the review of literature and the discussion of findings were very rarely scrutinised in relation to epistemological foundations. Edwards recommended that music therapy researchers should be able to carefully describe the ontological and epistemological foundations of their work. The quality of qualitative research, specifically, cannot be separated from its situatedness (Stige, Malterud, & Midgarden, 2009), including cultural, social, ideological and academic contexts. Paradigms also participate in the legitimising of certain knowledge rather than other knowledge, a

process that informs issues of social justice (Dillard, 2006a; Lather, 2006; Moss, 1996; Scheurich & Young, 1997; Tyson, 1998). We need the ability to locate ourselves in the tensions that characterise our area of knowledge (Lather, 2006). One way to explicitly explore the importance of how the underlying assumptions of a research paradigm inform all facets of a study is to conduct a multiparadigm inquiry (the nature of this type of research will be discussed momentarily). This has not yet been embarked upon in the field of music therapy.

The second research problem motivating this thesis can, therefore, be summarised as follows. Adequate consideration of paradigm is important for research quality. This is not always given due attention in music therapy research. Although conducting a multiparadigm inquiry is a useful way to explore this, such a study has not yet been conducted in the field of music therapy, hence the value of the current thesis.

1.1.3 The Structure of the Current Research Study

Given the two stated problems, this research was conceptualised in the following way. Two separate qualitative studies were conducted, each within a different paradigm. Study one was developed within Husserl's (1931, 1952, 1960, 1962, 1964, 1969, 1970, 1973, 1985) descriptive phenomenology. Study two was developed upon the theories of both Deleuze (1968, 1969, 1972, 1983, 1988, 1995, 1997a, 1997b, 2000, 2001) and Gergen (1984, 2000, 2009, 2010, 2011, 2015). Each study involved the design, facilitation and analysis of a group music therapy process aimed at affording empathic interactions between adolescents referred for aggression. After completion of the analyses and discussions within the separate studies, reflection took place regarding the multiparadigm inquiry as a whole.

For purposes of enhanced clarity, varied alignment of the text is used in this thesis to visually demonstrate what paradigm is being referred to within the different chapters. When the text relates to material most closely affiliated to the Husserlian study then it is left-aligned only. When the text relates to information that relates most closely to the perspectives of Deleuze and Gergen it is right-aligned only. Where information can be read in relation to both the Husserlian study and the study informed by Deleuze and Gergen the text is then justified (i.e. it is aligned on both the left and right sides). Chapters two and five are exclusively phenomenological and are, therefore, left-aligned throughout. Chapters three and six refer exclusively to the study conducted on the premise of the thinking of Deleuze and Gergen and are, therefore, right-aligned. The literature review (chapter four)

draws on material that relates to both and, as such, the text varies accordingly throughout the chapter depending on the orientation of the material being discussed.

1.2 Multiparadigm Inquiry

Before stating the aims and research questions guiding this thesis a discussion on the nature of multiparadigm inquiry is presented to situate understanding of the research process. This section begins with an exploration of the notion of paradigm.

1.2.1 Paradigms

The term “paradigm” stems from the Greek work “paradeigma,” meaning pattern, model or exemplar (Ball, 1976). Lichtenberg, an 18th-century philosopher, described paradigms as the accepted patterns or models into which researchers place unfamiliar phenomena (in Patel, 2017). In 1962 Kuhn wrote *The structure of scientific revolutions*, which would become one of the most cited academic books (Bird, 2012). In this text he challenged Popper’s (1959) belief that falsification is the basis for the cumulative and continuous progress of scientific knowledge. Kuhn distinguished between “normal” and “revolutionary” phases of science. Normal science operates on the assumption that those in the scientific community know “what the world is like” (Kuhn, 1962, p. 5) and novelties or anomalies are suppressed or explained away because they subvert some of these basic premises. Normal science is “puzzle-solving” (p. 35) in that the puzzle solver expects to have a reasonable chance of success in solving the puzzle as a result of his own ability, and the degree of familiarity of the puzzle and the solution. The puzzle may be relatively new, but the territory is not completely uncharted. Normal science progresses because there is a strong, shared commitment to the disciplinary matrix (including values, theoretical beliefs, techniques and instruments) within a scientific community.

Inquiry, according to Kuhn (1962), starts with a collection of facts (however, a body of implicit beliefs is usually already present). Some of these facts are emphasised and contested within this still immature science and a “preparadigmatic” (p. 17) school or movement develops. Growing consensus on a puzzle-solution then leads to agreement on fundamentals of a disciplinary matrix. This puzzle solution will solve problems and raise additional puzzles. The puzzle-solution that crystallizes consensus has become a paradigm puzzle-solution. The new puzzles that it generates can be solved by the puzzle-solution it provides and assessed through the standard it offers for measuring the quality of solutions. In a mature scientific community paradigms can be determined relatively easily, however, there can still be disagreement on the interpretation of a paradigm, the exact attributes of the paradigm, whether the paradigm involves a full set of rules, and what those rules necessarily are

(as guiding tacit knowledge cannot always be explicitly articulated).

A period of normal science is characterised by the predominance of a dominant paradigm that informs the main research questions, the theoretical vocabulary, the range of methods, and assessment criteria. Revolutionary phases differ qualitatively, rather than merely being periods of accelerated progress. When an anomaly poses a sufficient threat to the existing paradigm then a crisis results. Kuhn (1962) argued that “novelty emerges only with difficulty, manifested by resistance, against a background provided by expectation” (p. 64). An anomaly appears as such only in relation to the expectations one holds as a result of familiarity with and commitment to the current disciplinary matrix. A search for new rules begins when the existing rules fail. This can result in normal science handling the crisis and returning to “normal”; in scientists recognising the problem and attempting to develop new tools (still within normal science) to solve it; or in the emergence of a new candidate paradigm. If the crisis (essential tension) is addressed through loosening and then revising the disciplinary matrix (thereby eliminating the pressing anomalies and addressing the unsolved puzzles) then a scientific revolution has taken place. When a full transition to a new paradigm occurs then the profession alters its position on and view of the field, its goals and its methods. Kuhn described this as “handling the same bundle of data as before, but placing them in a new system of relations with one another by giving them a different framework” (p. 85). Kuhn (1962) argued that mature science demonstrates alternating stages of normal science and revolutions.

Broadly speaking, Kuhn defined paradigms as all-encompassing worldviews, with concomitant assumptions about knowledge, reality and truth. For him, a paradigm encompasses everything necessary for the practice of science: metaphysical assumptions down to experimental procedures. It must also be impressive enough that its practical (not only theoretical) accomplishments attract the loyalty of the scientists involved in that particular area. (This loyalty can result in lack of critique regarding the preconceptions involved.)

A few years after Kuhn published *The structure of scientific revolutions*, however, Masterman (1965) critically elucidated Kuhn’s conception of “paradigm.” She begins by identifying the 21 different ways that he actually uses the term in his text. A few examples include descriptions of a paradigm as a scientific achievement; a myth; a constellation of questions or a philosophy; a whole tradition; an analogy; a successful metaphysical speculation; a source of tools; a gestalt figure; a set of political institutions; an organising principle that governs perception; a general epistemological viewpoint; and as something that defines a broad sweep of reality. Masterman argued that what is key to Kuhn’s notion of paradigm is that it is a “way of seeing” (p. 77). In Guerra, Capitelli and Longo’s (2012)

discussion of the role of paradigms in the history of science they elect to use the terms “worldview” and “style of thinking” (p. 21) to refer to paradigms as these are more intuitive, while not impoverishing the meaning of the concept, and are commonly used amongst philosophers of science.

Building on these early conceptualisations, Guba (1990) defined the term paradigm as “a basic set of beliefs that guides action” (p. 17). Similarly, Terre Blanche and Durrheim (2006) characterised paradigms as “all-encompassing systems of interrelated practice and thinking that define for researchers the nature of their enquiry” (p. 6). Paradigms impact theory, research and practice (Lincoln, Lynham, & Guba, 2011).

For Denzin and Lincoln (2011) a paradigm is a net, or interpretive framework, that includes ontological, epistemological and methodological premises. The question of concern for ontology is the nature of reality, in other words, “what is” (Scotland, 2012). Qualitative researchers, in particular, embrace a notion of multiple, subjective realities and conduct research with the intention of exploring and presenting these in their multiplicity (Creswell, 2007). Epistemology refers to the theory of knowledge. This thinking about our thinking, or how we know what we know, entails a reflexivity that is critical for therapists as well as researchers. It is, according to Dickerson (2010), an “invitation to position ourselves in a way of thinking so that the practices we employ and the theories we follow are consistent and congruent. It is counter to a ‘seat of the pants’ approach or to a performance of ‘whatever works’” (p. 350). The methodology of qualitative research—the procedures that are used—are typically emerging, inductive, and formed by the researcher’s process of collecting and analysing data. Qualitative researchers aim to gain close access to participants so as to obtain detailed, first-hand information (Creswell, 2007).

In addition to ontology, epistemology and methodology, Tracy (2013) highlighted axiology in her understanding of what comprises a paradigm. While all researchers bring their values to the research that they conduct, qualitative researchers prefer to make their axiological assumptions explicit. The value-laden nature of inquiries is actively reported on and the researcher is positioned within the study.

1.2.2 Incommensurability

If paradigms are measures of puzzle-solutions, then puzzle-solutions that are developed in different stages of normal science will be assessed in relation to different paradigms and, therefore, have no common grounds for measurement. Kuhn (1962) used the term “incommensurability” to describe this

problem. It is derived from its use in mathematics where it refers to the manner in which the side and diagonal of a square are incommensurable because there is no unit that can measure both exactly. Importantly, incommensurability does not equate to non-comparability as the side and diagonal can be compared in many ways (although the incommensurability thesis does allude to the additional difficulties that can be faced when attempting to draw theory comparisons). Kuhn highlighted three kinds of incommensurability: methodological (no common measure can be used because the methods and evaluation are different); observational/perceptual (perceptual experience is dependant on theory and, as such, observational evidence cannot offer a basis for comparison of theory); and semantic (the languages of different theories may not be translatable). Kuhn's accounts of incommensurability changed over time (Sankey, 1993, 1994). By 1990 Kuhn explained that incommensurability "equals untranslatability" (p. 299), however, his account is one of nuanced translation failure. He began to write of "local incommensurability" (Kuhn, 1983, p. 671), explaining that "only for a small subgroup of (usually interdefined) terms and for sentences containing them do problems of translatability arise" (p. 671). There exists language that functions as common ground as it is peripheral to the sub-group of terms that are nontranslatable between incommensurable theories. Kuhn admits that at least a portion of such theories can be directly translated. One notices in this account also how Kuhn shifted from conceiving of incommensurability in relation to the conceptual, methodological and observational differences between paradigms to relating it to failure of localised translation between theories (Sankey, 1993).

Laudan (1977, 1996) offered a more flexible notion of paradigm in an attempt to dislodge incommensurability. Long-standing epistemological commitments govern the content and scope of research in a particular field. These commitments generate research traditions that are comprised of (i) a set of beliefs regarding the kinds of entities and processes that form the domain and (ii) epistemic and methodological norms that guide investigation in the domain, the testing of theories and the collection of data. (Sil and Katzenstein (2010) argued that "paradigm" and Laudan's use of the term "research tradition" can be used interchangeably.) Laudan claimed that, not only do different traditions coexist, but that they frequently react to one another. Also, research traditions do not interpret empirical realities in mutually exclusive ways. The findings and implications of the theories from various research traditions can converge. Laudan (1977) acknowledged that a single scholar can work within multiple research traditions even when the foundations of these are considered to be incommensurable. Research can entail varied efforts to produce complex knowledge by paying attention to overlapping assumptions and intersecting interpretations across research traditions. This offers a more realistic approach to research in the social sciences.

Shepherd and Challenger (2013), for example, argue that incommensurability assumes the a priori existence of groups of researchers who hold in their heads particular theoretical assumptions, interests, goals, and values that produce paradigm-specific discourses, thereby limiting possibilities for communication between different groups. They prefer an approach that views descriptions not as reflective of an external reality, but as constitutive. Rhetorically attributing metatheoretical assumptions to a group or individual situates them within a certain paradigm, constructs their identity, and reinforces the idea that researchers are unable to operate outside of their own paradigmatic assumptions. Sil and Katzenstein (2010) claim that “paradigm-bound scholarship has come up short” (p. 2). Assuming a single paradigmatic lens requires trade-offs and can create blind spots unless countervailing efforts to recomplexify problems are also intentionally pursued. They contend for analytic eclecticism that goes beyond paradigms without ignoring or discarding the work done by adherents of those paradigms. They believe that it is possible and necessary for scholars to explore substantive relationships and hidden connections between elements of apparently incommensurable paradigms for the purposes of generating novel insights.

Paradigms have served to produce closed worlds. They have participated in challenges for dominance in disciplines and institutions, as well as struggles over access (Nespor, 2006). The boundary of intelligibility is the place “where thought stops what it cannot bear to know, what it must shut out to think as it does” (Britzman, 1995, p. 156). Rather than living in a hybrid space (Lather, 2006), desiring to remain within this boundary produces what cannot be narrated, what is unspeakable and unviable (Butler, 1993). This limit is not inevitable, though, and as Foucault (1997) challenged, “We must think that what exists is far from filling all possible spaces” (p. 40). Instead of the paradigm wars of the past, Denzin (2008) called for a paradigm dialogue, involving greater openness, complexity and interconnectedness.

1.2.3 Approaches to Multiparadigm Inquiry

Through multiparadigm approaches complex phenomena can be investigated empirically using differing theoretical perspectives (Lewis & Grimes, 1999). Hassard and Kelemen (2012) contended, “knowledge about more than one paradigm can raise awareness of alternative research styles and agendas and, in so doing, foster innovation and creativity in research” (p. 649). The overarching goals of multiparadigm inquiry are, firstly, to encourage enhanced awareness of theoretical alternatives, thereby stimulating conversation across paradigms and, secondly, to increase understandings of

paradox and plurality. A respectful and accommodating ideology is assumed and differing paradigms are valued for the possibilities they hold to inform each other and to influence the development of broader, more inclusive theories (Lewis & Kelemen, 2002).

Lewis and Grimes (1999) distinguished between multiparadigm reviews, multiparadigm research, and multiparadigm theory-building. In multiparadigm reviews researchers work to show the impact of underlying (often taken-for-granted) assumptions on theoretical understanding. In multiparadigm research scholars shift from reviewing literature to applying different paradigmatic lenses empirically. When multiparadigm theory-building is engaged in, metatheorising techniques are used to explore patterns that extend over conflicting understandings.

Schultz and Hatch (1996) identified three positions that can be assumed in multiparadigm research: paradigm incommensurability; paradigm integration; and paradigm crossing. If the stance of incommensurability is assumed then the ontological, epistemological, and methodological differences, as well as the disputes about human nature, create insurmountable boundaries between the paradigms in question. Each then offers unique perspectives through which theories are developed and concepts are defined and their combination, or communication between them, is prevented. From the metatheoretical position of paradigm integration it is possible to assess and synthesise arguments from different paradigms, ignoring the competing foundational paradigmatic assumptions. (At times this can serve as a resistance to multiparadigm thinking.) In the third option that Schultz and Hatch (1996) offered, paradigm crossing, attention is given by individual researchers to multiple paradigms. These are recognised and confronted, rather than ignored.

Within the approach of paradigm crossing, Schultz and Hatch (1996) noted three different strategies: sequential, parallel, and interplay. In a sequential multiparadigm inquiry one paradigm is drawn on first and is then used to inform the other. The relationship between the paradigms is constructed as unidirectional and linear. In parallel multiparadigm inquiry the different paradigms are worked with separately and are each applied equally. The researcher is able to compare the paradigms, but the emphasis lies on differences and conflicts between them rather than on similarities. Sequential and parallel approaches leave boundaries between paradigms intact.

Gioia and Pitre (1990) asked whether the boundaries between paradigms are, in fact, permeable. They argued that they are, even if this is to a limited extent. While paradigms are clearly defined, the boundaries between them can be blurred and paradigmatic dimensions can be viewed as continua. As

a result it is not always easy to identify exactly where one paradigm ends and another begins. It is, therefore, more useful to think of the boundaries between paradigms being “transition zones” (p. 592). Bridging across these transition zones is possible through the use of second-order concepts (that are explanatory and at a higher level of abstraction rather than experiential, as is the case with first-order concepts).

The third strategy for paradigm crossing offered by Schultz and Hatch (1996) is interplay. Here there is a simultaneous recognition of connections, contrasts and overlaps between paradigms and maintenance of the tensions implied by this (Lodhi, 2016). Permeability between boundaries is assumed. The researcher is able to move back and forth between paradigms (rather than merely exploring a “grey” space between them in transition zones) and multiple views are held in tension. Schultz and Hatch (1996) offer a diagram to illustrate this, as shown in Figure 1. It is this approach that the current study welcomes.

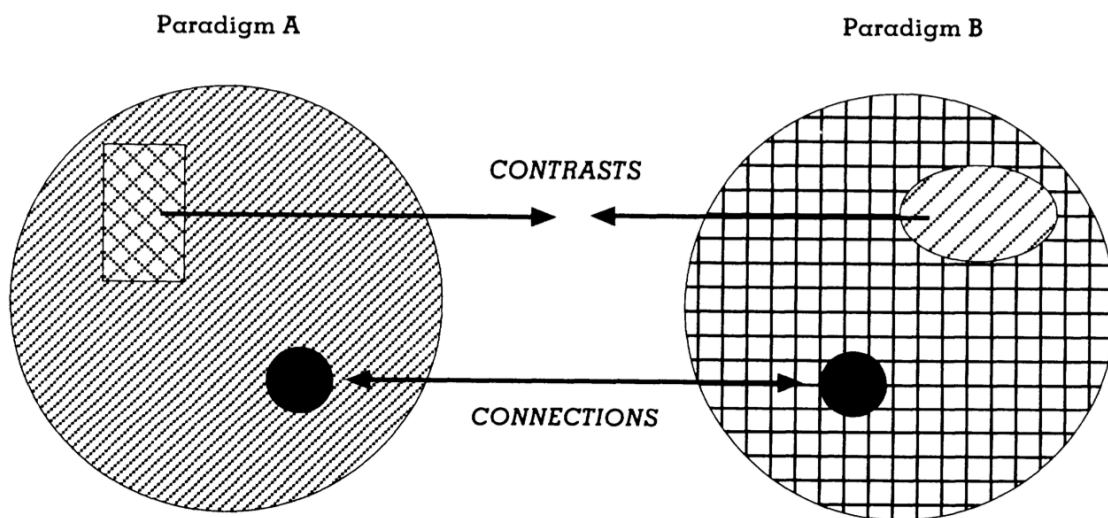


Figure 1: Schultz and Hatch’s interplay strategy for multiparadigm inquiry

1.2.4 Descriptive phenomenology and poststructuralism as alternative paradigms

As mentioned, the two paradigms that this multiparadigm inquiry included are descriptive phenomenology (as articulated by Husserl) and poststructuralism (as represented by Deleuze and Guattari and the later work of Gergen). Critique could be levelled at this selection depending on how the categorisation of paradigms is conceived. Many authors have offered their views on what counts as a paradigm, the different paradigms that are in operation in social research, and where distinctions lie between paradigms and theoretical perspectives. Confusion remains about where the boundaries

between these terms lie (Hillix & L’Abate, 2012). Theory has been explained (in the APA Dictionary of Psychology) as a systematic account of a field of study that is obtained from a set of general propositions (VandenBos, 2007). A theory can be understood as “a conceptual framework of interrelated models that lend themselves to empirical verification” (L’Abate, 2009, p. 780). A model is a concrete, verbal, or visual summary of more than one dimension or construct. A theory, therefore, consists of components that are linked together empirically and conceptually to form a coherent and consistent whole. In their discussion of multiparadigm inquiries, Gioia and Pitre (1990) wrote that it is useful for theory building “to be viewed not as a search for *the* truth, but as more of a search for comprehensiveness stemming from different worldviews” (p. 587).

Metatheories transcend theories and methods in that they define the contexts that the theories and methods are constructed within. Overton (2012) explained that a metatheory is “a coherent set of interlocking rules, principles, or story (narrative) that, like the Kuhnian disciplinary matrix, *both describes and prescribes* (i.e., is descriptive and normative) what is acceptable and unacceptable as theoretical concepts and as methodological procedures in a domain of inquiry” (p. 45). Metatheories constrain, sustain, and ground theories and methods, richly providing concepts from which they can emerge. Overton argued that there are levels of metatheory. At the pinnacle, metatheories operate as worldviews. They are metaphysical and are comprised of interlocking and coherent sets of ontological and epistemological principles. They function as core principles of any research study and tradition and can be equated to paradigms. In Table 1, the components that comprise a paradigm, according to the authors mentioned thus far, are listed.

Table 1: A summary of perspectives on what “paradigm” refers to

Denzin and Lincoln (2011)	Guba (1990)	Kuhn (1962)	Lincoln, Lynham, and Guba (2011)	Sil and Katzenstein (2010)	Terre Blanche and Durrheim (2006)	Tracy (2013)
A paradigm is a net, or interpretive framework, that includes ontological,	A paradigm is “a basic set of beliefs that	Paradigms re all-encompassing worldviews with concomitant assumptions about	Paradigms impact theory, research and practice	Paradigms limit the domain of analysis, identify research	Paradigms are “all-encompassing systems of interrelated	Paradigms include particular defined positions on

epistemological and methodological premises.	guides action” (p. 17)	knowledge, reality and truth. The paradigm puzzle-solution solves problems and raises additional puzzles that can be solved by the puzzle-solution it provides and assessed through the standard it offers for measuring the quality of solutions. A new paradigm involves a new view of the field, its goals and its methods; data is now as before, but placed in “a new system of relations with one another by giving them a different framework” (p. 85).		puzzles, interpret empirical observations, and specify relevant causal mechanisms.	practice and thinking that define for researchers the nature of their enquiry” (p. 6).	ontology, epistemology, methodology and axiology.
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Positivism and non-positivism have been referred to as competing paradigms (Aliyu, Bello, Kasim, & Martin, 2014). Spencer, Pryce, and Walsh (2014) identified the following “paradigms” or “philosophical approaches” (using these terms interchangeably) that guide and structure qualitative research: post-positivism, constructivism, critical theory, queer theory, and feminism. Burrell and Morgan (1979) offered a subsequently widely referenced framework of four paradigms for social research. They defined these paradigms by “the very basic meta-theoretical assumptions which underwrite the frame of reference, mode of theorising and modus operandi of the social theorists who

operate within them” (p. 24). For them, the term “paradigm” emphasises the shared perspectives of a group of theorists who approach theory “within the bounds of the same problematic” (p. 24). The four paradigms they identified in social research were the functionalist paradigm, the interpretive paradigm (including the work of Husserl), the radical humanist paradigm (including the work of postmodern and poststructuralist theorists), and the radical structuralist paradigm. Grant and Giddings (2002) also identify four paradigms that relate even more closely to the research study at hand: the positivist paradigm; the interpretive paradigm (which includes phenomenology); the radical paradigm; and the poststructuralist paradigm. Terre Blanche and Durrheim (2006) distinguish between three paradigms: positivist; interpretivist; and constructionist. We see, therefore, that the current thesis is not alone in distinguishing the two approaches as representing alternative paradigms. In chapters two and three of this thesis, descriptive phenomenology and the poststructuralist perspectives of Deleuze and Guattari, as well as Gergen’s later work, will be respectively presented in detail as paradigmatic. These chapters attempt to show how the two orientations provide alternative systems of interrelated practice and thinking, different ontological and epistemological foundations (leading into the differing methodological approaches demonstrated in chapters five and six), different interpretive frameworks, sets of beliefs, values, and puzzle-solutions and how, as such, they can logically be viewed as differing paradigms.

Denzin and Lincoln (2000) believe that some paradigms are more commensurable than others. Collaboration and communication between paradigms is more likely to be possible and fruitful when paradigms “share axiomatic elements that are similar, or that resonate strongly between them” (p. 174), as is the case in the present study. Commensurability becomes more problematic when researchers attempt to select varieties of axioms of positivist or interpretivist paradigms as these are considered more strongly to be mutually exclusive. Denzin and Lincoln’s view is premised upon a dichotomous categorisation of objectivity and subjectivity. Authors such as Toma (1997), for example, have countered this by regarding paradigmatic assumptions as a continuum of beliefs. As such, paradigmatic assumptions are no longer binary variables and boundaries between polarities become permeable.

1.2.5 A Metaparadigm Perspective

Metaontology is the study of the nature of ontology. In other words, it is “the study of the nature of questions about what there is” (Eklund, 2006, p. 317). There are different metaontological stances. One possibility that is useful in the present study is deflationary ontology, which views reality as “an

amorphous lump” (Eklund, 2008, p. 382). Instead of there being “real” concepts or objects to “discover,” reality is thought of like a kind of dough and the concepts we use act like cookie cutters, carving up reality into objects. Dorr (2005) explained this stance as a “conciliatory view” (p. 235). Carnap (1950) and James (1946) are traditionally the most well-known advocates of deflationary ontology. Hirsch (2002, 2008) and Putnam (1995, 2004) are more recent proponents of this thinking. Deflationary/conciliatory ontology offers a theoretical grounding upon which the two arms of the current study can be viewed as “carving up” reality into different concepts or as representing different languages within which different truths can be valid.

Multiparadigm inquiry assumes a pluralist epistemology, rejecting the idea of a single system of reference for the establishment of truth (Lewis & Kelemen, 2002). The lenses of the different paradigms enable the construction of alternative representations of life. Each lens affords a selective focus and researchers are, thus, able to gain multiple perspectives of ambiguous and complex phenomena, in this case, aggression, empathy, adolescence, and music therapy. This can foster more insightful understanding. Self-reflection is also encouraged in the research process, as is recognition of the uncertainty of knowledge (Lewis & Kelemen, 2002). Although multiparadigm inquiry celebrates the proliferation of paradigms for offering choice, opportunity and theoretical richness, strategies for its application require continuing development and understanding, so as to increase accessibility for researchers (Patel, 2017).

The two studies included in this thesis can also be thought of as two assemblages. Each allow for certain meanings; each block certain meanings. In *A thousand plateaus* Deleuze and Guattari (1987) contended, “when one writes, the only question is which other machine the literary machine can be plugged into, *must* be plugged into in order to work” (p. 4). Mazzei and Jackson (2012a) drew upon this idea and explained their approach as choosing to plug in different voices to produce a continuous, new process of making and “unmaking” (connecting, fitting together and organising), rather than succumbing to the dominance of one voice in qualitative research. This making and unmaking relates to Deleuze and Guattari’s (1987) idea of “assemblage” (which will be discussed in more detail in chapter three). Of importance is not only how these connections are made, but how they can result in a particular territory being claimed (Mazzei & Jackson, 2012b).

Through plugging in and plugging into different methodologies, different texts, and different theories, the process of one assemblage also constitutes the other (Mazzei & Jackson, 2012b). The current task is not necessarily only to compare what each assemblage offers in relation to understandings of

empathy, aggression and music therapy (and what those understandings *do*). Each assemblage offers insights into the other. Richer understanding is gained as one reflects upon the process as a whole, stepping into the threshold to open up the moving meaning space and inviting the constitutive and generative aspects of texts into this transformative passageway.

1.3 Aims and Research Questions

The main aims of the current multiparadigm inquiry were twofold. Firstly, with an applied focus, this research aimed to contribute towards knowledge regarding the role that music therapy could play in the areas of adolescent aggression and empathy. The research aimed also to offer insights into the relationships between empathy and aggression. Secondly, with a focus on methodology, the research intended to stimulate reflection on how paradigmatic underpinnings influence practice, theory and research, as well as the relationships between these, particularly in the field of music therapy.

More refined aims additionally guided the two studies within this multiparadigm inquiry. The aims and research questions for the two studies are presented in the following sections. The linking of aims and research questions has been done here for purposes of optimum clarity.

1.3.1 Study One

The first study was conducted within a Husserlian phenomenological paradigm. The aims are presented firstly, followed by the research questions.

1.3.1.1 Aims

The aim of the first study was to explore how Husserlian phenomenology could inform a group music therapy process for adolescents referred for aggression in a relatively under-resourced school, where the focus of the therapeutic process lay on facilitating empathic interactions between group members. The study aimed to explore and describe the participants' experiences of themselves and their lifeworlds, as well as their experiences of aggression. The aim was also to explore and describe participants' experiences of the group music therapy process, including their experiences of each other, of the music therapist, of their interactions, as well as their experiences of engaging in empathy during the music therapy sessions (if this occurred). Finally, the study aimed to explore and describe how participants experienced potential relationships between aggression and empathy.

1.3.1.2 Research Questions

The research questions guiding this first study were formulated as follows.

Main research question:

How can Husserlian phenomenology inform the design, execution and analysis of a group music therapy process aimed at facilitating empathic interactions between adolescents referred for aggression in a relatively under-resourced school?

Sub-questions:

With reference to the adolescents participating in the study the sub-questions were designed as follows (sub-question one and three were also sub-divided further):

1. What is their experience of themselves, their lifeworlds and others outside the music therapy group?
 - 1.1 What is their experience (as expressed verbally) of themselves and their lifeworlds?
 - 1.2 What is their experience (as expressed through music, art, movement, drama, and the quality of their presence within the group music therapy sessions) of themselves and their lifeworlds?
 - 1.3 What is their experience (as expressed verbally) of others (outside the therapy group) and of their interactions with these others?
2. What is their experience of aggression?
3. What is their experience of interacting with other members of the music therapy group?
 - 3.1 What is their experience (as expressed verbally) of each other, of the therapist, of their interactions with each other, and of the music they create together?
 - 3.2 What is their experience (as expressed through music, art, movement, drama and quality of their presence and interactions within the group music therapy process) of each other, of the therapist, of their interactions with each other, and the music they create together?
 - 3.3 Did these adolescents express and engage in empathy as formulated within descriptive phenomenology and, if so, how?
4. What is their experience of the group music therapy process?

5. How do they experience potential relationships between aggression and empathy?
6. How does this group music therapy processes contribute to understanding the potential relationships between aggression and empathy?

1.3.2 Study Two³

The second study was conducted through drawing on the theories of Deleuze (1968, 1969, 1972, 1983, 1988, 1995, 1997a, 1997b, 2000, 2001) and Gergen (1984, 2000, 2009, 2010, 2011, 2015).

The aims for this study are presented, followed by the research questions.

1.3.2.1 Aims

The aim of the second study was to explore how the theories of Deleuze and Gergen could inform a group music therapy process for adolescents referred for aggression in a relatively under-resourced school, where the focus of the therapeutic process lay on facilitating empathic interactions between group members. The study aimed to explore how the becoming-adolescents who took part (re)presented and participated in their relational confluences, and what aggression did within these confluences. The study also aimed to explore what becomings group music therapy produced, including whether, through the sessions, empathy/empathies were produced and, if so, what this empathy did. Through these explorations the study aimed to contribute to understandings of potential relationships between aggression and empathy.

1.3.2.2 Research Questions

The research questions guiding this second study were formulated as follows.

Main research question:

How can the theories of Deleuze and Gergen inform the design, execution and analysis of a music therapy group process aimed at facilitating empathic interactions between adolescents referred for aggression in a relatively under-resourced school?

Sub-questions:

1. How do these becoming-adolescents (re)present and participate in their relational confluences?

³ As mentioned, varied alignment of the text is used in this thesis to demonstrate clearly what paradigm is being referred to. When the text relates to material most closely to the perspectives of Deleuze and Gergen, as is the case here, it is right-aligned.

2. What does aggression do?
3. What becomings does group music therapy produce?
4. Does this group music therapy processes produce empathy/empathies as formulated in relation to the theories of Deleuze and Gergen, specifically, and, if so, what does this empathy do?
5. How can exploration of this group music therapy process contribute to understanding potential relationships between aggression and empathy?

1.3.3 Over-Arching Exploration

As a whole, this multi-paradigm inquiry was guided by a broad aim and corresponding research question. These are both presented in this final sub-section.

1.3.3.1 Aim

This multiparadigm inquiry aimed to explore and reflect upon how paradigmatic orientation in music therapy can impact practice, theory and research, as well as the relationships between them. By conducting two different qualitative research processes the inquiry aimed to offer music therapy practitioners and researchers insights into the importance of considering, working with, and playing with paradigmatic foundations.

1.3.3.2 Research Question

In light of this aim, the over-arching research question was as follows:

What does a reflection upon these two qualitative research processes offer music therapy practitioners and music therapy researchers in relation to considering the impact of paradigmatic orientation, particularly regarding the relationships between practice, theory and research?

1.4 Overview of the Thesis

Chapter one has presented the research approach of multiparadigm inquiry. As situated within the two research problems, the aims of the thesis and the research questions guiding both of the studies and the inquiry as a whole were stated.

The following two chapters present the theoretical foundations for the two studies encompassed within this multiparadigm inquiry. These chapters are offered before the literature review because consideration of paradigmatic orientation is important when reviewing literature as well and, hence, this grounding needs to be in place. Chapter two provides an overview of key features of Husserlian phenomenology, particularly those that are most relevant to the topics implicated in the current study. This is in order to articulate the paradigm within which the first study was conducted. The chapter begins with an introduction to phenomenology, including a discussion of its primary focus on the investigation of experience, debates concerning whether it is situated within a modernist agenda, and the four main schools of phenomenology. Husserlian phenomenology is then examined in greater detail, integrating discussions of the lifeworld, two manifestations of the reduction (phenomenological reduction and eidetic reduction), and intersubjectivity. The chapter then proceeds to explore phenomenological perspectives in music therapy, specifically.

Chapter three lays the foundation for understanding the second study that was developed through integrating particular theories by Deleuze and Gergen. Deleuze's perspectives are discussed first. His notion of a plane of immanence is explored, followed by the distinction between the actual and the virtual, and between concepts, plateaus and assemblages. Deleuze's focus on rhizomes is then discussed. Notions of identity and difference are explained, followed by processes of territorialising, deterritorialising and reterritorialising, affect, lines of articulation and lines of flight.

Focus then turns to Deleuzian approaches to music and to therapy. Some key ideas by Gergen are then presented, including his relational ontology, meaning and performing within confluences, and the notion of generative relationships.

Chapter four, is comprised of two parts. The first includes a literature review of research on aggression, particularly in relation to adolescents. A discussion is included regarding how aggression has been and could be approached from the two theoretical perspectives within this multiparadigm inquiry. A reflection on terminology is offered, followed by a review of the common conceptualisations of aggression in literature, developmental patterns of aggression, and causes of aggression. Aggression in South African schools is discussed, followed by an examination of bullying. The idea of aggression as adaptive is acknowledged. Studies exploring how to address aggression are described, followed by a discussion of music therapy specifically. Lastly, consideration is given to how and when interventions may be harmful rather than helpful.

The second part of chapter four offers a review of literature on empathy. Conceptualisations of empathy that are commonly used in empirical research are presented and developmental perspectives are then discussed. Studies examining relationships between empathy and aggression are reviewed. Musical empathy and empathy within music therapy are explored. The chapter then focusses on Husserlian understandings of empathy (including ownness as a foundation for understanding the other; appresentation, apperception, and pairing; elaborations on Husserlian empathy by subsequent authors; and intersubjectivity). This is followed by explorations of empathy that are situated within poststructuralist and social constructionist orientations (including critiques of conventional understandings of empathy and alternative formulations, such as empathy as relational connectedness and mutual transformation, empathy as neutral or ambivalent, empathies as affective relations, and empathy as translation).

The fifth chapter presents the descriptive phenomenological study. Part one contains an explanation of the methodology; part two presents the process of analysis and the findings; and part three offers a discussion of these findings in relation to the literature reviewed in chapter four. In chapter five, part one, the explanation of the phenomenological methodology begins with a brief description of qualitative research. The research questions for this study are included. The importance of the epoché is highlighted. The context of the study and the selection of participants are described. A reflection upon the duality of the roles of music therapist and researcher is offered. The process of gathering phenomenological data is described, with a focus on the observational video data that was used within the current study, as well as the selection of video excerpts. The process of data analysis is described in detail, including the technique of multimodal phenomenological dwelling and description (MMPDD) that was developed, the writing of individual and group profiles, textural descriptions, structural descriptions, and a textural-structural synthesis. Ethical considerations are discussed. This first part of chapter five closes with a description of how research quality was ensured within this study.

The second part of chapter five details the phenomenological analysis and the findings that were reached. The chapter begins with the epoché. The six participants who took part in this first study are presented, followed by a description of the 11 music therapy sessions that took place. A detailed account of the analysis is offered, including an example of a section of a textural description, an explanation of how the composite textural descriptions were developed, and an example of a section of an individual structural description. The composite structural descriptions are each presented: firstly, for the participants' experience of themselves and their lifeworld, secondly, for their

experience of others (outside the music therapy sessions); thirdly, for their experience of aggression; fourthly, for their experience of one another in the music therapy process; fifthly, for their experience of empathy; and, lastly, for their experience of relationships between empathy and aggression. Graphic depictions of the essential structural elements of each are also provided. The integrated composite structural description is presented. This second part of chapter five ends with a summary of the textural-structural synthesis.

As mentioned, the discussion of the phenomenological findings is presented in the third part of chapter five. Findings relating to the participants' experience of self and the lifeworld are discussed first, followed by their experiences of aggression, group music therapy, empathy, and relationships between empathy and aggression. Implications of the findings for music therapy practice are then explored.

The sixth chapter turns to the study informed by the thinking of Deleuze and Gergen. Similarly, part one presents the methodology, termed "methodology assemblage"; the second presents an equivalent to an "analysis and findings" chapter, but in line with the thinking and terminology of this paradigm the second part of chapter six is called "responding with becoming-data"; and the third part (an equivalent to a "discussion" chapter) is entitled "reflecting further."

Chapter six, part one, begins with an exploration of rhizomic research. The context of the second study is discussed. Creating a performative methodology assemblage is explored, followed by a reminder of the research questions. Participation of co-researchers is discussed and the plan that was outlined for the music therapy sessions is offered. The gathering of becoming-data through video recording is discussed, as well as the selection of vignettes. A description of the process that was engaged in to respond with the becoming-data is offered. Research quality is discussed, followed by immanent relational ethics.

Chapter six, part two, starts with a description of the becoming-adolescent co-researchers who took part in the music therapy group for this second study. The vignettes that were selected are presented. While the previous part of the chapter (chapter six, part one) outlined the process of responding with the data, in this second part of the chapter a more detailed description is given (with examples) of how the data were responded to through images, photography, poetry and musicking; through drawing assemblages and writing reflective notes; and then through producing an ordering of the notes in relation to the research questions.

The third part of chapter six offers further reflections, through discussing the data synthesis and integrating perspectives from literature. Relational confluences are explored, followed by lines of articulation, bending lines of articulation and creating lines of flight, the accomplishments of becoming-conflict as relationally embodied action, the confluence of group music therapy, expressions of becoming-empathy, and relationships between aggression and empathy. Implications of these reflections for music therapy practice are suggested.

Chapter seven considers the multiparadigm inquiry as a whole, exploring the design, execution and analysis of the two group music therapy processes and what the two paradigmatic approaches were able to do. Relationships between practice, research and theory are then discussed.

To close, chapter eight offers a summary of the research. Limitations are discussed and recommendations are made for further research.

1.5 Conclusion

This introductory orientation has offered an explanation of the research problems, the nature of multiparadigm inquiry, the aims of the research, the research questions, and an overview of the thesis. The following two chapters will be providing theoretical insight into the paradigms underpinning the two studies contained in this research so as to lay the theoretical foundations for understanding how each research process was developed.

Chapter 2

Thinking with Husserlian Phenomenology

“Music is imbued with human presence” (Ferrara, 1984, p. 357).

“Becoming a phenomenologist has transformed my being and doing. My capacity to *be-with* an Other has grown. I can sustain an approach to the Other that is open, respectful, non-instrumental and relationally oriented. I can dwell with them as they seek to describe their journey in all its richness and complexity” (Finlay, 2011, p. 13).

2.1 An Introduction to Phenomenology

Phenomenology was developed in Germany prior to World War I and has occupied an important position in modern philosophy ever since. The term “phenomenon” comes from the Greek word “phaenesthai” meaning to show itself, to appear, or to flare up (Moustakas, 1994, p. 26).

Phenomenology refers both to a philosophy as well as a research method (Dowling, 2007). It is a diverse approach and, as Dowling explained, “there are as many styles of phenomenology as there are phenomenologists” (p. 131).

Broadly speaking, in phenomenology it is not through experience that we gain knowledge of an object. In this “epistemological foundationalism” (Stoller, 2009, p. 708) experience *itself* constitutes the object of investigation. What is of concern is what is present or given in awareness (Polkinghorne, 1989). For example, instead of a thing we love, it is loveable; rather than something to dread, the event is dreadful (Finlay, 2011). The task of phenomenology is “to describe the lived world of everyday experience” (p.10), particularly those events and situations that are taken for granted, unquestioned, or unnoticed. Phenomenology views all forms of knowledge as being underpinned by lived experience (Owen, 1994). What we are used to perceiving, recognising and understanding as aggression, for example, varies historically, socially and culturally. There is no “pure” experience of aggression, however, there are various levels of experience and layers of meaning and these are crucial for our understanding of it (Staudigl, 2014).

Ontologically, there is still a “real world” outside our experience of it, but phenomenologists argue that there is no vantage point outside of our consciousness where we can examine things as existing independently of our experience of them (Polkinghorne, 1989). In Henry, Rivera, and Faithful’s (2015) words, “it is to the extent that appearing appears that being thereby ‘is’” (p. 2). Appearing and being are not equivalent. Ontologically, it is appearing that is of most importance. In this sense, phenomenology stands above ontology, although this statement could lead to a misconception. Essentially, they designate one and the same. There is one solitary “thing,” the essence of which is appearing, and it is constituted through this appearance. Subjectivity and objectivity are harmonised in a union of consciousness. This is a world that is there to share (Yegdich, 1999).

Phenomenology has been associated with a modernist agenda (Moran, 2000). It has been argued to afford an inductive methodology for exploring human subjectivity in relation to what a person may “really” be experiencing. Spiegelberg (1982) maintained that the central purpose of phenomenological description is to act as a reliable guide, showing how a person actually experiences a phenomenon. From this perspective phenomenology tends towards being realist as the essences and essential structures that make up phenomena can be identified through careful and rigorous study. Giorgi (1994), a proponent of Husserlian phenomenology, also situated phenomenology as a modernist position, admitting to a reality that is independent of consciousness, even while this reality can only be known through the study of consciousness. It is appearances (not reality) that appear multiple and relative as they emerge in the intersubjective interaction between knower and known.

Others, Hegel (in Mills, 2005) for example, have argued that this is too simplistic a view, as an essence is not fixed and immutable, but is a dialectical and dynamic process. Also, phenomenology arose, in part, as a critique of the effects on human beings of the modern natural human scientific outlook. The worldview of modernism is one of an ordered universe governed by the rule of mathematical laws discoverable through science. Through this contention, phenomenology is then closer to the postmodern. Certain phenomenologists (for example, Merleau-Ponty (1968)) dismissed a search for fixed, true meaning, arguing rather that truth relies on perspective, and that paradox, ambiguity, and descriptive nuance should be embraced as meanings unfold. In this approach the researcher’s epistemological authority is critiqued. Knowledge is viewed as fluid and intersubjective; researcher and participant co-create the research and self-other/subject-object “are intertwined in intergivenness” (Finlay, 2009, p. 15).

Finlay (2009) proposed that the debate about the modern or postmodern leanings of phenomenology rests largely on how concepts are defined. When postmodernism is viewed as avoiding the privileging of one authority and denying that any one approach holds the only clear view on human experience and subjectivity, then this resonates more comfortably with the opinions of many phenomenologists. Even the emphasis on the relativity of appearances and differing modes of givenness in the early work of Husserl can be considered as playing a contributing role in developing the foundations of postmodernism (although relativity of understanding, rather than relativity is what is being highlighted). Others ground postmodernism in the dismantling of the rational, autonomous subject. This position is in line with the poststructural, deconstructive turn. Here language becomes an unstable system of differed referents and meanings are critical, messy, intertextual and reflexive. Participants' "internal worlds" cannot be understood through their talk about their subjective experiences as if discourse was a transparent medium. Language is constitutive and performative and this deconstructs any truths regarding a "subject's" lived experience. Few, if any, phenomenologists support this position.

Four main schools of phenomenology can be identified: Husserl's descriptive or eidetic phenomenology (1964; 1969), Heidegger's interpretive phenomenology or hermeneutics (1962; 1982); Merleau-Ponty's post-positivist phenomenology (1945; 1968), and Gadamer's constructivist phenomenology (1989; 2002). All phenomenology is descriptive rather than explanatory. However, there are variants within this broad focus. For example, in Husserlian descriptive phenomenology researchers intend to reveal essences (the general meaning structures of phenomena), staying close to that which is given in complexity and richness. Heidegger worked with and was trained by Husserl. He then deviated from Husserl's views and developed hermeneutic phenomenology. For Heidegger (1962) human beings have "pre-understanding." We cannot step outside of the historical meanings and organisations of culture that we bring to our experiences. Interpretation is central to our understanding of the world. The interpretive process is accomplished through a hermeneutic circle (as our understanding moves from parts of experiences to whole experiences and back again) (Lavery, 2003, p. 24). Merleau-Ponty developed Husserl and Heidegger's approaches further as a "both/and" approach. His phenomenology is concerned both with essences (as Husserl argued) and with the philosophy of existences (as Heidegger proposed). It is a philosophy that begins with the reduction (as per Husserl's contention) and one for which the world is already always there (as per Heidegger's). Phenomenology is a rigorous science (as claimed by Husserl) and it involves the description of the structures of the lifeworld (in line with the views of both Husserl and Heidegger) (Macann, 1993). Gadamer built on the work of Heidegger. He emphasised prejudgment (the

prejudices, preconceptions or horizon of meaning that make understanding possible by forming our linguistic experiences), and universality (understanding is possible because common human consciousness connects persons who are communicating with each another). Reciprocal processes of interpretation take place that are intertwined with one's being-in-the-world (Dowling, 2007).

Across the four main variants certain key features need to be present for a piece of research to be phenomenological (Finlay, 2009; Giorgi, 1989b). The research is required to use rigorous description and phenomenological reduction, it needs to explore intentional relationships between people and situations, and essences or structures of meaning need to be disclosed through imaginative variation. These will be discussed in more detail as the chapter progresses. None of the variants of phenomenology are concerned with causality or with attempting to assume anything that cannot be obtained from what is given primarily in conscious experience (Owen, 1994).

Some studies combine perspectives from different phenomenological schools, whereas other researchers claim that there are “irreconcilable differences” among the various phenomenological approaches and it is wise to select one theorist and remain faithful to their logic (Giorgi, 2008b). The current study has elected to remain close to the theory and methodology of Husserlian phenomenology. In the following sections Husserl's phenomenology will be described and key features of his approach will be focused on. This will be followed by a discussion of phenomenology in music and phenomenological perspectives in music therapy.

2.2 Husserl's Phenomenology

In addition to being a mathematician Husserl (1859-1938) was one of the most influential twentieth century philosophers (Hermberg, 2006). He is regarded as the father of phenomenology (Lavery, 2003). Husserl critiqued psychology in its attempts to apply natural science methods to human matters. He argued that these pursuits ignore context and dismiss the way that living subjects do not merely react to external stimuli, but respond to these according to their own perceptions of the meanings of these stimuli.

For Husserl (1931), the goal of “genuine philosophy” was “to realise the idea of Absolute Knowledge” (p. 45). Husserl used the term Absolute Knowledge not to refer to a foundation of certain and absolute truths, but to “knowledge of what is absolutely given” (Hermberg, 2006, p. 2).

Husserl's aims were primarily epistemological as he regarded experience to be the fundamental source of all knowledge (Moran, 2000; Racher & Robinson, 2003).

The focus of Husserl's approach is phenomena as they appear through consciousness, and as they are directly and intentionally grasped. "Givenness" is the term he used to refer to how something is given to one's conscious awareness. He viewed consciousness as a "co-constituted dialogue between a person and the world" (Lavery, 2003, p. 23). Consciousness is intentional and an object is implicated in every conscious act. The objects of one's perception, knowledge, memory, and so on, are phenomena, they are not "things-in-themselves" (Hermberg, 2006, p. 11) that somehow lie beneath phenomena. Intentionality refers to the "directionality of acts of consciousness" (p. 19). We are not merely conscious. We are conscious *of* something (Moustakas, 1994). Every mental act is related to an object. When I fear, I fear something; when I love, I love something; when I think, I think of something. Edwards (2001) articulated intentionality as "the sense of an investigator or researcher becoming progressively more involved with a particular phenomenon until it 'speaks' to him/her 'from itself'" (p. 3).

According to Giorgi (1997), "phenomenon" in phenomenology refers to, "the presence of any given precisely as it is given or experienced" (p. 236). Giorgi illustrated this through explaining how one person may perceive a painting to be beautiful and for them the painting has the phenomenological attributes of beauty. Another person may perceive it to be ugly and for them the painting has the phenomenological attributes of ugliness. No claim can be made, however, as to whether the painting is beautiful or ugly. It is the presence of the painting for the experiencer that matters and the phenomenon is the description of that presence. In terms of experiencing the self, as a subject we are also "given" to ourselves in experience, as we find ourselves already involved and situated within the physical and social world. For example, instead of studying the body, phenomenologists study people's experiences of their bodies (Polkinghorne, 1989).

2.2.1 The Lifeworld

The lifeworld (perhaps better expressed in an active sense as the "livingworld" (Ansdell, 2014, p. 41)) is the intuitively given, daily world of sense experience. It is the source of everything that becomes self-evident, and it underlies all intentional acts. This is the pregiven realm in relation to which we are conscious and live our lives. The lifeworld is experienced pre-reflectively (Lavery, 2003) and offers the background or horizon for objects of consciousness to gain a sense of validity

(Hermberg, 2006). It comprises what is assumed to be common sense. The lifeworld is a structural whole that is shared socially, but perceived by an individual uniquely through their own perspective (Wertz, 2005).

The lifeworld includes many interrelated horizons. Any event or moment is part of a bigger place and story. Words are uttered in relation to other words. Self relates to other, near relates to far. The quality of the lifeworld is holistic (Todres, Galvin, & Dahlberg, 2007). The relationships that are implicated in this world that is lived have to do with temporality (the continuity and discontinuity of time as it is subjectively experienced; for example, a boring meeting can seem endless whilst an enthralling movie can fly by), spatiality (experiences of existing in relation to places and things; for example, a street at night can be threatening or a home can be safe), embodiment (the experience of the lived body and how we live as a body in relation to others and the world; for example one's body could be energised or sluggish, or we could be having a "bad hair day"), intersubjectivity (the experience of being in the world with others; for example we may experience blossoming in relation to someone's praise, or being shamed by the gaze of another), and mood (mood colours the lifeworld and interpenetrates the other dimensions) (Finlay, 2009).

2.2.2 Reductions

Researchers inevitably bring their subjective selves to the research process as well as preconceptions that may enable insight, but also act as blinkers (Finlay, 2009). Husserl (1931, 1936) argued that a special kind of attitude, the reduction, was therefore required for phenomenological work. The reduction is a radical process of self-meditation (Finlay, 2008) that brings the philosopher to a "groping entrance into this unknown realm of subjective phenomena" (Husserl, 1936, p. 161). The phenomenological researcher is tasked with not presupposing anything (Ashworth, 1996).

The term "reduction" comes from the Latin "reducere" meaning "to lead back to actual experiences" (Owen 1994, p. 21). Husserl's goal was to create a method of ridding oneself of presuppositions through accessing the purified essence of a phenomenon via epochés and reductions so as to have the freedom for genuine insights (Hermberg, 2006). The epoché (from the Greek ε'ποχη', meaning abstention (Cerbone, 2006)) refers to freedom from suppositions. When the epoché is performed our judgments are moved aside and what we are then left with is a pure consciousness. Before experience has been judged, formulated, and expressed in language, there is "pre-predicative experience" (Moran, 2000, p. 12). This is the existent, pre-given, pre-categorised,

pre-idealised world of immediacy as we find it. Husserl (1931) urged phenomenological researchers to,

set aside all previous habits of thought, see through and break down the mental barriers which these habits have set along the horizons of our thinking, and in full intellectual freedom proceed to lay hold on those genuine philosophical problems still awaiting completely fresh formulation which the liberated horizons on all sides disclose to us—these are hard demands. Yet nothing less is required (p. 43).

Through reduction one is tasked with overcoming private and subjective feelings, inclinations, preferences and expectations that may inform wishful, premature or narrow understandings of experience. Instead, we receive the phenomenon as it is lived (Finlay, 2014).

Husserl articulated a number of reductions over the duration of his work: the epoché of the natural sciences, the epoché of the natural attitude (also called phenomenological reduction), transcendental reduction and eidetic reduction. Each one requires a certain kind of bracketing and a reduction of the area that one is paying attention to. To bracket one's assumption does not mean the permanent discarding of it, as this is unrealistic. Bracketing means "to disengage it temporarily—to see around it" (Dare, Welton, & Coe, 1987, p. 234). In Finlay's (2014) words, ontological assumptions (including whether or not this phenomenon really exists) and past knowledge of it need to be held "in abeyance" (p. 122). For Husserl (1936) this means standing "above" (p. 152) the world that has now become a phenomenon.

It is incorrect to frame bracketing as an accomplishment of objectivity to minimise bias. Instead of being detached, distanced, or unbiased, the researcher is interested, involved, and fully engaged (Finlay, 2009). As researchers there are also certain aspects that are intentionally not bracketed. We retain the belief that the participants are competent beings and their lifeworlds are available for empathic understandings as we share at least some of our own lifeworld with them. We also do not bracket assumptions about intersubjectivity and reciprocity of perspectives. Finally, a research study is "about something." This shared focus structures the study and this is not suspended (Ashworth, 1996).

In the following section, phenomenological reduction (the epoché of the natural attitude) is explained. This is followed by an explanation of the process of eidetic reduction.

2.2.2.1 Phenomenological Reduction

We put on clothes, eat a bowl of cereal, drive to work, settle down at our desks, and have conversations with colleagues all on the foundation of assumptions about the existence of clothes, cereal, cars, desks and other people. The normal living of our lives is underpinned by these existential assumptions, including our views about constancy and causality (Hermberg, 2006). These metaphysical assumptions are what Husserl referred to as the “natural attitude” (Giorgi, 1997).

Each human being has a different natural attitude, although there will be some shared experiences. Importantly, the natural attitude is in fact not “natural” at all (if natural refers to something that is present from the beginning of life, or inherent). It is a developmental phenomenon that arises through specific socio-cultural practices (Weiss, 2016). It is relative to a certain culture and time and is, therefore, always capable of changing. As it develops through relationships with others a natural attitude is both mine and not mine. It emerges from my experience and also includes the perspective, norms, values and attitudes of those around me. Once the natural attitude has been developed through intersubjective experience, it then offers us a taken-for-granted view or a “default” perspective on meanings, norms and values. When encountering a new situation we do not approach it neutrally, but through a familiar orientation determined by our previous experiences. While operating within the natural attitude, however, we are not aware that we are participating in its construction or that it is playing a role in our determination of meaning.

Husserl saw the unquestioning stance of the natural attitude as naïve. He explained how, in employing phenomenological reduction, “we put out of action the general positing which belongs to the essence of the natural attitude; we parenthesise everything which that positing encompasses with respect to being” (Husserl, 1913, p. 60). Husserl wanted to confine epistemological claims to the manner in which an event was experienced and not to allow for leaps to claim-making that an event was itself the way it was experienced. To do so would be to affirm an existential reality rather than remaining within the realm of experience (Giorgi, 2008a). We examine a phenomenon as a presence without attributing existence to it. For example, a participant may experience others as being overly critical of her; this is not judged to be true or not, it is received as the presence of experience. What one experiences is not regarded as “right” or “wrong” (King et al., 2008). Phenomenologically, one does not assume the existence of the object or event, but acknowledges that the object or event presents itself to one in a particular way. This is referred to specifically as the psychological phenomenological reduction, and forms part of the phenomenological reduction.

The focus here is on how the lifeworld presents itself and how subjective processes form these presentations through, for example, emotions, perceptions, beliefs, kinesthesia, and intersubjectivity (Finlay, 2008).

Through the psychological phenomenological reduction one encounters the world as “the raw data of experience” (Nissim-Sabat, 1995, p. 166), unhindered by the kinds of assumptions and presuppositions that cloud one’s view in the natural attitude. After the process of phenomenological reduction we are left with phenomena that are “things of experience” (Husserl, 1931, p. 147). This process involves stepping into a new way of being, as opposed to merely attempting to remove one’s prejudice and bias. Although termed “reduction,” this process involves not a reducing, but an opening up so as to experience and comprehend the multiplicity of the intricate psychological life that is given to awareness (Wertz, 2011).

The researcher does not anticipate that the participant will describe their experiences from the perspective of the phenomenological reduction. The phenomenological attitude demands that the researcher do so. Through bracketing past knowledge, the researcher is then able to be fully present to the instance of the phenomenon as it is presented by the description of the participant (Giorgi, 1997; Yegdich, 1999). This approach of openness is particularly useful therapeutically as well. Kouw and Pelzer (2001) assume a phenomenological existential approach to group psychotherapy. The therapist approaches the client with an unconditional openness towards exploring the client’s lifeworld.

A dimension of phenomenological reduction is horizontalisation. Through horizontalising, each statement that an individual makes is regarded as having equal value. There are no limits to horizons. Regardless of how many times we view or reconsider our experiences, we can never reach a finite, conclusive end. As one horizon recedes another comes into view and none are sustained indefinitely. The possibilities for discovery are unlimited. Conscious experience is, therefore, a continuous mystery (Moustakas, 1994). Researchers welcome ambiguity through phenomenological description in order to embrace the complexity of experience (Finlay, 2009).

2.2.2.2 Eidetic Reduction

As one engages in phenomenological reduction, performs the epoché, and conducts bracketing, one can then enter the process that Husserl (1931) referred to as the eidetic reduction, also termed “intuition of essences” (p. 59). Eidetic reduction can be thought of as kind of distilling. It is at this

point that the researcher attempts to describe the invariant structures, or essence, of the phenomenon (Finlay, 2008; Giorgi, 1997). The purpose is to isolate the necessary form of the experience without which it would not still be this particular experience (Cerbone, 2006). “Essence” is a translation of the Greek work “eidos” meaning “form” (Wertz, 2011, p. 127). Husserl saw phenomenology as involving eidetic reduction because he was not only interested in individual experience, but in uncovering universal essences (Walker, 1995).

Phenomenology is, therefore, primarily the study of essences. For example, a car tire is a circle, the brown marking on a white cow may be in the shape of a circle, and a child’s drawing of a sun may be a circle. What remains constant in each example is a particular structure of experience, or an essence, that is “circleness.” This essence makes the experience appear as the kind of experience that it is. The colour, size or texture of the circle does not alter its essence. However, if the curved line varied in distance from the fixed centre, the object would no longer be a circle. The task of phenomenological research is to establish this essence of an experience (Polkinghorne, 1989).

Eidetic reduction is accomplished through imaginative variation. This is a mental exercise where the researcher intentionally changes aspects of the experience in his or her imagination to see at what point the description no longer captures the phenomenon. This is performed to ascertain what is essential to understand the phenomenon (Polkinghorne, 1989). After one has adopted the phenomenological attitude, and then used the process of free imaginative variation, the phenomenological researcher is tasked with carefully describing the essence that was uncovered. This is Husserl’s philosophical method (Giorgi, 2008a).

2.2.3 Intersubjectivity

Husserl used the word “gegenstand” for “objective” (commonly translated with a lower-case “o”) when this refers to an object as “being an object for consciousness” (Hermberg, 2006, p. 8). This does not relate to such an object being somehow “out there” in a “real world.” It is about the object as it is experienced. Husserl’s (1952) is a theory, though, that intends to contribute to developing a theory of an Objective world. In addition to “gegenstand,” Husserl used the word “objectiv” (usually translated to Objective with a capital “O”) to refer to “being there for everyone” (Hermberg, 2006, p. 9), not just for a certain subject or a certain kind of consciousness. For Husserl objects that have an intersubjective dimension can be taken as real or actual (they transcend one subject’s consciousness). I experience that the Other is experiencing the same object

that I am and it is in this way that the object gains validity. The real world is the shared dimension of intersubjective agreement (Owen, 1994).

Objectivity (an object's accessibility to everyone) requires intersubjectivity. If an object can be reduced to only one subject's internal correlates then it cannot be experienced by others. Objectivity is, thus, intersubjective because other perspectives in addition to my own are crucial for the objectivity of the world to be established. Others need to be seeing a book (for example) the same way that I am for me to make any Objective conclusions about it. Hanna (1996) explained that, for Husserl, intersubjectivity is "consciousness beyond the level of the individual" (p. 25). Husserl (1931) argued that what is true for him must be true for Others as well. He described intersubjectivity as,

the condition whereby I maintain the assumption that the world as it presents itself to me is the same world as it presents itself to you, not because you can "read my mind" but because I assume that *if you were* in my place you *would* see it the way I see it (in Duranti, 2010, p. 21).

Intersubjectivity is more a possibility than an accomplishment. It would be impossible to be in exactly the same position as another at the same time, but the idea that if one were to be, then one would have the same view as the other is what constitutes the potential of and possibility for seeing the world from another's point of view. Although it is rare for us to simultaneously have the same understanding of a certain situation at any given moment, we do have the possibility of swapping places to see the world from the Other's point of view (Duranti, 2010; Husserl, 1989).

According to Rodemeyer (2006, p. 115), "The key to the question of intersubjectivity lies in an understanding of empathy." Taipale (2015) provided a rather succinct explanation of a difference between intersubjectivity and empathy. Empathy is a one-sided process where the focus lies exclusively on the recognition of other experiencing beings as such. Intersubjectivity, she argued, involves reciprocal experiences: as we perceive others as experiencing beings they are perceiving us in the same way.

At times Husserl (1952) explained that empathy becomes possible because of intersubjectivity. It is within intersubjective encounters that one may experience empathy (Jardine, 2014). Husserl, however, also wrote about empathy leading to intersubjectivity. He used the example of a car. You might be viewing the one side and I the other, but my assumption is that we make the same

conclusion about the same objective world. Husserl then explained: “this common world is an accomplishment that is made possible first of all by empathy (*Einfühlung*), understood as the primordial experience of participating in the actions and feeling of another being *without* becoming the other” (in Duranti, 2010, p. 22). This implies that empathy precedes intersubjectivity. It is empathy that makes an intersubjectively Objective (with a capital “O”) world possible (Hermberg, 2006). As such, all knowledge of external, transcendent objects—of the world whatsoever—depends on empathy. Without empathy there would be no Objectivity. In chapter four, part two it will be explained how Husserl’s views on empathy shifted rather considerably during his philosophical career (Zahavi, 2014) and this also appears to contribute to confusion about his ideas of the relationship(s) between empathy and intersubjectivity.

As the concept of intersubjectivity has been taken up by other researchers and practitioners after Husserl its meaning has also been altered. It has become an interdisciplinary theory (Crossley, 1996). As such, the term’s relationship with the concept of empathy has grown even more obtuse. (This will also be examined in more detail in chapter four, part two).

2.3 Phenomenological Perspectives in Music Therapy

Understanding the lifeworld of an individual who attends music therapy, the “givenness” of the therapeutic process within their conscious awareness, and the experiences of the phenomena of self, therapist, therapeutic relationship, group, music, symptoms, challenges and resources is a task that resonates with many music therapy researchers. As Ruud (2005) explained, a phenomenological approach allows music therapy researchers to closely examine “feelings, memories, expressions, and imaginations as they evolve in the here-and-now” (p. 56). Through the direct experience of a phenomenon, the goal is to perceive, bring to awareness and illuminate the essence of the music therapy event or interaction (Forinash & Gonzalez, 1989; Kenny, 1989).

Phenomenological studies in music therapy have largely explored either the experiences of clients, parents of clients or music therapists elicited through collecting verbal data in interviews, or the musical data in sessions, performing analyses through phenomenological forms of music listening and the textual descriptive processes that follow. The following sections examine literature from each of these categories.

2.3.1 Exploring Verbal Descriptions of Experiences in and of Music Therapy

A phenomenological ethnographic exploration of Nordoff-Robbins music therapists' experiences of healing in music was conducted by Graham (2013). She drew largely on the phenomenological approach of Merleau-Ponty (1945). The music therapists in her study worked with "hard to reach" clients with severe communication disorders. Her research question was phrased as follows: "What are the fundamental phenomenological structures of experience essential to music therapists who work with 'hard to reach' clients?" (p. 3). As part of her fieldwork at the Nordoff-Robbins Music Therapy Centre in New York she conducted eight semi-structured interviews with senior music therapists. One of the findings she reached was the manner that music therapists shift between pre-reflective experiences (listening fully to the client's expressions) and reflective experiences (evaluating and processing the relationship and the meaning within the therapeutic events). She also discussed the type of listening that music therapists engage in as a "synaesthetic experience" through which they gain an immediate experience of the client's way of being in the world.

Dillard (2006b) employed Husserlian phenomenology to analyse the musical countertransference experiences of music therapists. Pedersen (2007) also studied countertransference in music therapy and wrote her doctoral thesis on this topic using a phenomenological approach. Lindenfelser, Grocke, and McFerran (2008) analysed bereaved parents' experiences of music therapy with their terminally ill children. Their study was based on Husserlian phenomenology, and, particularly, utilised Giorgi's (1997; 2006; 2008a; 2008b) phenomenological approach to psychological research. The themes that emerged included the value of music therapy as a way to shift the child's and family's perception of their current situation of adversity; music therapy as an important avenue for remembrance, music therapy as an experience that is multifaceted for the child and for the family; music therapy enhanced expression and communication; and parents' perceptions of how music therapy services could be improved.

Descriptive phenomenology has also been used as a theoretical framework within studies on the termination of therapy (Hudgins, 2013), experiences of clients in postlude discussions in guided imagery and music (GIM) (Young, 2012), music therapists' experiences of self in clinical improvisations (McCaffrey, 2013), the experiences of music therapy for women with breast cancer (Thompson, Grocke, & Dileo, 2017), and musical presentation as a way to form and share identity in group music therapy (Amir, 2012).

2.3.2 Exploring Musical Experiences in Music Therapy

This section begins with a discussion of musical lifeworlds. In addition to lifeworld approaches researchers have also examined how one may phenomenologically analyse the music that is created as part of a music therapy process, which is the second focus of this section.

2.3.2.1 Musical Lifeworlds

Ansdell (2014) wrote about “musical lifeworlds” (p. 41). He explained that a musical lifeworld is

a musical ecology assembled, experienced and described from a first-person perspective. To understand a musical lifeworld is to see how a person lives in and makes a path through their “musical world” – being shaped and shaping its forms and opportunities; using its resources, and fashioning them to fit in with their emerging needs and projects, whilst also joining together with others to expand its boundaries (p. 42).

Paul Nordoff and Clive Robbins pioneered their Creative Music Therapy model in the late 1950s. Theirs was probably the first attempt within this kind of therapeutic care to enter fully into the musical lifeworld of children with severe disabilities and Autism Spectrum Disorder. Nordoff attempted to improvise unique music for and with each child and to adjust the quality and character of what he played according to the child’s responses, even when these were minimal. Music was not merely something to play. Often, it could be inhabited (Ansdell, 2014).

Aldridge (1989) compared the organisation of music and the self. He argued how a phenomenological approach urges one to understand phenomena as direct experiences prior to translating them into feelings and thoughts. Creative music therapy assumes this stance. The therapist invites the client into an improvisation. The client can be heard directly through their expressions in time. These expressions do not need to be quantifiably measured. One does not need to translate the experience into words as the person is heard directly.

Nordoff and Robbins discovered that many accomplishments could be made “in music” that could not be achieved “outside music” (Ansdell, 2014, p. 47). Nordoff and Robbins investigated how to establish musical worlds for the children they worked with to live, play and work in. Ansdell explained how, “stepping into music’s world in this way gave the children new access to a range of

musical affordances that in turn opened up their musical lifeworld for them” (p. 46-47). According to Ansdell (1995), Creative Music Therapy is, therefore, a phenomenological approach.

2.3.2.2 Phenomenological Musical Analysis

Ferrara’s (1984, 1991) phenomenological method of musical analysis was influenced by both Husserl and Heidegger. He wrote, “phenomenologists presume that what one hears is affected by how one hears” (1984, p. 356). Ferrara (1991) argued that his goal was to better comprehend the dynamic interactions between the different levels of musical significance. He suggested a system where individuals could research aesthetic experience methodically in order for the essential meanings of the music to be illuminated. The listener is required to bracket other levels of meaning and to focus on a specific form of hearing at a time. Ferrara (1984) developed five stages for the phenomenological analysis of music: open listening; listening for syntactical meaning; listening for semantic meaning; listening for ontological meaning; further open listening to embrace, integrate and describe aspects of meaning revealed in the previous stages. The goal of open listening is to orient oneself to the work in such a way that one may respond to any level of meaning within it. After open listening one creates a reflective description in narrative form, both of what was heard and one’s mode of orientation towards the piece of music. While listening for syntactical meaning one brackets out ontological and semantic meanings that may come to mind and one also brackets formal training. One listens to sound purely as sound. This would be like listening to the sounds of words while bracketing out what the words mean (one may then hear the flow or jagged texture of speech that one may not notice when concentrating on the meaning of the semantic content). This listening is engaged in several times and descriptions are once again created. Afterwards, one then listens for semantic meaning. Perhaps one hears a bell tolling (symbolising time), a woman’s voice (symbolising human existence), an airplane taking off (symbolising technology), or animals roaring (presenting a jungle scene). This is followed by listening for ontological meanings, as the semantic meanings are explored further in that the piece could, for example, “articulate in a nondiscursive form a sense of human existence” (p. 370). Finally, one listens openly again.

Ruud’s (1987) phenomenological approach to analysing clinical improvisations in his doctorate was inspired by the work of Ferrara (1984). Ruud contended that it is not possible to listen without any preconceived assumptions. He highlighted the value of varying one’s focus of listening and comparing the results. He also emphasised the experience of listening for the sound as such. Ruud replaced and/or adapted Ferrara’s steps of syntax, semantics and ontology with structural, semantic and pragmatic levels that he argued were more appropriate for music therapy practice.

Forinash and Gonzalez (1989) sought a qualitative research method that was directly applicable to clinical experiences in music therapy and were also drawn to the work of Ferrara. They proposed seven steps:

1. Gathering information on the client's background;
2. Describing the music therapy session;
3. Syntax (analysing the musical elements that formed part of the session);
4. Sound as such (describing the sound qualities that were created during the session);
5. Semantic (describing referential meanings as rooted in the therapeutic environment);
6. Ontology (awareness of the lifeworld of the client);
7. Metacritical evaluation (re-examining the data that was gathered in the previous steps).

Arnason (1999, 2002) was strongly influenced by Ferrara in the development of her phenomenological model of musical analysis. She offered six levels of reflection for listening to group music therapy improvisations, with primary focus being directed towards the musical elements. Arnason contended that an understanding of the therapeutic dynamics can be gained through examining the music. Her six levels are as follows:

1. An open and keen listening to the improvisation as a whole;
2. A description of thoughts, emotions, moods, values or reactions that are evoked in the listener as he or she listens to the music;
3. A specific and descriptive account of the musical sounds and the elements of the music;
4. A description of the referential nature of the music such as images, imagery, metaphors or stories that are elicited.
5. An emphasis on listening to become aware of a client's life world and to discern how this life world might have an impact on the client's musical experience;
6. A return to an open listening of the music to discover its distinctive musical character (Arnason, 1999, p. 8-9).

Amir (2012) also used Ferrara's steps to analyse data in her study on two music therapy sessions with a young adult with traumatic spinal-cord injury. She first gathered descriptive information on the client's background. She then described each of the music therapy sessions in detail from audio

and video recordings from her perspective as observer, and gathered further descriptions through interviews with the music therapist and the client. Amir then analysed the syntax of the sessions (the musical elements and “language” of the musical therapeutic relationship). This was followed by a description of the qualities of sounds created by client and therapist as well as additional features such as emotional, psychic and physical states. Semantic meaning was then explored (the referential meaning of the improvisation). Following this she explored the ontological aspects of the lifeworld of the client as presented in the sessions through musical expression. Here one listens in the moment to the client’s as existential. The final step involves a metacritical evaluation, encompassing data from both sessions.

Forinash (2000) used the work of Ferrara to develop her method to analyse music therapy sessions. She then further developed this method as a teaching tool. In her class, students are required to listen multiple times to excerpts of clinical musical improvisations. Students engage in open listening, listening for syntax, listening for sound as such, listening for semantic, listening for ontology, and then open listening again. Forinash noted that students come to listening with preconceptions (what may be “good” music or “bad” music, as well as idealised images of how music is used in therapy). Her goal was to interrupt these preconceptions.

Trondalen (2003, 2005) explored “self-listening” in music therapy with a client suffering from Anorexia Nervosa. The client, Julie had improvised a piece of music during her music therapy process. Trondalen analysed the music through a phenomenologically-inspired data analysis procedure: she recognised the contextual level (the client’s personal, biological, social, musical and clinical history); she listened to the improvisation at a structural level (listening for the sound and intensity in time); at a semantic level (the musical structures in relation to the client’s gestures and comments so as to clarify referential meaning); at a pragmatic level (giving attention to the possible effects of the improvisation on the therapy process); at the level of phenomenological horizontalisation (listing all elements and giving them equal status); and open listening once more. She then analysed at the level of the phenomenological matrix (writing a descriptive summary); lastly, she wrote a meta-discussion. The client then listened to a recording of the music that she had improvised and her experiences were explored phenomenologically and integrated into the discussion.

Gardstrom (2004) conducted a descriptive phenomenological study investigating meaning in clinical improvisation with youth with severe behavioural and emotional disturbances. After

referential and non-referential improvisations with each of the four participants Gardstrom conducted discussions about their experiences. She transcribed the textual data, analysed the improvisations according to Bruscia's (1987) Improvisation Assessment Profile (IAP), addressing both intramusical and intermusical relationships. She then analysed the textual data, integrated the verbal and musical data, condensed the portraits of the client and therapist' experiences, and compared the client and therapist experiences. Overall it appeared that the music improvisation experiences were largely intrapersonal for the adolescents in her study. Common characteristics of the experiences included that the improvisation was enjoyable; that it was an effective method of self-expression; improvisation allowed for the expression of simultaneous feelings; it was energising and motivating; it included novelty that was deemed as valuable; and it evoked associations.

Skewes (2001) completed her doctoral research on the experience of group music therapy for six bereaved adolescents. After the sessions she conducted in-depth interviews with the participants concerning their experience. The verbal data were analysed using Giorgi's (1975) model of phenomenological analysis. Skewes then developed a model of phenomenological music therapy analysis to explore the group's improvised musical material. Her Music Therapy Group Improvisation Analysis Model (MTGI-AM) focuses on the nature of the group's relationship within the music as opposed to expressions of individual relationships in the group that may be reflected through the music. Skewes' five-level model focuses on musical listening and narrative description:

1. Open listening (and the writing of a description that is personal rather than metaphoric or interpretive);
2. Musical listening (a description of musical properties is generated);
3. Dynamic listening (this enables a description of how the components in the clients' music relate to each other and this is based on the fifth step of Bruscia's (IAP));
4. Group leader listening (enabling a description of the musical material of the group leader), and final listening;
5. In the last step, final listening, the researcher uses a phenomenological process of distilling the data that was generated in the previous steps.

Ansdell, Davidson, Magee, Meehan, and Procter (2010) investigated the role of music therapy in modulating affect with clients experiencing severe affect dysregulation through a phenomenological study. These researchers draw on the theoretical concept of "communicative musicality" (Malloch

& Trevarthen, 2009; Pavlicevic & Ansdell, 2009; Pavlicevic, 2000; Trondalen & Skarderud, 2007) and Stern's work on "present moments" (2004). Communicative musicality is regarded by many of these authors as the source of the music therapeutic experience and as the source of change. It refers to the innate capacity for communicative interactions that begin between an infant and his or her caregiver. This can be understood as a musical dialogue, the ingredients of which (e.g. rhythm, pulse, melodic phrasing, intensity) form the basis of human communication and coordinated companionship (Malloch, 1999; Trevarthen, 2002). Ansdell et al. (2010) conducted a micro-analysis of improvisational events within the music therapy process that exemplified communicative musicality, present moments and affect modulation. Open phenomenological listening was undertaken by all the researchers and their action commentary was recorded, transcribed and analysed. What this study illustrates particularly well is how phenomenology informed the selection and integration of theory, the approach to practice (how sessions were conceptualised and how and why clinical improvisation was focused upon), as well as the methodological steps of the research.

2.4 Conclusion

An introduction to phenomenology was offered in this chapter, followed by a more detailed account of Husserlian descriptive phenomenology to underpin the first study that is included in this multiparadigm inquiry. Key facets of this paradigm were explored, including the lifeworld, reductions, and intersubjectivity. How phenomenology has been drawn upon within the study of music was mentioned, followed by an examination of descriptive phenomenological approaches in music therapy. The following chapter transitions to providing an overview of the theories of Deleuze and Gergen that underpin study two.

Chapter 3

Thinking with Deleuze and Gergen

“It's not easy to see things from the middle, rather than looking down on them from above or up at them from below, or from left to right or right to left: try it, you'll see that everything changes” (Deleuze & Guattari, 1987, p. 23).

Introduction⁴

In this chapter we will explore the theoretical approaches of Deleuze and Gergen. The stylistic use of “we” is intentional. As a glimpse into some of the discussions that lie ahead, it may suffice to say that Deleuze and his co-author Guattari used “we” not only to refer to their joint authorship, but also to the many subject positions that each assumed at any given moment (Sellers & Honan, 2007).

Also, from the perspective of Gergen's relational ontology, the use of words like “you” and “I” inaccurately refer to and participate in attempting to enforce a “world of separation” (Gergen, 2009, p. 30).

Deleuze (1925-1995) is one of the most influential 20th century French philosophers. His work has been highly influential in a wide range of fields from the arts to mathematics, law, science, economics, architecture, gender studies, education and criminology (Hickey-Moody & Malins, 2007). Gergen (1934-) is an American psychologist who has been key in the development of social constructionist thought in psychology (Lock & Strong, 2010). I am in no way attempting to argue that Deleuze and Gergen's theoretical perspectives can be superimposed. One of the purposes of this multiparadigm inquiry is to examine how theories function as thinking tools and to examine what this may then afford. Many of the views of Gergen differ substantially from those of Deleuze. In other ways, the resonance and dialogic fruitfulness between features of the thinking of the two has resulted in what I suggest is a stimulating and fertile theoretical ground for the growth of productive ideas. This will be discussed in greater detail as the chapter progresses.

⁴ As mentioned in the introduction, text in this thesis that relates to study two (the study informed by the thinking of Deleuze and Gergen) is right aligned.

Headings in this chapter are not numbered – neither will they be in chapter five. Rhizomic approaches to research, which will be explored in detail in this chapter, do not comply with linear narratives and one is free to enter where one chooses.

Creating with Deleuze

Deleuze's (1968, 1969, 1990) work can be broadly situated within poststructuralism. A more detailed account of poststructuralism, and its relationships with postmodernism, is offered at the following link⁵:

<https://www.dropbox.com/s/11m95zmu2ny2qyz/Additional%20Information%20on%20Poststructuralism%20and%20Postmodernism.pdf?dl=0>. According to Deleuze, what there is is creativity and creativity creates all that there can be. Creativity is the cause of all existence and it is expressed through “an infinitely differentiated creation” (Hallward, 2006, p. 8). Any activity only makes sense in terms of its mode of creation and what it creates. Life can be understood as “the creation of ways of life”; the activity of being as “the creation of beings”; speaking as “the creation of sense”; philosophy as “the creation of concepts” (p. 1).

A Plane of Immanence

Creating progresses within a shared and infinitely complex plane of consistency. This is a plane of immanence, a replacement of the notion of a plane of transcendence. The plane of transcendence involves vertical Being, and an imperial State (De Beistegui, 2005). It forms, organises, and directs nature and becoming “from without” (Cox, 2003, p. 163). Examples include a score that directs musical performance; progress that directs history; the subject who organises his or her experience.

When Deleuze and Guattari (1987) described a plane of immanence, they referred to all distinctions—for example, God and matter, interior and exterior, mind and body—becoming flattened into a consistent, formless, self-organising plane. The plane of immanence is less of a surface and more of a multiplicity of directions. It is a complex network of forces, relations and becomings. A thought, for example, is not only guided and oriented by what precedes it, but also by what lies ahead of it (without this implying a genealogical tracing of cause and effect) (De Beistegui, 2005).

⁵ The full consideration of each study within a multiparadigm inquiry results in an extensive document being produced. Additional material—demonstrating in-depth attention to each paradigm—has, therefore, been included as a dropbox link rather than in the main text.

Deleuze and Guattari (1987) argued that being is univocal. We all stem from the same creative source and it is with a single voice that all beings express their being:

the philosopher and the pig, the criminal and the saint all contribute to one and the same invisible song. Each one chooses his pitch or his tone, perhaps his words, but the tune is certainly the same, and under all the words, in every possible tone and in every pitch, the same tra-la-la (Hallward, 2006, p. 9).

The Actual and the Virtual

Deleuze (1988, 1990) differentiated between the virtual (the virtual creating) and actual (the actual creature). Instead of examining entities or states, our task is the exploration of dynamic activities and processes. Instead of trying to explain the created, the written, the expressed, the conceived, the played, the sung, we seek to explore the creating, the expressing, the conceiving, the playing, and the singing. Our interest is in becoming itself (Deleuze & Guattari, 1987). For Deleuze, “being is alteration” (in Hallward, 2006, p. 12). There is no origin, destination, goal or end-point. The virtual is the reality of the potentials of all bodies in their interconnectedness. Through this becoming, however, what actually appears is the creature (the sound, the image, the person, the work) that the creating creates (Hallward, 2006). The creature is an unfolding of the creating. Rather than focusing on the creature, Deleuze encouraged appreciation of the creating. This requires that we suspend and even abandon the coherence of the creature it creates. Creatings are not presentable. Becoming cannot adequately be explained (nor can it be articulated in advance). When it is pinned down, even momentarily, it would be what it is becoming, and then it would not be becoming at all (Jackson, 2010). Deleuze carefully paid attention to the mechanics of actual creation, but he did so in order to escape them. In Nietzsche’s words “to become what one is, one must not have the faintest notion what one is” (in Hallward, 2006, p. 3).

A practical application of this philosophy can be found in Hultman and Taguchi’s (2010) approach to educational research. They explained how, instead of seeking what a child “is,” it is important to seek the child’s virtual potentialities. This allows both researcher and child to reinvent themselves through what emerges in events with engagement and enchantment. This approach focuses on continuous becoming. These authors argued: “we must extend and expand ourselves to that which is not yet” (p. 540). Children and childhood, adolescents and adolescence can be viewed as continuous, dynamic systems in flux, an ebbing and flowing of ongoing interrelationships. In

Sellers' (2010) work on re(con)ceiving the curricular performativity of children she explained that Deleuze and Guattari's approach to becoming enables understanding of children, not as incomplete beings, but as "embodied be(com)ings" (p. 563). Deleuze and Guattari (1987) described "girl" as

a line of flight. Thus, girls do not belong to an age group, sex, order, or kingdom: they slip in everywhere, between orders, ages, sexes; they produce molecular sexes on the line of flight in relation to the dualism machines they cross right through. The only way to get outside the dualisms is to be-between, to pass between them (p. 276–277).

From the vantage point of this line of thinking, then, a researcher is a becoming-researcher, a music therapist is a becoming-music therapist and an adolescent is a becoming-adolescent. The becoming-adolescent is not becoming an adolescent (moving towards a synthesised identity). Becoming-adolescent is a fluid, changing, interacting, transforming process that destabilises molar (governing and well-defined) forms. As such, in the current study the goal is not to seek the meaning of the participants' becoming, but to analyse the connections that are at play to see what opens up and what closes down within the discursive molar machine (according to Jackson's (2010) phrasing) that is being an "aggressive learner" at this high school.

Deleuze and Guattari (1987) distinguished between an actual migrant and a virtual nomad. The actual migrant (one might think, for example, of a colonialist) leaves home, finds a new territory, and then reterritorialises it to look just like the home he or she left. To realise possibility is to bring something into existence that effectively pre-existed. The realised possibility resembles the pre-existent possibility, and is, therefore, just an aspect of the actual. Alternatively, the virtual nomad is involved in a virtual differentiation. Here creation does not refer to anything pre-existent:

creation will create both this and that, or rather, through indiscernment and constant variation, neither this and neither that...Creation always involves an escape, a fleeing, a flight, an exit...A creature will actively express creation only by becoming, in the most active and literal sense, creative (Hallward, 2006, p. 37; 44; 55).

The nomad purposefully lives without roots. Nomads embrace openness to interrelationships even as these offer concepts that are not usually linked (Clarke & Parsons, 2013).

Concepts, Plateaus and Assemblages

Thus far we have considered Deleuze's ideas of a plane of immanence, a plane of transcendence, the actual and virtual, the actual migrant and the virtual nomad. There are additional ideas that hold relevance to the current study and require consideration. In this section we will discuss concepts, plateaus and assemblages. For Deleuze, philosophy involves the creation of concepts. A concept is a complex structure that organises (in one of many possible ways) information that would otherwise be chaotic. Concepts are acts that do inventive things. Concepts become and create rather than represent, reflect or describe. They are not "concepts of" that refer to external objects, but are immanent to objects (Coleman & Ringrose, 2013).

Deleuze and Guattari (1987) explained a plateau as an orchestration of crashing bricks...reached when circumstances combine to bring an activity to a pitch of intensity that is not automatically dissipated in a climax. The heightening of energies is sustained long enough to leave a kind of afterimage of its dynamism that can be reactivated or injected into other activities, creating a fabric of intensive states between which any number of connecting routes could exist (p. iv).

This contrasts a simplistic, causal or deterministic approach. Deleuze (1997) criticised Freud's seminal case of Little Hans⁶ in relation to causal maternal-paternal forces. He developed his cartographic approach in relation to what the analyst might map instead. The social, symbolic and material milieu is "infused with the 'affects' and 'intensities' of [individuals'] own subjectivities – and trajectories – or the journeys people take through milieus to pursue needs, desires, and curiosities or to simply try to find room to breathe beneath social constraints" (Biehl & Locke, 2010, p. 323). What this cartography affords is a view not only of what is, but of what could be.

Within the book *A Thousand Plateaus* (1987) Deleuze and his co-author Guattari wrote of "assemblages" (p. 4) that, as multiplicities, are unfolding forces. In the original French they used the term "agencement," which has no precise English equivalent although it has been translated into

⁶ Little Hans was a five-year-old boy with a severe fear of horses. Through correspondence with Hans' father Freud concentrated on what the cause of the child's phobia may be. Freud (1909) believed the child had been frightened by a large penis. Deleuze and Guattari (1987) wrote, "Look at what happened to Little Hans already, an example of child psychoanalysis at its purest: they kept breaking his rhizome and blotching his map, setting it straight for him, blocking his every way out, until he began to desire his own shame and guilt, until they had rooted shame and guilt in him" (p. 14).

English as “assemblage.” “Agencer,” the verb, has meanings such as “to arrange,” “to combine,” or “to order.” The English “assemblage” loses some of the original meaning and presents as more clear, fixed and definite, sounding rather like a static state of affairs than a developing process. Law (2004) explained that the term must be understood as hesitant, tentative and unfolding if it is to do the work that Deleuze and Guattari proposed. It is a weaving and an interlacing. An assemblage is partial and not under any kind of deliberate control. It is a verb as well as a noun.

An assemblage is a composition of heterogeneous human and/or non-human, organic and/or non-organic, technical and/or natural elements. Assemblages can include relations that are conventionally thought of as “micro” (for example, interactions between two people) and “macro” (for example, a nation-state). Affective flows between these elements are rhizomic rather than hierarchical (Deleuze & Guattari, 1987). (Rhizomes will be discussed in the following section.) Power in assemblages is understood as “plurality in transformation” (Anderson & McFarlane, 2011, p. 125). Assemblages operate as machines. They do certain things. They are productive (Fox & Alldred, 2013).

All objects and bodies, and social and abstract entities, are considered to be relational by Deleuze (1988) and Deleuze and Guattari (1987). They have no ontological integrity or status other than that which is produced through their relationships with other bodies, things and concepts. What matters in an assemblage is not the elements within it, but what takes place between, as well as the sets of relations that are inseparable from one another (Deleuze & Parnet, 1987). Using the term assemblage invites an intentional openness to connections. Relations assemble and disassemble, endure and are disrupted. Relational assemblages develop unpredictably around events and actions “in a kind of chaotic network of habitual and non-habitual connections, always in flux, always reassembling in different ways” (Potts, 2004, p. 19).

Rhizomes

Deleuze and Guattari (1987) used the term “rhizome” (p. 12) to describe the connections that take place between similar and diverse assemblages, events and places. Rhizomes are made of plateaus and are flat structures. They map network processes and relational thought. This map is not viewed as a fixed entity, though, and can be thought of, rather, as relational movement or a moving matrix with multiple entries. There are no positions or points in a rhizome; there are only lines. Deleuze

and Guattari explained rhizomatic⁷ thinking as involving ceaseless connections. A rhizome has multiple entry points and one can plug into it anywhere as it is an open system. Life viewed as a rhizome is continuously and unpredictably emergent (Valente & Boldt, 2015). Rhizomes generate new concepts, thoughts, affects, and bodies (Parr, 2005). They do not claim to have the final word (Masny, 2013) and rhizomatic thinking seeks not to homogenise experience. Lather (1993) explained that “rhizomes produce paradoxical objects, they enable us to follow an anarchistic growth, not to survey the smooth unfolding of an orderly system” (p. 680).

As Deleuze and Guattari (1987) contrasted the plane of immanence with the plane of transcendence, they also compared a rhizome (as a bulb or tuber) with an arborescent (a tap root). The term “arborescent” is a way of explaining the modern valuing of a stable, unitary identity. It is “rooted”; it refers to a “true self”; it connects to a “core truth” below the surface. “Root” knowledge affords binary constructions. Deleuze and Guattari argued that “binary logic is the spiritual reality of the root-tree” (p. 5). A rhizomatic approach holds the potential for breaking binary thinking (Clarke & Parsons, 2013). Gregoriou (2008) warned, though, that uncritically pitting the rhizome against the arborescent in a manner that produces a dichotomy serves as a Deleuzian “cut-and-paste” and neglects to acknowledge the “complex knotting of rhizomic and arborescent forces” (p. 101).

Deleuze and Guattari (1987) differentiated between tracings (decalcomania) and mappings (cartography). Tracings are built on presumptions of universality, stability and the essentialism. They are copies that are based on faith in deep, a priori structure. The findings of most research studies are tracings. Mappings, alternatively, are open systems of charting. They are productive, contingent and unpredictable. Deleuze and Guattari wrote,

The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted, to any kind of mounting, reworked by an individual, group, or social formation...A map has multiple entryways, as opposed to the tracing, which always “comes back to the same.” The map has to do with performance, whereas the tracing always involves an alleged “competence” (p. 12–13).

⁷ The terms “rhizomic” and “rhizomatic” can be used interchangeably. Different authors prefer the use of one or the other. In this text both are used depending on the author who is being referenced.

In relation to his work in a music therapy program offering services to under-housed youth in British Columbia, Smith (2012) wrote that discourses of dysfunction and clinical diagnoses operate as arborescent tracings. Therapeutic interventions typically rely on an arborescent that involves the therapist assuming a stance of: “I am proficient, you are deficient and, thus, I have the right to diagnose you, change you and fix you for your own good” (p. 276). Often, responses to racism, violence, homelessness, homophobia, harassment and exploitation are misinterpreted by health care practitioners as symptoms of personal disorder(s). These descriptions offer thin descriptions of people’s experiences and lives. Multifaceted contextual and relational features are ignored. This is ethically problematic. Smith advocated, in the context of his own area of collaborative youth work, for an ongoing critical reflection on institutional power positions. We need to be aware of how, when and why we orient to power and when our interactions with young people perpetuate oppression (through, for example, giving unsolicited advice, drawing assumptions, misinterpreting motives, and misunderstanding lifestyles).

Identity and Difference

Deleuze (1994) argued that Western philosophy fails to think difference. Difference is persistently mediated through or related to some kind of identity, where identity is treated as being that which contrasts something else. Thinking in terms of identity situates difference in a negative relation to that which it is not (how different is this thing from something else?). Through the logic of reason, we are trained to understand difference through resemblance and opposition, each cohering around the notion of identity.

Identity is one of the ways that society tries to make sense and organise flux and chaos (Deleuze & Guattari, 1987), include stratifying bodies into grids or categories like colour, ethnicity, religion, sex, gender, sexuality, ability, and age. This may contribute to creating a stable sense of “self” and affording production of certain kinds of thinking and speaking political subjects. It is also limiting, though, as it restricts the body within modes of being and relating, in terms of how it can be understood and what its potentials could be, and what its future ability to affect and be affected might be. Capacities for relations are also reduced as identity categories depend on and reproduce an idea of difference that is external and negative. It is difference that differs from an other.

Difference for Deleuze does not rely on identity. His is a creative approach that seeks to reach beyond the given notion of identity and prescribed possibilities to open thought and approach difference as that which offers itself uniquely in each case. Multiplicity has no need of unity to

create a system. Deleuze urged thought on music, people and everything else to explore the assembling of things with all their differences as opposed to “reduce away the messy differences of actual becomings” (Hulse, 2010, p. 24) to form coherence, unities and identities.

Deconstruction derived from Derrida’s approach focused on negative difference and the critical examining of the contradictions, tensions and implied antithesis in the hierarchical ordering of binaries, or term pairs. Deleuze’s approach was different. For him difference was positive in that in itself it was a new event that was taking place. Being is differing. Difference is a multiplicity and a continuum, rather than being a system of division and separation. Life is differential and is in a continuous state of becoming. Difference is a manifestation of connections and relations, and the relationships are hierarchically flat and horizontal. Difference is about continuity, rather than opposition (Hallward, 2006; Hultman & Taguchi, 2010). The subject (the person who knows something) “is” a point of view, rather than being seen as “having” a point of view, and the point of view is a characteristic of variation, not universality (Fraser, 2006).

Territorialising, Deterritorialising, and Reterritorialising

When a concept is created it can also be thought of as a territory (Masny, 2013). Deleuze and Guattari (1987) described a territory as an “act that affects milieus and rhythms, that ‘territorializes’ them” (p. 316). A territory is constituted, not given. It “bites into” and “seizes” (p. 316) milieus. For Deleuze and Guattari a territory is, firstly, “the critical distance between two beings of the same species” (p. 320). To begin with, what is mine (and the only thing that is mine) is my distance. The growling assertion, or poster demarcation of my space, and my body, particularly when chaos comes knocking, territorialises. Deleuze and Guattari articulated that

critical distance is not a meter, it is a rhythm. But the rhythm, precisely, is caught up in a becoming that sweeps up the distances between characters, making them rhythmic characters that are themselves more or less distant, more or less combinable (intervals) (p. 320).

When two animals of the same species and sex encounter one another⁸, the rhythm of the one who is in its own territory expands, while the rhythm of the other contracts as it moves further from its own territory. An oscillation is established between the two. If the approaching animal is of the other sex the first may invite entrance into its territory and a rhythm of duet and antiphony may

⁸ Deleuze and Guattari frame this example from a heterosexual perspective.

form between them (Deleuze & Guattari, 1987). While Deleuze and Guattari speak here of animals, this picture is used as an illustration of how humans are involved in territorialisation too. For example, if one walks into a setting where one feels uncomfortable (perhaps it is too crowded, too noisy, or filled with people who seem to be very “different” to oneself), one has entered a place that is not one’s territory and that one cannot territorialise. For Deleuze and Guattari the “self” is not a continuous soul-like entity, but rather a set of habits. In this setting one’s habits seem to have no place. It is a setting that has been territorialised by others. The organic design and actual identity of every living being emerges from its interaction with its environment. The configuration of an organism “is a function of the way it inhabits its territory [and] a function of its being in its world” (Hallward, 2006, p. 95). Brown and Lunt (2002) described territory as “a way of describing the creation of meaning in social space through the forging of coded connections and distinctions... creating a kind of uniformity or consistency amongst the relevant features of the ‘territorialised’ space” (p. 17).

A territory also takes place when the components of a milieu become dimensional rather than directional, and expressive rather than functional: “There is a territory when the rhythm has expressiveness” (Deleuze & Guattari, 1987, p. 316). The mark that an animal sprays on a tree does not describe the territory, it makes the territory. Deleuze and Guattari asked about human mark making and questioned whether this emergent, this becoming, could be thought of as art. Territory would then be the result of art. The artist is the one who places the boundary stone, or who makes the mark. The signature is not the constituting mark of the subject. It is the constituting mark of an area of abode. As qualities of expression emerge, territory is created. The expression territorialises. It is more useful to think of humans as territorialising, rather than territorial. Deleuze and Guattari (1987) critiqued the view that male birds aggressively defend their territory to organise themselves socially. They postulated that territoriality organises function rather than aggressiveness being the basis of the territory. A function like aggression is organised because it is territorialised (Parr, 2005).

Deterritorialisation refers to a separation from a certain purpose. Reterritorialisation is the re-purposing in another area. For example, a branch is deterritorialised (or decontextualised) when it is turned into a club (Deleuze & Guattari, 1987). The territory of the branch is the tree. The club has been separated from the original territory and resituated in a new territory with a new function. The design and function of every living thing emerges out of the interaction that the organism has with its environment over time. In other words, “the creatural configuration of an organism is a function

of the way it inhabits its territory, the creature...is indeed a function of its being in the world” (Hallward, 2006, p. 95). To escape the way it is configured, an organism must escape its territory. Those processes are one and the same. Hickey-Moody (2013) used the example of how Reisinger’s choreography and Tchaikovsky’s score are reterritorialised every time Swan Lake is re-staged.

A line of becoming as not defined according to the points it connects, but as moving between points and coming up through the middle (Deleuze & Guattari, 1987). A line of becoming between an orchid and a wasp, for example, creates a deterritorialisation that entails a relationship between the two, the newness and change that is created, the crossing, meeting, colliding in the threshold. Becoming is a state “of being in-between” (Jackson, 2010, p. 582).

Deterritorialisation happens when there is rhizomic rupture. Masny (2013) used the simple example of walking down the corridor at work en route to your office when suddenly the smell of coffee wafts past your nose. What has been going on has been disrupted, or deterritorialised. The rupture enables virtual thoughts of a coffee break, the wish to go home early, or even images of an upcoming holiday. We cannot predict where the aroma of the coffee will lead. Immanence is sparked. The assemblage deterritorialises and is reconfigured, creating a different reading. De/reterritorialisation is often celebrated, for example, in arts-based research using rhizomic thinking. However, what may at times be necessary to provoke change in a rigid system is escape, flow, or shaking and, at other times, greater stability (Wallin, 2010).

Affect

Another important concept explored by Deleuze is that of affect. Gregg and Seigworth (2010) argued that there is not a singular theory of affect, and there should not be. There are multiple, complex descriptions of affect, however, in simple terms one may consider affect as “the capacity to affect or be affected” (Fox & Alldred, 2013, p. 401). Affects are born in the between and they change and fold in both predictable and unexpected ways (Massumi, 2002a).

Affects can be thought of as similar to intensities or sensations. Before affect is thought and given emotive or subjective meaning, it is felt with a visceral impact on the body. When we encounter something like a shocking image, the smell of soured milk, or the sound of music that is out of key, our bodies tense prior to our verbal articulation of aversion. Affect is not synonymous with emotion. Affect precedes emotion. Affects have the potential to make us move our bodies in

different ways, to relate differently, and they can disrupt entrenched and habitual ways of thinking (Hickey-Moody & Malins, 2007). Affects can also be thought of as forces, or “ever-modulating force-relations” (Gregg & Seigworth, 2010, p. 2). These are not necessarily always “forceful” forces, but can be subtle shifts of intensities. As important as sensation is, affects are not ends in themselves, but triggers for deep thought and critical inquiry. Affects are catalysts due to the way that they grasp us and force us to involuntarily engage (Bennett, 2005). Deleuze (1972) wrote, “More important than thought there is ‘what leads us to thought’ ... impressions which force us to look, encounters which force us to interpret, expressions which force us to think” (p. 161).

Affect replaces the concept of agency. As there is no “subject” and no “object,” no singular element has agency. An affect is a becoming that produces additional affective capacities in an assemblage. Fox and Alldred (2013) wrote that the thinking of Deleuze and Guattari offers an understanding of agency that is not bound to human action. This redirects the focus of social inquiry from a perspective based on humans and their bodies, to one that explores how relational networks (assemblages of the inanimate and animate) affect and are affected. Social production is rhizomic rather than linear because an affect can produce multiple capacities. Rather than being concerned with what things, bodies, or institutions “are,” our focus lies on the capacities for feeling, desire, action, and interaction produced through affective flows.

Kofoed and Ringrose (2012) proposed the concept of “sticky affects” (p. 10), referring to force relations that glue particular affects to particular bodies (temporarily). They contrasted this with “travelling affects,” the relational lines between subjects and the flowing of affects. They argued that, by following how affects stick and travel we can explore the situated processes of positionings and subjectification in research findings. They also emphasised how affects flow through the connections in assemblages: as bodies (that are also assemblages) interact with, affect and are affected by other bodies (and technologies, machines etc.). As such, we can think of “affective assemblages” (p. 10). Bodies have affective potentials to affect each other in ways that are either life affirming or life destroying. For example, life-destroying affects can circle in peer assemblages.

Affects also either align with molars and lines of articulation (normative power formations) or affects can be part of rhizomatic lines of flight (which may go in new directions, or be reabsorbed back to the norm).

Lines of Articulation and Lines of Flight

Lines of articulation are homogenising, hierarchising, centripetal, and normalising practices and discourses that perpetuate the status quo (Martin & Kamberelis, 2013). Labels such as “aggressive adolescent” that may be conferred onto a young person in a school operate as lines of articulation that relate to certain trajectories being followed. In addition to explaining lines of articulation Deleuze (1995) also wrote of “lines of flight” (p. 85). Lines of flight connect to what produces them and engage with the limits in playful ways (Jackson, 2003). People bend lines and seek out different paths. These are creative acts of resistance that “give rise to new possibilities for living” (Winslade, 2009, p. 338). Lines of flight can be thought of as “shifts in the trajectory of a narrative that escape a line of force or power. They are directions rather than destinations and they lead to the living of life on some different plane or in some different territory” (Winslade, 2009, p. 338). Even a subtle bend of a line can result in a significantly different trajectory (Hickey-Moody & Malins, 2007; Winslade, 2009). As a line of flight branches out and produces multiple rhizomic connections it can do so in a way that is generative or destructive (as “a line of death and abolition” (Deleuze and Guattari, 1987, p. 314)). This is understood according to what it affects or enables in specific configurations of places and times (Ringrose, 2011).

Thinking Music with Deleuze

Artistic creation is not separate from life, but participates directly in the creation of life (Hallward, 2006). Nothing is more alive than art because life is the creation of new forms. As co-creators with life, “artists are people through whom life lives” (p. 105). Deleuze maintained that “music begins where painting ends... Music strips bodies of their inertia, of the materiality of their presence: it disembodies bodies” (in Hallward, 2006, p 128). In this way music enables the virtual.

As mentioned earlier, Deleuze’s argument was that real difference is lost in conceptions that frame difference in relation to consistent identity. Many people have a favourite piece of music and as we listen to a live performance or recording of it we anticipate confirmation of what we know should happen. We may be disappointed if the arrangement, instrumentation, key, or tempo has been changed. Our favourite version of the piece serves as a fixed identity and deviations are regarded as deficiencies (Campbell, 2013). In musical structuralism metric formulations of time and pitch emphasise represented, reducible difference over real, irreducible difference. Convention dictates that opposition is thought of in terms of a scale of more or less difference: soft juxtaposed against loud; high contrasted with low; close (a small interval) understood in comparison to far (a larger

interval) (Hulse, 2010). Through capturing musical difference through amount, distance, or volume a rigid segmentarity is relied on. Much Western music values integration, unity and identity over diversity, contrast and difference.

Hulse (2010) discussed how Deleuze's views on difference urge a rethinking of what comprises musical opposition or contrast. As he explained,

rationally, the increase of difference along any of these spectra ought to correspond with a homogenous scale of phenomenal effects (increasingly "different"). In reality there is no such correspondence, and it is the vagueness or indeterminacy of a corresponding value of effects which winds up smoke-screening the theoretic move where every parameter of contrast is reducible to the same abstract, general difference...the virtual-actual relations of musical becomings occur on an entirely different register than those located by traditional music theory (p. 27).

Instead of valuing only musical becomings that have not been predetermined ahead of time in a static, over-coded manner, a Deleuzian (and Deleuze-Guattari) philosophy of becoming offers a transformative approach to understanding music. New ways of hearing and thinking about music open up. The modes of becoming found in music and musical experience are suggestive not only for thinking about the expressive language of music, but also for thinking about the world (Kielian-Gilbert, 2010). Hulse (2010) proposed connecting with music intuitively, directly, immediately and aurally rather than abstractly, and analysing expressively without reduction according to traditional modes of representation (such as conventional notation).

Deleuze and Guattari (1987) wrote, "Music has always sent out lines of flight" (p. 11). Smith (2012) explored this idea further:

The rhizome is a multiplicity that is always in a process of becoming... The rhizome is synonymous with improvised music and... is the product of assemblage, which is the creative process that occurs when multiple bodies (i.e., musicians and sounds) collide. These bodies are machined together with different bodies (such as instruments) during a performance to create new configurations. To describe this process is to engage in a cartographic study of sonic tangles. The cartography of an improvisation can be thought of as a mapping process that is continually altered in relation to the changing landscape of sound. The process of

mapping a collective improvisation requires one to understand improvisation as an open-source production in which anyone or anything can plot a line on it (p. 278).

Improvisational music facilitates a move away from the damaging confines of arborescences and enables creative relational connections and lines of flight. The greater the creativity of an activity, the more inventively and intensely expressive of being it becomes (Hallward, 2006). Rhizomatic music happenings elicit particular, temporary musical territories and shifting nuances of music connections deterritorialise and reterritorialize (Lines, 2013).

Jazz musicians deterritorialise melodies through improvisation (May, 2005). They may also change key, or change chord sequences. Free jazz constantly engages in absolute deterritorialisation through generating lines of flight. The challenge that is played with in jazz is to create the maximum difference while maintaining the consistency of a piece. Holland (2013) argued that “music expresses the highest coefficient of deterritorialisation of any medium in the universe” (p. 15).

While music sends off lines of flight it can simultaneously confront the danger or anxiety we may feel in the face of this uncertain creative deterritorialisation. The refrain in a song, or the motif in a piece of music, constructs a portable territory that offers security. In the dark we whistle to keep our fear at bay, as we work we hum to lighten the load, as soldiers would march to war their songs provided not only courage, but a sense of immortality. As this music expresses it constructs a territory. This territory does not completely dissolve pressure, anxiety or fear, but changes its form.

Music, as a double articulation, includes these blocks of content while also being able to deterritorialise through becoming (Buchanan, 2004). In Deleuze and Guattari’s (1987) words,

Music is precisely the adventure of the refrain: the way music lapses back into a refrain ...the way it lays hold of the refrain, makes it more and more sober, reduced to a few notes, then takes it down a creative line that is so much richer, no origin or end of which is in sight (p. 302).

There is a growing body of research that draws on Deleuze and Guattari’s theories in music education. Lines (2013), for example, celebrated how instead of viewing music knowledge as an arborescent—with a strong root, firm trunk, branches and leaves—the rhizome offers different knowledge possibilities with emergent shoots that emerge in musical experiences. Instead of

“predetermined pathways of curricular flight” the Deleuzian-inspired music educator looks out for “moving flight paths” (p. 28). Music becomes much more than a performance of pieces (objects), operating rather as a cultural change machine. Lines also discussed community choirs to illustrate musical territory. Many community choir members find enjoyment not only in learning the musical pieces, but also from the social connectedness and shared experiences. The territory of the choir includes the notes, harmonies and rhythms that are sung, as well as the emotional, cognitive, motivational, communal and ritual features of rehearsals and performances, the physical requirements of events, and the historical situatedness of the pieces. The territories that are configured and the shifts in these are formed through the nuances of every interactive moment.

Strom and Martin (2017) summarised the shifts that are required from a conventional to a rhizomic approach to teaching, indicated in Table 2. The production of teaching emerges through the mixture of complex heterogeneous connections. I suggest that this summary can be usefully considered in relation to music therapy as well.

Table 2: Shifts in rhizomic thinking (Strom & Martin, 2017, p. 113)

From the autonomous individual	to the interactive multiplicity
From causal linearity	to heterogenous connectivity
From reduction	to proliferation and complexity
From static being	to fluid becoming
From a focus on substance/products	to process and function
From sameness	to difference

Thinking Therapy with Deleuze

By drawing on the views of Deleuze, Winslade (2009) proposed that the point of therapy is to open up the question: “How might one live?” (p. 334) (rather than “How do people live?” or “How should one act?”). It involves opening a door to the possibility that we might live in a way that is different to how we are currently living. Our lives might be enlarged. This approach entails seeking out conditions of multiplicity, those upon which something new could be produced (Deleuze & Parnet, 2002, p. vii). As the question is posed, “How might one live?”, a sense of multiple possible “lines of subjectivation” (Bell, 2006, p. 215) are evoked. These are trajectories for becoming. They

do not imply multiple textures of discourse, but ontological multiplicity that is immanent in every event and concept.

In an era of multiple selves in many communities, complex family arrangements and diverse lifestyles, this question, “How might one live?” is implied in many of the presenting concerns brought to therapists. Multiplicity does not simply suggest a buffet from which we can select any lifestyle that we would like. Force and power, through lines of articulation, constrain and pattern and shape these choices (Deleuze & Parnet, 2002). People’s lives are not free floating, but are located specifically at the intersection of lines. Some of these are given culturally and others are formed through their own responses to the ones that are given. Lines make people, are made by people, are taken and created. According to Winsalde (2009), “our practice should be aimed at investigating the possibilities for the creation of new and more satisfying lives and relationships” (p. 337).

Relating with Gergen

This section will introduce some key concepts articulated by Gergen that were drawn upon alongside the perspectives of Deleuze within study two of this multiparadigm inquiry. These concepts include relational ontology, confluences, and generative relationships.

Gergen’s Developing Theories

The views of Berger and Luckmann (1966) and Kuhn (1962) are considered to constitute a first wave of social constructionism. Second wave social constructionism is characterised by the work of Gergen (1984; 2000; 2009; 2010; 2011; 2015) and follows the linguistic turn of the 1970s. This wave has a more strongly poststructuralist epistemology (Hruby, 2001). On the one hand, poststructuralism can be considered a form of social constructionism as it emphasises the ways that meaning is constructed and organised discursively and how it is a matter of changing political contention. On the other hand, poststructuralists criticise the analysis of claim-making processes employed by social constructionists, particularly when writers are not located within their texts (Miller, 2006).

Gergen (2001) explained how dialogues on social construction have functioned as metatheory, as social theory, and as practice. Social constructionism as metatheory opposes all claims to truth and objectivity. Truth is contextual and authoritative knowledge claims are challenged. As a social

theory, social constructionism has been used to explain how knowledge is generated in all areas, from the justice system to the therapeutic encounter, from culture to the formation of memory, from social power to the generation of meaning in families. Social constructionism has informed new perspectives on practice and new forms of practice. Language is considered a form of social action in that social constructions of the world invite different types of action (Terre Blanche, Kelly, & Durrheim., 2006). Similarly, we speak not of what music is but what music does (Jagodzinski & Wallin, 2013). Additional information on social constructionism has been offered at the following link:
<https://www.dropbox.com/s/uwtjluzfrsulmdv/Additional%20Information%20on%20Social%20Constructionism.pdf?dl=0>.

Gergen's conceptualisations of social constructionism have shifted somewhat over time (Gergen & Gergen, 2012). Gergen (2009) reached an ontology that is entirely relational. His argument was that "there is no isolated self or fully private experience. Rather, we exist in a world of co-constitution" (p. xv). Relationships replace "the presumption of bounded selves" (p. xv). By "relationships" Gergen did not refer to bounded beings having an effect on each other. He dismantled the individualist focus on the inner mental world as the source of action, and reversed the causal direction of individual units and relational processes. Relationships do not take place between selves that are otherwise separate. Relationships precede the self; the self is an emergent of relationship.

Especially in light of the topic of this research it can be useful to think of binding a being as a violent act. When a separate "me," an essential self that dwells somewhere within me, is bound then I am continually faced with separation from others. Gergen (2009) wrote how the boundary around the self acts as a prison. The "you" that lies within the other person is never truly accessible to me. I can never fully know how another person feels or thinks. We remain estranged from one another.

Gergen (2009) contended that the binding of beings in Western society has resulted in loneliness, a sense of "me first," and a loss of meaning. Relationships are always secondary to the primary self. My failure is, by and large, of my own making, a result of my inadequacy. Unrelenting evaluation also flows from the presumption of a bounded being. Relationships will inevitably place demands upon the self, freedom will be negatively impacted and one must be cautious of connection. Relationships do not have inherent value. They are favourable when they give the individual pleasure, as it is individual wellbeing that matters.

Phenomenologists purport a consciousness in which the other dwells. A perception of the other involves a consciousness of being perceived by that other; a perception of touching another involves the consciousness of being touched. Consciousness is always a consciousness of an object and, thus, subject and object coexist and the traditional binary is broken (Gergen, 2009). Gergen maintained that, although interesting, these attempts do not extend far enough. They still begin with the assumption of an area of consciousness that is private. His goal was to rather begin with relational processes and, from this, develop a notion of human consciousness.

The following statement by Gergen (2009) resonates well, I argue, with Deleuze and Guattari's (1987) perspectives on becoming:

What if there were no nouns? Would our world remain composed of distinct and separate things? What if our only language for describing the world were dance? The movements of the body are continuous, and it is difficult to separate the flow of action into discrete, noun-like entities; like waves of the ocean it is not clear where one movement ends and another begins. If we used dance to teach our children about the world, the world might not appear to us as separated entities. The child might discover a world of endless movement, not discrete "forms" but continuous "forming." The child might never ask if it were possible to separate the dancers from the dance (p. 30).

Meaning and Performing within Confluences

Gergen (2009) concept of confluence is a departure from ideas of causation and agency. When researching aggression within a mechanistic causal model, for example, the task would be to seek the independent determinates of aggressive behaviour (the behaviour is then an effect). In this framework we are, then, not responsible for our actions as they are a result of causes outside our control. Voluntary agency could be proposed as an alternative, however this still relies on the idea of bounded beings.

Instead, to illustrate confluence, Gergen (2009) began by explaining how at a dinner party we eat, and at a concert we offer applause. We are not forced to do this, but we engage in this behaviour as participants of a confluence of relationships within which these actions make sense. Relations in a confluence include animate and inanimate components (just like Deleuze's inclusion of human and

non-human connections in assemblages (Hultman & Taguchi, 2010)). Gergen used the example of baseball and explained how all the elements involved (the people, the bats, the field) are not independent. They would have virtually no meaning alone. The baseball game is a confluence that is formed through this array of elements that are mutually defining.

Although, ontologically, a tree exists, it gains meaning, takes shape, and comes to be a tree for us within processes of co-action. As a teacher says “Right class, let’s begin” the children becomes pupils; as the salesperson says “May I help you?” you become a customer; as the therapist starts the session, the participant becomes a client (Gergen, 2009). Even actions that are engaged in alone are embedded in relationships. Their meaning as (useful, necessary, important, unimportant) activities is socially determined. The names of activities (such as cooking, brushing one’s teeth, having “me-time”) have relational origins. Therefore, “all meaningful action is co-action” (p. 39).

Gergen (2009) explained that we “do” emotions, rather than “feel” them. It is within certain relational traditions that this doing is intelligible. To perform anger (or any other emotion) properly depends on a significant degree of cultural education. We accept emotions as authentic when they are well-performed. Barrett (2017), a neuroscientist and psychologist specialising in the study of emotion presented a compelling critique of the classical view of emotions that has been held for hundreds of years (we have built-in emotions; events in the world trigger these as automatic responses; we express the emotion we now feel on our faces and through our bodies). Despite evidence for this view and the enormous influence it has in Western culture, Barrett argued that much more evidence casts doubt upon it. Emotions are not “built-in.” They vary across cultures. They are not triggered in us; we create them. They are “a product of human agreement” (p. xiii). Barrett termed this the theory of constructed emotions. She explained how we use learned concepts to interpret the world (if we did not know the concept of an apple we would only see patterns of colour, instead of an apple on a table cloth – we observe this as people need to learn how to see after having medical procedures to give them sight after a lifetime of blindness). We also use concepts as we interpret the sensations within our bodies. This is termed interoception. Just as concepts help us to create meaning of events in the world, they help us to create meaning of our own sensations. While our brains only experience pleasure, displeasure, calmness, or agitation, we then use concepts learned through social interaction to make sense of what are feeling and then determine that we are feeling a particular emotion.

Generative Relationships

Gergen (2009) proposed that many of the meanings that we take to be common sense, such as revenge, are profoundly damaging. Rather than follow a path we deem to be inevitable, we are capable of the creative shaping of a desired future (in Deleuzian language, we are able to embark on a line of flight). The key lies not in seeking to understand and control causal influences or processes of voluntary agency, but in directing our concern to the “relational” (p. 58).

Gergen suggested that there are different forms of relational flow, such as generative and degenerative (also as Deleuze and Guattari (1987) conceptualised the possibilities for lines of flight). Generative relational flow infuses vitality and new potential into relationships by stimulating the expansion of meaning while degenerative relational flow is corrosive and ends co-action through mutual annihilation.

Each impulse we feel in our “inner dialogue” (Gergen, 2009, p. 141) to either “do this” or “do not do that” is a “voice” from a previous relationship (either the voice of a person one has related to or a voice one has gained through a relationship). Certain voices triumph over other voices as we find them more convincing. As time progresses we lose insight into the tension of the dialogue. Those who are considered to lack a sense of moral conscience,

are neither “bad seed,” nor deficient in their capacities for moral reasoning. Rather, they are persons without the significant relationships in which “the good,” has become an intelligible and desirable form of life. The ability of soldiers to commit atrocities— to rape, mutilate, or murder—is not an unleashing of primitive drives. Rather, in a context where there is no dialogic tension—no voice of denial— anything is possible (p. 143).

For relationships to develop generatively a first necessary step is that of creating viable scenarios (sequences of relating that are reliable). We need a sense of “this is how we do it” so that interactions are predictable. These predictable scenarios create trust, without which it is difficult to generate intimacy, family, and community. Gergen (2009) wrote, “Let us envision, then, a process of relational flow in which there is both continuous movement toward constraint, on the one hand, and an openness to the evolution of meaning on the other” (p.46). This links to Wallin’s (2010) point, mentioned in the previous section, highlighting Deleuze and Guattari’s caution that what may

be needed to provoke change in a rigid system is, at times, escape, flow, or shaking and, at other times, greater stability.

Slife and Wiggins (2009) explored what the focus of psychotherapy should be when it is premised on a relational ontology. The first is the belief that relationships are the most essential feature of life and living. The main task of therapy is to enable the client to relate well to others and to belong within a community. Secondly, the emphasis is that relationships should be virtuous rather than for the individual's personal satisfaction. Relationships are unavoidably messy and involve conflict.

Instead of attempting to circumvent or neutralise conflict, thereby reinforcing the pattern and creating further relational distance, the relational therapist welcomes and even celebrates it, encouraging the client to move towards complementarity and closeness by working with and in the messiness. Relational therapists attempt to assist clients to experience productive conflict that can birth enhanced love and intimacy, in the face of the apparent messiness of the interaction.

Thirdly, the greatest anxiety that persons face is considered to be the fear of rejection, that we are not acceptable, do not belong, and do not have relationships that are meaningful. As relationships are ontological, the end of relationship marks the end of being, and this understanding directs therapeutic insights. Fourthly, clients are understood in relation to their situational, temporal, interpersonal and moral contexts. Fifthly, clients are considered as playing a role in their contexts and are at least partially responsible for the circumstances they find themselves in. The sixth feature of Slife and Wiggins's (2009) relational therapy is that the therapist's relationship with the client in the here-and-now is the most central aspect of the therapeutic process and is focussed on to facilitate change. The therapist is an active participant. The seventh feature is that any abstraction (principles, theories, diagnoses), while it may be useful, is subordinate to the concrete particulars of the client's context. Consideration of difference or "otherness," not only sameness, matching, and agreement (to gain a false sense of belonging) is the eighth feature. Differences can draw people closer in community. The ninth is that conceptions of others are always incomplete. Contexts are dynamic, therefore, all conceptualisations of the client are held tentatively. Lastly, helping a client to participate in the practice of relating well to others is viewed as more therapeutically important than cognitive or abstract deliberation and instrumental reasoning.

According to Anderson and Goolishian (1992), therapy that is explicitly engaged in practice from a social constructionist premise has certain key features. One of these is the stance of "not-knowing."

When the therapist approaches the client from a theoretical posture of knowing then the client's

response is limited to fitting this pre-existing perspective. Instead of understanding, explaining and interpreting on the basis of the theoretical knowledge that we hold, action and understanding in social constructionist therapy evolves within exchanges that take place in the therapeutic relationship. A position of not-knowing involves generous and sincere curiosity. Instead of conveying predetermined ideas and opinions about the client, about the challenges the client is facing, or what he or she should do about it, the therapist allows him/herself to be informed by the client. The client's worldview is respected and allowed to assume primary importance. The goal is mutual exploration and understanding and the co-development of new meanings. The therapist remains open to learning from the client's narratives and being led into the client's world. The therapist does not "arrive," but remains on a pathway to understanding and is always experiencing change. Previously held knowledge is not merely reproduced, but space is created for the not-yet-known to emerge.

Closing and Opening

This chapter has examined some of the key perspectives of Deleuze and Gergen as they relate to the current study. As mentioned, I am acutely aware that there are many points of dissonance between the philosophies of Deleuze and Gergen. I see this as potentially stimulating rather than problematic. I argue that blending these two philosophical views can be justified on grounds of critical interrogation (rather than indiscriminate cherry-picking based on a lack of understanding of the depth of the two perspectives), theoretical playfulness (a postmodern imperative), and a valuing of multiplicity rather than reinscription of the façade of unified simplicity.

While Deleuze speaks a language of social production, Gergen speaks a language of social construction. This is not an insignificant distinction. However, it is the function of relationship that I argue is a strong enough meeting place for the purposes of this study. Deleuze's ontology was described as creative and univocal, but also as relational. This resonates to a degree with aspects of Gergen's relational ontology. Wallin (2010) explained Deleuze's view as follows,

beyond the presumption of an underlying subject to which multiple identities are imagined to correspond, the rhizome creates a way of thinking the subject as an acentered interbeing irreducible to a mythical 'I' or prior object upon which the subject might reflexively meditate (p. 87).

One could play with Gergen's (2009) notion of "confluence" as being a meaning making "hub" within assemblages. These are still open, still have an infinite number of possible connections, but are areas within which certain meanings make sense and others do not. I suggest that a confluence also relates to Deleuze's concept of "territory." Also, thinking with Gergen's relational ontology enables us to explore further how human becomings take place in—and emerge from—relational contexts, and are continuous relational creations.

Now that the theoretical foundations of the two paradigms worked with in this multiparadigm inquiry have been laid, the following two chapters present reviews of literature on aggression and empathy, respectively. Importantly, this literature is reviewed with a key eye on how the texts can be considered as being most closely aligned to one or both of the paradigms.

Chapter 4

Literature Review

Part 1

Aggression

4.1 Introduction

In the area of aggression research it is rare that children, adolescents or adults are asked to describe what behaviours they view as aggressive. This has, at times, resulted in an overly narrow focus in the field (Nelson, Springer, Nelson, & Bean, 2008). According to Reynolds (2010, p. 37), “dignity is afforded to people when they are given the power to define themselves.” The participants in the current study were given the opportunity to express their experiences and to construct meaning in relation to aggression. In this sense aggression was not narrowly pre-defined or limited to a particular sub-type. This review, therefore, attempts to provide a broad, inclusive summary of research in the field of aggression, with specific reference to adolescence, to capture a taste of potential experiences and meanings.

The chapter includes a discussion of how aggression has been and could be approached from the two theoretical perspectives this thesis is concerned with. A brief reflection on terminology is provided, followed by a review of the common conceptualisations of aggression in literature, developmental patterns of aggression, and causes of aggression. Aggression in South African schools is considered, followed by a discussion of bullying. The idea of aggression as adaptive is mentioned. Research into interventions for aggression is examined, followed by a discussion of music therapy specifically. Lastly, consideration is given to how and when interventions may be harmful rather than helpful.

4.1.1 Two Approaches to Studying Aggression

Aggression has been studied specifically from the two theoretical perspectives explored within this thesis. A reflection on this is provided to emphasise how a review of literature is also paradigmatically rooted and to set the scene for consideration of the research on aggression that follows.

4.1.1.1 A Phenomenology of Aggression

A Husserlian phenomenological study of aggression seeks to reach a detailed description of the experience of aggression as it is lived in the world (DeRobertis, 2012; Flinck & Paavilainen, 2010; Walker, 2013). Staudigl (2014) opened his book “Phenomenologies of violence” by writing:

There is no violence per se. Rather there is violence only to the extent that there are historically and culturally constituted—and thus irreducibly contingent—orders, within which the “meaning violence” is ascribed to a given social event...[V]iolence is to be thought as a social phenomenon within the horizon of its ordering, within which we negotiate, define, and debate what counts and is recognised as violence and what does not (p. 1).

While many qualitative studies have examined adolescents’ experiences of aggression, few have explicitly used descriptive phenomenology to do so. In Vujovic’s (2008) doctoral thesis, adolescent girls in South Africa who had been exposed to violence described experiencing isolation, powerlessness, loss of direction and purpose in life, and a loss of a sense of meaning. Basson and Mawson (2011) explored the experiences of violence by adolescent male juvenile offenders convicted of assault at Leeuwkop Correctional Facility in Johannesburg. Their study reached findings regarding experiences of external events that were perceived as triggering violent behaviour, intense emotional reactions leading up to the violent act, and the experience of negative consequences following the act. A slightly greater number of studies in this area have drawn upon interpretive phenomenology, for example, Zenz Adamshick’s (2010) exploration of the lived experience of adolescent girl-to-girl aggression, research on the experiences of dating violence for adolescents by Fredland et al. (2005), and experiences of violence for adolescents living on the street in Durban by Hills, Meyer-Weitz, and Asante (2016).

4.1.1.2 Social Constructionist and Poststructuralist Views on Aggression

Behavioural scientists who have attempted to answer what the term aggression “actually” refers to have found consensus to be challenging. Dollard, Doob, Miller, Mowrer, and Sears (1939) developed a definition of aggression as “an act whose goal-response is injury to an organism” (p. 11). As the realisation sunk in that this definition was not behavioural (as “goal-response” is a psychological construct) Buss (1961) then proposed a definition of aggression as “a response that delivers noxious stimuli to another organism” (p. 1), however, critique was levelled at the failure to acknowledge the actor’s motive. Zillmann (1979) defined aggression as “Any and every activity by which a person seeks to inflict bodily damage or physical pain” (p. 33). The notion of intent is

problematic too, though, as statements of aggressive intent do not contain any structures of grammar, order of syllables, or phonemic characteristics that could be used to differentiate them from statements indicating other kinds of intent. An explanation of aggression as a social construction, therefore, requires a deeper understanding of the ontological grounding of term.

How aggression is defined depends upon what is considered to be socially appropriate in a certain context (Richardson & May, 1999). Definitions change over time and reflect political struggles and other power relations. What is defined as aggression, whose behaviour is defined as such, and who gets to make these decisions reflect the interests of those in power (Muehlenhard & Kimes, 1999)? This then influences what conclusions are drawn in research. As Silver (1994) argued, “the power to name a social problem has vast implications for the policies considered suitable to address it” (p. 533).

Gergen (1984) differentiated between linguistic descriptors that function on the basis of either direct ostensive grounding (e.g. the way the word “cat” refers to an object that can be directly observed) or indirect ostensive grounding (e.g. gravity that, although it cannot be directly observed, other objects linked to it can be, like a falling ball). “Aggression,” however, is subject to neither direct nor indirect ostensive grounding, although research frequently treats it as such. It is linguistically grounded. Gergen argued, therefore, that the concept should be “deontologised” (p. 57). It does not stand in relationship to any referential spatiotemporal reality and the pragmatics of language become the useful research endeavour. He also asked what follows in conventional processes of sense-making when an individual or group is termed “aggressive.” What is one then allowed to say or do? As aggression is defined as an unjust action, it is then deserving of retribution.

What Gergen’s (2009) concept of a relational being means for researching aggression from a social constructionist perspective is that, instead of conceptualising aggression as being “within” participants, aggression is located in the region of “the between” (p. 76). As discussed in the previous chapter, emotional words and actions are created within cultures and, as such, emotions can be understood as relational performances. According to Gergen, “If there were no conditions people defined as worthy of joy, there would be no joy. As we multiply the conditions that justify anger, then anger becomes epidemic” (p. 104-105). In Jack’s (1999) words, “aggression is a type of relatedness, a particular form of interaction, a way of connecting; it is an interactive event, it occurs in the relational space between people” (p. 43).

Inspired by Deleuze and Guattari (1987), Henriksen and Miller (2012) understood violence “as affective encounters creating rupture and disorder, and which continually reorganise the social spaces of youth” (p. 454). Conflicts can act as ways to negotiate multiple marginalisations and through territorialisation and deterritorialisation movements can be made from dominated to agent (and sometimes back again, through reterritorialisation, when the new positions are untenable and precarious). These authors write that rhizo-analysis,

allows us to see violent conflicts as multi-linear, multi-causal, and involving multiple becomings, thereby complicating linear, causal and chronological explanations and representations of violence...Such an approach pushes us to avoid conceptualising physical violence in terms of fixed positions such as “victim” and “perpetrator,” which often binarily imbues some with agency while denying it to others (p. 455).

*4.1.2 “Deviant,” “Delinquent,” “Anti-social,” “Youth at risk,” or “Adolescents”?*⁹

It may be assumed that “adolescence” is a simple descriptive category that requires little to no deconstruction. The idea of adolescence being a period of development between childhood and adulthood is in fact relatively new (Bunt & Stige, 2014). The adolescent is a creation of a particular historicity (Riddle, 2013). “Adolescence” originates from the Latin term “adolescere,” meaning “to grow up.” The common developmental definition refers to processes and tasks assumed to be shared by all young people. Youth is typically stereotyped as a core identity (Skott-Myhre, 2008). This captures possibilities of subjectivity within the clutches of bounded knowledge concerning predicable psychic organisation and habitual responses. This core identity is then allowed only to repeat its production. Such a categorical approach is static, neglects difference, is ahistorical, reduces the role of cultural and social contexts, and stigmatises young people who do not developmentally align with normative expectations. Further, in Western societies youth are defined as lacking the capacity to make reasonable decisions regarding their own lives (through their idealism, emotional instability, or immaturity). This transient phase (in a grey zone of indistinction between childhood and adulthood (Molloy, 2002)) is considered to lead towards a stable adult state of responsibility.

⁹ Some of the literature referred to in this section relates to both the phenomenological study and the poststructuralist/social constructionist study. The text is then justified. Where the literature refers more strongly to social constructionist or poststructuralist perspectives these paragraphs are left aligned.

Te Riele (2006) argued, rather, for understanding youth as a changing and social construct. Many non-Western cultures do not frame adolescence in the same way that Western cultures do, for example, expecting neither turbulence nor moodiness (McFerran, 2010). In Western cultures, the idea that adolescents display more antisocial behaviour than other age groups has not been shown to be true either (Bunt & Stige, 2014). Reimagining “requires an alternative construction of subjectivity that steps away from psychological subjective essentialism and constructs a different mapping of the self” (Skott-Myhre, 2008, p. 14). Youth can then be viewed “not as essential or core identity formation but as fractured and discontinuous lines of improvisational performance” (p. 16).

The terms mentioned in literature on aggressive adolescents—“deviant,” “delinquent,” “anti-social” and “youth at risk”—also function as part of socially constructed identity stories (Ungar, 2001). Research using these terms participates in the affirmation or critique of such stories and one needs to remain aware of this.

Van der Merwe and Dawes (2007) reviewed research on risk factors and interventions for youth violence. They offered definitions for a number of terms. While anti-social behaviour is notoriously difficult to define (Osmond, 2010), according to them, “antisocial behaviour” typically refers to

contra-normative behaviours occurring during childhood and adolescence. Antisocial behaviour includes the full spectrum of deviant child and adolescent behaviours from minor behavioural infringements such as smoking, to moderate behavioural contraventions such as fighting and stealing, to serious and violent behavioural expressions of antisocial tendencies such as aggravated assault (p. 97).

The term “conduct problems” is commonly used in literature to refer specifically to

antisocial behaviour during childhood, including the full range of behavioural expressions (minor, moderate and severe antisocial behaviour). Conduct problems are distinguished from “delinquency” which is used to describe adolescent behaviour that may include legal infringements (van der Merwe & Dawes, 2007, p. 97).

An increasing number of studies have identified the “victim-offender overlap.” Researchers (for example, Berg, Stewart, Schreck, and Simons (2012), Broidy, Daday, Crandall, Sklar, and Jost (2006), Jennings, Higgins, Tewksbury, Gover, and Piquero (2010), Lauritsen, Sampson, and Laub

(1991), Lauritsen and Laub (2007), Mustaine and Tewksbury (2000), and Schreck, Wright, and Miller (2002) have found that those who suffer from violence and those who perpetrate it are the same people. Berg et al. wrote, “although victimisation and offending often are considered two separate domains, they are so intimately connected that perhaps it is not possible to understand them fully apart from one another” (p. 2). It appears that variations in neighbourhood-level culture predict the prominence of the victim-offender overall, this being strongest where street culture predominates.

Batten and Russel (1995), writing with an Australian context, listed factors that place learners at “risk.” These include societal factors, such as levels of unemployment, lack of housing availability, and poverty; family factors, such as being raised by a single parent, experiencing family abuse or conflict, low parental education and income; educational factors, such as negative relationships with teachers, boredom at school, lack of educational flexibility, and lack of school support services; physical factors, such as disability and illness; psychological factors, such as motivation and self-esteem; and behavioural factors, such as drug use, pregnancy and disruptive behaviour. These risk factors form a complex interconnected web and causal factors function multidirectionally.

McWhirter, McWhirter, McWhirter, and McWhirter (2013) graded youth risk. They described young people who are exposed to few psychosocial stressors, attend good schools, belong to families of higher socioeconomic status and have loving and caring relationships as being “at minimal risk for future trouble” (p. 8). Where there is low socioeconomic status, economic marginalisation, poor access to good education, and oppression then risk increases. The shift from “remote risk” to “high risk” is made, according to McWhirter et al., when personal characteristics such as negative attitudes, emotions and behaviours are additionally present. These authors write that features such as aggression, impulsivity, depression, anxiety, hopelessness and deficits in coping skills and social skills indicate that a child is at “high risk.” The next step in their continuum is “imminent risk.” This is where the child begins to engage in gateway behaviours (for example, destructive acts, smoking, alcohol or drug use). Finally, an individual may reach the level of “at-risk category activity” (p. 10). The term is somewhat problematic as the individual is no longer technically “at risk,” but is now involved in the problematic behaviour or experience (for example, drug use has progressed to addiction, or conduct problems have progressed to criminal behaviour).

The concept “youth at risk” is codified differently in various contexts and times (Lubeck & Garrett, 1990). Overall, the term appears to hold two main facets: it is used to refer to youth who are at risk (of educational failure, of not transitioning in a “healthy” manner to adulthood, of using drugs and

alcohol, of becoming involved in criminal activities, as mentioned above) due to a range of life circumstances and experiences, and it is used to refer to young people who may pose a risk to others. Te Riele (2006) wrote, “young people who are perceived as a ‘risky Other,’ are seen not only as different from ‘most of us,’ but also as a threat to both themselves and society” (p. 133). It is within cultural contexts that decisions are made regarding who and what is considered “risky” and who and what are blamed for perceived threats (Cieslik & Pollock, 2002). The construction of the ideal or innocent child allows for the simultaneous binary construction of the child at risk or the child as risk (Prinsloo & Moletsane, 2013).

Viewing “youth at risk” as a problem that exists on an individual level (the personal deficit model (Swadener, 1995)) can result in blaming individual and group characteristics instead of fully appreciating systemic and societal factors (Taylor, 2002). To refer to a person as “marginalised” implies the question “marginalised by who or what?” (Te Riele, 2006, p. 140). Through viewing the human condition as a continuum, all that is “normative” is thought of as positive and those encountering anything unpleasant or unexpected are potentially at risk. Alternatively, it is possible to view “at-riskness” as a social condition rather than a personal attribute (Lubeck & Garret, 1990).

Marginalisation is not an individual state; it is a relationship. Of particular concern is how an individual’s race, class, gender, family structure, first language, and environment target them for the label “at risk” and as requiring associated interventions (Abrams, 2002; Swadener & Lubeck, 1995).

Adolescents possess the ability to resist stereotypes and have agency in influencing the social constructs that limit self-expression and role range. Under-resourced adolescents who fall into the constructed category of “high risk” use certain health-enhancing strategies. In fact, when the adultcentric bias of much of the literature on youth at risk is questioned, “problem behaviours” can also be viewed as strategies used by adolescents to sustain health, resilience, status, identity, self-esteem, belonging, success, satisfaction and even survival (Crombach & Elbert, 2014; Ensign & Gittelsohn, 1998; Gooden, 1997; Gregson, 1994; Hurrelmann & Engel, 1992; Pavis, Cunningham-Burley, & Amos, 1998; Simon, Dent, & Sussman, 1997; Totten, 2000; Ungar, 2001; Ungar & Teram, 2000). Ungar (2001) highlighted that the development of resilience can be negatively impacted by members of support services who participate in constructing “problem-saturated identities” (p. 138) and neglect to consider the coping strategies that youth use to maintain their well-being. It is not productive to devalue “deviant” behaviour. The task becomes to recognise that these behaviours have mental health benefits, and to assist the young person in finding more constructive ways to achieve the same or even greater forms of resilience.

4.2 Conceptualisations of Aggression¹⁰

The conceptual distinction between aggression and violence is not always clear. Anderson and Bushman (2002) defined violence as “aggression that has extreme harm as its goal” (p. 28). In this sense all violent acts are aggressive, but not all aggression is violent. Aggression is, therefore, a more over-arching term that includes violence within its scope.

In the discussion of the linguistic grounding of the term aggression (section 4.1.1.2) reference was made to some of the early definitions that have been proposed. One point of contention entails whether the definition of aggression must include the intention to cause harm (Ramirez & Andreu, 2006). Anderson and Bushman (2002) proposed that intention to harm is a necessary defining feature of all aggression as a proximate goal, however, this intention is not necessarily the ultimate goal. They compare robbery and physical assault as an example. Both involve aggression at a proximate level, but the ultimate goal of robbery is profit-based whilst the ultimate goal of physical assault is harm-based.

Within the broader concepts of “aggression” or “violence” there are more refined distinctions. Early work on the typology of aggression by Buss (1961) is still influential today. He distinguished between three overlapping dimensions of how aggression is expressed: physical-verbal, active-passive, and direct-indirect. The physical-verbal dimension indicates if physical means or words are used for harm. Building upon this dimension, Underwood (2002) added non-verbal displays of aggression. These include aggressive gestures or postures, staring, or other facial expressions of disgust or dislike. The active-passive dimension distinguishes between active behaviour engaged in to cause harm, and passive aggression where harm is caused through *not* engaging in a certain behaviour. Direct aggression refers to a face-to-face encounter, while indirect aggression is delivered through another person or object. This also includes cyber aggression (Burton & Leoschut, 2013). Direct and indirect aggression have also been termed confrontational and non-confrontational aggression (Xie, Swift, Cairns, & Cairns, 2002).

¹⁰ The first part of this section is considered from a phenomenological perspective as aggression is viewed through features of direct or indirect ostensive grounding, and the literature includes more mechanistic causal foci. In the second part the literature is viewed in line with social constructionist and poststructuralist perspectives as more consideration is given to the social and linguistic construction of the concept and the implications thereof.

In contrast to harming another physically, relational aggression entails inflicting harm through social interaction (Owens, Shute, & Slee, 2000; Prinstein, Boergers, & Vernberg, 2001; Pronk & Zimmer-Gembeck, 2010; Xie et al., 2002). This form of aggression increases in early adolescence (Nansel, Haynie, & Simons-Morton, 2003). It has been defined by Crick et al. (1999) as “behaviours that harm others through damage (or threat of damage) to relationships or feelings of acceptance, friendship, or group inclusion” (p. 77). Social forms of aggression are experienced by victims as being just as harmful as physical aggression (Crick, Bigbee, & Howes, 1996; Paquette & Underwood, 1999). This behaviour appears to demand the use of more sophisticated social information than other types of aggression. An understanding of relational networks and subtle manipulation skills are required for a relational aggressive attack to be effective (Xie et al., 2002). The influence of peers appears to be stronger for relational aggression compared to verbal or physical forms (Low, Polanin, & Espelage, 2013). Children and adolescents who are relationally aggressive can be both well-liked (by close friends who are commonly also relationally aggressive) and highly disliked (by others who are not relationally aggressive and by their victims). As a result of this partially positive feedback, relationally aggressive behaviours can be difficult to address (Geiger, Zimmer-Gembeck, & Crick, 2004). Strategies of relational aggression are changing rapidly due to, for example, technology such as text messaging and social media (Chamberlin, 2006).

Aggression has also been divided into reactive (or hostile) and proactive (or instrumental) types. The roots of the concept of reactive aggression lie in the frustration-aggression hypothesis theory developed by Dollard, Doob, Miller, Mowrer, and Sears (1939) and Berkowitz (1962, 1993). Reactive aggression involves a response to a perceived threat or injustice. It is provoked and is associated with anger. It is “hot-blooded,” impulsive, retaliatory and defensive. Proactive aggression is unemotional and is planned (Fiske, 2004; Vitaro, Barker, Boivin, Brendgen, & Tremblay, 2006). The conceptual roots for this form lie in Bandura’s (1973, 1983) social learning model of aggression. This aggressive behaviour aims to intimidate, dominate, or take possession (Polman, de Castro, Thoms, & van Aken, 2009). It is “cold-blooded” and offensive (Vitaro et al., 2006). Findings by Winstok (2009) indicated that proactive aggression is associated with a high need to control others whilst reactive aggression is associated with a low capability for self-control. Dodge, Lochman, Harnish, Bates, and Pettit (1997) investigated the developmental histories of 1585 children categorised into reactive aggressive, proactive aggressive, pervasively aggressive (displaying both types) and nonaggressive groups. The children in the reactive group showed histories of physical abuse, difficulties in peer relations and problem solving. Callous-unemotional traits, including the failure to display empathy, have been found to be specifically related to

proactive aggression in children (Frick, Cornell, Barry, Bodin, & Dane, 2003) and adults (Cornell et al., 1996).

Aggressive youth typically display both reactive and instrumental forms. This conclusion has been reached in research by, for example, by Fite, Colder, and Pelham (2006), Hubbard, McAuliffe, Morrow, and Romano (2010), Pang, Ang, Kom, Tan, and Chiang (2013), Ramirez and Andreu (2006), Vitaro et al. (2006), as well as Xu, Farver, and Zhang (2009). While overt and relational aggression show distinct patterns of relations, the overlap implies that aggressive adolescents will use any means of aggression that is available and effective. When feeling victimised, relational aggression may be a response. When desiring to control the social and material resources of their peers, overt aggression is a viable option (Little, Jones, Henrich, & Hawey, 2003). Although being highly correlated, the two constructs have been retained, though, as different antecedents and outcomes are demonstrated, as well as there being different intervention implications (Skripkauskaite et al., 2015).

This section on the types of aggression also requires a step back from examining individual and micro-relational perspectives. In 1969 Galtung distinguished between direct violence and structural violence. The first involves the delivery of physical violence. The second relates to institutionalised inequality, specifically related to the unequal distribution of power that limits life opportunities.

This is a form of violence because it is avoidable. Clark (2012) explained that, while structural violence is less visible, its prevalence in South Africa (especially through poverty and inequality) is important in understanding the high levels of direct violence in the country. Although inadequate for explaining the full picture of the problem, she described how “poverty, unemployment, and resultant frustrations form an important socioeconomic backdrop for approaching the issue of youth violence” (p. 81). Wilkinson and Pickett (2009) offered evidence demonstrating that in countries where economic inequality is greatest, so too are the levels of violence.

The violence of the Apartheid state and the violent struggle against it produced a culture of violence that permeated South Africa. Society as a whole became intimately engaged in either submitting to, supporting, or aggressively rebelling against the state’s institutionalised violence. The use of violence by the Apartheid government and by the liberation movement affirmed this strategy as a powerful vehicle for achieving change. Matthews, Griggs, and Caine (1999) argued that this influenced popular thinking at all levels of South African society, legitimising further use of

violence in communities, families and schools. As a culture of violence is embedded in social institutions the tolerance for crime and violence rises overall.

While understanding violence from a social perspective is vital, research needs to surpass the distinction between the two dominant approaches that either examine psychosocial influences (with a tendency to pathologise the antisocial behaviour of deviant individuals) or explain the intergenerational reproduction of violence as a result of a culture of violence (in which culture can be viewed as a static tradition) (Brankovic, 2012). Both views can serve to make structural violence invisible.

4.3 Developmental Patterns of Aggression¹¹

The majority of children show a decline in physically aggressive behaviour as they grow older (Côté, Vaillancourt, Barker, Nagin, & Tremblay, 2007; Hay, 2005; Tremblay & Nagin, 2005; Vitaro, Brendgen, & Barker, 2006). Infants begin to use physical aggression and then learn alternative forms of behaviour in the years leading up to primary school. Only a small minority of children continue to display stable, high levels into adolescence and adulthood (Piquero, Carriaga, Diamond, Kazemian, & Farrington, 2012).

Botha and Mels (1990) found aggression to be a persistent trait that is consistent over adolescence in a South African study. In their sample of 1700 female and male participants they demonstrated substantial stability in patterns of aggression over five years, from the period between grade eight and grade 12. There appears to be a gradual shift from physical aggression to verbal aggression through adolescents, due to development in language as well as related to features of social and emotional development. As adolescents mature they are able to better comprehend the negative consequence of physical aggression, their ability to verbally communicate their emotions improves as does their capacity to control acting-out behaviour. This may underlie the transformation from overt aggression to less overt forms (Kim, Kamphaus, Orpinas, & Kelder, 2010). However, the physical aggression that is engaged in during adolescence is often more severe, due to the individual's greater strength, the use of weapons, collective violence delivered through a group, the emergence of more organised gangs, and engagement in sexual violence (Loeber & Hay, 1997). Relational aggression also typically becomes the primary aggression strategy in adolescence

¹¹ This section is considered to align more with the phenomenological study as little consideration is given to how meanings of aggression may be constructed and causal processes are given emphasis. It is, therefore, left-aligned.

(Michiels, Grietens, Onghena, & Kuppens, 2008; Vitaro et al., 2006). Whilst relational aggressive usually begins to manifest within same-gender friendships, in adolescence this extends to opposite-gender interactions as well.

4.4 Causes of Aggression¹²

An understanding of the individual and collective pathways to violence necessitates a theoretical framework that includes the reciprocal influences of interpersonal, institutional and structural violence (Barak, 2006). Without such a comprehensive explanation any account remains incomplete. Models of aggression have been proposed that attempt to explore multiple interlinking causal features, such as Anderson and Bushman's (2002) widely cited General Aggression Model (GAM) and Dodge, Greenberg, and Malone's (2008) cascade model that aims to show how risk factors influence one another, producing a "cascade" that ends in violence. The World Health Organisation (2002) uses an ecological model for examining causes of violence. The first level of their model relates to individual aspects that influence violent behaviour, including biology, history, impulsivity, substance abuse, low educational achievement, abuse, and a history of aggressive behaviour. The second level examines how close relationships may increase the risk of violent behaviour. Thirdly, the community contexts in which these relationships take place may have characteristics that are associated with higher levels of violence, such as high residential mobility, heterogeneity, and high population density. The final level entails larger societal factors that create climates where violence is considered acceptable, such as cultural norms, ideologies that entrench male dominance, views that parental rights "trump" child welfare, advocating excessive force against citizens by police, and norms that support political conflict.

4.4.1 *Individual Aspects*

Individuals factors explored in research include, among others, hyperactivity (Henry, Caspi, Moffit, & Silva, 1996); poor sleep (Kamphuis, Meerlo, Koolhaas, & Lancel, 2012); low intelligence and low school performance (Denno, 1990; McCord & Ensminger, 1997); low resting heart rate (Lorber, 2004; Patrick, 2008); higher testosterone levels (Dabbs, Carr, Frady, & Riad, 1995); cognitive predictors such as an attentional bias for aggressive stimuli and an automatic association of aggression and the self (Brugman et al., 2015); moral disengagement (Gini, Pozzoli, & Hymel,

¹² This section includes literature that can offer a helpful foundation for either study (justified), some literature that specifically leans towards poststructuralist or social constructionist views (right-aligned), and some that more usefully informs phenomenological perspectives (left-aligned).

2014); and aggression as a response to feelings of shame (Elison, Garofalo, & Velotti, 2014). De Boer, Olivier, Veening, and Koolhass (2015) considered the evidence from experimental studies on the neurobiology of aggression and concluded that the areas in the brain involved in the expression and control of aggressive behaviour are multiple, ranging in function from “sensory processing and perception up to the generation of motor output patterns, the autonomic and neuroendocrine support of behaviour and all organisational processes in-between” (p. 123).

In some instances, acts of impulsive aggression are founded in neurobiological susceptibility (Siever, 2008). Twin studies suggest that impulsive aggression has a hereditary component (between 44% and 72%) (Coccaro, Bergeman, Kavoussi, & Seroczynski, 1997; Seroczynski, Bergeman, & Coccaro, 1999). Impulsive aggression can be thought of as an imbalance between the bottom-up drives that are triggered by the limbic region of the brain and the top-down control (or “brakes” for moderating behaviour in relation to social cues, predicting reward and punishment, suppressing aggressive behaviour) directed by the anterior cingulate cortex and the orbital frontal cortex. In impulsive aggression the limbic-mediated drive is insufficiently inhibited and the affective response is channelled into the aggressive behaviour. Pond et al. (2011), Schutter and Harmon-Jones (2013), and Sutton, Wilson, van Kessel, and Vanderpyl (2013) have explained that under-regulation of emotions, especially anger, often leads to aggression as an attempt to diffuse the unpleasant emotion. Inadequate strategies to cope with anger increase the experience of negative affect and reduce the regulatory resources that are required to inhibit aggressive impulses. Anger also prompts increased risk-taking (Lerner & Keltner, 2001). Venting (acting out aggressive impulses on people or objects) has been found to be a poor strategy for emotion regulation (Lohr, Olatunji, Baumeister, & Bushman, 2007). Venting increases aggression as it neurologically cues further aggressive cognition and behaviour (Bushman, 2002).

Pond et al. (2011) explored whether being able to differentiate emotions would weaken the relationship between anger and aggression. Emotion differentiation (or emotional granularity) refers to how a person has insight into and can classify their experiences into separate emotion categories (naming their emotions). Low emotion differentiators show a low awareness, understanding and ability to describe what they are feeling. This can lead to misinterpretation or rumination about states of arousal. People who are low emotion differentiators also have a weaker capacity for emotion regulation. Those who are high emotion differentiators demonstrate greater engagement during stress and the ability to think clearly before responding. Pond et al. found evidence to suggest that emotion differentiation protects against aggression even when one feels angry.

Emotion regulation strategies aim to assist the individual in containing the emotional experience well enough to be able to engage in constructive, goal-directed behaviour (Sutton et al., 2013). Studies in emotion regulation have explored reappraisal (Gross, 1998; Ochsner, Bunge, Gross, & Gabriel, 2002; Mauss, Cook, Cheng, & Gross, 2007), distraction (Kalisch, Wiech, Hermann, & Dolan, 2006; McRae et al., 2010), attentional control (Urry, 2010), realistic evaluation (Herwig et al., 2007), distancing (Kalisch et al., 2005), and suppression (Levesque et al., 2003).

Self-control has been defined as the ability to override feelings, thoughts and behaviours that are of a habitual or automatic nature (Baumeister, Vohs, & Tice, 2007). Research indicates that persons who have higher trait self-control exhibit less aggression (Archer, Fernandez-Fuertes, & Thanzami, 2010; Archer & Southall, 2009; Finkel, DeWall, Slotter, Oaten, & Foshee, 2009; Rutter & Hine, 2005), however, depleting self-control resources can increase the likelihood of behaving aggressively if provoked (DeWall, Baumeister, Stillman, & Gailliot, 2007). Haas, Omura, Constable, and Canli (2007), Jensen-Campbell, Rosselli, Workman, Santisi, and Bojan (2002), and Meier, Robinson, and Wilkowski (2006) found that individuals who are more agreeable are less aggressive when faced with provocation or hostile situations as they can regulate their emotions and subsequent behaviour.

Whitmer and Banich (2010) found that anger rumination (unintentionally dwelling on and mentally rehearsing experiences and moods associated with anger) depletes the capacity for self-regulation. A study on anger rumination and effortful control, by White and Turner (2014), found that anger rumination was related to reactive aggression and the relationship was mediated partially by effortful control. Proactive aggression was also related to anger rumination, but was not mediated by effortful control. Gross and Thompson (2007) concluded that implementing regulation relatively early in the process that is generating emotion seems to be the most useful in changing the course of the response. Using, for example, cognitive reappraisal (changing the way one thinks about the stimuli), distraction, or attentional control before the emotion has become a full-blown response is a more helpful strategy than attempting suppression of the overt emotional expression. Using emotion regulation habitually has been found by Tamir, John, Srivastava, and Gross (2007) to relate to an individual's theories about emotions. People who are entity theorists (who view emotions as fixed) have lower emotion regulation and use cognitive reappraisal less frequently than those who are incremental theorists (who view emotions as malleable and able to be regulated).

Bandura (2001) argued, “among the mechanisms of personal agency, none is more central or pervasive than people’s beliefs in their capacity to exercise some measures to control their own functioning and environmental events” (p. 10). Guo, Egan, and Zhang (2016) explored the relationships between adolescents’ aggression and their subjective sense of control. They found that a low sense of control is a central factor in inducing aggressive intent within an adolescent. When an adolescent feels that their circumstances are not under their personal control then they become increasingly aggressive to alleviate the strain of anxiety and distress. The function of aggressive cues depends on the person’s state of mind and how they interpret the cue in relation to their interests and life situation. Aggressive cues have a greater effect when an adolescent is experiencing low sense of control.

Young people who face excessive change, uncertainty or fear have particular stress responses (Vogel, 2002). These broadly involve either facing the stressor or avoiding the stressor. The latter takes the form of four kinds of defence mechanisms: denial, regression, withdrawal, and impulsive acting out, which may include aggressive or violent behaviour. Although ultimately self-destructive, they enable the individual to regain a sense of balance in the short term. When such strategies do not result in a reduction of stress then they may intensify or other behaviours may emerge as well, such as self-harm, defying authority or increased agitation. While some of these behaviours are typical in the developmental progression of all children, where multiple features are present over a sustained period of time this is an indication that too much stress is present and it is threatening the young person’s wellbeing.

Aggression has also been found to relate reciprocally to substance use (Waller, Gardner, & Cluver, 2014). This relationship can take various forms. Substance abuse can cause aggression (while the substance is being misused or during withdrawal, due to chemical effects on the brain and due to individuals being in environments where aggression is more likely); aggression may influence the likelihood of a substance use disorder developing; aggression and substance use may be part of a broader syndrome of antisocial behaviour (Connor, 2002; Ellickson, Tucker, & Klein, 2001; Pluddemann, Flisher, McKetin, Parry, & Lombard, 2010; White, Fite, Pardini, Mun, & Loeber, 2013). In a study in low-income urban areas in South African, Sommer et al. (2017) examined the interplay between aggression, crime, trauma and substance abuse. Within environments that are persistently unsafe, cumulative exposure to violence not only predicts the development of Post Traumatic Stress Disorder (PTSD), but also increased aggressive behaviour. Substance use can

blunt symptoms of PTSD and increase the likelihood of engaging in violence. These authors concluded that exposure to violence and drug abuse both increase the likelihood of attraction to aggression and the committing of criminal offenses.

Research has been conducted on relationships between boredom and risk behaviour among adolescents. Caldwell, Darling, Payne and Dowdy (1999) found that 13 year-olds who experienced less parental monitoring were more frequently bored. Parental knowledge seems to have a positive impact on adolescent interest, self-regulation and motivation during their free time. Sharp, Caldwell, Graham, and Ridenour (2006) distinguished this parental knowledge from parental control that, they found, has a negative effect on motivation and interest. Wegner and Flisher (2009) identified associations between boredom and risk behaviours, such as substance use and sensation seeking, negative affect, and delinquency. Newberry and Duncan (2001) concluded that there was a significant relationship between the tendency to experience boredom and the number of reported arrestable behaviours. A correlation between boredom experienced during free time and aggressive behavioural tendencies was also found by Yang and Yoh (2005).

The predictive power of violence exposure and educational aspirations for violent behaviour during adolescence was investigated by Stoddard, Heinze, Choe, and Zimmerman (2015). Educational aspirations were related to attitudes that were less violent. These effects appear to be long lasting. For the adolescent males in their study, having educational aspirations for the future indirectly predicted lower rates of violent behaviour in the 12th grade, and this extended to when they were 22 years old.

Research on aggression has tended to place a greater focus on males (Card, Sawalani, Stucky, & Little, 2008; Crick et al., 1996; Nelson et al., 2008). This has been driven by observations that all types of aggressive behaviours are more frequently displayed by males than females (across countries, ages, and measurement types) (Nivette, Eisner, Malti, & Ribeaud, 2014).

A critique of research focusing on the prevalence of male aggression is that the concept of females as non-aggressive is reinforced. The involvement of girls in violence has been viewed as “doubly deviant” (Henriksen & Miller, 2012, p. 436), as a violation of cultural prosocial norms and also as a violation of constructions of femininity.

Behaviours such as relational manipulation have been overlooked in aggression research, especially with females. In a study by Nelson et al. (2008) on 134 young adults (aged between 18 and 25 years) they found that males most frequently reported utilising physical and verbal aggression and females used direct and indirect relational aggression with both non-verbal (avoiding/ignoring) aggression and verbal aggression. They also found that the gender of the target impacted the type of aggressive strategy employed. Physical aggression was most common in male-to-male conflict and indirect relational aggression was most common in female-to-female altercations. Research by Crick and Grotpeter (1995) also indicated that girls use relational aggression more than overt aggression. A reason suggested for this is that relational aggression targets matters of importance to girls. It damages intimate connections with others and this is experienced as distress by the recipient. Relational aggression is, thus, an effective strategy to gain control or to retaliate against another girl. Crick et al. (1996) questioned whether children also viewed these relationally manipulative behaviours as aggressive. Their research confirmed that this is indeed the case and emphasised the importance of relational aggression to children.

The finding that females employ more relational aggression than males has not always stood up to further scrutiny, though. Little et al. (2003) did not find a gender difference for relational aggression. The modest difference that was measured actually favoured boys. They proposed that, because their sample involved participants who were older than those in the studies by Crick et al. (1999) and Crick and Grotpeter (1995) (for example), this may reflect a developmental shift that takes place in adolescence.

Card et al. (2008) examined gender differences between direct and indirect aggression during childhood and adolescence through a meta-analytic review of 148 studies. They found that boys engage in more direct aggression than girls. However, there is only a small gender difference in indirect aggression. They defined indirect aggression inclusively as covering social, relational, indirect and covert aggression. This negligible difference confirmed the findings in a meta-analysis by Archer (2004), challenging the notion that is still commonly upheld that girls engage in more indirect aggression than boys. Violence between girls is an area that requires further research in South African schools (Bhana, 2008). Bhana (2013) argued that

all violence is gendered, and violence prevention in schools must be steeped in gender as a dynamic process since it relates to broader social conditions. Learners, parents, teachers and

communities need to understand how gender is deeply embedded in and produces violence (p. 44).

4.4.2 Relationships

This section elaborates on family risk factors, and trauma and grief. Peer groups are also then discussed.

4.4.2.1 Family Risk Factors

Many family risk factors for aggression have been researched. These include maternal criticism (Skripkauskaitė et al., 2015); family dysfunction and coercive parenting (Tremblay et al., 2004); interparental violence and maternal mood disorders (Narayan, Chen, Martinez, Gold, & Klimes-Dougan, 2015); hostile parenting (Cote et al., 2007); harsh parenting, uninvolved parenting, and paternal psychological control (Kawabata, Alink, Tseng, Ilzendoorn, & Crick, 2011); parental attitudes that are favourable towards violence (Herrenkohl et al., 2000); child physical abuse and neglect (Lang, Klinteberg, & Alm, 2002; Smith & Thornberry, 1995; Widom, 1989; Widom & Ames, 1994); parental violence towards the child (Widom & Wilson, 2015); alcohol abuse by a family member (Duke, Pettingell, McMorris, & Borowsky, 2010); physical maltreatment (Shackman & Pollak, 2014); and maternal smoking during pregnancy (Brennan, Grekin, & Mednick, 1999; Rasanen et al., 1999). Children who are relationally aggressive have also described their parent-child and friendship relationships as highly exclusive and enmeshed (Grotzinger & Crick, 1996; Grotzinger, Crick, & O'Brien, 1996; Sebanc, 2003). Ibabe, Jaureguizar, and Bentler (2013) found that while both the classroom and family environment showed direct effects on adolescent violence towards authority, the family environment is the best predictor and intervention should focus on assisting parents to enhance family cohesion and constructively manage conflict within the home.

Attachment has received much attention in literature in relation to aggression. These views are rooted in Bowlby's (1969, 1973, 1980) attachment theory. Moretti, DaSilva, and Holland (2004) argued that many aggressive behaviours can be understood causally and functionally in relation to features of attachment. In particular, they viewed aggressive behaviour from an attachment perspective as, firstly, an attempt to coercively elicit others into engagement; secondly, a response to perceived threat of loss of relationship or rejection; or thirdly, an attempt to obtain control or power. Seifert (2006, 2012) explored research findings demonstrating how neglect, caregiver unavailability, domestic violence, abuse and trauma impact attachment and how this interferes with developmental skills, such as the management of emotions and moral development. Bowlby (1973) observed, "the most violently

angry and dysfunctional responses of all, it seems probable, are elicited in children and adolescents who not only experience repeated separations, but are constantly subjected to the threat of being abandoned” (p. 288). Moretti et al. (2004) reviewed a wide range of research and concluded that securely attached children and adolescents engage in greater prosocial behaviours, while insecurely attached children and adolescents demonstrate greater levels of aggression and hostility.

Attachment is particularly important during periods of life change and stress, such as is experienced during adolescence (Colin, 1996; Lopez & Brennan, 2000). A key task of middle adolescence in Western societies is considered to be an increase in self-determination, agency and autonomous control (Daddis, 2011). South African studies (for example, by van Schalkwyk and Wissing (2010)) have reached similar findings. Michiels et al. (2008) proposed that, just as infants are best able to explore their environment from a secure base, adolescents have a similar task: “to establish a degree of autonomy (especially in being able to think freely and objectively about attachment relationships), while not weakening those relationships in the process” (p. 531). Although adolescents are involved in distancing themselves from parental bonds and moving closer to peer bonds, the parental relationship does not become generally less important (Bosmans, Braet, van Leeuwen, & Beyers, 2006). Attachment and individuation can be opposing processes, however, the quality of parental attachment does seem to influence the adolescent’s growth in autonomy (Besser & Blatt, 2007; Michiels et al., 2008; Sartor & Youniss, 2002). Michiels et al. suggested that relationally aggressive behaviour in adolescence may, at times, be a manifestation of difficulties related to the task of identity individuation taking place within an insecure attachment relationship with the parent. Secure attachment relates to autonomy that is more agreeable and less hostile (Zimmermann, Mohr, & Spangler, 2009). The development of a capacity for “autonomous-relatedness” (Oudekerk, Allen, Hessel, & Molloy, 2015, p. 472) is key for close relationships in adulthood. Disagreement is inevitable, however, the ability to balance confidently asserting autonomy with preserving closeness is essential for negotiating such conflict within a healthy relationship. When adolescents do not develop this they are at-risk for using autonomy-undermining or hostile conflict styles, as well as for experiencing loneliness and depression in their adult relationships (Miga, Gdula, & Allen, 2012; Soenens, Vansteenkiste, Goossens, Duriez, & Niemiec, 2008).

While attachment is one of the most popular theories for describing the dynamics and implications of parent-child relationships (Barth, Crea, John, Thoburn, & Quinton, 2005) it has also been criticised as “the textbook case of a politically conservative research programme, smuggling social norms under the cover of claims to scientific objectivity” (Duschinsky, Greco, & Solomon, 2015, p.

174). Through this theory mothers have largely been constructed as being solely responsible for young children. Duschinsky et al. argued for a move beyond social constructionism to look at the forces and processes that are usually viewed separately as “biological” and “social,” seeing them rather as mutually constitutive. Deleuze and Guattari (1983) affirmed the importance of attachment. They argued, “it is not a question of denying the vital importance of parents or the love attachment of children to their mothers and fathers. It is a question of knowing what the place and the function of parents are within desiring-production” (p. 51). They drew attention to how child-parent relationships affect, are affected by, and plug into various other processes, such as biological, social and political assemblages. Where the importance of attachment research is limited to the infant’s need for closeness with their primary caregiver, then this reification aligns with gender conservatism. In societies where women are the familiar caregivers, infants’ behaviours will show demand for mothers, which will further support such gender ideologies. When consideration is given to the connections and couplings of the attachment system then it can be a resource for a progressive and countervailing form of social analysis and politics.

4.4.2.2 Trauma and Grief

Aggression has been associated with response to trauma (Connor, Steingard, Cunningham, & Anderson, 2004; Perrin, Smith, & Yule, 2000; Schwartz & Perry, 1994). In their sample of 3735 adolescents, Song, Singer and Anglin (1998) found that 50% of the variance in self-reported violent behaviour (for both males and females) could be explained by violence exposure and symptoms of trauma. The main trauma symptom that predicted violent behaviour was anger. Flannery, Singer and Wester (2001) confirmed that dangerously violent adolescents reported higher levels of posttraumatic stress and exposure to violence and victimisation than matched controls. They recommend that adolescents referred for aggression should be assessed for psychological trauma, with special attention paid to screening for suicidal potential.

In the case of traumatic death, normal grief resolution can be stunted if the traumatic nature of the death is not first attended to. One of the areas that can be affected is the processing of rage and anger. Impulse control can be disturbed in the wake of bereavement. This can include an increase in recklessness, irritability, and aggression. As Nader (1997) explained that anger is common in the process of traumatic bereavement: “Following trauma, it may be murderous rage. In the face of intense helplessness or threat, anger is a mobiliser... The intensity of the traumatic helplessness and/or of the offense to rightness may be a predictor of the intensity of the resulting rage” (p. 29). Externalising behaviours may serve to help the adolescent avoid trauma and loss-related feelings

and thoughts (Herres et al., 2017). Youth may exhibit symptoms PTSD as heightened anger, irritability, and aggression (Kerig & Becker, 2010). Further research is needed in this area, however, it appears that adolescents who demonstrate increased externalising behaviours are those who struggle to engage in the narrative construction phase where acknowledgement and sharing of their difficult experiences is required (Kobak, Zajac, Herres, & Krauthamer-Ewing, 2015; Saltzman et al., 2016). Interventions for trauma-grief need to address the ways that this can result in an adolescent failing at school, withdrawing from important developmental relationships and activities, participating in antisocial, aggressive, self-destructive, and risk-taking behaviours, as well as affiliating with maladaptive peer groups (Saltzman, Steinberg, Layne, Aisenberg, & Pynoos, 2001).

4.4.2.3 Peer Groups

Peer relationships are one of the most central features of adolescence (Steinberg, 2005). Peer groups in adolescence play a strong role in influencing the development of prosocial and antisocial behaviour (Brown, 2004). The need to belong to and be accepted by a peer group, and not to be seen as different are frequently viewed as key aspects of adolescent developmental navigation (Dahlberg & Potter, 2001). Adolescents are more likely than children or adults to adjust their choices and behaviour in response to the pressure of their peers. Fear of rejection and the need for peer approval may result in adolescents behaving in ways they may not otherwise, including aggressively (Stein & Durand, 2016). “Delinquency” is often described as “a group phenomenon” (Dahlberg & Potter, 2001). Friendship with disruptive and aggressive peers increases one’s own disruptive and aggressive behaviour (Berndt & Keefe, 1995; Brendgen, Bowen, Rondeau, & Vitari, 1999; Ellis & Zarbatany, 2007, 2007; Farrell, Thompson, & Mehari, 2017; Snyder, Horsch, & Childs, 1997). In fact, Elliott (1994), Hawkins et al. (1998) and Lipsey and Derzon (1998) found that involvement with antisocial peers is one of the strongest predictors of serious violence among adolescents. It appears that the likelihood of engaging in aggressive behaviour increases as adolescents join antisocial peer groups because of the desire for higher status hierarchy or after peer rejection (Dahlberg et al., 2001).

Low et al. (2013) examined the role of social networks in physical and relational aggression among 565 young adolescents at a school in Illinois, in the United States. Their findings confirmed the role of peer socialisation in both physical and relational aggression, however, this emerged most strongly for relational aggression. They critiqued how most violence prevention and bullying interventions are aimed at individual-level skills rather than also including interventions that target network components.

Trust becomes increasingly important in adolescent relationships. People who hold high trust beliefs represent other people as emotionally trustworthy, honest, and reliable. Those who hold low trust beliefs view others as emotionally untrustworthy, dishonest, and unreliable. To help another person who appears to be suffering, an inference of genuineness and sincerity needs to be made. High trust beliefs, therefore, lead to more prosocial behaviour (Carlo, Randall, Rotenberg, & Armenta, 2010). Adolescents' trust beliefs include cognitive representations of the degree to which the other will maintain confidentiality, keep their promises, and tell the truth. While trust in others and belief in one's own trustworthiness are distinct phenomena, they are often associated (Randall, Rotenberg, Totenhagen, Rock, & Harmon, 2010). Rotenberg et al. (2014) found that, compared to others with trust beliefs in the middle range, girls (in particular) with very low and very high trust beliefs in peers faced more rejection and had lower group interaction, were alone more often, and received and engaged in greater indirect aggression.

Retaliation is a key driver of youth violence and revenge goals correlate with maladjustment (Lochman, Wayland, & White, 1993). According to Western developmental theories, the stage of adolescence involves developing moral reasoning that is guided by principles of mutual respect and reciprocal justice, as opposed to simply being required to follow the rules set out by authority figures. The task of identity formation and the importance of peer status also take centre stage. When pride or reputation has been damaged this can be experienced as shameful. Shameful events can either result in the individual withdrawing or lashing out aggressively (Thomaes, Bushman, Stegge, & Olthof, 2008). According to Copeland-Linder, Johnson, Haynie, Chung, and Cheng (2012), it is commonly in the context of threats to reputation or identity that thoughts of retaliation occur to restore status and self-esteem. Shame-induced aggression can be used for ego-protective purposes. Self-esteem can be guarded from further damage by focusing blame and anger on others (Tangney & Dearing, 2002). Through assuming a dominant aggressive position a person can attempt to reassert the self and regain reputation. Thomaes et al. found that high, rather than low, self-esteem appears to increase shame-induced aggression. They propose that either narcissistic adolescents with high self-esteem are more vulnerable to experiencing shame, or they are not necessarily more vulnerable to shame, but process the experience in different ways.

In Kozlowski and Warber's (2010) research into 15 North American adolescent girls' strategies for retaliation against social aggression, they found the following reasons for retaliation: identity attacks (for example, name calling or gossiping), destabilisation (undermining a friendship that was

considered healthy), degrading family members, capitalising on or exposing another's insecurities, jealousy relating to a boyfriend (as a result of a sense of ownership over a boy), and exposing secrets.

Jaggi and Kliewer (2016) explored dynamics of revenge in peer groups of poor urban adolescents in North America. They found a pattern of balanced reciprocity between the degree of aggression in the initial event and that in the solution (retaliation in kind). This pattern of reciprocal revenge entailed some blurring of physical and relational aggression for boys in the study, while a clearer distinction was reported by the girls. The importance of reputation was regarded as key. Reactions to insults involved attempts to show strength and toughness, communicating both to the perpetrator and to peers in an attempt to deter further attacks. Some of the participants in their study who engaged in revenge struggled to conceptualise alternative responses to conflict. Where multiple solutions could be conceived, a lack of confidence in non-violent solutions was expressed. Peaceful engagement with the same perpetrator in future was rated as being the most unrealistic. Intense experiences of anger were a major influential factor in the choice of response to conflict. An effect of extreme anger was retaliation without considering potential consequences.

The "code of the street," a theory by Anderson (1999), entails an explanation of how subcultural values that favour violence (particularly as retaliation to challenges or insults) encourage youth engagement in violence, as well as increasing their chances of victimisation. Through his research in Philadelphia, Anderson contended that the code of the street offers non-traditional methods to members of disadvantage communities for obtaining respect and status. Through toughness and violent displays (even in response to minor insults or challenges) one earns and maintains respect. Losing respect can lead to serious injury or even death. Similar subcultural values have been identified by researchers in other contexts (Brookman, Bennett, Hochstetler, & Copes, 2011; Henricksen & Miller, 2012; Holligan, 2015).

4.4.3 Community Contexts

Eco-developmental perspectives view youth aggression as a product of impoverished opportunities, inadequate social skills, social utility and lack of reward for prosocial behaviour (Fraser, 1996). Coming from a low socioeconomic background has been found to be a risk factor for aggressive behaviour (Farrington, 1998; Farrington, 2003; Henry et al., 1996) although this can be mediated by parenting skills (Larzelere & Patterson, 1990). Notably, Doom, Vanzomeren-Dohm, and Simpson (2016) found that an unpredictable environment (chaotic or frequent changes in the home or

community environment) during childhood resulted in greater externalising behaviours in adolescence than environmental harshness (having consistently insufficient resources) during childhood.

The risks and challenges of living in poverty can promote self-focussed and short-term, rather than future-oriented, thinking. These short-term goals can assist in daily survival, but afford little in helping a young person move towards a desired future (Nurmi, Poole, & Kalakoski, 1994). Adolescents living in poverty without a sense of purpose may feel hopeless about the future. This can lead to higher engagement in risky and deviant behaviour, including violence (Bolland, 2003; McLeod & Shanahan, 1996). Machell, Disabato, and Kashdan (2016) explored whether a sense of purpose can offer resilience for adolescence in poverty, as well as whether this may influence prosocial and antisocial behaviours. While purpose in life did not increase prosocial traits, it did reduce defiance and bullying behaviours. In a large racially and socioeconomically diverse sample of youths in the United States, Chen, Voisin, and Jacobson (2016) found that having expectations for the future was the only protective factor that served as a buffer for the effects of exposure to community violence.

In South Africa, significant numbers of children and adolescents are exposed to community violence (Burton, 2008; Leoschut & Burton, 2006; Seedat, van Niekerk, Jewkes, Suffla, & Ratele, 2009; Ward, van der Merwe, & Dawes, 2012). Living in a high-violence neighbourhood (Farrington, 1998; Thornberry, Huizinga, & Loeber, 1995) and witnessing community violence (DuRant, Cadenhead, Pendergrast, Slavens, & Linder, 1994) have been identified as risk factors (not only for externalising behaviours, but for internalising behaviours as well). Externalising effects of community violence exposure have been found to include violent behaviour (Farrell & Bruce, 1997; Kennedy, Jocson, Alers-Rojas, & Ceballo, 2017; Vanfossen et al., 2010), antisocial behaviour (Gardner et al., 2015; Miller, Wasserman, Neugebauer, Gorman-Smith, & Kamboukos, 1999; Patchin et al., 2006), defensive and offensive fighting (Jenkins & Bell, 1994), school-related problems (for example, complaints sent from the school to parents, and suspensions) (Bowen & Bowen, 1999), self-identification with a high-risk group (Sussman, Simon, Dent, Steinberg, & Stacey, 1999), gang fighting (DuRant et al., 1994), conduct disorder (Elze, Stiffman, & Dore, 1999), and substance abuse and dependence (Fick & Thomas, 1995; Jenkins & Bell, 1994).

In contexts of community violence there is a significant positive relationship between children's hope and their wellbeing (Savahl, Isaacs, Adams, Carels, & September, 2013). In fact, hope more strongly

predicts well-being than exposure to community violence. Protective factors that mitigate against the effects of community violence also include family cohesion, secure and stable living arrangements, positive parenting, good quality relationships with peers, a well-developed value system, and self-esteem (Isaacs et al., 2011; Salzinger, Feldmana, Stockhammer, & Hood, 2002).

Ransford, Kane, and Slutkin (2013) argue for a public health approach to violence that treats the behaviour as a disease because it meets the conditions of contagion. While a virus is transmitted through contact between an infected and an uninfected person so too can the thinking, norms and behaviour of violence (as socially acceptable or even expected) be spread from person to person. As violence spreads it displays similar spatial and temporal patterns that are seen in outbreaks of disease (such as cholera). In other words, the clustering or mapping of the places and times that violent outbreaks occur are similar to what one sees when mapping the transmission of diseases. When a violent event has occurred there is a greater risk that another will take place. Through this, interventions can target violence before it occurs.

4.4.4 Music and Aggression

A few studies have been conducted examining relationships between music and aggressive behaviour, although on the whole academics in popular music have underplayed the negative influence of music (Cloonan & Johnson, 2002; Skewes & Wölfl, 2015). Some studies (such as those by Hansen and Hansen (1990) and Peterson and Pfof (1989)) have examined the influence of violent music videos and, as such, visual and acoustic stimuli were simultaneously present. Research on music alone without visual stimuli by Anderson, Carnagey, and Eubanks (2003) demonstrated that music with violent lyrics increases aggression-related affects and thoughts. However, a study by Ballard and Coates (1995) showed no effect of violent lyrics on aggression.

Frith (2004) wrote an article called “Why does music make people so cross?” Music plays a role in defining and proclaiming space and identity. Frith explained that, in domestic settings especially, certain music carries associations with past arguments and symbolises listening rights. To play certain music “can be in itself an aggressive gesture” (p. 67). Frith also discussed music that “sounds” angry. Often elements such as noisiness, a shouting vocal style, unresolved melodic structures and rhythms that generate a sense of restlessness can be perceived in music as representing anger. He argued, though, that when one experiences actual anger this is usually accompanied by a lack of control. When anger is portrayed in music it is in a controlled form (composed, conventionalised, and performed). Experiencing anger is different to listening to musical anger.

Gowensmith and Bloom (1997) found that individual moderating variables determined the effect of heavy metal music on participants. All subjects' arousal levels increased, but only participants who did not like the genre experienced an increase in levels of anger. For heavy metal fans anger levels did not increase.

There is a double-edged nature of both music and violence, as described by Johnson (2009):

Just as every musical transaction is potentially both positive and negative, violence itself is an ambiguous presence in civilization. We may applaud music for "setting us free," but for another, our freedom threatens to become invasion. We may deplore violence as the brutal exercise of unequal power relations, but, however unpalatable the idea, violence gives pleasure to somebody (p. 30).

Rather than viewing music through an essentialist lens as an autonomous object (as a "thing") that has an effect on passive listeners it is now more commonly understood (in musicology, social music psychology, and in music therapy) as a human process and lived performance (in the broadest sense) that reciprocally interacts with society and culture. The meaning of music is socially constructed. Music does not represent emotion. Music enacts emotion. Music also affords particular subject positions. These views are articulated in the writings of, amongst others, Ansdell (2003), Cook (1998), and DeNora (2004).

4.5 Aggression in South African Schools¹³

In a study conducted for the South African Institute of Race Relations, Blaser (2008) found that schools in this country are the most dangerous in the world. The Human Rights Commission (2006) stated, "The environment and climate necessary for effective teaching and learning is increasingly undermined by a culture of school-based violence and this is becoming a matter of national concern" (p. 1). In Burton and Leoschut's (2013) 2012 national school violence study they reported that more than a fifth of learners have experienced violence at school. Research by the South African Institute of Race Relations (2008) found that only 23% of learners in South Africa felt safe at school. The problem

¹³ This section includes a blend of approaches that could be viewed loosely both phenomenologically and through a social constructionist or poststructuralist lens, as well as sections that are more explicitly using a social constructionist or poststructuralist lens.

is escalating despite strategies implemented by the Department of Education and individual schools (Baruth & Mokoena, 2016; Ncontsa & Shumba, 2013). Mncube and Netshitangani (2014) wrote of the culture of violence in South African schools. Violence affects schools and is also perpetrated by schools. While violence emanates from learners, physical and verbal violence towards learners by teachers also occurs (Mncube & Harber, 2013).

Aggression in and around South African schools is one of the most important issues facing young people in the country today (Singh & Steyn, 2014). Its impact extends beyond immediate physical harm suffered by learners, or the psychological damage caused by direct or indirect victimisation. The long-term results of school aggression far outlast the short-term consequences (Burton & Leoschut, 2013). In Ncontsa and Shumba's (2013) study of violence in South African high schools they found that effects of school violence, as cited by learners and educators, were missed classes, lost time, loss of concentration, poor academic performance, chaos, and depression. Myburgh and Poggenpoel (2009) conducted a meta-synthesis of the 11 research studies that were published between 2002 and 2009 on aggression in secondary schools in South Africa. They revealed that the mental health challenges resulting from learners' experiences of aggression involve their intrapersonal, interpersonal and environmental relationships. Intrapersonal experiences of aggression identified include negative perceptions (such as helplessness and low self-esteem), negative feelings (such as anger, sadness, and humiliation), and negative ideas (such as demoralisation, suicidal ideation, and poor boundaries). Intrapersonal experiences also involve the employment of defence mechanisms (such as denying responsibility, rationalisation, and repressing emotions). In one of the studies they reviewed a learner was quoted as saying, "I like hitting and making people feel, pain mostly, it makes me feel I am not the only one" (p. 89). Regarding interpersonal experiences of aggression, Myburgh and Poggenpoel identified physical, verbal and indirect aggressive actions, and aggression experienced as disrespect (referring specifically to the aggressive behaviour of educators). In terms of the relationships between experiences of aggression and the learners' environment, the meta-synthesis of research revealed that learners exposed to aggression experience a lack of safety at school, a negative impact on their schoolwork, inconsistent and inadequate application of discipline, and a distrust towards parents and educators.

In Pahad and Graham's (2012) research on educators' perceptions of factors contributing to school violence in Alexandra, South Africa they highlighted the role of power relations. Reflections of participants in their study showed how power and power imbalances within the community and society are interconnected with power relations in schools. These play out in relationships between

members of families, schools and communities. In other words, the school is “an institution through which power relations operate” (p. 12). When power relations contain dynamics of frustration this can exacerbate the risk factors for school violence. Ngqela and Lewis (2012) wrote the following:

...a school reflects what is happening in its community. It is therefore reasonable to conclude that the community has an influence on what is happening at school, and that the school is a mirror image of the community within which it is situated (p. 94).

In other words, the high levels of violence in schools are viewed by some as simply reflecting the violence that is prevalent in the wider society. Mncube and Harber (2013) noted that this is a worrying perspective as it implies that schools are no more able to offer protection to children than other social spaces. They argued that this does not necessarily have to be the case and that a well-managed school with a democratic and inclusive environment can indeed offer care, security and safety to its learners. Bloch (2009) also concluded that democratic, well-run schools assist in reducing both external and internal forms of violence, whilst poorly organised and badly run schools are more susceptible to violence. Schools that are more likely to experience violent behaviour are those that are too big, do not have a positive school ethos, experience discipline problems, and do not confront sexual harassment (Furlong & Morrison, 2000).

Mncube and Harber (2013) also reviewed research showing how an overly authoritarian environment where there is the expectation of obedience combined with low concern for social justice, and where there are not alternative means to manage difference or disagreement, fosters violent responses. This occurs either because individuals or groups feel that they do not have other options or because they have learned that this is an appropriate response. These authors state that “authoritarian practices stubbornly remain in some South African schools” (p. 22).

4.6 Bullying

Bullying is viewed as a subset of aggressive behaviour (Hamaras & Kaikkonen, 2008). In particular it is considered to be a subtype of goal-directed, proactive aggression (Coie, Dodge, Terry, & Wright, 1991; Garandeau & Cillessen, 2006). Due to the pervasiveness of bullying amongst adolescents (Espelage, Bosworth, & Simon, 2001; Pellegrini & Long, 2002; Salmivalli, 2010; Scheithauer, Hayer, Petermann, & Jugert, 2006) it is explored in this chapter within a discrete section, as opposed to being included in section 4.2. Prevalence rates of bullying in South African high schools are reported to be as high as 61% (Townsend et al., 2008). It is a type of aggressive

behaviour that is carried out repeatedly against the same target (Gini, Pozzoli, & Hauser, 2011; Olthof, Goossens, Vermande, Aleva, & van der Meulen, 2011). Bullying as pre-meditated aggression usually featuring low levels of anger and arousal (Gini et al., 2011).

The classroom situation involves involuntary membership. It is a social setting where victims of bullying cannot simply leave. While classmates cannot be chosen, cliques and friendships are developed within the group. Bullying is one of the clique-related behaviours that is shared. Some cliques exhibit pro-bullying behaviour, while others demonstrate pro-social or uninvolved roles (Salmivalli, Huttunen, & Lagerspetz, 1997). A few studies have begun to examine how bullying can also occur within friendships (as opposed to only between separate peer groups). In fact, Mishna, Wiener and Pepler (2008) and Wei and Jonson-Reid (2011) have found that a significant proportion of bullying (25 to 30%) takes place in the context of friendship.

Where bullying occurs in social groups a ringleader can usually be identified who typically takes the initiative (Craig & Harel, 2004). Bullying appears to be motivated by a desire for high status and a dominant and powerful role in the peer group (Salmivalli & Peets, 2008). This has been found to be particularly relevant during adolescence (LaFontana & Cillessen, 2009). Bullying is enacted in a situation of unequal power. The critical feature of bullying behaviour is the desire to harm a weaker peer (often one with low self-esteem (Tsaousis, 2016)). As such, one is able to repeatedly show one's power to the others in the group (who are usually present (Hawkins, Pepler, & Craig, 2001)) without fearing retaliation from one's victim (Salmivalli & Isaacs, 2005; Schwartz et al., 1998). The individual who bullies uses his or her power to achieve goals such as dominance within a peer group. Dominance goals refer to a desire to have power over peers, instilling fear, and ensuring that peers adhere to one's wishes (Jarvinen & Nicholls, 1996). A relationship has been found between dominance goals and teacher- and peer-reported relational and overt aggression (Ojanen, Findley, & Fuller, 2012; Ojanen, Grönroos, & Salmivalli, 2005), as well as decreased academic achievement (as dominance goals often contradict the goals of teachers) (Kiefer & Ryan, 2008).

High status is a relative, hierarchical position that other group members determine (Salmivalli, 2010), however, adolescents who bully often perceive themselves as dominant, want to be more dominant, and believe that others expect them to be dominant (Björkqvist, Ekman, & Lagerspetz, 1982). Aggressive children and adolescents who bully are often viewed by their peers as popular and "cool" (Caravita, DiBlasio, & Salmivalli, 2009; Gini et al., 2011; Rodkin, Farmer, Pearl, & Van

Acker, 2000; Vaillancourt, Hymel, & McDougall, 2003), bearing in mind that popularity and being disliked can coexist (Estell, Farmer, Pearl, van Acker, & Rodkin, 2008). An explanation that has been proposed regarding why adolescents who bully are regarded as popular is that tough, antisocial behaviour challenges adult authority and, as such, this is welcomed by peers (Moffit, 1993). Houghton, Nathan, and Taylor (2012) concluded from their research with 28 Australian adolescent girls and boys suspended from school that bullying is “a deliberate choice perpetrated to attain a nonconforming reputation” (p. 498).

Status hierarchies in classrooms (and society) have been found to be associated with victimisation (Wolke, Woods, & Samara, 2009), violent behaviours (Wilkinson & Pickett, 2009), including bullying (Elgar et al., 2009). In other words, power differentials are damaging to peer relationships. Garandeau, Lee, and Salmivalli (2014) hypothesised that greater power inequalities in hierarchical classrooms would enable bullying and their findings demonstrated that this was the case. Also, there were no differences between boys’ and girls’ peer groups in the degree of hierarchical organisation.

The victim of bullying can be constructed as different or as not fitting in (Thornberg, 2011). This relates to intolerance of diversity. Deviancy from social norms is constructed differently in different contexts. It is also constructed differently by various people in the same context (for example, by learners and by teachers (Hamarus & Kaikkonen, 2008)). Children who are constructed as deviant are assigned a lower social status and this is used as justification for bullying (Besag, 2006; Thornberg, 2010).

Gini et al. (2011) found that children who bully do not display delay in their socio-moral development, in comparison to other antisocial youths. They are competent at understanding social cues and use this skill for their own purposes. They are equally able, in comparison to the defenders of victims, to evaluate the moral acceptability of actions, and are better skilled at this than victims. Those who bully do, however, demonstrate statistically significantly higher levels of moral disengagement. Their behaviour is centred on achieving social goals as opposed to being motivated by care for the other. These authors concluded, “in essence, when it comes to engaging in morally appropriate behaviour within peer relationships, the mind of a bully fails to access the knowledge they bring to bear on judgments of moral scenarios” (p. 607). Ttofi, Farrington, Losel, and Loeber (2011) identified, through a systematic review and meta-analysis of research, that school bullying was a strong predictor for later offending behaviour.

Bullying poses serious risks for the psychosocial and academic functioning both of those who bully and their victims (Boyes, Bowes, Cluver, Ward, & Badcock, 2014; Cluver, Bowes, & Gardner, 2010; Erath, Flanagan, & Bierman, 2008; Hampel, Manhal, & Hayer, 2009; Isaacs, Hodges, & Salmivalli, 2008; Nansel, Craig, Overpeck, Saluja, & Ruan, 2004), as well as for others witnessing the incidents (Nishina & Juvonen, 2005). Victims experience the worst negative effects when they are the only (or one of a few) victims of bullying in the classroom as they then experience self-blaming (resulting in lower self-esteem, maladjustment, and higher rates of depression). When many children are victimised in the classroom then it is more likely that negative attributes will be attributed to the attacker. As such, a “negative context” functions as a protective factor (Bellmore, Witkow, Graham, & Juvonen, 2004; Nishina & Juvonen, 2005).

Some individuals both bully others and are victims of bullying. This group appear to be distinct from non-victimised bullies in certain ways, while sharing some characteristics of bullies and some of victims. Rather than being strategic, these children and adolescents have been found to be hot-tempered, dysregulated and to use both reactive and proactive aggression (Salmivalli & Nieminen, 2002; Schwartz, Proctor, & Chien, 2001). Georgiou and Stavrinides (2008) found that bully-victims are typically isolated, lonely, considered to be more different from their peers and are disliked.

The role of teachers in the context of bullying is key, but under-researched (Murray-Harvey & Slee, 2010). The teacher-learner relationship can be problematic, as teachers can be perpetrators of bullying (Brendgen, Wanner, Vitaro, Budowski, & Tremblay, 2007) and can also show inaction when bullying is taking place in their classrooms (Green, Oswald, & Spears, 2007). A supportive teacher-learner relationship can be a protective factor, mitigating the negative effects of bullying. Teachers can build the resilience of learners, and can create expectations for inclusive and respectful behaviours in their classrooms (Forlin & Chambers, 2003; Murray-Harvey & Slee, 2010).

Relational trust between learners and teachers is important for constructive classroom dynamics (Bryk & Schneider, 2002). Gregory and Weinstein (2008) found that learners were less cooperative and more defiant with teachers who they perceived as having untrustworthy authority. Smetana and Bitz (1996) also identified an association between lower levels of misbehaviour and belief in teachers’ conduct being related to what is legitimately under their power to address (in other words, not overstepping the limits of what is under their authority and control). Teachers are viewed as authorities over knowledge of school subjects, but not over social knowledge, such as adolescents’

appearance, social activities, social positions. In Smetana and Bitz's study, adolescents also viewed teachers, rather than principals, as having more legitimate authority over school rules.

Research by Ringrose and Renold (2010) problematises some of the characteristics of bullying discussed in this section, including the intention to cause harm, power imbalance, and the repeated nature of the behaviour as these work to reinforce a difference between bullying behaviour and normalised aggression, and also establish a difference between the character of a bully and the character of other students. In Ellwood and Davies' (2010) analysis of bullying discourse they found that intentions were virtually impossible to discern (both for the acting subject and for those attempting to read their intentions). Once the teachers in their study had attributed a conscience or empathy to their students (thereby re-constituting them) then this seemed to override the perception of negative intent. Students also constructed themselves as having temporary lack of awareness into their own actions rather than as being a "bad person." Distinctions between the use and misuse of power are also difficult to assess. The assumption is made that if the harmful use of power is repeated then the observer can differentiate bullying from everyday conflict. The problem of what it is that is being repeated, and establishing that it is being repeated, is not easily solved. Also, as Ringrose and Renold argued, "normal" everyday violence is then excused through the distinctions drawn between this behaviour and the pathologising of that which is defined as bullying.

Research on bullying commonly constructs it as a problem for individuals generated by individuals. Causes stem from the problematic psychosocial backgrounds of the "bullies" and effects are traced in the negative physical, cognitive and emotional impacts on those who are bullied (Ellwood & Davies, 2010). Within bullying research, as can be seen in the literature reviewed thus far in this section, a number of stable individual positions are assumed: bully, victim, bully-victim, and bystanders. These positions are also referred to as remaining relatively fixed over time.

Poststructuralist researchers Kofoed and Ringrose (2012) argued for a more complexity-sensitive approach as the phenomenon of bullying is produced by multiple interacting forces (cultural, social, technological, material, historical, and affective).

In Ringrose's (2008) study in South Wales of bullying in the context of adolescent girls' friendships and conflicts she found that girls' friendships are strongly heterosexualised and en-cultured.

Ringrose highlighted that bullying discourses used in schools neglect complexity, as well as the power relations of gender, ethnicity, parenting, class and school choice. In their systematic review of research into contextual-level risk factors for school bullying in a variety of countries Azeredo,

Rinaldi, de Moraes, Levy, and Menezes (2015) found that contexts that were characterised by higher income inequality were associated with an increased bullying risk.

MacDonald and Swart (2004) conducted a study on bullying at a primary school in Gauteng, South Africa. They found an authoritarian ethos underlying school bullying, textured by autocratic procedures and structures, hierarchical communication channels, and conflicted power relations. They also identified a culture of secrecy, intolerance for diversity, a culture of disrespect and a culture of gangsterism. They argued that this feeds a cycle of bullying.

The current interventions for bullying require that learners show an understanding of the consequences of their actions. This account—rather than being a simple representation of a real self with transparent intentions—is a relational accomplishment, though. It entails situating oneself within a moral order, as well as the reinforcing and maintaining of that order. Students are required to know how the social order of their school works and how to make sense of an identity in relation to this, while actively participating in establishing and sustaining it (Ellwood & Davies, 2010).

4.7 Aggression as Adaptive

Understanding aggression as a form of incompetence is rooted in models that construct a continuum where positive (prosocial) and negative (antisocial) behaviours reside on opposite ends. Hawley (2007) challenged the uncomplicated and morally situated view of social competence. She drew attention to a few studies that critique this stereotypical perspective. Powerful and successful individuals may also display manipulative, deceptive and aggressive behaviours (Feist, 1993). Both non-aggressive and aggressive boys can be popular and socially connected (Rodkin et al., 2000). Status improvement has also been related to aggression (Sandstrom, 1999). Aggressive self-expression may well be one path to social success. Also, behaviours that appear “prosocial” are not necessarily selfless; cooperative behaviours can be used to attain one’s personal aims rather than to assist others in attaining theirs (Hawley, 2007). Social competence may involve finding a balance between “‘getting along’ (being liked, accepted) and ‘getting ahead’ (effectiveness, power)” (p. 5). Hawley, Little, and Pasupathi (2002) concluded that, “by virtue of the fact that they are well regarded by many in the peer group, it appears that developing humans do not find aggression quite as repellent as conventional wisdom might suggest” (p. 20). Rather than concluding that aggression can, therefore, be considered as “good,” Hawley (2007) merely stated that those wishing to affiliate social

competence with “goodness” may not be reassured by her findings. Human behaviour is more complex than that.

Olthof et al. (2011) explored the adaptive function of bullying. They argued that it is not necessarily the case that all aggressive behaviour can be understood as a functional action used to reach or maintain a dominant social position, however, it is useful to think about bullying from this angle. Bullying as a functional response can be understood as goal-directed and skilful behaviour. Olthof et al. emphasised that this needs to be taken into consideration when designing interventions.

Conflict can be necessary for growth. As Jack (1999) articulated,

All theories of development agree that growth requires conflict, that is, the ability to assert oneself, encounter opposition, and negotiate differences. Though we may dream of it there is no such thing as 'conflict-free perfection' - a state of complete happiness and integration, presumably made possible by a properly relational, nurturing environment. In fact, the ideal for relatedness is not the absence of conflict but the ability to engage in conflict without paralysing fear or destructive harm. In the closest of relationships conflict is inevitable, and the ability to engage in it positively is fundamental to the survival of an equal, mutually satisfying relationship. Without conflict one person in the relationship is likely to experience a loss of self, a disappearance of self into the outlines of the other (p. 40).

In terms of creativity, firstly, aggressive behaviour could indicate a lack of creativity. Without the capacity to think of alternative conflict resolution strategies an individual could respond with, for example, physical violence (Butcher & Niec, 2005). Children who have higher level of aggression appear to display a lower ability to think of multiple ways to attain a goal (Shure, 2000), and children displaying more disruptive behaviours tend to display a significantly lower quality of fantasy play (D'Angelo, 1995). Secondly, aggressive behaviour could be associated with high levels of creativity. Harris and Reiter-Palmon (2015) researched “malevolent creativity.” This refers to causing harm intentionally in novel ways. They found that people are more likely to be malevolently creative in response to situations that provoke this when they are less premeditative and more implicitly aggressive. Implicitly aggressive people perceive the world to be hostile and often are preoccupied with developing self-defences. Aggression becomes justified as targets of their aggression are dehumanised. Thirdly, conflict itself can increase one's tendency to explore and examine alternative solutions and this can enhance creative thinking (Nemeth, Personnaz, Personnaz, & Goncalo, 2004).

In a study by Tacher and Readdick (2006) a positive relationship was found between aggression and creativity (particularly in verbal flexibility and originality) for 32 children in grade two during their daily school activities. Children use their creative abilities to posturally and verbally respond to threat.

4.8 Support for Aggressive Adolescents

Violence among youth in South African is a complex problem with no simple answers (le Roux & Mokhele, 2011). As Vogel (2002) explained, “there is no complete technique or strategy for counselling youth with behavioural problems such as aggressiveness and violent behaviour” (p. 26).

In addition to providing academic instruction schools are expected to provide personal and social support (Kimber, 2011; Mfidi, 2015; Rawatlal & Petersen 2012). Schools are ideal venues for cost effective provision of adolescent mental health services. Lund, Boyce, Flisher, Kafaar, and Dawes (2009) concluded in their research that there is, however, a substantial shortfall in the existing levels of child and adolescent mental health services in South Africa. Very few psychosocial interventions are available in most South African schools. Although this is direly necessary, in Singh and Steyn’s (2013) study on strategies to address learner aggression in South African secondary schools they noted that there was, for example, one psychologist assigned to a circuit of 450 schools. Support services are required in addition to the efforts of teachers. If it is not financially possible for every school to have an assigned mental health professional they recommended that there could be support centres for every ward equipped with staff offering psychosocial support. Most psychosocial interventions in South African schools focus on treatment as opposed to prevention or health promotion (Rawatlal & Petersen, 2012).

4.8.1 Music Therapy for Aggression¹⁴

McFerran and Wolfl (2015) proposed three approaches that can be used in music therapy for addressing aggression and violence with youth at schools: psychodynamic, developmental or systemic. Where music therapy is psychodynamic the cause of violence is viewed to be early traumatic childhood experiences; music is seen to be used in everyday for purposes of priming; program aims are to offer positive experiences of relationships in order to mediate the influences of

¹⁴ None of the studies mentioned in this section were explicitly designed on the basis of either a phenomenological or poststructuralist/social constructionist foundation. They are important to consider in light of the focus of the current thesis though, and the font indicates that they are used as useful springboards for consideration in both studies conducted within the current research project.

stressors; individual participants are at-risk youth displaying challenging behaviours; and the therapy is process-oriented. When a developmental approach is used, modelling of violent behaviours observed in various life contexts is considered to be the cause of violent behaviour; music is understood to be used as a badge of identity in everyday life; program aims are to understand emotions and develop more constructive tools for conflict resolution; participants showing aggressive behaviour are seen in groups; and the format is short or medium-term and is also process-oriented. Finally, when the music therapy process is underpinned by a systemic orientation, violence is seen to be related to societal expectations regarding power; the use of music in daily life is understood as a way of representing societal attitudes; the program aims are to critically examine societal attitudes towards women and men; participants are seen in groups; and the format involves a systemic process entailing consultation and a focus on sustainability. What is important about McFerran and Wolfl's thinking for the current study is their emphasis on how the therapists' theoretical orientation influences beliefs about violence and music, program design, and evaluation.

In Nocker-Ribaupierre and Wolfl's (2010) report on their work in Germany with music to counter violence in adolescents, they highlighted how "regulation of affect and aggression, resolution of conflict situations, avoidance and resistance of threatening situations, and constructive handling of aggression can be practiced musically" (p. 151). Their pilot project aimed, firstly, to improve classroom interactions between learners and teachers and, secondly, focuses specifically on children's experiences of violence, aggression and conflict, expressed verbally and musically. Rickson and Watkins (2003) studied the promotion of prosocial behaviour in aggressive adolescent boys with learning difficulties at a residential school in New Zealand. Fifteen participants were randomly assigned to a music therapy group and a control group. This pilot study indicated that a music therapy process emphasising creativity and autonomy may assist adolescents to interact more appropriately with others. However, in this study a mild temporary increase in disruptive behaviour was also noted in the classroom after music therapy sessions.

The role of music therapy for enhanced emotional self-regulation was investigated by Uhlig, Jansen, and Scherder (2017). Adolescents in their *Rap&SingMT* program showed significant improvements in emotional symptoms compared to those in the control group. Three separate studies including 45 children in total were conducted by Gooding (2011) to examine the effects of a five-session music therapy program focused on social skills training for children and adolescents with social skills deficits. Gooding's findings were mixed, however, the majority of the measures

indicated statistically significant improvement in social functioning. She states that this study shows the potential for music therapy to address social skills deficits.

Music therapy based on Bandura's (1977) social learning theory framework was discussed by Shafer and Silverman (2013) as a prevention and intervention for bullying. The perspective adhered to by these authors is that clear consequences, reinforcing socially desirable behaviour, and then expecting inappropriate behaviour to stop may not extinguish bullying. Punishing bullies may actually lead to further negative behaviours. New skills need to be taught as a replacement and these need to be practiced. Merely gaining insight into problem behaviour is inadequate for change that can be maintained over time. The authors suggest particular experiential learning opportunities particularly utilising role-play to address, for example, assertiveness training or healthy emotional expression.

In South Korea, Choi, Lee, and Lee (2010) investigated the effects of a group music intervention with highly aggressive children on aggression and self-esteem. Although the sessions were termed "music classes" they were facilitated by music therapists. The sessions included singing, analysis of songs, making musical instruments, playing instruments, song drawing, and writing songs. The music group showed significant improvement in self-esteem and significant reduction in aggression at the end of the 15-week process compared to the control group.

Three music therapists were interviewed by Pool and Odell-Miller (2011) regarding their experiences of how music therapy may creatively channel client aggression. On the basis of the analysis of the interviews they concluded that aggression can play a role in providing energy for therapeutic work and it can fuel the intention to be creative in the exploration of self. Their participants discussed how music therapy offers opportunities for the sublimation of aggression through creativity. Music therapy can provide a safe, containing relational context in which to explore unmanageable emotions, and it can offer possibilities for empowerment and mastery.

4.8.2 When Programmes May Harm Rather Than Help

Group interventions for antisocial adolescents have received critique for potentially increasing rather than decreasing challenging behaviours (Dishion, Poulin, & Burraston, 2001; McCord, 2003). Positive affective responses to and involvement in "rule-break talk" (Dishion et al., 2001, p. 79) characterise a process termed "deviancy training" (p. 79). During group sessions peers can reinforce

one another's deviant reactions. Deviancy training is associated with increases in delinquency, substance abuse and violent behaviours in adolescence (Poulin, Dishion, & Haas, 1999). Arnold and Hughes (1999) argued that adolescents without a history of antisocial behaviour may be especially vulnerable to deviant peer influence in group interventions.

Weiss et al. (2005) reviewed the findings in literature from studies indicating iatrogenic and deviancy training effects for peer group interactions. They found very little evidence to support either the hypothesis that adolescent intervention groups are iatrogenic, or that deviancy training underpins these effects. Conversely, they found that there was a significantly smaller likelihood of a study demonstrating a negative effect size when a peer group component was included. Their review revealed that if iatrogenic effects do occur these are most likely when adolescents have experienced rejection by their general peer group, but have not yet formed friendships with deviant peers, or when groups are conducted with deviant youth who live in the same neighbourhoods, but have not met one another prior to the intervention group. In these situations group therapy can be iatrogenic in that it facilitates the development of new friendships that can then be sustained outside of the sessions. Dishion et al. (2001) suggested that skilled group leadership could facilitate a group environment that does not offer group attention for deviant behaviour thereby limiting or even quashing the iatrogenic effect. Dodge (1999) proposed that more structured group interventions could also lower deviancy training effects.

4.9 Conclusion

This first part of chapter four has considered how aggression can be approached from the perspectives of the two paradigms guiding the studies included in this multiparadigm inquiry. Conceptualisations of aggression were considered, followed by developmental patterns and causes of aggressive behaviour. Literature on aggression in South African schools was discussed, bullying was explored further, as were approaches to considering aggression as adaptive. Work on support for aggressive adolescents was mentioned, followed by literature on music therapy for aggressive adolescents, and potential iatrogenic effects. The second part of this chapter includes a review of literature on empathy.

Part 2

Empathy

4.11 Introduction

Although the concept of empathy has been widely researched it is not clear that the studies were all researching the same phenomenon. For example, researchers who are biologically oriented use the term to refer to any kind of resonating affect that is demonstrated from the earliest days of life in any species (de Waal, 2008); theorists of a more philosophical bent use the term exclusively for intentional and sophisticated human states that develop later on and demand higher levels of cognition (Stueber, 2010); debates have concerned whether or not empathy must necessarily include a self-other overlap (Preston & Hofelich, 2012), and so on.

From a bird's eye view one could group the literature on empathy into research with a more empirical basis, and literature that explores the concept of empathy more philosophically. Following this, the current chapter begins with a review of empirical studies (largely from biological, neurological and psychological fields). Research on musical empathy is then explored, followed by a discussion on empathy and music therapy. The focus of the chapter then shifts to more philosophical and paradigmatic musings drawn primarily from the stances highlighted in this thesis. Before closing, the chapter explores empathy within music therapy research.

4.12 Common Conceptualisations of Empathy Used in Empirical Research¹⁵

In literature eight main facets of empathy are consistently offered (Batson, 2009). Broadly, the eight fall into two camps in relation to the kind of question they attempt to answer: “How can a person know what another is feeling and thinking?” or “What leads an individual to respond in a caring manner to the plight of another?” The first question seeks to understand a form of knowledge whilst the second attempts to understand a form of action.

The first of the eight types of empathy discussed by researchers and clinicians relates to the knowing of another person's internal state. This is often referred to as cognitive empathy as it entails mentally taking the perspective of another (for example: “I know that you feel hurt”) (Batson, 2009). Cognitive

¹⁵ This section has been formatted as justified text as it offers a broad range of conceptualisations of empathy that could be interrogated from either theoretical perspective.

empathy is only present in more phylogenetically advanced mammals and, in humans, develops in later childhood and adolescence (Shamay-Tsoory, Aharon-Peretz, & Perry, 2009). The second type of empathy refers to the adopting of a posture that matches another's. This is also called motor mimicry (Dimberg, Thunberg, & Elmehed, 2000). For example, when watching someone in pain one's facial muscles may flinch. This occurs automatically via the mirror neuron system (Heyes, 2010; Shirtcliff, Vitacco, Gostisha, Merz, & Zahn-Waxler, 2009; Tummolini, Castelfranchi, Pacherie, & Dokic, 2006). Mirror neurons were first discovered in relation to visual observation (Di Pellegrino, Fadiga, Fogassi, Gallese, & Rizzolatti, 1992). Mirror neurons that would usually be responsible for controlling the movement of someone who is running, for instance, are activated even when that person is passively watching someone else running. Mirror neurons provide a means of directly identifying with the actions of another person. Heyes explained that the origin of these mirroring processes lies in sensorimotor experiences gained through social interaction. The mirror neuron system is, therefore, both a product of social interaction as well as a means of affording and sustaining social interaction. Motor mimicry appears to serve a higher-order communicative function through showing the other that one perceives what they are feeling (Bavelas, Black, Lemery, & Mullett, 1986).

Thirdly, empathy is understood as feeling what another feels. This is termed affective empathy (Losoya & Eisenberg, 2001), emotional contagion (de Waal, 2008), or emotional sharing (Decety & Cowell, 2014). Neurologically, this also involves mirror neurons, as mirror function is not confined to motor acts alone, but applies to various kinds of responses to the environment, including emotional reactions (Aragona, Kotzalidis, & Puzella, 2013). When we perceive an emotion in others our own representation of that emotion is activated in us. This type of empathic reaction developed phylogenetically earlier (even rats or birds will "catch" the emotional response of the animals around them, for example in a situation of danger). It also emerges developmentally earlier. Babies will respond to the distress of another with their own distressed emotion (Shamay-Tsoory et al., 2009). Goldie (2000) argued that emotional contagion should not be considered as a form of empathy (and, by extension one could imagine that he would apply this to motor mimicry too) as, in itself, it yields no understanding. It does not entail awareness of what the other person's emotion is about. He referred to emotional contagion as a kind of emotional engagement rather than as a type of empathy. It is, however, still commonly included in literature as a type of empathy.

Fourthly, the concept of empathy has been used to explain how one may imaginatively project oneself into another's situation. In 1903, Lipps used the term "Einfühlung" to refer to this process, which has been translated into the English word "empathy" (Batson, 2009). Although Lipps is often credited as

the first to use the term, the earliest printed occurrence is in a book by F. R. Vischer (1873). His father, F. T. Vischer is also reported to have worked on the concept in relation to aesthetics around the time of 1846 (Sharma, 1992). This conceptualisation of empathy is associated with asking questions such as: “What might it be like to be that girl in the painting, or to be that tree blowing in the wind?” This is aesthetic projection. Lipps (in Finlay, 2005) wrote the following to describe this kind of empathy:

An observer is stimulated by the sight of an object...soon the observer feels himself into the object, loses consciousness of himself, and experiences the object as if his own identity had disappeared...The observer sees a mountain...As his gaze moves upward to the peak of the mountain, his own neck muscles tense and for the moment there is a sensation of rising (p. 273).

Notice that, while we largely think of empathy now in relation to other people, during Lipps’ time it would be commonplace to conceive of empathy towards inanimate objects as well (Pedwell, 2014).

Fifthly, empathy refers to imagining how another person is thinking and feeling. This psychological empathy entails “feeling into” the other’s experience. Whereas in cognitive empathy one might ascertain that one’s friend is feeling sad, here one opens oneself deeply to imagining what that sadness might be like for her, what qualities it might assume, in relation to your understanding of your friend’s character, desires and values. This requires sensitivity to the way that the other person may be affected by the situation (Batson, 2009). Carl Rogers (1975) offered the following definition of empathy:

It means entering the private world of the other and becoming thoroughly at home in it. It involves being sensitive, moment to moment, to the changing felt meanings which flow in this other person...It means temporarily living in his or her life, moving about in it delicately without making judgments...as you look with fresh and unfrightened eyes (p. 3).

The sixth conceptualisation of empathy involves imagining how the situation would affect oneself. This entails role-taking. Batson (2009) explained that, although this is similar to the fourth form of empathy, the concept developed distinctly and, whereas the previous idea had more aesthetic foundations, this one has a more interpersonal focus.

While in the third conceptualisation, emotional contagion results in one feeling the other’s distress (for example, the distressed baby does not experience the distinction between the other’s distress and

his or her own distress), in the seventh form of empathy one feels distress at witnessing another's suffering (not for their suffering, but one is distressed by the suffering). Here there is a distinction between one's sense of self and other.

Lastly, the eighth form of empathy refers to an "other-oriented emotional response" (Batson, 2009, p. 8). This can be thought of as being synonymous with compassion (Goetz, Keltner, & Simon-Thomas, 2010). Here one may feel sad for a friend who feels scared. Preston and Hofelich (2012) termed this "true empathy" (p. 25) and highlighted how, as in the seventh form, this requires a separation between self and other. The word "compassion" has a long history. From the 14th century until the beginning of the 17th century it was used to refer to suffering together with another person as well as feeling an emotion on behalf of one who is suffering. (From the 17th century the term "sympathy" became more predominant for describing the experience of feeling what another person may be feeling, "throughout a full range of passions" (Foster, 2010, p. 346), although through Hallmark's cards and other forms of commercialisation the term lost its full original meaning).

These eight conceptualisations of empathy assist in answering the two key questions mentioned above – how a person can know what another is feeling and thinking, and what leads an individual to respond in a caring manner to the plight of another – in different ways. Assuming a posture of the observed other (concept two), feeling what the other feels (concept three), imaginatively projecting oneself into the other person's situation (concept four), imagining how the other is feeling and thinking (concept five), and imagining how one would feel and think if one was personally in that position (concept six) are considered as ways that one can gain knowledge of the other's feelings and thoughts. The seventh and eighth conceptualisations do not refer to sources of knowledge about another person's state, but are responses to that knowledge (Batson, 2009). In other words, these ideas assist us in understanding the difference between empathy (as an affective, cognitive, mirrored, or imaginative experience) and empathic response. Simply because one experiences an empathic reaction to the distress of another does not automatically equate to responding empathically to the other. The relationship between the two is complex.

Having the ability to empathise does not mean that a person will exercise empathy. Motivation is a mediating factor and an individual may choose not to empathise (Buck & Ginsburg, 1997; Hoffman, 1997). Motivation to help another person can stem from feeling distress when witnessing their distress. However, the ultimate goal of this type of motivation may not be the alleviation of the other's distress, but alleviation of one's own distress. This may even result in attempts to relieve one's own

distress without relieving the other's (Batson, 2009). Milner, Halsey, and Fultz (1995) found that parents at high risk of abusing a child were those who frequently reported distress at seeing an infant crying (concept seven) whereas those who were low risk reported responses that were other-oriented, such as compassion and sympathy (concept eight), rather than distress. Anderson and Bushman (2002) also explained that, seeing as negative affect is often associated with aggression, empathic mimicry might evoke distress in the observer that can then increase aggression. To complicate matters further, Batanova and Loukas (2011) found that an increased ability for perspective taking was associated with increased relational aggression. Viewing the other's distress could be rewarding for the aggressor (Davis, 1994). When considering these findings, it becomes even clearer to see how exploring relationships between empathy and aggression is a difficult and multifaceted task. This will be discussed further in section 4.14.

The eighth conceptualisation of empathy is the one used most frequently to understand what motivates a person to respond in a sensitive and caring manner to the suffering of another (Batson, 2009). However, the various empathic processes discussed above have been argued to inform one another in numerous ways and can be thought of as multilayered functions within human beings. Dutch primatologist de Waal (2012) wrote of "the Russian doll model of multilayered empathy" (p. 336). Earlier forms of empathy (such as affective empathy) do not disappear as an individual develops, but become nested within the more complex empathic forms.

4.13 Development of Empathy¹⁶

In the first few days of life babies already show a rudimentary capacity to feel others' distress. As mentioned, the capacity for affective empathy develops before cognitive empathy and is involuntary (Dondi, Simion, & Caltran, 1999; Martin & Clark, 1982). From approximately ten weeks of age a baby begins to facially mimic basic emotional expressions. This sensorimotor motor process, involving mirror neurons, contributes to the early development of empathy in the preverbal period and continues into adulthood (Decety & Michalska, 2010).

Hastings, Utendale, and Sullivan (2007) reviewed the role of socialisation in the development of prosocial behaviour. They define prosocial behaviour as "proactive and reactive responses to the

¹⁶ Much of this section has been left justified due to the focus in the literature on cause and effect. The critique on attachment that is included can be considered to be more in line with social constructionist/poststructuralist views and is, thus, right-aligned.

needs of others that serve to promote the well-being of others” (p. 639). This includes empathy, sympathy, compassion, concern, comforting, helping, sharing and cooperating. A childrearing style that balances an authoritative approach that is reasonable and consistent, including standards, structure, and supervision, with flexible, warm and sensitive responsiveness to children’s needs, enjoying shared activities and offering more praise than criticism consistently correlates, across research, with more prosocial behaviours in children. Other parental features that correlate include gently encouraging prosocial behaviours and giving explanations for these expectations, and parents’ own engagement in prosocial acts. Corporal punishment appears to be negatively correlated with empathy development in children (Ani & Grantham-McGregor, 1998; Eisenberg, Lennon, & Roth, 1983; Lopez, Bonenberger, & Schneider, 2001; Roe, 1980). This may be the case because physical discipline undermines prosocial behaviour through modelling the acceptability of hurting others, demonstrating how aggression can be used as a method for attaining goals, and by instilling anger or fear, both of which lower a child’s openness to efforts aimed at promoting prosocial responses. Also, certain forms of psychological control, such as critical over-control, seem to be negatively correlated with prosocial behaviours. Domineering, demeaning or rejecting actions by parents model low regard for the feelings of others, engender resentment that undermines empathy, and lower children’s belief in the dependability of their parents’ nurture (Hastings et al., 2007).

Attachment was discussed in relation to aggression in the previous part of this chapter. Attachment also appears to influence empathy in a number of ways. When children have formed secure attachment relationships with their parents they are more prosocial (Hastings et al., 2007). When empathy is modelled by a sensitive, empathic caregiver to whom a child is securely attached, this pattern of behaviour tends to become integrated in the child’s internal working model as a script for response to the distress of others (Hojat, 2007).

Emotion regulation has been found to play a crucial role in the association between attachment and empathy. Emotion regulation refers to “an individual’s ability to monitor or adjust the duration or intensity of an emotional reaction in order to cope constructively with a distressing situation or to achieve a goal” (Panfile & Laible, 2012, p. 2). Infants rely on their caregivers to help them regulate their emotions. When this occurs consistently the child can begin to learn how to self-regulate through tactics such as diverting attention and physical soothing. Securely attached children have more experiences of their caregivers calming their distress and, thus, have greater skills for emotion regulation.

For a person to respond to a distressed individual, they need to be able to cope with their own negative emotions that are triggered within the encounter (Davidov & Grusec, 2006; Eisenberg & Fabes, 1992). When an individual experiences empathic over-arousal and becomes overwhelmed with negative affect then their cognitive resources are directed toward reducing their own personal distress rather than assisting the other (Eisenberg & Fabes, 2006). Negative emotionality refers to the ease, frequency, speed of onset and duration of an individual's experiences of negative affects, for example, fear, anger, and sadness. Eisenberg (2005) found that negative emotionality and emotion regulation are key factors that influence whether an individual will experience empathy or personal distress. In Panfile and Laible's (2012) study attachment was investigated as a predictor of empathy while considering the mediating roles of negative emotionality and emotion regulation. The researchers found that more securely attached children are higher in emotion regulation and lower in negative emotionality. Children reported to be more empathic were more skilled at regulating their emotions. Their research contrasted Eisenberg and Fabes' findings, though, in that the children in that study (who were all 36 months old) who scored high in negative emotionality did not score lower in empathy. Panfile and Laible suggested that negative emotionality may play a greater role in later developmental stages.

Research into the relationships between parenting and empathy during the adolescent years has lagged behind studies focusing on earlier childhood. Longitudinal research on the development of empathy during adolescence is scarce (van der Graaff, Branje, De Wied, Hawk, & Lier, 2014). Developmental processes in adolescence, such as an increased cognitive capacity to take into account multiple perspectives, capacity for greater moral reasoning and a broader and more intense network of peer relations, lay a foundation for greater empathic potential (Soenens, Duriez, Vansteenkiste, & Goossens, 2007). A number of studies, for example, by Adams, Jones, Schvaneveldt, and Jenson (1982), and Laible and Carlo (2004), have found that supportive parenting that provides a secure base relates positively to adolescents' empathy-related responses. Findings in research by Soenens et al. (2007) revealed that the degree to which a mother experiences concern for others influences the degree to which her adolescent will display higher levels of concern. In addition, when a mother is able to take the perspective of others, she then behaves in a more supportive manner, which enhances her adolescent's perspective-taking abilities.

Van Lissa, Hawk, Branje, Koot, and Meeu (2016) examined associations between adolescents' affective and cognitive empathy development and conflict with their parents in a six-year longitudinal study. Affective empathy (also called empathic concern in this study) and cognitive

empathy (perspective taking) were associated with increased problem solving with both parents and with reduced conflict escalation with mothers. Perspective taking was the most strongly associated for both. Perspective taking was associated with a decrease in withdrawal from conflict and was associated with more constructive conflict behaviours. Research by Yoo, Feng, and Day (2013) also demonstrated that when adolescents perceive their parents as psychologically controlling they experience less connectedness to them. When adolescents experience balanced connectedness (closeness whilst remaining autonomous individuals) then their levels of empathy and prosocial behaviour are higher.

Parents are not the only adult figures to influence the development of children's prosocial behaviour. Similar relations have been observed with teachers. When there is secure attachment to teachers, when teachers are warmer, and when their relationship with their learners is less conflicted then children tend to be more prosocial (Birch & Ladd, 1998; Copeland-Mitchell, Denham, & DeMulder, 1997; Flannery et al., 2003; Howes, 2000; Kienbaum, 2001).

Well-functioning friendships rely on intimacy, competence and conflict management. When adolescents can disclose their feelings and offer support they have more intimate friendships. Also, when they can negotiate and compromise, rather than coerce and avoid, their friendships are more intimate. Disclosing feelings can be a risky experience as humiliation, invalidation or rejection could be received in response. To reduce these threats an adolescent needs to be able to accurately perceive his or her friends' thoughts and emotions. Paired with this, it is necessary for a friend to be able to decode and identify with the thoughts and feelings of the person who is sharing. Both processes require empathy (Chow, Ruhl, & Buhrmester, 2013). People who are high in empathy are more able to tolerate and accommodate the views and feelings of others. This can assist in the inhibition of destructive impulses and the selection of more constructive conflict-solving strategies (de Wied, Branje, & Meeus, 2007). Chow et al. found that adolescents who are high in empathy are more skilled at disclosing their thoughts and feelings and in offering emotional support to others. This, then, leads to closer friendships. Also, as a result of being able to manage conflict better, they then have friendships that are lower in discord.

Wolfer, Cortina, and Baumert (2012) examined whether adolescents' embeddedness within the social network of their school class relates to their levels of empathy. They found a significant relationship between levels of individual embeddedness and levels of empathy. The ability to experience and understand another person's state is influenced by the intensity of an adolescent's

social connectedness. When isolated at the fringes, an adolescent has fewer opportunities to increase their social understanding. The authors recommended further research on the causal directions of this process.

Fett et al. (2014) examined relationships between perspective taking, trust and social reciprocity in adolescence. They found an association between the tendency for high perspective-taking and basic trust and reciprocity. This depended, however, on the character of the interaction partner (i.e. cooperative or unfair). For high perspective-takers, decrease in trust towards an unfair partner was significantly stronger.

4.14 Relationships Between Empathy and Aggression¹⁷

Ward et al. (2012) presented a research agenda for violence, violence prevention and safety in South Africa. They found that no studies have been conducted in South Africa to explore children's development of empathy, capacity for empathy and the role of empathy in aggression. Research to determine appropriate interventions for enhancing empathy are "urgently needed" (p. 215). Likewise, to my knowledge, no studies have been conducted specifically examining the development of empathy in adolescents in South Africa and the role that this plays in relation to aggression.

Discussions concerning the role of empathy in reducing aggressive behaviour are widespread (Nickerson et al., 2008; Owen & Fox, 2011; Richardson, et al., 1994; Robinson et al., 2007; Shechtman, 2003; Stavrinides et al., 2010; Strayer & Roberts, 2004). The presence of empathy has been associated with prosocial behaviour, while its absence has been observed to serve as a risk factor for aggressive behaviour (Cohen & Strayer, 1996; Zahn-Waxler et al., 1995). Studies have shown that empathy training reduces levels of aggression (Buck & Ginsburg 1997; Feshbach 1997). Empathy-training programs have also been found to be more beneficial than problem-solving programs for children who are aggressive (Feshbach & Feshbach 1982).

Other studies, however, have failed to show a link between empathy and aggression. In fact, findings are highly diverse: some researchers have found a relatively weak relationship (Endresen

¹⁷ This section has been left justified as empathy is considered in the literature on this topic, as a whole, in a manner that resonates more strongly with how it is addressed in the phenomenological part of this thesis. Overall, a belief in cause and effect is maintained.

& Olweus, 2001), others have concluded that the relationship varies across different developmental stages (Lovett & Sheffield, 2007) and different forms of empathy (Shechtman, 2003), and further studies have even examined how high empathy can be positively associated with aggression (Caravita, DiBlasio, & Salmivalli, 2009).

Mediating factors have also been examined, for example gender (Espelage, Mebane, & Adams, 2004; Gini, Albiero, Benelli, & Altoe, 2007; Jolliffe & Farrington, 2006), personality (Mitsopoulou & Giovazolias, 2015), and conduct problems (Viding, Simmonds, Petrides, & Frederickson, 2009). Carlo et al. (2012) found that empathy positively predicted problem-focused coping that then positively predicted prosocial behaviour, while emotional instability positively predicted emotion-focused coping that then positively predicted aggression. In addition, problem-focused coping positively predicted trait empathy. This positively predicted prosocial behaviour and negatively predicted aggression. Aggression was positively related to emotional instability, which was positively related to emotion-focused coping. Batanova and Loukas (2014) examined interactive effects of empathy, family and school factors on early adolescent aggression. The impact of low empathy on aggressive behaviour was influenced neither by positive family relations nor school connectedness for girls. For boys, these two factors did form a buffer for the negative effect of low empathic concern. In particular, school connectedness contributed to lower overt aggression for boys.

Additional studies have also been conducted on other mediating factors. The role of anger, for example, has been examined by Day, Mohr, Howells, Gerace, and Lim (2012). Anger is a common antecedent to aggressive behaviour and can also be an outcome of affective empathy. These researchers found that the ability to take another's perspective acts as an anger inhibitor. The relationships between empathy, three types of aggression (physical, verbal, and indirect), and social intelligence was examined by Kaukiainen et al. (1999). They concluded that the more a person utilises indirect aggression the higher their social intelligence. Social intelligence was not related to verbal or physical aggression. Indirect aggression requires an understanding of human relationships and the ability to interpret others' reactions so that manipulation does not result in negative consequences for the self. In this study empathy was negatively associated with aggression. The terms "social skills" and "social competence" have been used synonymously with "prosocial skills." Social intelligence, rather, seems to be a "neutral tool" (p. 82) that may be used for prosocial purposes and for hostile purposes. The nature of the situation, personality features, and levels of empathy may determine how a person uses their social intelligence. In a study by Bjorkqvist,

Osterman, and Kaukiainen (2000), it was found that empathy mitigates aggression. However, when that is partialled out, the correlations between social intelligence and all the types of aggression increase (still most strongly for indirect aggression), and correlations between social intelligence and peaceful resolution of conflict decrease.

Buffone and Poulin (2014) investigated predictors of aggression towards a person who is threatening harm against a close other. In their sample of 69 undergraduate students at a university in the United States, they observed aggression being displayed towards a perpetrator who was causing distress to a person who was close to the participant. The participants' aggression effected on this person's behalf was driven by empathy, and not by trait aggression or perceptions of threat towards the self. In the second part of their study, with a sample of 162 university students they found that empathy also motivated aggression towards a target who caused distress to a stranger, not only a close loved one.

Vachon, Lynam, and Johnson (2013) conducted a meta-analysis of 2396 published and unpublished studies exploring the relationship between empathy and aggression. They questioned the assumption that developing the ability to know and experience the internal state of another will necessarily reduce harmful behaviour and increase the likelihood of a supportive response. Studies on adults were selected as empathy as a dispositional characteristic is regarded to be more stable in adults and can, thus, be measured more reliably. Studies were included that met the criteria of being empirical and involving at least 20 participants, of including a questionnaire or test designed to measure empathy and having sufficient reliability, and of including a questionnaire or test designed to measure aggression, also with sufficient reliability. The findings of their meta-analysis revealed that the relationship between empathy and aggression is unexpectedly weak. In their discussion, they suggest two possible reasons for this. Firstly, this may be a true reflection of a weak association. Alternatively, the association between empathy and aggression may indeed be strong, but measurement problems may obscure the observable association. Also, they argued that the construct of empathy might itself be too narrow. Vachon et al. explained how "the bandwidth of empathy as it is typically conceived and measured may be too narrow to predict aggression, a broad and complex construct" (p. 17). They argued that this second possible explanation of their findings is more likely. The current thesis attempts to contribute towards this problem by explicitly exploring empathy from two stated perspectives – phenomenology and poststructuralist-oriented social constructionism. These will both be examined in more detail after a discussion on musical empathy and music therapy.

4.15 Musical Empathy¹⁸

Bruscia (1987) heralded music as,

a medium par excellence for empathy. In fact, in many ways, it is unmatched by any other medium. When we sing the same song together, we live in the same melody, we share the same tonal centre, we articulate the same lyrics, same lyrics, we move ahead according to the same rhythm—moment by moment, sound by sound, through an ongoing awareness of the other, and through continuing efforts to stay together and thereby become one within the experience (p. 60).

Clarke, deNora, and Vuoskoski (2015) reviewed a considerable body of research, across a range of disciplines from cultural musicology, sociology and anthropology of music, to the psychology of music and neuroscience, to explore evidence of claims for the empathic affordances of musicking. Empathy may be involved when emotional responses are induced by music (Juslin & Västfjäll, 2008). Researchers have explored a range of possibilities regarding the mechanisms thereof. These include emotional contagion (Davies, 2011), pre-conscious motor resonance (Livingstone & Thompson, 2009; Molnar-Szakacs & Overy, 2006), as well as empathising with the imagined emotional experience of the composer or performer (Scherer & Zentner, 2001; Steinbeis & Koelsch, 2008). Koelsch (2013) explored how, when listening to music in a group, individuals perceive an emotion in the music that evokes feelings in them, and these feelings are strongly congruous with the feelings of those around them who are also listening to (and possibly participating in) the same music. This increases social empathy.

Not only have mirror neurons been identified in relation to visual observation, but subsequent research has also demonstrated the functioning of auditory mirror neurons. Overy and Molnar-Szakacs (2009) wrote, “one is not alone when one listens to music” (p. 499). Music provides an auditory signal, but also a sense of an agent, or agents. The mirror neuron system can represent and integrate crossmodal information. It links a flow of activity combining sensory, affective, cognitive, and motor control information and output. Music functions as a stimulus that activates every one of these neural systems simultaneously. Musical sound is perceived as an auditory signal, but also in relation to the

¹⁸ This section has been justified as it contains a wide variety of perspectives, some of which could be drawn upon within either paradigm.

organised, expressive motor act that creates the signal. A shared affective motion experience takes place for the agent and the listener as all of these neural systems are called to action.

From a behavioural perspective, another group of researchers have focussed on the importance of synchronisation and mimicry in mediating human relationships and, particularly, musical relationships. Valdesolo and DeSteno (2011) showed that participating in synchronous activities (in their experiment this involved tapping rhythmically together) resulted in subsequent acts of greater altruism and compassion being directed towards the other. This was because the experience of motor synchrony evoked a sense of similarity between the person and the other. Kirschner and Tomasello (2009) found that children who have shared a musical story-telling experience then show more empathic, cooperative and helpful behaviour. Adults are also more cooperative in group exercises after they have participated in synchronised singing and/or moving activities (Wiltermuth & Heath, 2009). Hart and Di Blasi (2013) explored how flow is experienced in musical “jam sessions.” The experience of combined flow led to the development of empathy between participants. Rabinowitch, Cross, and Burnard (2012) demonstrated that long-term musical group interaction positively influences children’s empathy. Rabinowitch et al. listed empathy promoting musical components (EPMCs) as motor or movement resonance, imitation, and entrainment. They argued that musical group interaction also has additional characteristics that may promote empathy. For example, musical signalling is produced in a manner that demonstrates a fit between the structure of sound and biological significance, offering participants a sense of mutual honesty. Pleasure can be mutually experienced as an end in itself rather than as part of a demand for an aesthetic outcome. Floating intentionality offers specific, but not uniform, emotional expression (as opposed to verbal language) and these multiple expressions can co-exist without conflict. Musical interaction requires flexibility. Rabinowitch et al. explained that these features offer an honest, ambiguous, and flexible mode of musical communication. This can lead to shared intentionality and intersubjectivity.

Intersubjectivity in intensely musical collaborative experiences has been reported to extend to occasions of boundary loss between self/other, to the point where one may lose the sense of who was responsible for producing an aspect of the sound. This kind of radical integration or merged subjectivity seems to be elicited within a unified auditory event by the coherence and synchronisation of the participants’ sounds and actions (Clarke et al., 2015). This has been described as taking place within certain African contexts through musical trance experiences (Dissanayake, 2009; Katz, 1982; Newberg & d’Aquili, 2001). Although this kind of intersubjective merging is more likely to take

place through active musicking, Gabrielsson (2011) reported examples of passive listening experiences where individuals described becoming one with the music.

Emotions that emerge through a musical experience can be felt as being one's own. One may notice a feeling of growing sadness, elation, hopefulness while listening to a piece of music, without experiencing these as being "about" the music. One could also, however, experience these emotions as belonging to or residing in the music and not necessarily as being one's own. Music can confront us with our own emotions and also with other emotions, or other's emotions. These emotions are not only recognised, but are experienced and felt. This is similar to how, when engaging with another person, we may gain a sense of their emotional state (without necessarily entering that state ourselves) (Peters, 2015).

When comparing a psychological encounter with another person or an involved experience of listening to music, basic conditions for empathy can be present in both, argued Peters (2015). Both experiences involve directing one's attention towards another person or to the music and beyond a recognition of another's state, as well as gaining a "sense" of that state. Peters critiqued the currently fashionable idea of mental simulation, where the listener is understood as accessing the performer's emotions through minute observations of performance actions combined with the imaginative recreation of these actions from what is heard (informed by memories of past experiences). Listeners often cannot discern the micro-movements of performers. Also, when there are multiple musicians, to whom does one pay attention, or whom does one imagine? Critique of the application of findings regarding mirror neurons include that we appear to mirror actions that we ourselves have engaged in in the past, rather than mirroring the actions of others that are foreign to us, for example, highly specialised movements of a cellist when we do not play the cello. A trained musician will be able to neurologically access precise information, from finger movements to emotional intention. A novice who is listening to a piece of unfamiliar music may feel the rhythm and experience a fast, loud and high melodic section as being emotionally charged, but will not be able to access other information at the same level of precision as the first individual (Overy & Molnar-Szakas, 2009). In addition, argued Peters, a listener is highly limited in distinguishing between emotions felt and projected by a composer and a performer. A listener does not know what emotions a composer may have been feeling when creating a particular piece of music (a piece of "joyful" music could have been written when the composer was feeling sorrowful).

As an alternative, Levinson (1996, 2006, 2009) developed persona-theory. The expression of the music is experienced through an imagined person or character. The expression of this persona (as something perceived of as having agency) is musically analogous to behavioural expression of emotion. Music is perceived as expressive aurally in a way that is analogous to how human bodies are physically perceived visually. This explanation of musical experience is not disembodied or based on emotional contagion. It also does not rely on an explanation of the emotion as experienced as belonging to us. Rather, it presents a way of understanding perception of emotion in music that is still other-directed. For example, a passage of music may offer tactile suggestions of a pushing gesture (timbrally and temporally moving across the passage). Bodily, one may interpret this as feeling a push (resistance) across, perhaps, one's chest, arms, or spine. This push could even be danced as such. The push could be experienced as having a certain character (gentle, insisting, decisive, graceful, vicious) and, in the context of the musical piece, it may be heard and experienced as part of a situation of triumph, anger, or joy. If this pushing gesture is followed by a gesture that is experienced as floating, then the combination may be interpreted as "letting go." This may individuate an imagining of abandonment, liberation, or a turning to affection after harshness. Not only the listener, but also the performer and composer are imaginative listeners and experiencers. The imaginative horizon of each person contributes to the experience as a whole.

Peters (2015) elaborated on this as follows:

Listening in the outlined manner into the realm of bodily experience, listeners tap into past encounters with others: individual and social encounters, cherished ones, forgotten ones, disliked ones, and traumatic ones. This *embodied* layer of social entwinement in musical experience is, in my view, the "deepest" such layer. In applying my bodily readiness to the sound, in making *my* body present in it, co-creating its agency, in listening from the body, I make present my past encounters with others and the world. This "making present" is part of the way in which the body actively re-members the heard, turning it into current experience. This literally re-remembered otherness, *together* with the identified indeterminate agency, forms a musical other (p. 7).

The musical situation, then, involves a complex of sound events, encounters, listenings, and imaginings. A listener could hear herself, another person through herself, present others, and the environment that is sounded through the sounds. The listener's experience is paradoxically

simultaneously hers and also not hers. Throughout a single listening experience one may drift or shift from one attribute to another (Peters, 2015).

Relationships between empathy and music can also be considered from social and cultural perspectives. For example, research has been conducted on music and cross-cultural understanding. Neto, da Conceicao Pinto, and Mullet (2015), for instance, demonstrated how a cross-cultural music programme in Portugal significantly reduced “anti-dark-skin prejudice” and this effect was sustained two years after the programme had been completed. Overy and Molnar-Szakas (2009) explained that music is appealing to humans across age and culture because it has the power to communicate affective and social information and to create the feeling of “being together.” They hypothesise,

the most naïve, “naturally occurring” forms of music making, which have evolved as humans have evolved (e.g., learning a song in a group via imitation) will be the most universally effective, since they are naturally engaging and lead to prosocial behaviours. Those musical behaviours that have evolved as cultural artefacts (e.g., learning to play violin from notation) will have more limited (but perhaps highly specific) effects, with less generalised educational and therapeutic value (p. 499).

4.16 Empathy within Music Therapy¹⁹

A surprisingly small number of studies in music therapy have specifically investigated empathy. A few have done so within the context of the music therapeutic relationship. Valentino (2006) explored cross-cultural empathy of the music therapist by drawing largely on Carl Roger’s (1975) formulation of empathy, encompassing cognitive and affective elements. Kobin and Tyson (2006) researched “empathic connections” (p. 343) between therapist and clients through the discussion of hip-hop lyrics, without directly articulating what they mean by the terms “empathy” or “empathic connection,” perhaps assuming these meanings to be self-evident. Music therapists’ experiences of empathy in sessions were examined by Haviland (2014). She contextualised her study in relation to various notions of empathy (from developmental psychology, cross-cultural therapy, Rogerian person-centred therapy, neurology, and the techniques described by Bruscia (1987) for the expression of empathy through improvisation in music therapy, which will be discussed momentarily). However, in the body of her study she did not identify a particular conceptualisation

¹⁹ This section contains paragraphs that can be read from either (or neither) theoretical perspective and also ones that are more closely aligned to phenomenological views (e.g. discussing intersubjectivity) or to social constructionist and/or poststructuralist views (e.g. discussing topics that are informed by diversity studies). As such, there are both left-aligned and right-aligned paragraphs, as well as paragraphs that are justified.

of empathy that she drew upon within her own research. Austin (2001) has described the empathic relationship that can be generated between client and music therapist through vocal work in music therapy. Priestley (1994) included a description of empathic countertransference within her book on Analytic Music Therapy and Scheiby (2005) also explored the role of empathy in countertransference within music psychotherapy. Grimmer and Schwantes (in press) studied empathy within cross-cultural music therapy work, while Pedersen (1999) included reflection on empathy within music therapy as holding and re-organising work with clients experiencing psychosis. Robarts (2006) highlighted the importance of empathy in the music therapeutic relationship with sexually abused children. Other researchers have explored empathic identification with songs (Gardstrom & Hiller, 2010), and how empathy can be enhanced through music therapy supervision (Young & Aigen, 2010). A small number of studies have investigated how group music therapy, specifically, can offer opportunities for participants' empathic capacities to be enhanced. For example, Skewes (2001) found that sharing through group musicing offered opportunities for bereaved adolescents to experience altruism and empathy.

In his seminal text *Improvisational models of music therapy*, Bruscia (1987) explained that one of the most potent features of improvisational music therapy is the therapist's capacity to directly convey empathy. He or she accomplishes this through various techniques. Through matching (a form of partial mirroring (Pavlicevic, 1997)) the therapist expresses empathy, establishes rapport, and invites an interactional response. Through imitating the therapist echoes the response of the client after it has been offered. Any responses can be imitated (not necessarily the expressive whole), such as rhythm, melody, an interval, a facial expression, an expression of play, or a verbal response. Imitation needs to be used carefully so that it does not come across as mimicry. Through imitation the therapist can express acceptance of the client's responses or verify their message, model imitation, aim to draw the client's attention to their own actions, reinforce the client's response, indicate what responses may be currently relevant, encourage the interactional pattern of turn-taking, give the client the chance to lead and control the interactional flow. Closely related, but distinct techniques that are also used for conveying empathy, are synchronising, pacing, incorporating, reflecting, and exaggerating.

While the imitation of the therapist takes place after the client's expression, when synchronising the therapist makes the same expression as the client, or any aspect of that expression, at the same time. This could be accomplished unimodally (e.g. the client makes a vocal sound and the therapist makes the same vocal sound simultaneously) or crossmodally (the therapist plays the same melody that the

client is vocalising at the same time, but on the piano, or plays the rhythm of the client's vocalisations on a drum). The therapist may use synchronising to offer stabilisation, support, or strength to the client's response (Bruscia, 1987).

Pacing refers to how the therapist matches the level and flow of the client's energy through using the same speed, effort, and intensity as the client. The therapist may not engage in the same expression, play at the same time, or in the same modality. The therapist is sensitive to how the client shapes (or does not shape) the flow of energy in their music, movement or speech. Effective pacing will match the shape and length of the client's phrasing. Through pacing the therapist is aiming to establish rapport, offer comfort, promote self-awareness, enhance the client's relatedness to their environment, and prepare the client to potentially shift to another level of energy (Bruscia, 1987).

As the therapist improvises with the client he or she may incorporate part of the client's playing and turn it into a theme within his or her own improvisation. The client's motif could be developed, modified, or exaggerated. The therapist reinforces the client through this technique, expressing acceptance, modelling creativity, and building a musical repertoire. The therapist does this sensitively so that the client does not feel overwhelmed or threatened (potentially perceiving the therapist as taking over their music) (Bruscia, 1987).

When reflecting, the therapist musically conveys the same feelings that the client is expressing. This could be unimodal or crossmodal. Bruscia (1987) regarded the main modalities of reflection as music, lyrics, movement, and verbalisation. A musical reflection can also entail a reflection of the client's personality. The therapist may sing lyrics that reflect what the client is doing or how the client appears to be feeling. Reflection establishes rapport, expresses acceptance and understanding of the clients' feelings and actions, and encourages the client's emotional self-awareness.

The technique of exaggerating entails the therapist matching through emphasising an aspect of the client or of what the client is doing that is distinctive. The therapist could exaggerate timbre, for example, or melody, rhythm, intervals, phrase structure, contours, or the feelings that are being expressed by the client. This technique can also enhance self-awareness, offer acceptance and encourage the client to express an emotion fully when they are tentative. It can also be used as a focus for creative musical exploration (Bruscia, 1987).

Apart from the techniques described by Bruscia (1987) and the studies conducted by Haviland (2014), Kobin and Tyson (2006), and Valentino (2006) that focus specifically on empathy, aspects of empathy and empathic relating are implicated in other music therapy literature. For example, a number of the theories and techniques that are used as cornerstones of music therapy, particularly within improvisational music therapy models (as described by Wigram, Pedersen, and Ole Bonde (2002)), are rooted in research into the relationship between an infant and his or her primary caregiver. It is through this primary engagement that relating and communicating is considered to develop, and the way that the infant and caregiver relate to one another offers a template for communicating, relating and shared understanding within the therapeutic relationship in music therapy (Pavlicevic, 1997).

Engaging through music is not seen as a representation of how humans interact with one another, it is considered to be the primary, fundamental and most authentic manner of communicating. As Pavlicevic (1997) explained, because “musical elements underpin our emotional, expressive life as well as the way that we receive and give communication to others, both as infants and adults, then we see that disorders in any of these realms will have musical correspondences” (p. 114). A tight busyness, for example, in the client’s music does not just offer musical information. This tight busyness may tell us how the client is in the world, and how she is experiencing herself in relation to the therapist. Music therapists read the music as having relational and emotional meaning, not only musical meaning. A further quote from Pavlicevic (1997) captures this eloquently: “Music therapists...have direct experience, through jointly created clinical improvisations, of distorted inter-timing, interrupted fluidity and collapsed reciprocity in the improvisation, and here these signal not a lack of musicality, but, because of the interpersonal context, an interpersonal dyssynchrony” (p. 115). Pavlicevic explained that impairments in self-synchrony (or intrapersonal synchrony) impact the capacity for interactional synchrony. Difficulties in self-organisation damage the capacity to engage intimately with another person, and this is directly revealed through musical improvisation. In improvisational forms of music therapy such as Nordoff and Robbins’ Creative Music Therapy, the client’s musical expression is considered, as such, to reflect core aspects of personality, emotional and cognitive processes, personal functioning, interactional style, pathology, and resources (Turry, 2009). By engaging musically with a client the therapist is directly engaging with these aspects of the person. Not only the client’s music, but, very importantly, the musical interaction between client and therapist is, therefore, carefully recorded and analysed.

Ansdell (1995) drew Buber's (1987) concept of "I-Thou" relationships into an exploration of how meeting takes place in music therapy. In "I-it" relationships the other remains to us an object for experiencing, using and manipulating. We remain untouched and uninfluenced by them.

Alternatively, in "I-Thou" relationships, a real and intimate meeting takes place and both parties are changed by the other in an encounter that occurs in subjectively experienced time and space. This "I-Thou" relationship comes about in what Buber referred to as the "Between." Here our creative responses can invite an "I" and a "You" into a "We." This is what improvised music can facilitate. Ansdell explains how, in music therapy, the client and therapist first need to make contact in the music. The client begins to experience that there is a relationship between her music and that of the therapist's. She hears herself being heard and responds as she experiences herself being responded to. In Ansdell's words,

Music therapists often work with people to whom the experience of intimacy in the musical meeting can be at odds with their usual experience of life: where their psychological, physical or social condition has led to isolation, to not being able to communicate well and having the feeling of 'missing' rather than meeting in relationships (p. 74).

The inter-regulation of action that takes place in this kind of meeting enables both parties to experience that their internal, subjective state is shareable and that they are knowable by another (Pavlicevic, 1997). These ideas resonate well with phenomenological approaches towards empathy. This will now be discussed in more detail, followed by an exploration of how the idea of empathy could be approached from poststructuralist and social constructionist stances.

4.17 Husserlian Phenomenological Understandings of Empathy

In this section insight is provided into Husserl's views of empathy. This is followed by a description of his notion of "ownness" and how it is necessary to understand this before one is able to understand the experience of the other. Appresentation, apperception and pairing, as key features of the process of empathy, are then discussed. A few elaborations on Husserlian empathy by other authors are then offered, as well as a discussion of intersubjectivity and how this relates to empathy. Although this was mentioned in chapter two, it is explored in more detail within this chapter, including how the concept of intersubjectivity has shifted over time, as well as how it has been framed in music therapy particularly.

4.17.1 *An Introduction to Husserlian Empathy*

The first major text that Husserl wrote after starting to work on the notion of empathy was *Ideas* (1913). *Cartesian Meditations* (1960) is also a text of central importance for examining how Husserl grappled with his phenomenological understanding of empathy. His final published text, *The Crisis of European Sciences and Transcendental Phenomenology* (1970), offered additional valuable insights into how he conceived of this topic. Considering the span of these texts it is clear to see that Husserl worked on the topic of empathy for most of his philosophical career. This reflects both his interest in the subject and how it perplexed him. In his view, he was unable to reach an entirely satisfying solution. As a result, it is difficult to provide a coherent review of Husserl's theory of empathy (Zahavi, 2014).

Husserl frequently used the term "Einfühlung" (as per Lipps) to refer to empathy, although, especially in his later work, he preferred the word "Fremderfahrung," as he held reservations regarding whether "Einfühlung" was a "false expression" (Husserl, 1973, p. 335). He was uncertain whether the term referred to a projection of one's own self or whether it involved an actual encounter with another self (Zahavi, 2014).

In *Ideas* Husserl (1913) argued that empathy gives one the other as another conscious subject. (As mentioned in chapter two, "givenness" refers to how something is given to one's conscious awareness). Empathy is a type of object-giving intuition. One's Ego recognises one's own body. When one is then presented with something recognisable as another lived body one's Ego views this other body as belonging to another Ego. (This involves pairing, which will be discussed in more detail momentarily). This experiencing of the other as a subject, the "process of finding the other subject in the other's body" (Hermberg, 2006, p. 39), is what Husserl referred to as empathy. Husserl did not consider empathy as identifying with the situation, feelings or motives of another person, but he used the word to mean the experiencing of *another Ego*. This is "the experiencing of another *as* another *subject* with experience, feelings, thoughts, motives, etc." (Hermberg, 2006, p. 9). I cannot think another person's thoughts, but I can think that the other thinks. I cannot feel what another feels, but my emotional world is also hers, as I am present with her as she feels (Hermberg, 2006).

Empathy is a mode of experience. Empathic awareness is a kind of "directedness toward another subject" (Jardine, 2014, p. 274). It is an intentional awareness in that it has as its intention the other,

or something belonging to the other's experience. Jardine explained that, in the strict Husserlian sense, what counts as empathy is not our attempts to comfort a person who is grieving, nor our own feelings of grief when we discover that the person's emotion is due to the loss of a shared relative, for example. Empathy also does not refer to some kind of unity we may experience as we both are now overwhelmed with feelings of loss. What does count as empathy, according to Husserl's view, is the experiential act whereby a subject is given and experienced. It is when we have an irreducible experience of another. This experience is what makes everything else in the encounter possible. Empathy is a specific kind of intentional experience. Husserl (1962) wrote, "the intentionality in one's own ego that leads into the foreign ego is the so-called empathy" (p. 321).

Empathy requires a "co-performing" (Churchill, Lowery, McNally, & Rao, 1998, p. 66) with the other. Husserl (1928) explained, "In empathy I participate in the other's positing" (p. 177). Here, positing refers to taking up a position so as to see certain meanings in a situation and to participate in the unique position of the other within the situation. Through empathy one participates in the feelings and actions of the other (without becoming the other). We can do this because we recognise the body of the other moving and acting in a way that is similar to how we would act in similar conditions (Husserl, 1969). Husserl (1989) wrote, "In order to establish a mutual relationship between myself and an other, in order to communicate something to him, a bodily relation... must be instituted" (p. 176). According to Trevarthen and Fresquez (2015),

Movement is at the centre of our ability to connect... We are imaginatively, sympathetically, and sensually involved with the movements of other people because what they are doing resembles what we imagine our own movements would be for those purposes and in those circumstances (p. 199-200).

4.17.2 Ownness as a Foundation for Understanding the Other

In *Cartesian Meditations*, Husserl (1960) used the idea of empathy to shift from notions of the individual, isolated knower to the subject as part of intersubjective dynamics. Husserl was concerned with the question of how we experience others. To understand how we experience others, however, Husserl proposed that we first need an understanding of our "ownness." The object is implied in the other and the other also implies one's own ego. Untangling this web requires clarity regarding the world as a whole and what is mine (i.e. from me) within it. We engage with different

spaces of foreignness as we contrast what is mine and what is not, what is there and what is here (Hermberg, 2006).

In addition to phenomenological reduction, Husserl introduced reduction to the sphere of ownness that the ego constitutes within him/herself. This is something more than phenomenological reduction. What would be left in our experiencing, and also in the world given to our experiencing, if we abstract ourselves from the dimension of other persons? What remains, the residue, would be the sphere of ownness. Our permanent body would remain (it stands out as different from others and would remain apart from others). We would also still experience kinesthesia and mobility. Although this is only an extreme abstraction, and could never be a possibility, it is important to consider so that we can then understand what happens when other people (the noema Other) feature in this situation. I can then explore how the alter ego is constituted; how the sense of the Other is unveiled in me. This aids us in understanding intersubjectivity and associated experiences (Hermberg, 2006). (Husserl also used this to show that his theory was not solipsistic (Sokolowski, 2008)). Only on this “stratum” (Husserl, 1960, p. 96) of actual experience can one then have a sense of the “other.”

4.17.3 Appresentation, Apperception, and Pairing

Empathy, according to Husserl (1973) is, at least partially, perceptual. Perception is understood here as “an intuitive experience of a transcendent object in one’s surrounding world that is experientially grasped as such” (Jardine, 2014, p. 277). All perception consists of both primal/sensuous presence (“Urpräsenz”), and appresence (“Appräsenz”). This structure also applies for empathy.

In perception one is given the object originally (directly). Empathy, though, does not give us an object originally. There is a difference in givenness between what the other is experiencing and what I experience of the other’s experience. When one experiences one’s own emotion it is different from how one experiences another’s emotion. As mentioned above, empathy does not mean that I experience the emotion of the other. The empathised emotion is not located in the self, but in the other. This is what makes empathy distinct. Although the experience of the other is not given to us directly, the experience of the other *as an experiencing subject* is given to us directly in the here and now (Husserl, 1973; Jardine, 2014).

Stein (1989) (who studied under Husserl) argued that this should, therefore, still be considered a form of perception. In contrast to, for example, reading a letter from a friend in which she explains that she is sad, experiencing another person's sadness in a face-to-face encounter involves a givenness of the subject as sad. Their experience would be given to one perceptually (Zahavi, 2014). The mechanisms of this perception involve a number of processes.

While we perceive the front of a book, we have a "co-present" (Rodemeyer, 2006, p. 48) sense of what the back looks like. The side facing us is seen. We do not physically see the back, while holding the book in the current position, but through our past experiences of books what we see from this angle necessarily appresents rear aspects. Other aspects of the book are co-present with the aspect I am presently experiencing. These co-present aspects are termed "appresentations" (p. 48). This is not an inference or deduction, but entails a complex single act of apprehending. Through knowing what books are like (as a result of past experience) I take this to be a book.

Perception refers to a larger view of the whole. A perception of the book depends on my capacity to take in the book as a whole. A perception includes other perceptions that are not given to me directly, evoking horizons that are beyond and around the object. These indirect perceptions are termed "apperceptions" (Rodemeyer, 2006, p. 49). The presentation of the front of a building, for example, is experienced in relation to appresentations of other possible views around the building. My perception of the building, however, extends beyond this to apperceptions of other possible experiences of this building as a whole (perhaps of the building at night), and also other experiences of the building including a neighbouring building, for example, or the neighbourhood as a whole. Although Husserl defined these terms as such, with appresentation being a narrower concept than apperception, at times he was less strict and used the terms interchangeably.

A book, or building, therefore, gains its sense of being an object not just through presentation and perception, but through appresentation and apperception. As I turn a book around I may confirm or disconfirm the appresentation and apperception. With other people, however, although bodies can be looked at from different angles, the subjectivity (the Ego) of an other cannot. How can we make sense of the other then? How do we appresent and apperceive an other? What facilitates this? To answer these questions Husserl considered the physical appearance of others, the bodily movement of others, and the idea of pairing (Hermberg, 2006).

It is the similarity in the appearance and behaviour of the other that stimulates appresentation. Although it is the body of the other that is presented, the other is appresented as a subject. It is due to the similarities between my own physical appearance and movement and the physical appearance and movement of the other that I, therefore, ascribe subjectivity to them. The subjectivity of the other is co-intended as I apperceive their body through the process of pairing (Hermberg, 2006). The body and subjective experience of the other are given as an expressive unity (Husserl, 1952). We experience a single apprehension. We grasp a lived-body and a personal subject (that is continuous and dynamic) (Jardine, 2014). Although we cannot have a direct experience of the consciousness of an other, we can have this experience of our own consciousness and subjectivity. Experiencing others relies on an imaginative parallel transfer of our experiences onto the other. When we perceive any two things as being alike we transfer attributes from one to the other and treat them as a pair (Crossley, 1996). Something of the meaning of “knife” is retained in “fork,” without us confusing one for the other (Hermberg, 2006).

My own past experience acts as a meaning reservoir when I encounter an other. My ego is paired with the other’s ego. It is not a fusing that takes place. We are apprehended as a pair: although different and separate we are also alike and belonging together (Husserl, 1985). One member of the pair overlays and awakens the sense of the other.

An aspect of empathy is that it is a kind of reproductive activity engaged in by consciousness that produces a certain understanding of the other subject based on my experience of myself (Rodemeyer, 2006). As discussed above, the experience that we have of other subjects includes appresentation of their consciousness. My own ego and body are a pair; the other’s ego and body are a pair. My ego-body and the Other’s ego-body then become paired. As Hermberg (2006) explained, “it is this pair of pairs that offers me mediated access to the other's subjectivity” (p. 60). This, Husserl, referred to as empathy. He called this a “self-remembering” (p. 116) as, although as we cannot directly experience another’s consciousness, there is an “echo” (p. 116) of the other in our retention. I hold associations through meanings in past experiences. In the fifth “Cartesian Meditation” Husserl (1960) termed this mirroring. Through passive synthesis I am connected to the other and through this kind of intersubjective remembering I have a co-memory with my experience of subjects I encounter.

By the time Husserl (1970) wrote *The Crisis of European Sciences and Transcendental Phenomenology* he was exploring the life-world as already always there and as undergirding every

intentional act. Through this he was able to shift from knowers who are isolated individuals closer to an epistemology that was intersubjective. In an appendix to *The Crisis (The Origin of Geometry)* Husserl linked empathy to the idea of a communication community and also explored how language plays a role in establishing something as an object that is accessible to everyone (Objectivity rather than objectivity). Through language, an object is articulated, repeated and recorded and, as such, it becomes accessible to all. Hermberg (2006) articulated how, “through such records, a subject can empathise with, and trace the path back through those who came before and thus know what Others know (or have known)” (p. 14).

4.17.4 Elaborations on Husserlian Empathy by Subsequent Authors

Stein (1989), who completed her doctorate under Husserl, viewed empathy as an irreducible and unique type of intentional experience. Her thesis remains one of the most concise articulations of a phenomenological account of empathy (Zahavi, 2014). According to Stein, empathy is an act through which the experiences of another become accessible. As in Husserl’s description, the experience is not accessible exactly as it is for the other person, but it is experienced as the experience of the other person. Another person can be experienced through empathy as a unified whole. This takes place through a combination of cognitive inference and embodied perception. The other presents itself as a person. One then imaginatively places oneself in the place of the other, and the experience then presents itself again in a richer and fuller manner. Stein described this process as: “(1) the emergence of the experience, (2) the fulfilling explication, and (3) the comprehensive objectification of the explained experience” (p. 10). In other words, after the emergence of the experience one is drawn into the other person and one experiences with them (for example, the spectator “lives with” the acrobat and feels her dizziness). There is a moment of being drawn into the position of the other person where the appearance of self and other is lessened and the focus lies on the common object. There is still, however, consciousness of the difference between self and other and there is always the possibility to go back to oneself at any moment because of the connection to one’s body. Finally, after following the experience of the other, the other re-emerges as an object presenting to one’s awareness. When empathising with another person the empathised experience is still located within the other person, not in oneself. Empathy, therefore, “entails by necessity a difference between the subject of empathic experience and the subject of the empathised experience” (Zahavi, 2010, p. 294). Importantly (in light of the current study’s focus on group music therapy) Stein’s (1989) argument was also that “multiple subjects would experience empathy collectively, creating a distinction between ‘I’ and ‘you’, while also bringing into existence a ‘we’” (p. 164).

Thompson (2005) drew on Husserl's understanding and presented an interconnected typology of empathy, involving:

1. The involuntary coupling or pairing of my living body with your living body in perception and action.
2. The imaginary movement or transposition of myself into your place.
3. The interpretation of you as an Other to me and of me as an Other to you.
4. The ethical and moral perception of you as a person (p. 5).

Through the lived body and through language these processes intertwine in a dialogical interpretation of one another (Thompson, 2005). One imagines oneself in the place of the other through the expressive similarities of both lived bodies. Being experienced in this manner by another person helps one to constitute the self as one experiences oneself as an intersubjective being by empathically grasping the other's empathy. Other human beings show themselves to us in a manner that is different from things in that they not only appear as something that can be experienced, but as *experiencing*.

Finlay (2005) explained that empathy involves stepping outside of one's own context and ways of understanding and attempting to project oneself imaginatively into the situation of the other so that one can try to see a situation through their eyes. She termed this "imaginative self-transposal" (p. 278). In Rosan's (2012) article, *The poetics of intersubjective life* he wrote that, firstly, an empathic way of being "involves both an exquisitely unique interpersonal context that invites the subject's participation and the conditions of possibility for this participation in the subject's originary approach to or regard for the other" (p. 118). The occasion for empathic presence takes place when the vivid, and perhaps unexpected, pathos of the other person's expression appears as an unfolding life-drama. An other-directed presence arises. The subject becomes a witness, and then a participant in the other's showing and telling of self. Pathos can have power to open a generosity in the subject to be available for the other. As Stein articulated, there is a simultaneous experience of being like the other together with the awareness that one is still different. Rosan described how a fundamental attunement emerges from this dual focus that contains the subject's valuing of the separateness and uniqueness of the other, as well as an openness to how they are similar to and resonate with oneself. He concluded,

it is precisely this affirmation of the other in his or her differences from the subject and rediscovery of self in the other that furnishes the fundamental precondition for the emergence of an empathic presence. Mimesis and alterity converge in a dance that illuminates both participants (p. 119).

Secondly, in relation to the communicative situation, the subject is open to being surprised by the other, but also co-constitutes that which he or she is empathically present with, actively participating in forming the relationship. The subject contributes to the shaping of the field through his or her presence. There is, thus, a “joining-with” the other. The subject allows meaning of the encounter between his or her world and the world of the other to emerge. The subject’s resonantly attuned presence involves waiting (for the other to express him/herself in his or her own way and own time), witnessing (unobtrusively), and welcoming the communicative event between himself/herself and the other (including both the other’s changing expressions and his or her own experiences that are evoked by the other). According to Rosan (2012), a sense of wonder emerges out of and also illuminates the ambiguity and uncertainty of the encounter. The subject knows something of the other, but is also aware that he or she does not yet know the other. There is unknowing and openness to the mystery of the other.

Rosan (2012) explained how, thirdly, through following the lead of the other and turning with him or her to the situation he or she is experiencing, one is led to a vicarious, but intuitive and lively sense of the world of the other. A resonant pathos of the other person’s expressive life can take hold over one as the enlisting as a participant takes place and, in this way, one is afforded a degree of access to the private world of the other.

The subject can then co-experience facets of his or her own life alongside the other. A generativity is imparted to the encounter in that the subject is engaged as a participant while resonating with the other’s expressions. A coupling takes place between what is inspired by the other and what emerges from the subject’s own reverie. The encounter can trigger a memory, an image, a feeling or a bodily sensation or action. Empathy is embodied in the subject’s imaginative, affective, somatic, and memory life. Rosan describes possible forms of coexperiencing as: affectively-living-from (resonating with the other’s expressions of feelings); rememoratively-living-off (awakening echoes from the subject’s own past that are taken up as variations of meaning of the other’s situation); imaginatively-living-through (either through imagining oneself as the other, imagining oneself in the other’s situation, or shifting one’s perspective so as to understand discursive meaning

differently); and bodily-living-in (a shared visceral sense of the situation). For Rosan (2012), empathy is a dialogical phenomenon,

alluded to by the metaphor of an orchestration of notes resounding as echoes and then reverberating across different chords...an empathic presence is given in the form of joining or being with the other. The subject yields to a dance, or dialogue, and the relational dynamics arising from same invokes an interplay of multiple worlds of meaning, including an accompanying series of transformational pairings, for the subject, between himself/herself and the other. A dance between two folds back on itself and duplicates the coupling in the very depths of one. Specifically, this dance is generative of and embraces a coupling of the other's expressivity and the reveries arising on the frontiers of the subject's affective, rememorative, imaginative and/or bodily life spontaneously evoked by the other's expressivity. The subject's private reveries are intertwined with the spectacle of the other's changing expressions and/or disclosures. In turn, these reveries reciprocally illuminate, tentatively to be sure, the meaning of the other's expressions, albeit from the subject's own unique perspective (p 131).

4.17.5 Intersubjectivity: Relationships with Empathy and with Music Therapy

Husserl developed his ideas on empathy particularly in relation to the concept of intersubjectivity, which he introduced. As discussed in chapter two Husserl referred to intersubjectivity as the ability to assume that if I was in your place I would see the world the way you do (in Duranti, 2010).

Intersubjectivity has been researched more broadly since 1960 in, amongst others, fields of developmental psychology, philosophy, consciousness studies, and neuroscience (Duranti, 2010; Stern, 2005). Writing from the perspective of microsociology, Scheff (1990) defined intersubjectivity as a joint consciousness between interacting individuals. Orange, Atwood, and Stolorow (1997), within the field of psychoanalysis, considered intersubjectivity to be a metatheory that explores and connects two subjectivities within the system they constitute and from which they are birthed. Intersubjectivity then refers to "reciprocally interacting worlds of experience" (Stolorow & Atwood, 1996, p. 181). Later scholars, such as Sawyer (2003), have written about intersubjectivity as a collective achievement, needing to be negotiated. From a Husserlian position, however, intersubjectivity is an existential condition that allows for there to be any kind of collective achievement or negotiation in the first place. Intersubjectivity "makes possible the

awareness of the presence of others even before communication starts” (Duranti, 2010, p. 25). Intersubjectivity is not an effect of communication. It is a condition for communication.

The concept of intersubjectivity has been taken up in music therapy by, for example Robarts (2003), Pavlicevic (1997) and Turry (1998, 2009, 2011), who drew largely from the work of developmental psychologists (such as Papoušek and Papoušek (1981), Stern (1985), Trevarthen (1994), Trevarthen and Malloch (2000)). In 1979, Trevarthen described innate intersubjectivity as the infant’s awareness that is specifically receptive to subjective states in other people. When babies are born they are motivated and fully equipped to engage in reciprocal relationships. Mothers and fathers behave towards their infants in a manner that is highly expressive and intensely sympathetic, absorbing their infant’s attention and participating in mutually regulated interchanges involving both attending and displaying. Researchers found that, in these exchanges, infants possessed “an active and immediately responsive conscious appreciation of the adult’s communicative intentions” (Trevarthen & Aitken, 2001, p. 5). Even at a few weeks of age infants will take part in protoconversations as they move intersubjectively and co-ordinate their sensory awareness multimodally with coherent action sequences that form expressive narratives. This resonates with Husserl’s (1928) view that intersubjectivity is embodied: “In order to establish a mutual relationship between myself and an Other, in order to communicate something to him, a Bodily relation...must be instituted...In empathy I participate in the other’s positing” (p. 176–177). These protoconversations take place in shared time. An infant will express distress if the exchange is not reciprocal or dynamic and is not coherent with an expected rhythm (Trevarthen, 1979; Trevarthen & Fresquez, 2015). These interactive features between infants and caregivers have been found to take place cross-culturally (Kinsbourne, 2005; Trevarthen & Malloch, 2000).

Where subjectivity refers here to the infant’s even rudimentary ability to exhibit consciousness and intentionality, Trevarthen (1979) termed the ability to adapt or fit this subjective capacity to the subjectivity of another “primary intersubjectivity” (p. 321). An intersubjective experience is one in which people are sharing a mental state or feeling state. Infants are drawn to emotional narratives expressed through the human voice and enjoy participating in a shared performance of phrasing, common pulse, and expressive shaping. Infants respond to this through bodily movements, synchronous vocal rhythmic patterns, and gestures that complement the expressions of their caregiver’s musical and poetic feelings. Intersubjectivity, in other words, is the way that humans are able to know one another (Trevarthen & Aitken, 2001).

As we begin to see in the previous paragraph, intersubjective communication can be explained using musical terms and human communication is, by its nature, musical (Stern, 1985; Trevarthen, 1994; Trevarthen & Malloch, 2000). The innate capacity to communicate using musical ingredients and to become partners in a musical dialogue is termed “communicative musicality” (Malloch, 1999, p. 31). It consists of the elements of quality, pulse and narrative and allows for co-ordinated companionship to emerge. Pavlicevic (1996) applied these features of mother-infant interaction to music therapy in her explanations of how clinical improvisation has communicative significance: “clinical improvisation offers the musical partners the opportunity to apprehend one another directly through the music” (p. 169). Just as the features that the mother and infant are using to know one another intimately are essentially musical in nature, clinical improvisation in music therapy uses the very same features of human communication that are essential from the start of life. Trevarthen and Malloch (2000) wrote,

Music therapy is an intimate way of communicating impulses of the self that creates benefits by transforming an active and intimate relationship with a therapist... The communication is possible because music is an expression of the quality of feeling in human movement, and because there is a strong innate impulse to share feelings. (p. 5).

Music therapists have drawn on the work of Stern. According to Stern (2005) intersubjectivity entails the subjective sharing of experience. This involves explicit, verbal meaning and implicit, nonverbal meaning, as well as the mix between the two. In other words, Stern proposed that intersubjectivity includes both understanding what is going on in another’s mind (knowing, describing explaining) as well as empathic immersion in the other’s experience. Stern (1985) offered the concepts of affect attunement and vitality affects. Affect attunement refers to “the performance of behaviours that express the quality of feeling of a shared affect state without imitating the exact behavioural expression of the inner state” (p. 142). The partners are attuning to forms of feeling. Without imitating one another, what can be matched are form, intensity and timing. These main aspects are based on underlying features of absolute intensity (the intensity of the mother’s and infant’s—or therapist’s and client’s—behaviour is the same, even when the form or mode of behaviour is different), intensity contour (shared increasing and decreasing intensity in time), temporal beat (matching of regular pulse), rhythm (matching of a pulsation pattern), duration (matching of the time span of the behaviour) and shape (matching of spatial features of behaviour). Although categorical affects (anger, sorrow, joy, etc.) can be attuned to there appears to be a predominance in music therapy of attunement towards vitality affects. Vitality is the manifestation

of our being alive. The arts move us because their expressions of vitality resonate in us. To understand vitality, Stern (2010) began with movement. Movement has directionality (it appears to be going somewhere) and it also involves intention. He wrote,

In a sense force, time, space, and directionality could be called the four daughters of movement. Therefore, starting with movement, we get five dynamic events linked together. These five theoretically different events—movement, time, force, space, and intention/directionality—taken together give rise to the experience of vitality (p. 4).

To illuminate further what he meant by dynamic forms of vitality, Stern (2010) provided a list of words, including exploding, fluttering, gentle, pulling, weak, floating, halting, bursting, languorous, tense, fleeting, accelerating, powerful, rushing, cresting, drawn out. These are not emotions, motivational states, pure perceptions, acts, or direct cognitions in the conventional sense. They are “the felt experience of force—in movement—with a temporal contour, and a sense of aliveness, of going somewhere” (p. 8). Stern argued that dynamic forms of vitality are “the most fundamental of all felt experience when dealing with other humans in motion” (p. 8).

Ansdell (2014) explained how the essence of musicality is,

about the qualities of moving and being moved; it’s about motion and emotion, along with the forms of music and the styles of its performance. Musicality’s source is vitality, and these phenomenologically specific music-like forms of vitality underpin our musical experience of both people and things. Like other faculties, it has both receptive and expressive capabilities. The receptive “inner readiness” to musical forms of vitality is complemented by an expressive competence to characterise and perform ourselves musically through the “signature” of our dynamic forms of vitality. This is how other people “read” and recognise us as persons, and are able and motivated to interact and play with us (p. 109).

Dynamic forms of vitality enliven the narratives we have created about our lives, especially our implicit relational knowing (the way we know implicitly how to be with a particular other). Empathy and identification require more than the “what” of an act (responded to with the help of mirror neurons) or other neurological intention detection processes that assist us in calculating the “why.” We need to know the “how” of another person’s form of vitality (Stern, 2010).

This section has offered a review of phenomenological perspectives on empathy, including Husserlian views, some of the developments of his thinking by other authors, and a reflection on the application of these approaches in music therapy. We now turn to poststructuralist and social constructionist understandings of empathy.

4.18 Poststructuralist and Social Constructionist Understandings of Empathy

This section on certain poststructuralist and social constructionist understandings of empathy (those that can be most closely aligned with Deleuze and Gergen's views) begins with a critique of conventional understandings of empathy. This is followed by propositions of alternative views, including considering empathy as relational connectedness and mutual transformation, empathy as neutral or ambivalent, empathies as affective relations, discursive empathy, and empathy as translation.

4.18.1 *Questioning Conventional Understandings of Empathy (Is Empathy Such a Good Thing After All?)*

A liberal narrative of empathy upholds the assumption that empathy is universal and inherently positive. Empathy combats feelings such as fear, greed and shame. It is also commonly viewed as part of linear notions of progress (Pedwell, 2014). Bloom (2016) critiqued empathy, which he defined as “the act of coming to experience the world as you think someone else does” (p. 18). He argued that empathy entails a focus on the here-and-now, and on people in our immediate vicinity. While we may care more for them, we are left insensitive to the suffering of those we cannot or do not empathise with, and the long-term impact of our actions. Empathy is limited and biased and can be informed by, for example, racism. It favours individuals over larger social groups. Empathy can motivate violence, as seen in wars driven by the protection of those “like us” against those seen as “other.” When seeing the suffering of another we imagine our own, similar vulnerabilities. We claim that we know what the other is feeling as we fear that the same event could befall us. What takes place in this scenario, Boler (1997) suggested, is a pity that is a projection of oneself rather than an understanding of the other person.

Most psychological, philosophical and political notions of empathy share the belief that it must guide the observer to an accurate understanding of the emotional state of another. This must take place for empathy to “work,” for it to produce a positive social impact. What is important to note is

that, in this view, accuracy is defined (whether in relation to spontaneous feeling or imaginative reconstruction) as “emotional equivalence” (Pedwell, 2014, p. 125). It could be argued that this is key in differentiating empathy from other emotions or process (such as projection or displacement).

If our determination of another person’s mental state is different from how they experience it, though, as we have merely projected our own affective view, then this cannot be empathy. It could, Pedwell, argued, be something closer to appropriation, silencing, or violence. Therefore, accuracy is essential for the definition and ethical potential of empathy. Yet, queries of how possible it is to enter the emotional and mental world of another, and how possible it is to know whether we have done so, leave empathy as inaccessible.

The approach to empathy in phenomenology, as an intersubjectively facilitated process through which I can trade places and imaginatively place myself in your shoes, so to speak, entails the attempt to grasp aspects of the inner, private “you.” As discussed in chapter three, Gergen (2009) argued that this inner world is not graspable and expounded on the inevitable loneliness that individualistic perspectives produce. Gergen referred to “self as abuse” (p. 5). The presumption of a bounded being results in persistent self-evaluation and personal accountability is demanded in light of failure. Regard is conditional. The same presumption can produce a sense of superiority over others, with the violence that that can produce as well as an emphasis on self-gratification and resulting distrust and devaluation of others. If the individual is primary and relationships are secondary in importance then a caution about connection is bred and relationships are used predominantly for personal satisfaction. The self becomes a commodity and moral demands represent a challenge to our autonomy.

While conventional conceptualisations of empathy involve the imaginative taking of another’s perspective, social transformation requires more (Pedwell, 2014). Boler (1997) made the following statement: while our imaginations construct the “others” as in need of empathy, what they really want is justice. Assuming that empathy is inherently good neglects this consideration that others may not want it at all. In Hemmings’ (2011) words, being empathised with could be a “horrific prospect” (p. 204). Boler questioned who it is who benefits from productions of empathy, and in what circumstances. Could empathy do more harm than good to our social vision? Pedwell (2014) put forward feminist and anti-racist scholars’ critiques, writing that when empathy is viewed as an experience of “co-feeling” (p. 10) not only are damaging projections invited from privileged subjects, but their complicity in wider problematic power relations that marginalise and oppress risks being obscure. Eagleton (2000) explained that imaginatively entering the world of another,

while holding one's own as the norm, is grounded in imperialism. Empathy requires a commitment to rethink our assumptions and to face and tackle the barriers that we encounter as our views are challenged (Boler, 1997). When we witness or hear about suffering “what calls for recognition is not ‘me’ and the possibility of my misfortune, but a recognition of power relations that define the interaction” (p. 262).

To empathise with a person or group identifying with a different culture from that which one identifies with requires knowing the society, conditions, rules, myths and expectations associated with that culture. Understanding the emotion is insufficient (Solomon, 1995). The question, then, extends from whether we can ever really know another person, to whether we can ever really know another context. Solomon drew attention to the presence of different types of affective languages and emphasises how important, but difficult, it is to engage in the critical practice of translating these. The political imperative towards understanding “others” through empathy from the perspective of their “own” culture can serve to reify “cultures” as fixed, bound, and explicable (Pedwell, 2014).

For Spelman (1990) imaginative reconstruction is part of empathy, but in line with the authors discussed above, it is not enough. To imagine the other is to possess her, and to transform her into someone who cannot speak back. Spelman argued for an understanding of empathy that is based on the notion of apprenticeship. As an apprentice, she wrote, “I must be prepared to receive new information all the time, to adapt my actions accordingly, and to have my feelings develop in response to what the person is doing, whether I like what she is doing or not” (p. 181). Intimacy and proximity are both key to an empathic engagement that is transformative.

4.18.2 Alternative Approaches to Thinking About Empathy and Empathies

Within this section five views on empathy are presented. These are: empathy as relational connectedness and mutual transformation, empathy as neutral or ambivalent, empathies as affective relations, discursive empathy, and empathy as translation.

4.18.2.1 Empathy as Relational Connectedness and Mutual Transformation

Gergen's use of the term “empathy” does not seem to indicate that he sees it as particularly problematic, although the context within which the word is made sense of is. For example, in a study that Gergen conducted with Miller in 1998 on computer-mediated conversations, supportive exchanges were considered to include the aspect of empathy, defined as “identifying the problem as

one which is also shared by the respondent, or with which the respondent is personally familiar” (p. 194). In his book, “Relational being,” Gergen (2009) highlighted the importance of feminist theory in the development of his relational ontology (especially the work of Mary Gergen, Jean Baker Miller, and Judith Jordan). He noticed a focus in their texts on yearning for relationship. Gergen wrote, “In order for this yearning to be fulfilled, one must experience growth-fostering relationships in which mutual empathy and empowerment are central” (p. xix). In “The acculturated brain” Gergen (2010) proposed that attributes such as empathy are not correlates of brain states, but are products of cultural processes. In 2015 Gergen wrote, “Whether we can hold people responsible for their actions, hold scientists accountable for the moral and political implications of their work, or believe that understanding each other is equivalent to empathy as opposed to prediction, are significant issues” (p. 151). Although he does not particularly critique the concept of empathy itself, he does propose that our concern for human well-being should move from empathy with another person to care for relational processes.

From the perspective of psychotherapy, O’Hara (1997) questioned the egocentric, modernist notion of empathy “wherein one—the therapist—attempts to discern something happening within the skin of the other—the client” (p. 300). Rather, empathy is understandable as “relational connectedness” (p. 313). Jordan (1997) argued, too, for empathy as relational and explained that empathy opens a space in therapy for both parties, client and therapist, to change. Poststructuralism allows us to critique our reference points. In resonance with Deleuze, Kouri and Smith (2013) proposed ontology as a creative process. Their own focus in their child and youth care practice is on the open spaces in between self and other and the joint “wondering” that takes place there that leads to mutual transformation. They asked,

What are the pressures that our categorical language and thinking press upon us while our curiosity meets with this young person’s?...The practice of wondering-with is an active loosening up of the self and an engagement with the possible worlds that young people’s curiosity provides us with...Wondering-with a young person, in this sense, is a radical joining through which we are co-created in the lived experience of connection (Kouri & Smith, 2013, p. 44).

As she brought together feminist, queer, and postcolonial literature, Pedwell (2014) asked what it may mean to think of empathy not as a kind of affective access to the world of another person or culture and the generation of equivalent emotions, but rather as an ongoing and complex

assemblage of social, political and affective processes involving difference, negotiation, conflict and even transformation.

As explored in chapter three, Deleuze and Guattari (1987) developed the philosophical concept of becoming. Becoming represents the ultimate dynamic fluidity of social reality. Wels (2013) showed how this relates particularly to empathy. Becoming never becomes; it always “lingers ‘in the middle of difference’” (p. 160). Becoming is always an ongoing exploration of the other. Becoming the other is not an attempt to actually ultimately become the other. It refers to trying to understand the other “from the middle of one’s relation with it; from the middle of difference” (p. 160). To become the other also involves choosing not to look at the other from a dominant position of self. In the following definition by Wels we can see how the perspectives of Deleuze and Guattari (1987) can be used as thinking tools alongside those of Gergen:

“Becoming” steers clear of using difference as an absence, or failure, of similarity, but aims instead at studying the other from the perspective of difference itself, from the middle. This means that becoming is a process of anonymising the human subject, trying to reach the middle of difference in the relation with the other. In a way, “becoming” leaves the self behind in its exploration of the other; in its journey to the middle (p. 160).

4.18.2.2 Empathy as Neutral or Ambivalent

While for some authors, empathy is bound to notions of benevolence, care and concern (Hill Collins, 1990; Noddings, 2003), others open this meaning slightly further, proposing that empathy still rests on care, but this does not automatically equate to accepting the other’s wishes or giving them what they want uncritically (Chabot, 2004; Meyers, 1994). Nussbaum (2003) viewed empathy as morally neutral. It is an imaginative reconstruction of the experience of another person that may be pleasant or unpleasant. Imagining the situation of another and taking pleasure in their pain would still then be considered as empathic, although not sympathetic or compassionate. Sympathy and compassion require the premise that the pain the other person is experiencing is “bad.”

Authors such as Hemmings (2012) and Khanna (2012) have written of the “ambivalent grammar” of emotions (Pedwell, 2014, p. 14). Ahmed (2010) also described how investment in the idea of the good life is a site of ambivalence, incorporating not the separation of good and bad feelings, but confusion between them. Shame, for example, is typically viewed as involving “negative feelings,”

while it can also have a positive role in self-evaluation, and even be self-transforming, reminding us profoundly of our hopes and values (Probyn, 2005).

Psychoanalytic perspectives have contributed to theorising empathy in a manner that is relational, but also ambivalent (Pedwell, 2014). While empathic identification connects us affectively, it is also ambivalent in that it cannot be separated from aggression and conflict. Winnicott argued that fellow feeling and authentic kindness enable “ambivalence and conflict while false, or magical, kindness distorts our perceptions of other people, often by sentimentalising them, to avoid conflict” (in Phillips & Taylor, 2009, p. 94).

4.18.2.3 Empathies as Affective Relations

Although conceptually empathy connects to other emotions, it is over-simplistic to refer to empathy merely as emotion. To think of empathy in terms of affect opens greater possibilities. Certain scholars, such as Deleuze (1988) and Massumi (2002a; 2002b), for example, distinguished clearly between affect and emotion. Affect is a feeling of embodied intensity, while emotion is the subjective content thereof as well as how that quality of the experience becomes fixed socio-linguistically. Emotion is felt and subjectively recognised, but affect is often an autonomic response and exceeds human consciousness and subjectivity (Clough, 2007).

Empathy is an affective relation—comprising shifting and emerging intensities—that can correspond to a wide variety of feelings, and sensations. Affective relations include the relational characteristic of emotions and the way that emotions form through the interactions with other emotions (Pedwell, 2014). Gregg and Seigworth (2010) argued,

affect arises in the midst of in-between-ness: in the capacities to act and be acted upon. Affect is an impingement or extrusion of a momentary or sometimes more sustained state of relation as well as the passage (and the duration of passage) of forces or intensities (p. 2).

Bennet (2005) explored empathy in relation to non-representational art by drawing on the thinking of Deleuze. Sympathy would require identifying with characters and the narratives they are involved in, and this often requires predictable social moralities. She proposed, alternatively, that empathic vision involves a critical thought shock that happens in relation to the affective force of non-representational art. By being moved beyond pre-formulated narratives a more radical space of empathic engagement is opened up. Empathy does not primarily involve sharing affective

experiences that are similar to one's own, but it is "a mode of thought that might be achieved when one allows the violence of an affective experience to truly inform thinking" (p. 55). Non-representation art can involuntarily thrust us into embodied perception and critical inquiry. Empathy is then a combination of intellectual and affective processes, and is also a continuous moderation between closeness and distance.

4.18.2.4 Empathy as Translation

Ahmed (2004) proposed that "an ethics of responding to pain involves being open to being affected by what one cannot know or feel" (p. 28). In other words, this kind of empathy requires an acknowledged ontological distance between the empathiser and the one being empathised with. The experience of the other is not my own (LaCapra, 2001).

Pedwell (2014) wrote of "the politics of translation" (p. 126). When we shift to understanding thoughts and emotions as part of affective relations connecting, linking and constituting subjects, then the concept of emotional accuracy or equivalence loses meaning. Indeed, explained Pedwell, "the question of empathy becomes less how do we know whether we recognise or feel 'the same' feeling as another? but rather, what is the affective and political quality of the relation that binds us to, and opens us to being affected by, another" (p. 128). Empathy is then no longer a spontaneously shared feeling (as in affective empathy) or an accurate imaginative conjuring of the state or experience of the other (as in cognitive empathy), but it is "a complex and ongoing set of translational processes involving conflict, negotiation and imagination with potentially transformative, though unpredictable, implications" (p. 128).

Translation as negotiation involves consideration of power, conflict and compromise, but also relationality, imagination, resistance, and change (Pedwell, 2014). This kind of translation is not discrete, binary or bounded. It is ongoing, open-ended, diffuse, and multiple. When empathy is considered in relation to this kind of translation then conflict is no longer thought of as something to be eliminated or neutralised by empathy (as is the case in the liberal ethics of empathy). Empathy includes conflict, contradiction, and antagonism. These are crucial components of transformation. It is through engaging with what is foreign that newness can enter the world (Bhabha, 1994).

An empathy founded on translation, then, does not seek emotional equivalence or accurate representation of the thoughts of the other, but restages, revises, and opens up social, cultural and affective relations in order to invite transformation. Instead of involving "dead repetition" (Deleuze,

1968, p. x), empathy as translation can be understood as involving ongoing and multiple processes of cultural, linguistic, temporal, and affective attunement. There is negotiation and blurring as new affective languages, relations and rhythms are imaginatively produced. Translation is productive in itself: “as translation is itself productive, it works less as a mode of transcription or revelation than it does as a process of invention, a generation of new languages, rhythms and possibilities” (Pedwell, 2014, p. 149). Pedwell wrote of ‘empathies’ rather than empathy:

contrary to the dominant universalist injunction to “be empathetic,” my analysis contends that empathy is never one thing; rather affect is shaped by the locations and conditions in which it is produced and felt, but it travels an unpredictable path, transforming as it touches and implicates different subjects, objects and affective states (p. 98).

What is required for this to take place is a surrendering, a vulnerability, and an openness to the other. It is through this approach that empathy can begin to function between people, as an affective relation. It is not through attempting an accurate reading of the other, but through losing a degree of control, through losing the desire for an authoritarian interpretation that affective and empathic solidarity can develop. This process of de-subjectification and mutual vulnerability opens ways for being affected and affecting (Pedwell, 2014). It entails being open to what is foreign in the other, giving up on the goal of having absolute knowledge of the other, of feeling what they feel, of being able to faithfully translate their psychic state or mental endeavours, and it entails relinquishing privilege and certainty. It can involve conceding ground to that which is not currently knowable within one’s epistemological realm. Indeed, this empathy includes attunement and synchronisation, a “tuning of affective rhythms and frequencies” (p. 144), but, as mentioned, empathy relies not on the elimination or neutralisation of interpersonal conflict, but on feeling and critically mobilising conflict (as this takes place while one negotiates conflict, miscommunication, and even failure). There is much transformative potential in “mistranslation.”

Interruptions to empathy can strengthen rather than damage dialogue (Cummings, 2016). Cummings proposed that we should “think of dialogic empathy as a process that seeks not always to close gaps, but to acknowledge them” (p. 4). The need to unite may stem from an ontological belief in our separation (we need to unite because we are separate). If we explore these concepts through Gergen’s relational ontology, the urge to idolise unity and to experience discomfort in the face of ambiguity and conflict holds less meaning. Our existence is formed in our inescapable connection to begin with. Through exploring the views described above, and those explored in chapter three, I

suggest that the following conceptualisation of empathies may be useful for this half of the research study: empathies are affect-intermingled forms of becoming-with in-between, involving ongoing sets of translational processes.

4.19 Conclusion

Conceptualisations of empathy that are most commonly referred to in research were discussed in this second part of chapter four. Literature on the development of empathy was reviewed, as well as relationships between empathy and aggression, musical empathy, and empathy within music therapy. Perspectives on empathy from Husserlian phenomenology and from the vantage point of the theoretical frameworks of Deleuze and Gergen were also explored.

This thesis has now laid the theoretical foundations of both paradigms and has presented a review of literature concerning the two key topics under investigation, namely aggression and empathy, particularly as these can be explored within a music therapy process. The next section of the thesis offers a detailed description of each study. Chapter five presents a description of the process of research that took place for the phenomenological study within this multiparadigm inquiry, and chapter six then offers a description of the study that was conducted with the thinking tools of Deleuze and Gergen.

Chapter 5

Phenomenological Methodology, Analysis, Findings, and Discussion

Part 1

Phenomenological Methodology

5.1 Introduction

In this first part of chapter four, the phenomenological methodology guiding the first group music therapy process is articulated. A brief description of the nature of qualitative research is provided. The research questions are then listed, the epoché is mentioned, followed by a discussion of the study's context. The selection of participants is explained. The duality of the role of the researcher/therapist and the implications thereof are examined. The process of data collection is then described, as well as how specific excerpts were selected. This is followed by an explanation of the data analysis process, ethical care, and research quality.

5.2 Qualitative Research

The nature of phenomenological research requires a qualitative approach (Buelow, 2009; Creswell, 2007; Spencer, Pryce, & Walsh, 2014; Wertz, 2005). Qualitative research is grounded in lived experience (Marshall & Rossman, 1999). In this type of research attempts are made to describe a phenomenon in a holistic, naturalistic, context-specific manner, using a small number of cases, and from the participants' point of view (Bryman, 2012). An emic approach is qualified with the recognition that multiple interpretations may exist, and the researcher's etic view can play a role in the findings as well. In qualitative research there is often close contact between the participant(s) and the researcher (Snape & Spencer, 2003). While there may be caution regarding the subjectivity of the researcher this can also be celebrated. Reflexivity in the examination of subjectivity remains key, though (Hammersley, 2013). The subjectivity involved in qualitative research does not mean that it is based on one individual's point of view, or that it is biased towards a certain outcome. Findings must be dependable and rigorous.

Qualitative research typically employs a flexible design. Using an inductive approach, qualitative researchers collect relatively unstructured, “field-based” data that are non-numeric and richly detailed. Specific interactions are observed and then attempts are made to establish patterns. Analysis retains nuance and complexity. Tentative claims are proposed and conclusions are drawn that relate to theory (Denzin & Lincoln, 2011; Tracy, 2013; Yin, 2011).

5.3 Research Questions for the Phenomenological Study

The main research question for the phenomenological study is:

How can Husserlian phenomenology inform the design, execution and analysis of a group music therapy process aimed at facilitating empathic interactions between adolescents referred for aggression in a relatively under-resourced school?

According to the theoretical descriptive phenomenological underpinnings, the sub-questions were designed as follows, with reference to the adolescents participating in the study (sub-question one and three have also been sub-divided further for investigative clarity):

1. What is their experience of themselves, their lifeworlds and others outside the music therapy group?
 - 1.1 What is their experience (as expressed verbally) of themselves and their lifeworlds?
 - 1.2 What is their experience (as expressed through music, art, movement, drama, and the quality of their presence within the group music therapy sessions) of themselves and their lifeworlds?
 - 1.3 What is their experience (as expressed verbally) of others (outside the therapy group) and of their interactions with these others?
2. What is their experience of aggression?
3. What is their experience of interacting with other members of the music therapy group?
 - 3.1 What is their experience (as expressed verbally) of each other, of the therapist, of their interactions with each other, and of the music they create together?

- 3.2 What is their experience (as expressed through music, art, movement, drama and quality of their presence and interactions within the group music therapy process) of each other, of the therapist, of their interactions with each other, and the music they create together?
 - 3.3 Did these adolescents express and engage in empathy as formulated within descriptive phenomenology and, if so, how?
4. What is their experience of the group music therapy process?
 5. How do they experience potential relationships between aggression and empathy?
 6. How does this group music therapy processes contribute to understanding the potential relationships between aggression and empathy?

5.4 Epoché

As explained in chapter two, descriptive phenomenological research requires engagement in phenomenological reduction. The epoché is performed to recognise and move aside preconceived assumptions (Aigen, 1995; Cerbone, 2006; Moustakas, 1994). The task is one of remaining open and wholly attentive (Finlay, 2014; Ghetti, 2016; Giorgi, 2009). As phenomenology holds a nondualist, holistic approach, one of the challenges lies in straddling distance and intimacy, being outside and inside, being apart from and a part of, being self-aware and bracketing the self, and holding past and present experiences in tension. Finlay suggested that, “a way to start is to push away any certainty that something has a certain meaning and then look to be surprised” (p. 124). The reduction is not accomplished and completed at the start of the research. Throughout the entire process the researcher is required to remain fully engaged in managing the intrusions of preunderstandings (Skewes, 2001).

5.5 Context

Qualitative research frequently takes place in naturalistic settings. This is due to the emphasis that is placed on the role of context (Hays & Singh, 2012). This study took place at a school in Eersterust, which is approximately 20km east of Pretoria. Eersterust was established in 1963 as a “township” to accommodate people classified as “Coloured” who were removed from areas such as Marabastad, Lady Selborne, Claremont and Booyens (Naidoo, 2011).

Levels of unemployment in Eersterust are high and increasing. Many young adults leaving school face a lifetime of unemployment (Stige, Ansdell, Elefant, & Pavlicevic, 2010). Many residents are required to seek work outside the area, either attempting to establish self-employment or trying to secure salaried work within informal sectors (Naidoo, 2011). The majority of residents who are employed hold jobs categorised as “working class” (p. 629). Naidoo found that large proportions of people in Eersterust stated that they periodically experience hunger as food is unaffordable. Eersterust has a further social complexity as some locals perceive “outsiders,” many from Cape Town and Upington, to have taken their jobs. In Eersterust there is a sense that those who can move to more affluent areas outside of the area have “made it,” whilst those who remain as they cannot afford to leave have not (Stige et al., 2010).

Steyn (2010) characterised Eersterust as a place of crime and gangsterism. Eersterust is reported to have one of the highest crime incidence in Gauteng. Although there may not always be overt signs of guns or drugs, crime networks and drug-dealing operate out of public sight (Stige et al., 2010). Regular random police searches are conducted for illicit drugs at points in Eersterust (Dreyer, 2012). Fighting between learners in schools here is prevalent (Louw, 2013).

Naidoo (2011) drew attention to how poor people living in Eersterust experience lack of social connectedness. A high number of participants in her study who live in Eersterust reported “inaccessible or unreliable familial networks of support” (p. 633). As a result, many described drawing on their own agency in seeking other social connections by affiliating themselves with social structures and networks outside of the family, very few being political.

The musical life of Eersterust has largely been documented through print media and online. The Tshwane School of Music (tshwaneschoolofmusic.co.za) opened in Eersterust in 2013 and provides music education for children and youth in the area. Through the school 14 children’s bands and ensembles have been formed and are regularly invited to perform for community events and events hosted by the City of Tshwane. Music therapy interventions have also previously been conducted in Eersterust (Lotter, 2003, 2010, 2011; Stige et al., 2010).

5.6 Selection of Participants

Selecting participants in qualitative research involves deliberately selecting cases that will be most instructive for understanding the phenomenon in question (Flick, 2007). As referrals needed to take

place through the school authorities, and as both learners and their parents/guardians were free to decide whether to participate, it was necessary to use convenience sampling. In this form of sampling ease of availability and the individuals' willingness and readiness to participate are guiding factors for selection (Given, 2008).

The deputy principal of the school, through consultation with the grade 10 and 11 teachers, identified learners who were most frequently in aggressive altercations. This could include physical or verbal aggression, aggression that is active or passive, indirect or direct, or relational. One approach used in qualitative research is to select participants according to the intensity that they display the features and experiences that one is seeking to study (Flick, 2007). In this case, participants were referred to the music therapy group who were most intensely involved in aggressive altercations at school.

The term "sample" is technically not appropriate as participants are not sampled from a larger population. It is difficult and inappropriate to define a larger hypothetical group articulated through boundaries of a particular shared life experience of participating in aggression. The attempt is not to "sample" certain "kinds" of individuals who are representatives of specific designated properties or categories (in this case, "aggressive adolescents"), but to seek variants of social settings and the experiences that emerge within them. Participants embody "meaningful experience–structure links" (Crouch & McKenzie, 2006, p. 493) and, thus, are viewed rather as instances of states, or cases, arising in (and having agency within) specific sets of circumstances. The goal is to seek intensive depth of meaning, rather than extensive enumeration with generalisable intent.

The deputy head and the teachers of the grade 10 and 11 classes were given a list of behaviours that they could include in their consideration of learners to refer. This was explained in written communication as follows:

Aggression is a multifaceted concept and can include a range of different behaviours. Please think about who you would like to refer to group music therapy in light of the following possible kinds of aggressive behaviours:

- Physical aggression
- Verbal aggression

- Cyber aggression (online aggression through platforms such as Facebook, Whatsapp, etc.)
- Relational aggression (gossiping, ignoring or excluding friends, manipulating others, etc.)
- Reactive aggression (responding to perceived threat, injustice or hurt; it is provoked and associated with anger; it is defensive, impulse, retaliatory; it is “hot-blooded”)
- Proactive aggression (this is unemotional and planned; it aims to intimidate or dominate; it is offensive; it is “cold-blooded”)
- Bullying (repeated aggressive behaviour directed towards another learner who is perceived as less powerful or “weaker”)

Please refer learners in your class who most frequently and intensely express any of these behaviours (or more than one from this list).

Research has focused on male rather than female aggression. However, when the full range of aggressive behaviours are included, such as relational aggression and nonverbal aggression, then the gendered bias breaks down (Conway, 2005; Shute, Owens, & Slee, 2002). The intention, therefore, was to include participants of both genders in the study.

In a private conversation with each of these learners the deputy principal explained the nature of the study, provided the learner with the information letter (see Appendix A) and invited them to participate. She emphasised that participation was entirely voluntary. Attending the music therapy sessions was not linked to any disciplinary procedure and the learners were in no way compelled to attend. No adverse consequences would be encountered if they decided not to participate in the research. The researcher had discussed this with her and she understood the importance of emphasising the learners’ autonomy in this regard. Learners who showed interest in participating were given an information letter for their parents/guardians and consent/assent forms to take home with them. Once their parent/guardian had read the information form (see Appendix B) and signed a consent form (see Appendix C), and once the learner had signed an assent form (see Appendix D) sessions could commence. Parents/guardians were also asked to fill out a basic information form (see Appendix E). Fifteen learners were approached during this phase of the research process, however, only six indicated their willingness to participate and returned both their assent forms and their parent/guardian consent forms. It was emphasised again at the first music therapy session that

attendance was entirely voluntary, that participants were free to withdraw from the process at any time, and that no adverse consequences would result from their decision to do so.

As Matthews and Ross (2010) highlighted, the number of participants involved in qualitative studies frequently depends on time, resources, access to participants and their willingness to participate. When attempting to gain free-flowing, rich, in-depth data on participants' thoughts and feelings, not through reporting, but through encouraging reflection within engaging interactions, a smaller group of participants is necessary (Crouch & McKenzie, 2006). Using a small group of participants is "the way in which analytic, inductive, exploratory studies are best done" (p. 496). Bryman's (2012) argument, given the broad range of appropriate numbers of participants provided in literature, was that the number should be informed by the orientation of the researcher and the purposes of the research. For descriptive phenomenological studies Giorgi (2008) recommended the inclusion of three or more participants; Polkinghorne (1989) recommended between five to 25; Polit, Beck, and Hungler (2001) stated that phenomenological studies frequently include ten or fewer participants; while Quail and Peavy (1994) argued that even one participant can be adequate.

The six participants who were included in this phenomenological study were those who returned their parents'/guardians' consent and their own assent forms, and then attended the group music therapy sessions. The intention at the outset was to include between six to eight participants in the music therapy group as this was a number that was manageable for the music therapist to contain (given the potential for challenging behavioural responses in line with their reasons for referral); it was a conducive size for providing opportunities for each member to share and to provide in-depth insight into their experiences. Eleven music therapy sessions were conducted. There was a break of three weeks in the middle when the participants were away from school for the holidays.

5.7 The Duality of Being a Music Therapist-Researcher

In Aigen's (2008b) review of doctoral studies in music therapy from 1987 to 2006 he reported that in 71% of the 52 studies the researcher studied his or her own work. For example, in both Skewes' (2001) research on music therapy with grieving adolescents and Gardstrom's (2004) study of troubled adolescents' experiences of clinical music improvisation they assumed the roles of researcher and music therapist. This dual-role relationship, however, remains an ethically complex matter. Practitioner researchers are required to actively address the ethical and moral issues that are associated with the combination of roles. According to Fox, Martin, and Green (2007), practitioner

research allows professionals to explore practice in an involved (rather than dissociated), and systematic way. Instead of attempting to banish researcher effects, through reflexivity the researcher should acknowledge such effects and integrate them into the study's design. A good practitioner research study should provide sufficient details on their personal engagement and interpretive processes so that the reader can draw conclusions regarding authenticity and the integrity and critical self-awareness of the researcher (McCleod, 1999).

Aigen (1993) made the point that music therapists *are* researchers. He supported research projects in which the focus, method and presentational form are guided by experienced music therapy clinicians. Many theoretical concepts, understandings of client pathology, and knowledge of clinical practice have been generated through clinical work. Many qualitative research methods are integral to the treatment process itself. Reflexivity is also a key part of clinical training. Aigen argued, "clinical research is not something that must be performed apart from treatment but is *contained in* our activity as clinicians" (p. 18).

Practitioner research can reduce the research-practice "gap" that can be perceived when the foci and findings of research appear to bear little relationship to practice. When practitioners conduct research this can often be more closely aligned to "real-world" problems. In these cases, research questions are typically developed out of personal experience and a need to address a practical concern, and the research aims to make a difference in practice. Throughout the study the researcher uses reflexive self-awareness to understand implicit meanings. Practitioner research is often limited in scope, fitting the realities of the resource and time-limitations that are faced by practitioners "on the ground." The research can be designed in such a way that the therapeutic process is enhanced for participants, and can further empower them (McCleod, 1999).

5.8 Gathering Phenomenological Data

When collecting data with adolescents, certain aspects are important to bear in mind (Dashiff, 2001). Adolescents may need more time to interact with researchers. This was found to be particularly relevant in the current study as trust developed throughout the process of spending time together. Careful explanation about the research process is useful especially if the study concerns sensitive issues. This was accomplished in the current study through clear explanations offered before the music therapy started, during the first session, and at any point when the participants asked further questions. Special care should be taken to communicate that there are no "right" or

“wrong” responses as self-consciousness and sensitivity to perceived appraisal from others can be a factor in the research process. McFerran (2010) also discussed the importance of emphasising this stance with adolescents that there is no right or wrong way of making music in music therapy. Adolescents should be given control regarding their physical distance from others (which is respected in music therapy sessions), and confidentiality and privacy should be discussed and ensured, as there are commonly concerns regarding whether their responses will be made known to school authorities or to their parents (Dashiff, 2001).

5.8.1 The “Things Themselves”

The interest of a Husserlian phenomenological researcher lies in receiving open-ended descriptions simply “as they are.” How a phenomenon presents itself to experience is of importance, rather than relying on reference to a perceptually “real” world. No demands are placed on the content of the experience (Giorgi, 1983). This is key particularly in relation to the topic of this investigation. The task was not to determine whether the participants were “right” or “wrong” in their assessments of themselves (as “aggressive adolescents,” or “victims,” or both) or in their assessments of the situations where aggression emerges. The task of the researcher was not to decode whether they were being “truthful” or “manipulative,” “defensive,” “insightful” or “in denial,” in relation to their descriptions of aggressive or of empathic encounters. Their descriptions of their experiences (from the position of their natural attitude) were received as such.

5.8.2 Phenomenological Questioning: From Interviews to Music Therapy Sessions

Most commonly, descriptive phenomenological data are gathered through in-depth interviews. Participants are considered as active and interpreting, finding meaning in the experience (Bevan, 2014). These interviews, according to Kvale (1983) have 12 characteristics. They centre on the interviewee’s lifeworld; seek understanding of the meaning of a phenomenon within their lifeworld; are qualitative; descriptive; specific; are presuppositionless; they are focused on particular themes; are open for ambiguities and changes; they rely on the sensitivity of the interviewer; take place in interpersonal interactions; and they can be a positive experience for the interviewee. The questions posed in such interviews are, therefore, broad and open-ended, eliciting descriptions both of the phenomenon and the context (Giorgi, 1997). The goal is to elicit descriptions of specific actions and situations rather than general opinions (Kvale & Brinkmann, 2009).

A phenomenon appears and is experienced in a variety of ways (Sokolowski, 2000). Different people will experience it differently and an individual will experience the same phenomenon in variable ways over time, or if asked to reflect upon it in a different manner. As such, many descriptive questions are required. Bevan (2014) argued that imaginative variation can already be applied in the interview process as the phenomenon is actively explored with the participant.

A method for phenomenological interviewing, based on Husserl's approach has also been offered by Seidman (2006). He recommended interviewing each participant three times, firstly with a contextual focus on their life history, secondly with the focus on describing their experience, including its structures and relationships and, thirdly, to invite the participant to reflect upon the meaning of their experience. By beginning with contextual questions, the presentation and examination of the phenomenon of interest is foregrounded against its context while still being clearly part of it and informed by it (Bevan, 2014).

In this study the approaches to phenomenological interviewing articulated by Bevan (2014), Giorgi (1997), Kvale (1983), Kvale and Brinkmann (2009) informed the process of data collection that took place through the group music therapy sessions. As mentioned, eleven sessions were conducted. This allowed for an extended period (in comparison to, for example, three interviews) within which to develop a relationship with the participants so that more in-depth sharing could become possible. The sessions centred on the participants' lifeworld and sought understanding of the experiences of aggression and empathy. Questions posed in sessions were broad and open-ended with the goal of eliciting descriptions of specific actions and situations rather than general opinions. Interactional exchanges were descriptive and expressive, and were specific. The stance of the music therapist/researcher was one of presuppositionlessness, bracketing and sensitivity. Techniques used in sessions focused on particular themes, and there was openness for ambiguities and changes.

As a client-centred approach was taken by the music therapist, techniques were designed that focused specifically on aggression and empathy, however, sessions also followed ideas and concerns initiated by participants. Experiences that were considered to be important to them in that moment were worked with and allowed to unfold (and were supported in their unfolding). This aligns with Bevan (2014) and Giorgi's (1997) approach to phenomenological interviewing that values context and an understanding of the phenomenon against this contextual background. Sessions facilitated contextual focus on participants' life history, gave opportunities for them to describe and express their experiences of aggression and empathy, and afforded them the chance to

reflect on the meaning of their experiences. Due to the extended time spent together, opportunities emerged for imaginative variation in the interactional process with participants (instead of only taking place in the analytic process conducted afterwards by the researcher alone).

5.8.3 Video Recording

All group music therapy sessions were video recorded. As Heath, Hindmarsh, and Luff (2010) explained, video encapsulates a version of the event as it happens. The original record is preserved for future, repeated scrutiny and, rather than premature thematic reduction, one can play a video back “to re-frame, re-focus, and re-evaluate the analytic gaze” (p. 6). Video data powerfully allow one to examine activities and expressions in detail, to explore different matters on different occasions, or to contemplate the same matter from multiple perspectives (as participants move and interact within the space they are in). Video recordings are particularly suited to the analysis of interpersonal communication, including verbal and non-verbal behaviours, in this case musical interactions especially, as well as the interplay between them (Lee & McFerran, 2015).

Video recording can pose challenges, such as gaining permission to video both from authorities and from participants. The use of video in research with children and adolescents raises additional concerns. However, resting on consideration of legislation, organisational guidelines and practice, video has been widely used within research in school settings (Goldman, Pea, Barron, & Derry, 2007). Ethical considerations in this regard are discussed in section 5.11.

A fixed camera was used. The benefits of a fixed camera include allowing the researcher to fully participate (which was key in this research as the researcher was also the music therapist), not needing to anticipate events, but rather gathering a consistent stream of activity (Heath et al., 2010). For the sessions that took place in a classroom the camera was positioned in a corner so that the whole room was framed within the shot. When sessions were held in the hall this was not possible. The camera was positioned to capture an area of the hall where the session would take place. A common concern in the social sciences is that the presence of a recording device will impact the naturalness, normalcy and authenticity of the data (Speer & Hutchby, 2003). Heath et al. suggested that concern with this reactivity effect is frequently exaggerated. It is highly variable and depends on many contingencies and practicalities. It is imperative to consider the influence of a recording device within one’s particular research context, as opposed to assuming an *a priori* effect. They recommended noting any occasions when participants orientate themselves to the filming and, if this occurs, to then explore how and why it may have arisen. Through the proliferation of video

surveillance and cellular phones with video capabilities, video recording now pervades daily life (Knoblauch, Schnettler, & Raab, 2012). Its ubiquitous presence may result in it being less notable. Heath et al. explained that, while research participants may notice the camera at first, they typically do not remain preoccupied with it throughout the process of data collection. Such was the case in the current study. No orientation to the camera took place in any of the excerpts selected for analysis.

5.8.4 Verbal and Non-Verbal Data

The value of using observation in phenomenological research has been endorsed by a number of qualitative researchers (Banfield & Burgess, 2013; Benner, 1994; Dalberg, Drew, & Nyström, 2001; Gibbs, 2006; Klinke, Thorsteinsson, & Jónsdóttir, 2014; Munhall, 2003; Shaughnessy, 2012; Silverman, 1998; van Manen, 1990). Klinke et al. demonstrated how phenomenological research can be undertaken with participants who are limited in their capacity to verbally express their experiences. The experiences of such participants have previously been considered outside the scope of phenomenological inquiry and have, as such, been neglected. Interviews cannot stand alone as intersubjectivity is removed (as well as action-related, spatial elements of the experience). Through combining the collection of verbal data and observation one is afforded insight into an amalgamation of expressive behaviour and subjective experience (Zahavi, 2008).

According to Hill (2007, p. 339), “at-risk youth tend to be ill equipped to engage in traditional counselling interventions which require them to be verbal and to disclose thoughts and feelings. At-risk youth may not have learned appropriate communication in their families.” Experiences can be expressed and reflected upon through the arts that may be difficult to do verbally (Fraser & al Sayah, 2011). Creative expression is a way of knowing and communicating (McNiff, 2011). Denzin (2003) argued, “knowing refers to those embodied, sensuous experiences that create the conditions for understanding...[P]erformed experiences are the sites where felt emotion, memory, desire and understanding come together” (p. 35).

Pavlicevic (1987) proposed that, through musical improvisation, players’ capacity for expressing and communicating “dynamic forms of feeling” (p. 5) can be revealed. The significance of improvisation in music therapy is that it is not only a musically interactive event, but is an interpersonal event (Pavlicevic, 1997). Feelings are signalled through the qualities of expressive acts.

Thus, the music therapist and client hear the expressive qualities of the co-created music, but through this are able to also hear one another as emotional and relational beings.

As early as 1967 Pike wrote:

music is an artistic system of tonal events psychologically integrated in an “experience.” Phenomenological analysis extends to all data of this experience... The key to the comprehension of this experience is provided by the simultaneous consideration and intimate connection of the concrete aspect of music (i.e. its tonal events and relationships) with the delineation of its perceived affective meaning (p. 316).

During music making (or music listening) there are times when we may have an experience that is ineffable. We may know what we are experiencing, but may be unable to express this in words exhaustively or even adequately. This does not invalidate the experience as worthy of phenomenological investigation (Schmicking, 2006). In Skewes’ (2001) research on the experiences of grieving adolescents in music therapy she included both verbally described experiences and representations of her participants’ experiences through improvised musical material. In an article written a few years later she and her co-author argued that listening is a foundation of music therapy practice. Descriptions of musical interactions written through careful open listening is an appropriate way of conveying what is heard. These descriptions are not merely words describing a musical event, but express “audible events considered relevant to the clinical experience of group work with adolescents” (McFerran & Wigram, 2005, p. 42).

In her study of troubled adolescents’ experiences of clinical music improvisation Gardstrom (2004) gathered data through interviews, session notes, and musical improvisations. Through reflection on both her clinical and research decisions, she argued for the inclusion of musical data in her phenomenological research because

a more comprehensive understanding of a client’s musical expressions and creations can lead to a more comprehensive view of the client and attendant physical, emotional, and cognitive states and tendencies. This construct seems particularly important in therapeutic work with adolescents; analysing authentic musical expressions as a way to learn more about a client’s current and overall state of being may allow the music therapist to bypass the adolescent’s initial reticence to reveal who they are and how they think and feel. Expanded awareness

enables the therapist to make more confident and effective in-the-moment clinical decisions toward meeting the client's needs (p. 80).

5.9 Data Selection

Thoughtful attention to the extraction of data is required as video recording allows for the collection of complex and highly detailed interactional encounters. Data selection is guided by the theoretical framework and the research questions. This selection process needs to be systematic rather than arbitrary (Goldman, Erickson, Lemke, & Derry, 2007). When selecting an excerpt, Goldman et al. (2007) recommended drawing from the concept of an "event," as used within perceptual psychology. Zacks and Tversky (2001) described an event as "a segment of time at a given location that is conceived by an observer to have a beginning and an end" (p. 3). Events as chunks of time are noticed through observing changes in behaviour, setting, the object of behaviour, and the tempo of an activity. An event has an underlying structure reflecting many sub-events. It could also be analysed according to even smaller parts, such as gesture, speech, mental states, and so on. Determining an event is informed by what is actually occurring as well as by the researcher's perception. Studies, by Goodwin (1995) for example, have shown how events are "seen" similarly (in terms of behavioural, causal, and thematic structures), however, "seeing in depth" (p. 237) develops through specialised training and experience.

A researcher's specific interest determines what events are selected and what timescale is used (Goldman et al., 2007). In the current study excerpts were selected to best illustrate participants' experiences and descriptions of aggression and empathy. Technically it would not be possible to conclusively state that the excerpts were representative of every interactional moment that took place in the sessions (as every moment would then need to be analysed for comparison to reach this conclusion). The researcher did, however, watch the full corpus of video data from every session and attempted to select the most representative excerpts. They were generally representative of the types of exchanges that took place in sessions, and were representative of interactions that relate to the research questions, in terms of capturing participants' descriptions of experiences of aggression, and in terms of showing both empathic interactions and interactions that did not entail features of empathy. As this is a subjective process a larger number of excerpts were selected to capture as much data as possible, rather than "cherry picking" excerpts that may be critiqued as being used to support a preconceived notion of what took place in the music therapy sessions. A total of 21 excerpts were selected from the 11 sessions that were conducted. In Yin's (2011) words, "the

thicker the description, the more that selectivity might be said to have been reduced” (p. 12). In addition, the following guidelines were used:

- All events in which participants were discussing or musically expressing their experiences of aggression were included.
- All events in which participants were discussing their experiences of empathy were included.
- Events demonstrating participants’ musical, visual and embodied experiences and expressions of empathy (according to how this is formulated within descriptive phenomenology) and musical, visual and embodied experiences and expressions that contrasted this were included. Relatively long stretches of interactions were selected, therefore, to capture participants’ range of interactional expressions.
- Where there were similar activities in which participants engaged with one another in very similar ways only one of these was included.
- At least one event from each session was included.

5.10 Data Analysis

Data in this study were analysed with integrated reference to the descriptive phenomenological techniques of analysis described by Cilesiz (2009), Finlay (2014), Giorgi (1997), Moustakas (1994), Polkinghorne (1989), and Skewes (2001). The analytic steps are described below.

(i) Multimodal Phenomenological Dwelling and Description (MMPDD)

Once the video excerpts had been selected a multi-layered process of listening and description commenced. As discussed in chapter two (section 2.4.2.2), a number of phenomenological music therapy studies have used and adapted Ferrara’s (1984) steps of phenomenological music listening. In relation to the specific research questions and methodology guiding the current study, a method was developed that drew upon aspects of these existing methods and added certain additional features. A comparative table of the method developed for this study in relation to the main methods found in the literature (by Arnason (1999), Ferrara (1984), Forinash and Gonzalez (1989), Skewes (2001), and Trondalen (2003, 2005)) can be found in Appendix F. The method developed for this study has been entitled “Multimodal Phenomenological Dwelling and Description” (MMPDD).

Within music therapy literature and practice, the term “multimodal” is used to refer to various “modalities” of expression, for example, vocal and verbal utterances, physical movement, gestures,

facial expressions, playing musical instruments. Each of these are underpinned by musical ingredients (Pavlicevic, 1997). The term “multimodal” is situated within research into the interactions between infants and their caregivers, where expression through one modality (for example, a rhythmic hand movement by the infant) can be cross-modally responded to (through, for example, a vocalisation by the parent that matches the rhythmic and contoured features of the infant’s movement) (Edwards, 2011; Pavlicevic 1997). It is proposed that, through these multimodal exchanges, “communication with an infant is, from the beginning, intersubjective and emotional, valuable to both infant and adult in itself as an interpersonal exchange of feelings and state of animation, no matter what the language content” (Trevarthen, 2001, p. 103). It is upon this primary communicative foundation that music therapists develop communicative relationships with their clients (Pavlicevic, 1997). As argued in section 5.8.4, the current study values not only verbal expressions of experience, but also musical, embodied, and visual expressions, as well as recognising how these may be integrated. As such, listening to and writing descriptions of the video excerpts incorporated various modalities of expression.

The use of the term “dwelling” is drawn from Finlay’s (2014) emphasis on the role that this plays in phenomenological analysis. She explained this as follows,

Dwelling is the process by which phenomenology makes room for the phenomenon to reveal itself and speak its story into our understanding... It forces us to slow down, to pause, to re-examine taken-for-granted assumptions and the idea that we already know this phenomenon. In the dwelling we linger and become absorbed in what is being revealed... As we dwell, new understandings emerge; data are transformed into meanings (p. 125).

Wertz (2005) emphasised that phenomenological research demands an attitude of highly empathic wonder. He wrote of dwelling as “an extreme form of care that savours the situations described in a slow, meditative way and attends to, even magnifies, all the details” (p. 172). The researcher engages in this process free of value judgments. It is through empathically and systematically dwelling with the data that a researcher can join with their participants and await implicit, multi-layered meanings to emerge. It is necessary for meanings to be mined and shaped through repeated iterations (Giorgi, 2009). After listening to the excerpt as a whole one then dwells in finer layers and smaller “chunks.”

MMPDD entails the following six levels of listening:

1. Initial dwelling – The researcher begins with keen, open listening to the music, the talk, and the interactions. He or she witnesses with an open stance the movements, gestures, and images created. Each excerpt is viewed a number of times and as a whole. (The importance of first viewing the data as a whole is emphasised by Giorgi (1997)). The goal in this step is to orient to the excerpt in a manner that allows one to respond to any level of meaning. A brief description is written of the key insights that emerge through this process. This level aligns with the step of open listening described by Arnason (1999), Ferrara (1984), and Trondalen (2003).

2. Personal listening and witnessing – The researcher watches and listens to the excerpt again, now drawing attention to his or her own thoughts, moods, emotions, values, and embodied responses that are evoked. The description that is written for this level is personal rather than necessarily being interpretive or metaphoric. This step is aligned with a similar level described by Arnason (2002) and the level of open listening articulated by Skewes (2001). While the descriptions from this level are integrated less frequently into the participant's profiles (this will be discussed in step (ii)) it forms a crucial component of ongoing engagement with the epoché.

3. Listening to and witnessing content – The researcher now becomes concerned with the syntax and structure of the content of the excerpt as this relates to musical, verbal, embodied, and visual material. A verbatim transcription of verbal utterances, a description of the musical properties, a description of images created, and a description of non-verbal exchanges are written. The musical descriptions are written using the relevant profiles from Bruscia's (1987) Improvisation Assessment Profiles (IAP). Both Gardstom (2004) and Skewes (2001) drew upon relevant profiles and scales of Bruscia's Improvisation Assessment Profiles (IAP) to examine intramusical and intermusical relationships in their phenomenological analyses. This step also includes a description of vitality affects. As explained in chapter four (section 4.17.5), vitality affects are cross-modal and are present in all forms of behaviour (Stern, 2010).

This step is relatively aligned to aspects of Ferrara's (1984) level of syntactical meanings, Forinash and Gonzalez's (1989) levels of syntax and "sound as such" (p. 38), Arnason's (1999) specific descriptive account of musical sounds and elements, Skewes (2001) levels of musical listening and dynamic listening, and Trondalen's (2003) level of structural listening.

4. Lifeworld listening and witnessing – When listening to and viewing the excerpt again the researcher now focuses on the participants' lifeworlds and how these may be impacting upon their experience. As a framework to guide the researcher's attention, four features of the lifeworld as described by Finlay (2009) are born in mind: temporality, spatiality, embodiment, and mood. A description of these features is then written. This level can be partially related to Ferrara (1984) and Forinash and Gonzalez's (1989) levels of ontology and, especially, to Arnason's (1999) step of becoming aware of a client's lifeworld.

5. Listening to and witnessing relationships between participants – As the researcher listens and watches again he or she now focus on how the elements and components of the participants' music, talk, images and movement relate to the music, talk, images and movement of others in the group. Attention is specifically paid here to expressions of intersubjectivity. Also, Bruscia's (1987) techniques for conveying empathy are listened for and described. These include matching, particularly matching in terms of the quality of playing, absolute intensity, intensity contour, temporal beat, rhythm, duration, and shape; imitating; synchronising; pacing; incorporating; reflecting; and exaggerating. The researcher also directs their attention to instances of co-experiencing (as articulated by Rosan (2012); affectively-living-from (resonating with the other's expressions of feelings); rememoratively-living-off (awakening echoes from the subject's own past that are taken up as variations of meaning of the other's situation); imaginatively-living-through (either through imagining oneself as the other, imagining oneself in the other's situation, or shifting one's perspective so as to understand discursive meaning differently); and bodily-living-in (a shared visceral sense of the situation). Crucially, this step also involves listening for and witnessing instances where expressions of Bruscia's techniques for empathy and Rosan's facets of co-experiencing are *not* present. These interactional processes are viewed along a continuum and the researcher remains open to listening to, witnessing and describing the full spectrum of interactions.

While Skewes' (2001) levels of listening included a focus on "group leader listening" (p. 226), as one of her foci entailed studying the musical material and role of the group leader, none of the other authors who have developed levels of listening that have been mentioned focused on a level of relational listening as their methods were designed for analysis of individual participants' music rather than a groups'.

6. Metacritical dwelling – During the last process of listening and witnessing, the researcher seeks to dwell within each excerpt while reflecting on how the music, talk, interactions, movements, and

images are situated within the context of the process of music therapy as a whole and to write a description thereof. This level can be associated with Forinash and Gonzalez's (1989) metacritical evaluation, Skewes' (2001) step of final listening, and Trondalen's (2003) meta-discussion.

Each level of listening was completed for each of the 21 video excerpts. At the end of this process 21 MMPDDs had, therefore, been compiled.

(ii) Individual and group profiles

The researcher read each of the MMPDDs and highlighted sentence in colours that related to each participant (Floyd's text was coloured red; Ashlee's green; Rameez's purple; Marius' blue; Laetitia's pink; Shadi's orange; and when the text referred to more than one participant it was coloured brown). Data relating to each participant and data relating to the group as a whole were extracted and separated into profiles (as described by Cilesiz (2009)). In other words, a profile was compiled for each of the six participants and one was compiled for the group. (This process was relatively simple due to the coloured text in the MMPDDs). Each profile included the individual or group's text from each of the 21 excerpts (i.e. each profile had 21 parts, unless a participant was absent for a session in which case he or she would not have information in their profile relating to that session). A group profile was included due to the interactional and relational nature of the research questions. While the key interest lay in the individuals' experiences of aggression and empathy, the description of the group interaction offered important contextual information to best understand the individual experiences. Additional words or phrases were added in square brackets where this was necessary to contextualise a sentence.

(iii) Textural descriptions

The text was now coloured black (i.e. the colours showing the individual members in the MMPDD were not retained once the text was organised into the profiles). The researcher read through every profile and divided the text into meaning units (Cilesiz, 2009), by writing “||” each time there was a change in meaning.

The meaning units from each profile were reorganised into a textural description (for example, the meaning units from Ashlee's profile were reorganised into what became Ashlee's textural description). This was repeated for each individual and for the group. Individual textural descriptions “represent a participant's description of his or her experiences of the phenomenon and consist of the textures: the particular appearances of an individual manifestation of the essence”

(Cilesiz, 2009, p. 244). Meaning units from the profiles were compared, contrasted, and grouped together in the textural descriptions into expressions of similar experiences, termed “textural meaning units.” The activity during which an exchange or expression was occurring was included in the text to retain the context in case this became necessary for accurate interpretation.

A new system of colours was now used so that throughout the analysis it would be clear to see what data referred to what research question. More than one phenomena were being explored in this study. The use of colour helps the reader to track the analysis of all the relevant phenomena throughout. Text within each textural description that related to the different phenomena under investigation—as stated in the research questions—was coloured as indicated in Table 3. (Text that concerned another group member, but was included in a participant’s textural description to provide important context, was coloured light grey. The names of the activities within which the expression or interaction occurred remained black.)

Table 3: Colours used for text related to the different research questions

Research question	Colour of meaning units that relate to that question
1.1. What is their experience (as expressed verbally) of themselves and their lifeworlds?	Dark pink
1.2. What is their experience (as expressed through music, art, movement, drama, and the quality of their presence within the group music therapy sessions) of themselves and their lifeworlds?	Light pink
1.3. What is their experience (as expressed verbally) of others (outside the therapy group) and of their interactions with these others?	Mustard
2. What is their experience of aggression?	Green
3.1. What is their experience (as expressed verbally) of each other, of the therapist, of their interactions with each other, and of the music they create together?)	Brown

3.2. What is their experience (as expressed through music, art, movement, drama and quality of their presence and interactions within the group music therapy process) of each other, of the therapist, of their interactions with each other, and the music they create together?	Dark turquoise
3.3. How did these adolescents express and engage in empathy as formulated within descriptive phenomenology?	Light blue
4. What is their experience of the group music therapy process?	Orange
5. How do they experience a relationship between aggression and empathy?	Purple

The decision regarding what text related specifically to question 3.3—in other words, what text could be classified as referring directly to empathy—was made on the basis of reviewing the descriptive phenomenological explications of empathy in literature (see chapter four, part two, section 4.17). An outline was developed clarifying the structures of the essence of the experience of empathy. While the full document is included in Appendix G, the main structures of empathy are as follows:

- Empathy includes an experience of self (Hermberg, 2006, Rodemeyer, 2006);
- There is a bodily relation between the self and the other (Husserl, 1989; Rosan, 2012);
- Empathy is a kind of presence expressed through intentional awareness of the other (Hermberg, 2006; Jardine, 2014), and including waiting, witnessing, and welcoming the other as an experiencing being (Rosan, 2012);
- There can be a stage of resonance (attuning, not fusing) (Stein, 1989), and the individual can co-experience with the other (including affectively-living-from, memoratively-living-off, and imaginatively-living-through);
- Empathy involves a behavioural co-performing (Churchill et al., 1998) and is dialogical (Rosan, 2012). It is here that Bruscia’s (1987) techniques of empathy are included;
- Empathy includes remaining in wonder, remembering that one does not know all of the other (Rosan, 2012); and

- Being experienced in this manner by another person helps one to constitute the self as one experiences oneself as an intersubjective being by empathically grasping the other's empathy (Thompson, 2005).

The data could be examined in an integrated way, but due to the procedure of colouring meaning units (as shown in Table 3), experiences of the individual phenomena (related to each separate research question) could still be identified and one could also see what data emerged from verbal descriptions and what data emerged through expressions that were observed. In addition, for even further clarity, where participants' speech related directly to a phenomenon in question it was written in italics and underlined (for example, "*When you grab someone round the neck they lose their strength*") as opposed to speech related to the process they were engaged in (for example, if referring to the role another participant was playing in the drama they had created, such as saying, "He's the mad brother").

(iv) Composite textural description

Once the six textural descriptions and the group textural description had been written, a composite textural description was compiled. Each textural meaning unit in each textural description was regarded as having equal value through horizontalising (Moustakas, 1994). A table was compiled of all the textural meaning units from all the different participants' textural descriptions to identify what meaning units were shared. The meaning units were organised into meaningfully related groups: main textural meaning units. In phenomenological analysis one is moving towards developing an essence of the phenomenon in question. In order to do so it is necessary to know how many of the participants expressed each experience. For example, in Skewes' (2001) study of grieving adolescents' experiences of music therapy she referred to global meaning units (the final structures of the phenomenon she documented) as being either common (where all six participants shared this similar experience), significant (where four or five described the experience), or individual (where three or fewer described the experience). As such, in the table constructed for the current study an indication was included of which participant had expressed what facet of the experience.

The process of organising the textural meaning units into groups in a table then enabled the development of the composite textural description (a descriptive version (Polkinghorne (1989) of the information in the table). The composite textural description was divided into sections according to the specific research questions. Where one or two participants had expressed an experience this

was written in bold, size 12 font; where three participants had expressed the experience it was written in bold, size 14 font; where four participants had expressed the experience it was written in bold, italics size 14 font; and where five or six had expressed the experience it was written in bold, italics, size 14 font, and it was underlined. In this way, a descriptive statement could be generated (as opposed to the drier presentation in the table), yet it was still clear to see which textural experiences were shared by how many participants.

(v) Structural descriptions

The researcher then returned to the individual textural descriptions. The structures underlying the participants' descriptions and expressions in these individual textural descriptions were now interpreted (Cilesez, 2009) through imaginative variation (Polkinghorne, 1989). Individual structural elements were developed and a structural description was then written for each individual, integrating these individual structural elements. Polkinghorne explained that this description answers the question: What is the psychological structure of the phenomenon as it presents itself to this participant in this specific situation? A shift can take place at this point from language that retains the descriptive quality of the participants to language that is more reflective of the discipline of the study (Giorgi, 1997). The structural descriptions were written in relation to each individual research question.

The inclusion of a focus on group process was useful within the textural descriptions to enhance understanding of the contextual and broader relational interactions within the process as a whole. It was, however, less useful in this step where individuals' underlying experiences are sought. As such, structural descriptions were only written for the individuals and not for the group.

(vi) Composite structural descriptions

All the individual structural elements were listed and integrated according to essential structural elements (as recommended by Cilesiz (2009)). A list was created for the essential structural elements of the participants' experience of aggression. The structural elements that were shared by the highest number of participants were listed at the top, down to those experienced by individual participants at the bottom. This was then also written as a descriptive statement—a composite structural description—with the same variations in fonts, as used in earlier stages. This process was repeated for the experiences related to the other phenomenon of interest, namely the music therapy process, the participants' lifeworlds and relationships with others, and empathy. Lastly, an overarching composite structural description was written integrating all the composite structural

descriptions. Again, where only one participant had the experience of a certain structural element or where two participants shared a structural element this was written in bold, size 12 font; where three participants shared a structural element it was written in bold, size 14 font; where four participants shared a structural element it was written in bold, italics size 14 font; and where five or six shared a structural element it was written in bold, italics, size 14 font, and it was underlined.

(vii) Textural-structural synthesis

A textural-structural synthesis, according to Cilesiz (2009), provides “an elaboration of essential structural elements and supporting textural elements and represents the essence of the experience of the phenomenon” (p. 244). The textural-structural synthesis was written as an integration of experiences related to all the research questions. This synthesis chiefly addressed an over-arching research question: What is the experience of the relationship between aggression and empathy as expressed by these adolescents in group music therapy? As Polkinghorne (1989) explained, “the finding of a phenomenological study is the general structural description” (p. 56). Giorgi (1997) emphasised that the importance of structures is not necessarily their parts, but the interrelationships between the parts. An essence is never exhaustive and does not offer a universal truth. It represents the essence of the experience of these participants in this time and place (Moustakas, 1994).

Table 4 provides a summary of the process of analysis. It is also offered as a “key” for easy reference regarding the colours and font variations that were used.

Table 4: Summary of the descriptive phenomenological analysis process

Main steps	Additional details
1. Video excerpts were selected.	Twenty-one video excerpts were selected.
2. Excerpt were “transcribed” using layers of listening termed Multimodal Phenomenological Dwelling and Description .	This produced 21 MMPDDs. The text in each MMPDD was coloured in relation to the individual participants: Floyd ; Ashlee ; Rameez ; Marius ; Laetitia ; Shadi . When the text referred to more than one participant it was coloured brown.
3. Profiles were written (six individual profiles and one group profile) by	

<p>extracting the text related to each individual and to the group from the MMPDDs.</p>	
<p>4. Textural descriptions were written by dividing the text in the profiles into meaning units and reorganising these units to create sections of text that related to similar expressions of experience (these new groups were called “textural meaning units”).</p>	<p>Meaning units were coloured according to the research question they related to: What is their experience (as expressed verbally) of themselves and their lifeworlds?; What is their experience (as expressed through music, art, movement, drama, and the quality of their presence within the group music therapy sessions) of themselves and their lifeworlds?; What is their experience (as expressed verbally) of others (outside the therapy group) and of their interactions with these others?; What is their experience of aggression?; What is their experience (as expressed verbally) of each other, of the therapist, of their interactions with each other, and of the music they create together?; What is their experience (as expressed through music, art, movement, drama and quality of their presence and interactions within the group music therapy process) of each other, of the therapist, of their interactions with each other, and the music they create together?; How did these adolescents express and engage in empathy as formulated within descriptive phenomenology?; What is their experience of the group music therapy process?; How do they experience a relationship between aggression and empathy?</p>

	<p><u>Where participants' speech related directly to a phenomenon in question it was written in italics and underlined.</u></p>
<p>5. All the textural meaning units from across the different participants' textural descriptions were examined together and a table was created, grouping similar ones together. These groups were entitled "main textural meaning units." A composite textural description was written that presented these main textural meaning units and the textural meaning units that were incorporated within them.</p>	<p>The composite textural description was divided into different sections according to how the text related to the various research questions (as could be clearly seen through how the text was coloured).</p> <p>Where one or two participants had expressed an experience this was written in bold, size 12 font; where three participants had expressed the experience it was written in bold, size 14 font; where four participants had expressed the experience it was written in bold, italics size 14 font; and <u>where five or six had expressed the experience it was written in bold, italics, size 14 font, and it was underlined.</u> The textural meaning units that had been grouped within these main textural meaning units were referred to through the use of plain text written in size 11 font.</p>
<p>6. The individual textural descriptions were returned to and interpreted through imaginative variation. Individual structural elements were developed and a structural description was written for each individual, integrating these individual structural elements.</p>	

<p>7. All the individual structural elements were listed and integrated according to essential structural elements. Composite structural descriptions were written for aggression, the music therapy process, the participants' lifeworlds and relationships with others, and empathy. An over-arching composite structural description was then written integrating all the composite structural descriptions.</p>	<p>The same variations in fonts were used, as described in the section on composite textural descriptions.</p>
<p>8. The textural-structural synthesis was written as an integration of the essential structural elements and the textural elements, and included experiences related to all the research questions.</p>	

5.11 Ethical Considerations

Ethical permission to conduct this study was granted by the Gauteng Department of Education and by the University of Pretoria's Faculty of Humanities' Research Ethics Committee. This section describes the ethical considerations that have been taken into account for this phenomenological study. The approach of an ethics of care is firstly mentioned. Following this the three key issues of informed consent and assent, confidentiality, and risks and benefits (Wiles, 2013) are discussed.

5.11.1 *An Ethics of Care*

There are a range of approaches to research ethics that provide various criteria (means of thinking rather than clear answers, necessarily) against which a researcher can reflect on what is right or wrong when facing an ethical dilemma (Wiles, 2013). The ethics of care is an approach initially developed from a feminist perspective by Gilligan (and further developed by, for example, Held (2006), Mauthner, Birch, Jessop, and Miller (2002), and Robinson (2011)). It is guided by an imperative to develop and maintain caring relationships rather than adhering rigidly to abstract rules. Care ethicists often develop close relationships with their participants (Wiles, 2013). The approach involves taking into account the specifics and complexities of unique relationships between unique persons. Each dilemma involves an array of conflicting possibilities (Collin, 2015).

Not only do care ethicists derive their responsibilities from relationships, but their deliberations are empathy-based rather than principle- or duty-based (Slote, 2007). One's concern is directed towards the situation that the other person is in rather than on a general moral principle. One cares about their welfare and how one's own actions may impact this, as well as how one's actions may impact the welfare of other people who are further removed from one's study. The concern of an ethics of care also lies with addressing the needs of vulnerable people (Collin, 2015).

When designing research for children and adolescents particular care is required in considering the ethical features of the study (Alderson, 2005). In this research the adolescents were viewed as active participants (as opposed to "unknowing objects" or "aware subjects" (p. 29)). Their participation was willing, and the research entailed flexible methods with scope for participant involvement. The sessions were client-centred and this had a direct impact on data collection as the techniques used in sessions generated the data for the study. This provided participants with greater control. With further respect for their autonomy, participants were free to withdraw at any stage with no consequences, and they were free to come to some sessions and not others if they chose to. No pressure was exerted on them to attend whatsoever. Due to the nature of the group music therapy process it was anticipated from the outset that sensitive and emotionally difficult material may emerge. The researcher who also ran the sessions is a music therapist, registered with the Health Professions Council of South Africa (HPCSA) (AP0000588), who is experienced in facilitating such a process ethically, responsibly, and safely.

5.11.2 Informed Consent and Assent

School officials, participants and their guardians were provided with clear information about the research study and what participation would involve, and had the opportunity to decide whether they would like to take part. The information letters they received (see Appendices A and B) specifically provided information regarding what the research was about, why it was being conducted, what would happen to the data, what their participation will entail, and that confidentiality would be ensured. Once this information had been received and understood informed consent and assent forms (see Appendices C and D) were signed. Included was consent and assent for the music therapy sessions to be video recorded.

5.11.3 Confidentiality

The identities of the participants and any identifiable information collected during the research is not disclosed in any document tied to this study. Pseudonyms have been used. In addition to

receiving information about confidentiality in relation to the research process generally, confidentiality was emphasised again at the outset of the group music therapy process. All information revealed in sessions was treated by the music therapist as confidential, in line with the requirements of professional ethical guidelines for healthcare practitioners (HPCSA, 2016) and importantly, as mentioned above, in line with an ethics of care that seeks the welfare of participants. Participants were encouraged to treat the sessions as confidential and not to share information that was revealed by group members with anyone else outside the sessions. The only exception to maintaining confidentiality, as explained to participants, was in the circumstance that they revealed the intention to harm themselves or to harm another person. It was explained that, if this occurred, the therapist would discuss this further with the participant concerned and would need to share this information with their parents/guardian, or with the deputy principal, depending on the nature of the information. One participant revealed suicidal ideation and she was supported further in additional individual music therapy sessions with her assent and the consent of her parents. When talking with other peers participants referred to the sessions as “music classes” and did not feel the need or pressure to disclose the therapeutic nature of the group. In this way they were not stigmatised in any form. Data from the study will be archived at the University of Pretoria for 15 years.

5.11.4 Risks and Benefits

Researchers are required to assess the potential risks and benefits that involvement in their research could pose, to inform participants thereof, and to manage risks as well as possible. While no overt harm was anticipated or encountered two aspects in particular were taken into consideration. Firstly, when working with youth at risk it is important to remember that a guarded stance may be maintained by them purposefully. Defence mechanisms (psychologically and socially) are valuable survival strategies. Creating a space where these guards can, even temporarily be lowered, needs to be done with care and with recognition of their function in the individual’s lifeworld (Fouche, 2010). Secondly, as mentioned above, participants were encouraged to treat the group as a confidential space. As sessions progressed it emerged how power is a valuable commodity within their social world (as will be discussed further in the second and third parts of this chapter when the findings are explored). A discussion was held with participants in which the importance of not using information shared in moments of vulnerability in the group against one another in social contexts outside the group was emphasised. While this could not be enforced, the music therapist encouraged this as far as possible.

In terms of potential benefits of the research, participants had the opportunity to receive group music therapy sessions. They experienced being able to express their thoughts and feelings, and to have these listened to. They had experiences of interacting with one another in generative ways. Afterwards they reflected on some of the other benefits that involvement in the sessions offered them (this is also mentioned further in the subsequent two parts of this chapter).

5.12 Research Quality

While Lincoln and Guba’s (1985) criteria for establishing trustworthiness are still widely used in qualitative research, the enduring positivist underpinnings of quantitative equivalents for research quality in qualitative research have been critiqued (Angen, 2000) and ideas regarding the quality and evaluation of qualitative research have progressed (Tracy, 2013).

This study was informed largely by two perspectives on research quality, those by Bruscia (2005) and Stige et al. (2009). These are presented in Table 5.

Table 5: Approaches to research quality and how these were addressed

Approaches to research quality	How these were addressed in the current study
<p>Stige et al. (2009) developed an evaluation agenda (EPICURE) for the quality of qualitative research. This encompasses engagement (extended interaction and relationship with the situation that is being studied and the participants; where there is personal involvement there should be convincing reflection upon this); processing (precision, systematic effort and thoroughness in producing, ordering, analysing and preserving the empirical material); interpretation (appraising the selection of focus and the production of the data, considering that interpretation takes place within particular contexts; reflecting upon the implications of double hermeneutics, demonstrating reflexivity in relation to</p>	<p>Engagement: Eleven music therapy sessions were conducted over a period of five months (there was a break in the middle due to school holidays). Each session was an hour in length. The researcher, therefore, spent a relatively long period of time with the participants (in comparison to, for example, the length of time spent while conducting one or two interviews). Relationships were developed with each participant.</p> <p>Processing: The empirical material was produced, collected, analysed, and preserved with thoroughness, precision and systematic effort.</p>

preconceptions and theoretical framing); **critique** (appraising the merits and limitations of the study employing self-critique and social critique (which applies to a lesser extent in this particular study)); **usefulness** (the practical value of the research in relation to real-world problems); **relevance** (how the research contributes to the discipline(s) within which it is situated); and **ethics** (how moral principles and ethics are integrated within action and reflection).

Bruscia's (2005) standards of integrity in qualitative research include methodological integrity, interpersonal integrity, personal integrity, and aesthetic integrity. *Methodological integrity* entails responsiveness, fidelity and completeness.

Responsiveness refers to the researcher's constant

Interpretation: The selection of this area of focus is articulated in the introduction to this thesis as well as in the chapters on aggression and empathy. The context of the interpretations was taken into account (and, in fact, became one of the main foci of the findings). Reflexivity was demonstrated through employment of the epoché. Reflexivity in relation to the paradigms and theories used is the subject matter of the thesis at large.

Critique: In the concluding chapter of this dissertation the limitations of the study are examined.

Usefulness and relevance: This study may offer practical insight to therapists and teachers working in similar contexts who could examine the contextual information in this study and determine whether any transferability to their own context could be applicable. The value of the study from a research perspective lies in offering music therapists additional insights into the mechanisms and potentials of conducting phenomenological research.

Ethics: Ethical care has been discussed above in section 5.10.

Responsiveness: During the group music therapy process and in the handling and analysis of data the researcher strove to remain sensitive to the participants (through, for example, a non-judgmental stance,

sensitivity to the participants, the phenomenon, and the context. This is achieved through appropriateness of method (suited to the study, the setting, the participants and the phenomenon), thereby achieving the purpose of the research and allowing the participants and phenomenon to unfold as comfortably and naturally as possible. It is also achieved as the researcher remains flexibly open to adapting the methodology according to how the phenomenon is being revealed and how the participants are reacting to and engaging in the research process. **Fidelity** refers to the degree to which the researcher pays attention to the focus and limitations of the study. The methodology should remain faithful to the phenomenon as it emerges in the participant's lifeworld, as they describe or express it, and as it is experienced by the researcher in relation to the lifeworld of the participant. **Completeness** is achieved when the researcher can offer a holistic perspective on the phenomenon after collecting sufficient data in line with the purpose of the study. The data then reveal both consistency and variation, depth and breadth. While the intention of remaining faithful to the lifeworld of the participant is addressed in part by some through the process of member checking (returning to participants to seek confirmation of the analysis) this has been criticised for relying on the idea of a fixed reality against which the account should be measured (Sandelowski, 1993). It can also lead to more confusion than clarification as participants may have changed their minds about the issues at play (Morse, 1994). In

containment, playfulness, reliability, and confidentiality), to the phenomenon (examined through bracketing), and to the context (through respectful, considerate, reliable interactions with all stakeholders at the school). The group music therapy sessions were allowed to unfold in a client-centred manner. Sessions were adapted according to how the participants were responding and what they expressed to be meaningful and important to them.

Fidelity: The foci and limitations of the study are clearly reflected upon. The methodology centred on exploring participants' experiences of their lifeworlds. The epoché was not engaged in only at the outset. A reflexive stance was assumed throughout particularly in terms of the dual role of therapist/researcher and how this influenced the researcher's experiences of the lifeworlds of the participants.

Completeness: Through the collection of data during 11 sessions the researcher gained a relatively full picture of the lifeworlds of the participants and their experience of the phenomena. The data did reveal both consistency and variation, depth and breadth.

phenomenological research specifically, while the researcher aims to analyse the data through a stance of phenomenological reduction to uncover the essence of an experience, participants are operating from the natural attitude (Giorgi, 1997). Thus, member checking is not appropriate.

Interpersonal integrity deals with the values that a researcher demonstrates in their relationships with each individual involved in the study. Qualitative researchers strive for relationships characterised by involvement, authenticity, and respect. They aim to learn through subjectivity, allowing all involved to be themselves, as co-experiencers of the phenomenon under investigation within the context of their relationships. Bruscia (2005) lists three essential values that should be demonstrated with regards to interpersonal integrity:

situatedness, clarity of voice, and respectfulness. Researchers are required, firstly, to situate the participants, understanding them within the context of their cultural and personal backgrounds and identities, and in relation to the phenomenon being investigated as it emerges with their lifeworlds. Secondly, as the researcher is embedded in their own lifeworld, they need to be aware of their own intrapersonal and interpersonal situatedness in relation to the phenomenon, the participants and the study. Thirdly, the researcher should acknowledge the environment in which the research is situated. The participants, researcher and phenomenon are mutually embedded in the

Situatedness: This was accomplished through employing the epoché to become aware of preconceived ideas about the context and the participants (through situatedness) and bracketing so as to gain a fresh understanding of the participants' experiences.

Clarity of voice: Through the analysis and interpretive process, the researcher aimed to clearly demonstrate the voice and role of all involved. Even though an argument has been made in section 5.8.4 for the valuable place of observation in phenomenological research (in addition to verbal data gathering techniques such as interviews), these two "forms" of data have still been clearly demarcated in the analysis process. Different colours have been used for each in light of potential critique that observational data may impose a degree of interpretation that distinguishes it too greatly from the "immediacy" of verbal descriptions. (A counter argument could be that even verbal data is mediated through the interpretation of the researcher). While the final conclusions are integrated, the reader is able to see at each

specific physical, emotional and interpersonal ecology of the study and this requires examination. Providing **clarity of voice** entails the researcher differentiating the voices and roles of all involved in the study as they are situated in relation to each other and communicating clearly in the final written document whose voice is being articulated (the participant's, the researcher's, or another role-player's). The researcher needs to acknowledge their role in a privileged position as the author. Bruscia (2005) explained how **respectfulness** entails honouring the human rights of all involved in the study. The researcher, at the least, adheres to personal and professional codes of ethics regarding both research and clinical practice.

The two main values that Bruscia (2005) includes under *personal integrity* are **authenticity** and caring. Qualitative researchers aim to be fully themselves (professionally and personally) within the context of their research. They need to know who they are, to act accordingly, and to take responsibility for this awareness and action. Areas of authenticity include the following: authenticity of intent (participants are aware of the researcher's role as such, and/or that their music therapist is also the researcher); authenticity of paradigm (the

point of the analytic process what data was verbally given by the participants and what data was gathered through musical and other interactional processes.

Respectfulness: The researcher honoured the human rights of all involved and adhered to the codes of ethics of the university (as a researcher) and of the HPCSA (as a registered music therapist). All participants and any other persons encountered through the process of research were treated with the utmost respect. Importantly, this was a key component of the research process as the participants involved in the study were frequently in altercations at home and at school, and also mentioned feeling confined by authority and treated like children. In the music therapy sessions they received respect and a respectful environment was present between all members of the group and between them and the therapist.

Authenticity: Participants were aware of the researcher's role (as music therapist and as researcher). The researcher was aware that the study was being conducted as a piece of qualitative research and consciously built this study upon a descriptive phenomenological foundation. Awareness was demonstrated regarding the potentials and limitations thereof. The researcher explicitly focussed on what she intended to. The researcher was open to encountering surprising findings. All

researcher is truly conducting qualitative research, is using an affiliated methodology, and is aware of and appropriately working within their underlying epistemology, taking action and responsibility in accordance with this); authenticity of focus (the researcher is, in fact, studying what they set out to with their focus clearly decided and represented); authenticity of context (relating to awareness of their situatedness and how their own experiences, identity and background may be impacting upon the research process); authenticity of method (the research shows awareness of the methodological affordances and limitations of qualitative research and take responsibility for all their decisions regarding collecting, processing and interpreting data); authenticity of findings (the researcher is open to encountering unanticipated, surprising, unwelcome, and unflattering findings as well as those that may be anticipated, confirmatory, welcome, and flattering; and authenticity of communication (the researcher clearly and accurately communicates all the essential features of the study that are necessary for the reader to consider the data and findings). In relation to **caring**, Bruscia argued that it is not possible for a study to have integrity or quality if the researcher does not care about the phenomenon, the participants, the process of research, the audience, and their own personal and professional being. This is crucial, although it is often neglected in conventional research standards.

the essential features of the study that are necessary for the reader to consider the data and findings have been included in this thesis according to the researcher's awareness. The document was written with this explicit intention in mind.

Care: The researcher cares deeply about the topics of aggression and empathy, and about the process of research and how the underpinnings of paradigms and theories may be crucial to what a study can afford. The researcher also cares greatly about adolescents and conducting music therapy with this population. Through this group music therapy process the researcher also grew to care deeply for these participants and this school. While this links well to an ethics of care, it also requires a bridge to reflexivity so as to critically reflect on interpretations and findings and to present a document that is transparent and critical.

When a researcher approaches their study as an artistic process and has bestowed qualities of art to the study, then *aesthetic integrity* can be evident. The researcher then values and displays the following four qualities: **creativity**, enlightenment, structural beauty and expressive beauty. Qualitative research is a creative process. It does not merely pursue the act of discovery, but creates new possibilities. Creative research entails immersion into the ways that a phenomenon reveals itself and the possibilities that may lie therein. It involves apprehension of the phenomenon as it essentially appears, the discovery of new ways of experiencing it, evaluation of the possible implications of this, the selection of these unrealised potentials as they may enhance our understanding, and even a change in the phenomenon. **Enlightenment** can encompass all forms of human experience (affective, physical and spiritual) and requires an artistic, not only scientific, way of knowing. An enlightened study affords a form of enlightenment to the researcher, participants and/or readers that includes new understandings, more informed or varied perspectives, expanded conceptions, heightened values, experiences that can be felt more deeply, connections that are clearer, meanings that are more significant, appreciation that is stronger, or creativity that is more vivid. Enlightenment entails reciprocal transformation. As the researcher becomes enlightened about the phenomenon this changes them, but their enlightenment also changes the phenomenon. **Relevant** research is

Creativity: This is a creative piece of research in that it shows immersion in the ways that the phenomena of aggression and empathy were revealed in this context, and evaluates the implications of this. The synthesis of verbal and observational data collection methods also offered possibilities for creative consideration of the phenomena and the relationships between them.

Enlightenment: This research values a spectrum of ways of knowing. It intends to afford the reader new understandings, insights and perspectives, and experiences that can be felt more deeply. During the process of the study the researcher experienced reciprocal transformation, in that her understandings of the phenomena changed and these understandings certainly changed her.

Relevance: Participants reported that the study had intrinsic value and it is hoped that it will also have extrinsic value as determined by its readers.

Structural beauty: Intentions have been directed towards creating a document that demonstrates clarity, harmony, wholeness, and balance of form.

Expressive beauty: While the method of phenomenological analysis reduces the experiences of participants to the essential structures, (a) the process of dwelling in the data that occurred throughout the analytic process sought imaginative and poignant

<p>beneficial, meaningful, valuable or useful. A study that is intrinsically relevant when the participants find the process or outcomes meaningful or beneficial, and it is extrinsically relevant when the readers find it so. Structural beauty is present when the research study demonstrates economy, cohesion, clarity, harmony, wholeness and balance of form. Expressive beauty is present when the report provides imaginative or poignant description, when appropriate media is used to communicate the essence of the phenomenon to the reader and when, with specific reference to music therapy studies, the most significant moments of the music created and experienced by the researcher and participants are presented.</p>	<p>description of the experiences of the participants and (b) in the discussion of the findings (see chapter six, part one), the experiences of the individual participants were incorporated into the text to ensure that their individual experiences and voices, in all their poignancy, are not lost. In terms of the music therapy process specifically, events selected for analysis included (as argued to also be valuable and acceptable in a phenomenological study) meaningful moments of musical interactions.</p>
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5.13 Conclusion

This first part of chapter five has explained the methodological process of this descriptive phenomenological study, including a discussion of qualitative research, the epoché, the context of Eersterust and the selection of participants. The duality of the role of the researcher/therapist and the implications thereof were explored, the data collection process was explained, as well as the steps involved in analysis. Ethical care and research quality were also discussed. The following part of the chapter will present the data analysis and findings.

Part 2

Phenomenological Analysis and Findings

5.14 Introduction

This chapter on the phenomenological data analysis and findings begins with the epoché, followed by a brief description of the participants who took part in the group music therapy process for this study. An outline of the music therapy sessions is provided, followed by a list of the video excerpts that were selected for analysis. The process of analysis is then described, from the writing of the MMPDDs and individual and group profiles, to the individual and group textural descriptions, the composite textural description, the individual structural description and the composite structural descriptions (overall and in relation to each research question). Finally, the textural-structural synthesis is presented.

5.15 Epoché

The researcher recognised the value of conducting the epoché continuously throughout the research rather than performing the epoché at the outset of the study and then assuming that preconceived assumptions, expectations, thoughts, ideologies and theories had simply successfully been set aside. As a result, the epoché, as included below, refers to various stages of the research process.

“My desire to conduct research on this topic emerged at the intersection of care, concern, and curiosity. Violent instances of crime occur frequently in my neighbourhood and accounts thereof thread their way into daily conversations that I am part of. Many friends, friends’ children, neighbours and family members have personally been victims of such experiences. News bulletins in this country invariably share reports of horrendously violent acts that have been perpetrated on any given day. I have experienced intense fear for the physical safety of my family and myself while listening to the gunshots of the hi-jacking taking place in my neighbour’s driveway just before we were due to leave in the morning. I have experienced fear for my family’s and my own mental and emotional well-being as I watched my children shaking after this incident and becoming fearful to leave any door or window of our home open.

I have also experienced psychological numbing. In the most recent incidents, a close friend who lives a few streets away was hijacked at gunpoint in her driveway with her children in her car; a man was killed for his machinery on the pavement outside my house as he was part of a team laying fibre optic cables; and a woman who lives in my street was near-fatally shot in the head during a hi-jacking and house robbery. After hearing these specific accounts I did not experience any notable personal response of fear. While caring greatly for the welfare of those concerned, I did not become exceedingly hyper-vigilant regarding my own personal safety when entering and leaving my property as I had done after previous such events. I am aware that I have become highly desensitised as a guard for my own mental health.

Although this psychological numbing is taking place regarding personal experiences of fear, I remain greatly concerned about the causes, prevalence and impact of aggression in my country. As a music therapist this concern draws me to work in this area, to understand experiences of those who are aggressive towards others and to be part of exploring interventions that could make a difference. My interest, therefore, emerges as a blend of intellectual fascination, personal concern, and therapeutically driven care for those involved (victims, perpetrators and victim-perpetrators).

As a music therapist I experience how musicking within a therapeutic relationship affords opportunities for the close knowing of another, without the necessary use of words. Facets of this knowing can be understood in relation to empathy. As a researcher I experience how different flavours of epistemology also afford opportunities for various kinds of knowing in different studies.

As I read about relationships between aggression and empathy and encounter various facets of this relationships in my own practice, particularly in work with young men attempting to exit gangs, the strands of aggression, empathy, and research paradigms began to plait, and this study is the result of that process.

My interest in the period of adolescence was driven by a desire to explore interventions for aggressive individuals that could take place earlier than adulthood, but also for those who may not have received support in this and related domains in the early years of their life. Working with this age group enables investigation into potential empathic interactions as

adolescents may be more developmentally advanced in this regard than younger children. Also, there is greater potential for the verbal expression of thoughts and feelings in comparison with younger group members, although some adolescents may still struggle in this regard. This is necessary in a phenomenological study that (while still valuing data obtained through observation and listening) also requires participants to share verbal descriptions. Therefore, I approached this study with the expectation that these participants may not have received earlier interventions, may be more developmentally advanced in their capacity for empathy than younger children, and may be able and willing, even in a limited way, to describe their experiences verbally.

In addition to these more pragmatic considerations and expectations I greatly enjoy working with adolescents. I enjoy their spunk, curiosity, critical thinking and questioning, and their playfulness and group music therapy with them is always an unpredictable and interesting process.

When the participants in this study had agreed to take part, and had returned their assent and consent forms, the deputy principal of the school provided me with the adolescents' reasons for referral. She explained the intensity of their frequent angry outbursts, and their verbal and physical aggression towards their peers and teachers. As I prepared for the first session I experienced some uncertainty about how the sessions may unfold. I knew that these participants experienced and contributed to problematic relationships with authority figures. Most of the adolescents did not know one another apart from seeing each other from a distance at school. They also did not know me. We would all be "checking one another out" and deciding what kind of space this would be between us.

The dual role I played in this study—being both researcher and music therapist—required an *epoché* that was performed at multiple layers and in multiple stages. One of the most important phases of this process took place as I prepared for the first session, set up the room on the day, awaited the arrival of the group members, received them as they entered the space, chatted to those who arrived first while we waited for the others, and then guided them into the greeting activity. I had determined to bracket my assumptions about "adolescents," my ideas about "aggressive adolescents," my fears about what could go "wrong" (or "right") in sessions, my guesses about how they may perceive me as an authority figure; and my anxiety about their anxiety to be in a new group with new people

and with little idea about what music therapy sessions would actually entail. My training as a music therapist had taught me how to be freshly and fully present with each client and/or each group on each new day. I assumed this stance, intentionally pushing the suitcases of expectations and concerns from my mind, so that I could receive, greet and begin work with these teenagers, being “naively” open to who they are and how they may choose to share themselves (or not share themselves) with me and with the others in the music therapy group. I also elected to receive them with warmth. My role as their music therapist was to create an environment that was welcoming, containing, and safe.

From the first session they engaged with the process in multifaceted ways, describing their experiences of aggression, experiencing some difficulties attuning to one another, finding ease and delight in other moments of fine attunement, sharing their resistance, playfulness, creativity, sadness and zest. I remained fully present in the rich unfolding of their multi-layered experiences throughout the process. However, I continually reflexively examined therapeutic dynamics including countertransferential responses, particularly the experience of maternal feelings I developed towards them. In the story that the group developed and then role-played, the main protagonist, Detective Johnny, is married to a woman called Gina. She is kidnapped and then killed by the villain, Alex. Later, Detective Johnny meets another woman who becomes his second wife. The group decides that she will be called Angelina. Floyd (whose mother abandoned him when she went to live on the street), jokingly corrects this name to “Andeline.” I reflected (in my own mind and notes after the session) on how the relationship he had built with me as the music therapist was warm, trusting and nurturing and that he may unconsciously be experiencing a maternal transference.

The process of ending therapy was difficult. I was strongly aware that we had created a trusting and supportive space between us and that this was not available as an experience to many of them outside of therapy. I was aware that they had a particular relationship with me as an authority figure that was unusual. It was reliable, safe, fun, nurturing and respectful (respect was given and received by all parties). After the last session Laetitia was required to proceed to a disciplinary procedure. We spoke about how she could engage in the most productive way with the teachers who would be present. After giving her a strong hug and reminding her that I believed in her I watched her walk towards the office. She looked back, gave me a little smile, and then bowed her head and continued walking towards the meeting.

We had worked in the music therapy group towards the participants developing the capacity to support one another, and they reported experiencing this, describing how they had become one another's family. As I drove away from the school on the last day, though, I reflected on how I was still left with very difficult feelings: that I was abandoning them, that they would not receive the ongoing adult support they needed going further; and that I would miss them and had so greatly appreciated the privilege of their company.

I was then required to shift to the role of "researcher" and this entailed another cycle of performing the epoché. I had now developed therapeutic relationships with each of the participants. I care greatly for them, in light of the experiences they have been through in their lives and the development that lies ahead of them. Trying to disentangle myself from these thoughts and feelings was more difficult than the laying aside of assumptions that I was required to do at the beginning of the music therapy process. In fact, as the critique of "ideal bracketing" argues, this is not possible. Also, my own experiences with the participants—my dwelling with them—enabled a deeper understanding of the experiences they described. While valuing this, I was still required to balance it with continuous laying aside of personal thoughts, feelings, presumptions and attitudes from my own natural attitude that may impinge on the analytic process as I attempted to perceive their experiences more and more deeply.

I, thus, began by selecting many excerpts and including the full flow of the event within each excerpt, to preclude conscious or unconscious selection of instances of interactions that would promote one particular view of the participants over another. I included a full spectrum of the kinds of interactions that took place in sessions and types of experiences described. Through the multiple layers of listening that are required in an MMPDD I was forced to slow down, take my time, look at and listen to each excerpt, reflecting on what was taking place in it, and how I may be thinking and feeling about it. This necessitated an ongoing engagement with the epoché.

While developing meaning units into structural essential elements I was tasked with immersing myself within the descriptions and expressions of the experiences of the participants. During this process I attempted to remain critically reflexive about what I assigned greater or lesser priority. Not only this, but I also tried to stay critically reflexive of my affective responses to that which I was assigning greater or lesser priority. For example,

the period of time that the process of analysis was underway was also the time that I noticed I was becoming increasingly psychologically numb to fear relating to violent crime in the vicinity of my home. Through this, and also through the increasing familiarity I had with the content of the data, I realised that I was treating aggressive accounts in a matter-of-fact manner. The phenomenological concept of horizontalising was useful in assisting with this. I intentionally assigned all meaning units equal value, not only cognitively, but with respect to my own affective responses to the data, realising that numbing was equally as problematic as over-investment in blinding me to perceiving participants' experiences.

When reaching the stage of integrating theory and interpretation I hoped to retain clarity and respect for the phenomena as they are for these participants, in their lifeworlds, while offering the discipline of music therapy a description and reflection that may be insightful for others working in similar contexts.”

5.16 Participants

Six learners decided that they would like to participate in the study and attend the group music therapy sessions, having signed their assent forms and also having returned signed consent forms from their parents/guardians.

Rameez, 16 years old, is in grade 10. He lives with both of his parents and his younger siblings. He is verbally and physically aggressive with peers and teachers. He has been suspended a number of times. Rameez is currently attending drug rehabilitation in the afternoons after being found with marijuana at school. He had just completed this program when he was found in possession of the drug again and was sent back.

Floyd, 16 years old, lives with his uncle and his cousins. His father committed suicide four years ago. His mother left their home when he was young to live on the streets. She recently made contact, saying that she wanted to see him. When he found her she then told him that she does not love him and had made a mistake in communicating that she wanted to see him. He has experienced abuse from his step-mother. He is verbally aggressive with his teachers and physically aggressive with peers. He is also in grade 10.

Shadi, 17 years old, is in grade 10. She lives with her mother. She is verbally aggressive towards her teachers and has been in physical fights with other learners. She is on a final warning at school.

Laetitia, 15 years old, is in grade eight. She lives with both her parents, and her two brothers. She was referred for being intensely angry. She is verbally aggressive with teachers and is frequently suspended. She has determined that she will be failing the school year and, due to what she perceives is an irreconcilable breakdown in her relationships with her teachers (who will no longer allow her in their classrooms), she has decided to leave school. Laetitia has been raped twice. She self-harms and has attempted suicide twice. She presents with continuing suicidal ideation.

Marius, 17 years old, is in grade 11. He has a diagnosis of Attention Deficit Hyperactivity Disorder (ADHD). His mother died when he was three years old. He has been raised by his grandparents. His grandfather recently passed away. He is reported to be verbally and physically aggressive with teachers and other learners.

Ashlee, 18 years old, is in grade 11. Her father died a few years ago. He was a gangster and was killed in a fight. The principal drove Ashlee home from school last year as she had been in a fight that was so severe he no longer wanted her at school. He subsequently sent her to anger management classes. She is still physically and verbally aggressive with other learners.

5.17 Music Therapy Sessions

Eleven sessions were conducted. All were roughly an hour in length (three were slightly longer). The table in Appendix H outlines the activities engaged in during the sessions and the participants who attended each session.

5.18 Selection of Video Excerpts

As described in section 5.9, excerpts were selected from the video footage. The 11 excerpts selected are shown in Table 6:

Table 6: Selected video excerpts

Session (and length of session)	Excerpt	Time of the excerpt in the session	Brief description of the excerpt
1 [57.49min]	1	(15.35-18.48) [3.13min]	This excerpt captures the drumming activity in which participants were asked to synchronise their playing to the pre-recorded music and to one another without speaking.
	2	(19.50-55.40) [35.9min]	Collaborative song-writing
2 [38.94min]	3	(2.46-3.55) [1.09min]	Greeting song
	4	(3.44-6.45) [3.01min]	Drumming improvisation (“drumbeat building”)
	5	(23.58-34.35) [10.77min]	Continuation of their collaborative song-writing
3 [40.21min]	6	(14.15-35.53) [21.38min]	Discussion about school after they had drawn the “sonic sketch”
4 [57.42min]	7	(17.52- 53.59) [36.07min]	Creation of and discussion about an aggression sculpture
5 [40.41min]	8	(15.30-25.00) [9.7min]	Discussion of living in Eersterust
	9	(37.45-43.59) [6.14min]	Extension of the closing activity into an improvisation
6 [1.06.58min]	10	(15.14-18.26) [3.12min]	Drumming improvisation (“strength beat-building”)
	11	(28.56-37.27) [8.71min]	Discussion of the rope symbols
	12	(45.50-52.40) [6.9min]	Discussion of the drawing they have made (while listening to music) about freedom
7 [55.38min]	13	(1.01-7.35) [6.34min]	Greeting activity developing into an improvisation
	14	(10.13-52.40)	Story creation and role-playing

		[42.27min]	
8 [1.10.15min]	15	(15.00-60.00) [45min]	Development and discussion of their lifelines
	16	(60.02-1.10.15) [10.13min]	Musical improvisation at the end of the session
9 [42.52min]	17	(9.20-42.07) [32.87min]	Developing the story of being “at sea” and discussing their resources afterwards
10 [1.00.13min]	18	(22.58-54.55) [31.97min]	Discussion of the drawing/writing they have completed in four circles while listening to music and allowing this to help them reflect on four different relationships.
11 [57.39min]	19	(0.20-8.35) [8.15min]	A discussion that took place before the musical greeting activity
	20	(8.16-38.15) [29.99min]	Body sculpture and discussion as this is processed
	21	(39.00-54.30) [15.3min]	Closing discussion

Out of a total of 586,62 minutes (9,8 hours) of video data 367.94 minutes (6.1 hours) were selected for analysis.

5.19 Multimodal Phenomenological Dwelling and Description

MMPDDs were written for each of the excerpts, entailing the six levels described in section 5.10. Sentences referring to Ashlee were coloured green, Marius’ were coloured blue, Rameez’s were coloured purple, Shadi’s were coloured orange, Laetitia’s were coloured pink, and Floyd’s were coloured red. If a sentence referred to more than one participant it was coloured brown. Sentences referring to the group interactions were left in black. Examples of MMPDDs can be found at <https://www.dropbox.com/s/czrhcp22ejfks2y/Examples%20of%20MMPDDs.pdf?dl=0>.

5.20 Profiles

Six individual profiles and a group profile were then written (and all text was coloured black again). As explained in section 5.10 the researcher read through every profile and divided the text into meaning units, then using a new system of colours related to which research question the meaning unit referred. Below is an example from Laetitia's profile with the meaning unit divisions inserted. (The dark turquoise relates to observations of how she is interacting with others in the group and the light pink refers to observations of how she expresses herself).

Session 1 – Song-writing

Laetitia sits in her chair leaning forward, showing interest in the group activity|| and in what each person shares.|| She beats her drum a few times on two occasions when she is particularly appreciative of and excited by what another has offered.|| Her vitality affects are bursting, bubbling, stillness, relaxing, bright strength, and bouncing.|| She seems to burst in time and sit down in time; moving forwards, backwards and staying still.|| As she engages, hooks in and bursts she also quickly expands in space, and then retreats again to observe. She is very present throughout, through these various expressions.|| She seems happy to be here, ||eager to contribute,|| affirming others easily||. She moves firmly in space. She beats the drum very firmly. When leaning forward she does so with firm intent.|| Laetitia assumes the role of observer at first. ||She becomes a vehement encourager.||She also becomes an initiator of some ideas.|| Her presence in the group is strong.||

A full example of a profile can be found at:

<https://www.dropbox.com/s/9moerxkgyom2e85/Example%20of%20a%20Profile.pdf?dl=0>.

5.21 Textural Descriptions

Textural descriptions were written for the six individual participants and one was written for the group as a whole. After this a composite textural description was written. These steps are described in more detail below and examples are included.

5.21.1 Individual and Group Textural Descriptions

The meaning units in the profiles were then integrated into a textural description for each participant and for the group. An example of an individual textural description can be found at:

<https://www.dropbox.com/s/pnusbbkjf7ast61/An%20example%20of%20a%20textural%20description.pdf?dl=0>. The following is a short snippet from Floyd's textural description:

Eager offering: After they have created their story the therapist asks who will be the detective. Floyd puts up his hand. He is very eager to act out the story and gives himself fully to portraying his character. While exploring their lifelines he speaks freely and is eager to share. Floyd begins hitting his tambourine in a closing improvisation with a flat hand on quaver beats with a big smile on his face.

Brightness/vitality: When he moves to the music at one point during song-writing his body opens up. He moves his arms in a circular motion and he becomes fluidly enlivened. His vitality affects could be described as, gentle bursting, pulsing, and warm. In the second song-writing session as the music reaches its "groove" he becomes highly and brightly enlivened, moving his body solidly and deeply into the rhythm. During the strength drum beat building he bursts at the end, looking up and smiling playfully. He then has a light and sparkling quality. His bold crotchets at the end are bouncing, determined, full and non-apologetic. While exploring their lifelines there is also a stronger and brighter quality in his voice as he speaks of his future. He expresses a tentative strength. When he shakes the bells in a closing improvisation he does so with a sparkling quality as he dances with his hands above his head. When exploring being at sea he is animated and lively. He bursts with ideas and moves his upper body with contained vigour as he enacts the events in the story.

I hate myself: *My dad's not here anymore. He killed himself and now he's no more here. Four years ago. I hate myself. I feel like it's my fault. The next day my [step]mother left. It's all my fault.*

As the meaning units from the profiles were organised together into related groups these groups were now termed textural meaning units. For example, as illustrated above, "eager offering," "brightness/vitality," and "I hate myself" served as textural meaning units.

5.21.2 Composite Textural Description

Through horizontalising, each textural meaning unit in each textural description was regarded as having equal value (Moustakas, 1994). The table that was compiled of all the textural meaning units (organised into meaningfully related groups called “main textural meaning units” with “x” placed below the name of a participant if he or she had expressed this experience) can be found at <https://www.dropbox.com/s/49qlt8b1uy67szn/Textural%20Meaning%20Units.pdf?dl=0>. A section of this is included in Table 7 for illustrative purposes. The column on the right indicates the number of participants who expressed the experience. When (+) is written next to the total this means that it was described in the textural description of the group as well.

Table 7: A section of the table of textural meaning units

Textural Meaning Units	Ashlee	Laetitia	Marius	Floyd	Rameez	Shadi	Group	Total
Main textural meaning unit 1: INTRAPERSONAL SYNCHRONY								[6(+)]
Intrapersonal synchrony and continuity of being	x	x	x	x	x	x		6
Motor integration/coordination			x	x			x	2(+)
Embodied flow	x	x		x	x	x	x	5(+)
Main textural meaning unit 2: LOWER SYNCHRONY/LESS FLOW								[4]
Less intrapersonal synchrony		x	x		x			3
Less motor integration/coordination		x		x	x			3

The composite textural description was divided into sections according to the research questions. As mentioned in step (iv) in section 5.10, a descriptive statement could be generated through the use of different font styles so that it remained clear to see which textural experiences were shared by how many participants. These varying fonts were used in relation to the main textural meaning units. The meaning units that had been collected within these were written in size 11 font (regardless of how many participants expressed this experience). For example, in Table 7, “Intrapersonal synchrony” is

a main textural meaning unit. The textural meaning units listed under this in the table (i.e. intrapersonal synchrony and continuity of being; motor integration/coordination; embodied flow) are collated within the main textural meaning unit. These textural meaning units that are incorporated within the main ones are not written in varying fonts (they are all written in plain, size 11 font), but are included as they give richer descriptive detail and assist in “unpacking” the descriptions of experiences that make up the main textural meaning unit.

In response to research question 3.3 (How did these adolescents express and engage in empathy as formulated within descriptive phenomenology?) the structural elements were drawn from literature rather than emerging from the data (as shown in Appendix G). A more thorough description was written for this question.

The list of which participants expressed what aspects of empathy is provided at the following dropbox location:

<https://www.dropbox.com/s/2kla19fyywr1zdn/Participants%27%20expressions%20of%20empathy.pdf?dl=0> and, as related to the group, at:

<https://www.dropbox.com/s/ig1839j5b3jmgah/Group%27s%20expressions%20of%20empathy.pdf?dl=0>.

The full composite textural description can be found in Appendix I. It is included as an appendix as it is relatively lengthy due to the current study’s focus on more than one phenomenon (i.e. aggression, empathy, relationships between aggression and empathy, their experiences of themselves and their lifeworld, and their experiences of others).

5.22 Structural Descriptions

5.22.1 Individual Structural Descriptions

The individual textural descriptions were then returned to and, through imaginative variation, structures underlying the participants’ descriptions and expressions were interpreted. Individual structural elements were developed. A structural description was written for each individual by integrating these individual structural elements. The structural descriptions were also organised according to the research questions. An example of an individual structural descriptions can be found at:

<https://www.dropbox.com/s/ecrb41w4k4ej0jz/An%20Example%20of%20a%20Structural%20Descr>

[ption.pdf?dl=0](#). Ashlee's structural description in response to the first research question is provided here for illustrative purposes. The titles of the individual structural elements are written in bold.

1.1 What is their experience (as expressed verbally) of themselves and their lifeworlds?

Ashlee does not feel the need to adhere to prescribed notions of a social life that one is expected to have to meet the socially defined level of acceptance. This would include going to parties, social drinking and spending time with others who one may not even like. She experiences **being able to self-define** alongside what is deemed to be socially acceptable by her peers. Also, while discussing how the social hierarchy is defined at school according to status, she describes herself as operating from a different perspective, as informed by her life experience. She views herself **as having had life experience**. This is also contained within her style of reflection on other group members' romantic relationships. She expresses an experience of herself as one who has or should have faith in God and as one who has or should place focus on school work. She appears to experience **herself as one who upholds/aims to uphold/has reached a point of upholding the "right" values and principles that then lead to a good life**. She experiences **herself as powerful** (if provoked she first says, "Stop, I'm gonna hurt you"; "I know the fight is in my hands"). Ashlee experiences **herself as a nice person**. Also, she is **one who holds grudges, anger, a view that the other is an enemy for a long period of time**. She experiences **herself as competent and resourceful** (she can make an alternative plan to execute revenge if it is difficult to do so at school).

5.22.2 Composite Structural Descriptions

All the structural elements for each individual (i.e. the text written in bold as seen in the above example) were listed and grouped together. These groups were the essential structural elements. In addition to listing them, composite structural descriptions were written. Also, the essential structural elements were depicted graphically for heightened clarity (showing which ones were experienced by the highest numbers of participants). In this section the process as related to each research question is presented.

A list was created for the essential structural elements of their experience of themselves and their lifeworld (relating to research question 1.1 and 1.2). The structural elements that were shared by the highest number of participants were listed at the top, down to those experienced by individual participants at the bottom (this can be found at the following link:

<https://www.dropbox.com/s/1xxm9g1q2spsdq/ListOf%20of%20Structural%20Elements.pdf?dl=0>.

This was then also written as a descriptive statement, with the same variations in fonts, as used in earlier stages. The composite structural description for their experience of themselves and their lifeworld is as follows:

Essential structural description of their experience of themselves and their lifeworld:

Participants expressed experiences of **flow and fluidity (6)** as well as **lack of personal flow (5)**. **Parts of their lifeworld are experienced as being difficult and painful (5)**, including helplessness (3), hopeless, or little hope (3), hurt, pain and sadness (4), tiredness and heaviness (3), fear and living in an environment of potential violence (4), a sense of lack of control (1), loss and grief (2), a sense of being transformed by trauma a loss (2), detachment (2), guilt and self-hatred (1), suicidal ideation and attempts (1), and the sense that emotions will be too overwhelming if one allows oneself to feel them in their fullness (1). One has experienced **poverty and hunger in the past (1)**. For some the **future feels unclear (2)**, it is unknown (2), and one is unsure what he would like his future to entail (1). One feels that he did not purposefully reach the place/state he is now (1). There is a sense of **needing to change, but not having an understanding of how this would be possible (3)**. Others experience having a **stronger sense of changes they need (3)**. Some participants feel that they **need greater resilience and relaxation (2)**. Others feel that they **need more freedom and power (5)**. Participants express **valuing and needing acceptance (3)**. Participants also do have **ideas and hope for a good future (5)**. Life is experienced as a pursuit of happiness (2). The **spiritual realm is experienced as playing a role in the interactions between human beings (1)**. Participants experience having **resilience and autonomy (5)**, including resources and self-worth (5), power, self-sufficiency and independence (5), and redefinition of self and situations (2). They experience **energy and vitality (4)**, and **confidence (3)**. One finds it hard to express an experience verbally (1).

As mentioned, the varying fonts were used in relation to the main essential structural elements. The elements that had been collected within these were written in size 11 font (regardless of how many participants expressed this experience). For example, in the structural description above, “Parts of their lifeworld are experienced as being difficult and painful,” is a main essential structural element and five participants in total expressed this experience. The structural elements included within this are helplessness (experienced by three), hopeless, or little hope (experienced by three), hurt, pain

and sadness (experienced by four), and so on. The main essential structural elements of their experience of themselves and their lifeworld is illustrated graphically in Figure 2.

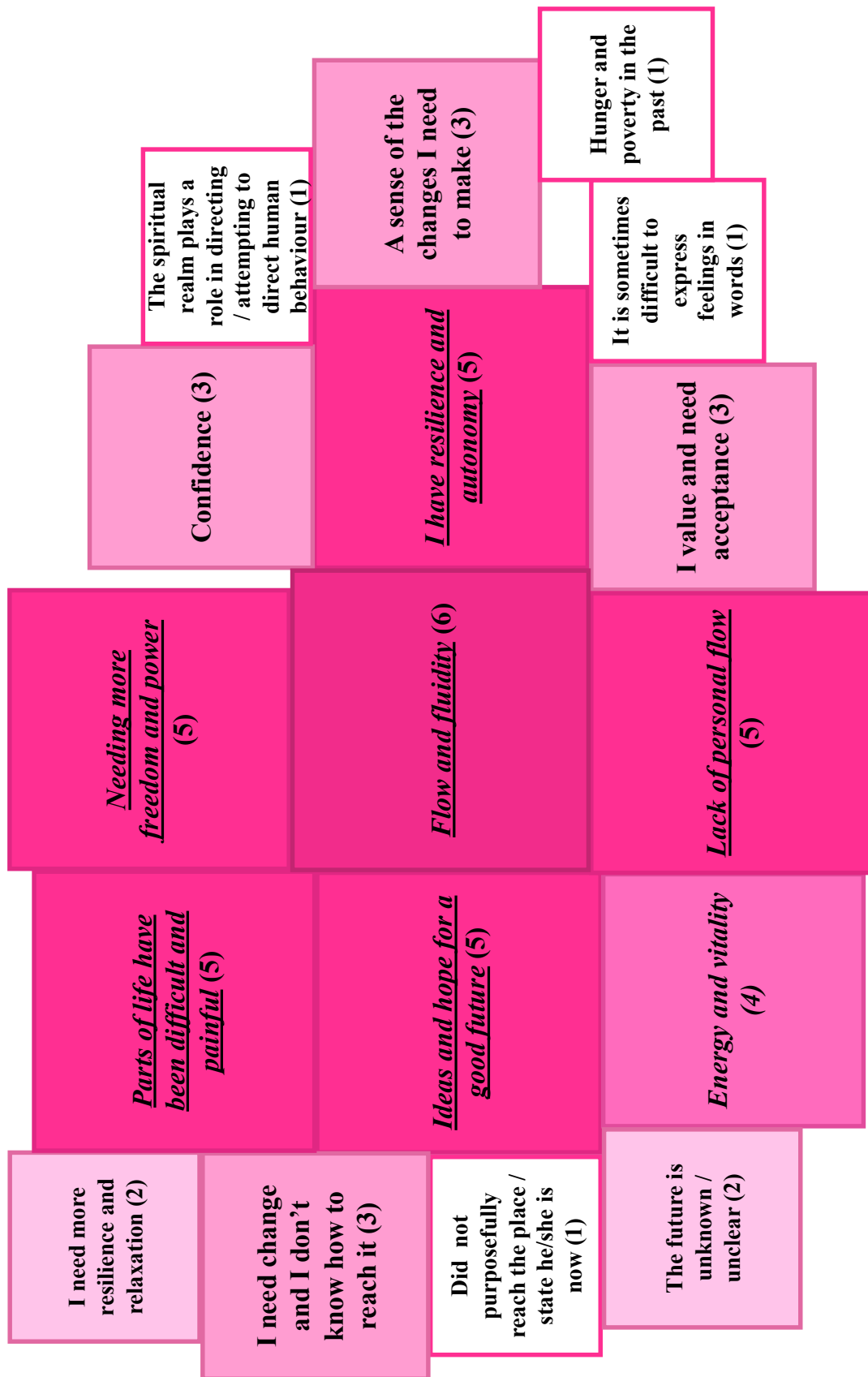


Figure 2: Essential structural elements of the participants' experience of themselves and their lifeworld

A list was created for the essential structural elements of the participants' experience of others outside the music therapy sessions (relating to research question 1.3). This was then written in narrative form. The composite structural description for their experience of others is as follows:

Essential structural description of their experience of others (outside the music therapy sessions):

Participants experience the ***presence of support (6)***, from friends and family (4), and in supportive networks in the community (3). At times experiences of home entail **mixed feelings (2)**. There is ***conflict and abuse at home (4)***. ***Relationships can be painful and unpleasant (4)***. Some participants experience **lack of love and support (3)**, feeling unloved, unsupported, unnoticed and not understood by those close to them (2), and having experienced abandonment (1). **One feels distant from others (1)**. Some experience being able to **offer support and protection to others (2)**. They have an experience of ***holding definitive ideas about the nature of good relationships (4)*** and these have certain characteristics. They experience abiding by **principles of relational reciprocity (2)**. Sometimes this becomes more ambiguous though (2) and there can, in particular, be **ambiguous experiences of trust in relationships (2)**. One describes the realisation that **he also plays a role in his degenerative relationships (1)**.

School is also described as a place of mixed experiences (1). Some feel that they **do not fit in at school, although they want to (2)**. The need to belong makes resisting peer pressure difficult and costly (2). One learns how to **deal with peer pressure by practising dealing with peer pressure (1)**. **New friends can be made in the context of social drinking (1)**.

The main essential structural elements of their experience of others (outside the music therapy sessions) is illustrated graphically in Figure 3.

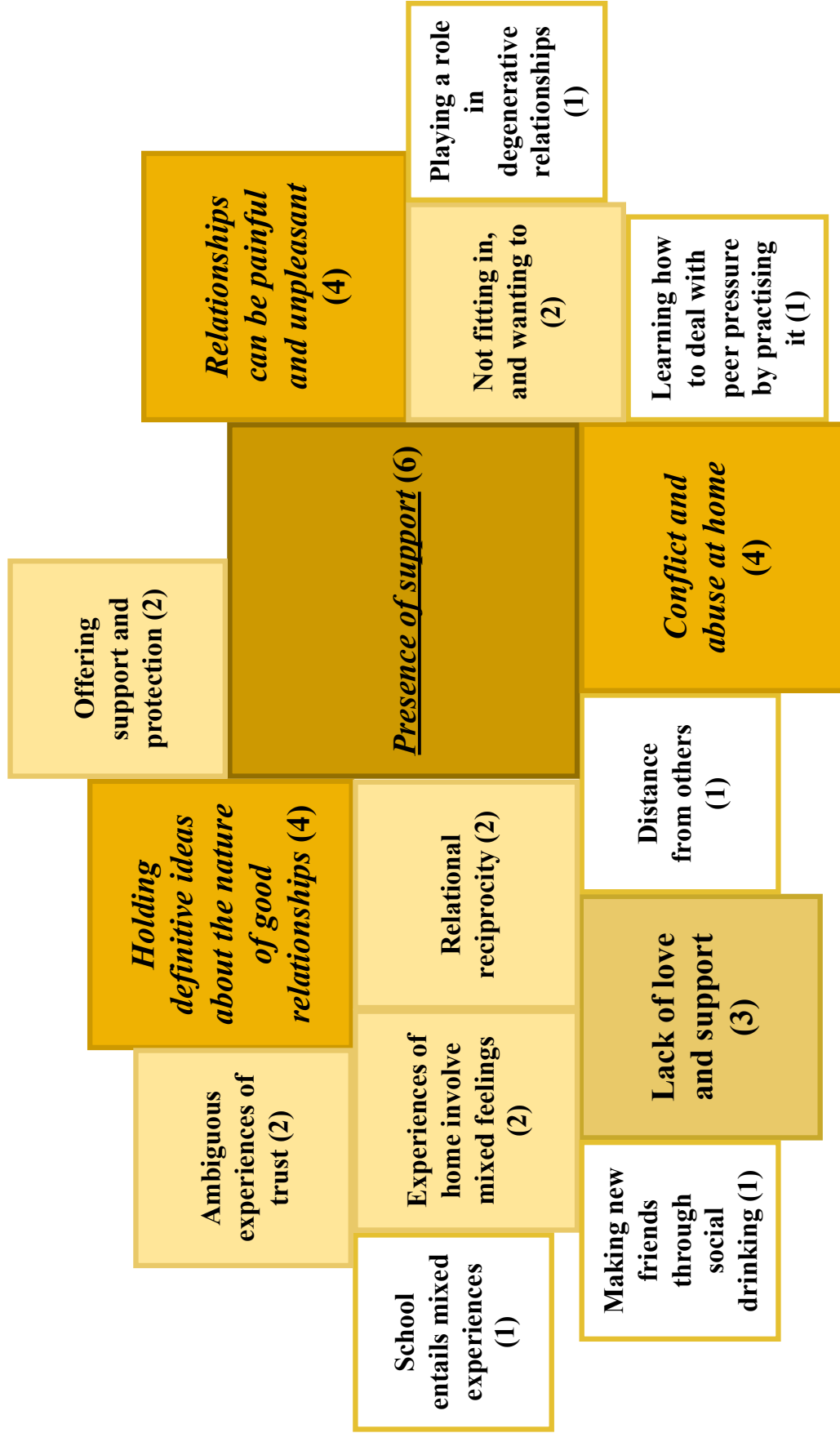


Figure 3: Essential structural elements of the participants' experience of others (outside the music therapy group)

A list was created for the essential structural elements of the participants' experience of aggression (relating to research question 2) and this was then written in narrative form. The composite structural description for their experience of aggression is as follows:

Essential structural description of their experience of aggression:

Aggression is experienced as including both verbal and physical forms (3). It can cause significant physical harm (2). **Aggression does not, however, always cause damage (1).** It is identified by the intention of the aggressor's approach (1). **Aggression is an inevitable or common part of daily their daily life (2).**

Participants experience themselves as being powerless to exercise self-control and to resist responding to aggressive provocation with an aggressive response

(5). They experience this powerlessness to exercise self-control in relation to peer pressure (3) and anger (5). ***In addition to seeing themselves as victims of irresistible responsive***

explosions they also acknowledge that they can control the impulse to be

aggressive (4). Some experience a high degree of self-control (2). Strategies are employed to assist in calming down (1). Participants experience upholding the rule that one should not be

physically aggressive to the person one is in a romantic relationship with (2). **The ability to**

control oneself in potentially aggressive encounters depends on the type of

provocation (5). **Anger and aggression are prompted by a sense of unfairness, and receiving behaviour from another person that is deemed unreasonable.**

Aggression is also experienced as being about restoring a sense of fairness (5).

Aggression can also be used for self-defence or to protect another person (1).

They experience the desire not to fight (4). Participants intentionally distance themselves from an aggressive identity (1), and describe a person who provokes aggression as being a fool (2).

When they do respond aggressively this is with the intention to stop an aggressive provocation and to stop ongoing aggressive pestering, not to increase the presence of aggression (3). One experiences

herself as now deciding to stop entering aggressive altercations after receiving unfair punishment and not wanting to endure that again (1). **In addition to experiencing themselves as not**

provoking aggressive encounters there are times when they do have the

experience that they play, or may have played, a more active role in aggressive altercations (5). Their own behaviour could trigger the event (3), they are capable of being both “good” and “bad” (3), and even of being villainous and having villainous thoughts (1).

Feelings of power are personally experienced through aggressive interactions, and aggression is also used to define and exert their boundaries (6). They also experience being able to display their power and strength to others by **responding aggressively (3)**. By “passing the test” when provoked by another they prove that they deserve fear and respect (3). ***Through the joint experiences of not wanting to fight and wanting to fight they are left with an experience of ambivalence about aggression (4).***

The main essential structural elements of their experience of aggression is illustrated graphically in Figure 4.

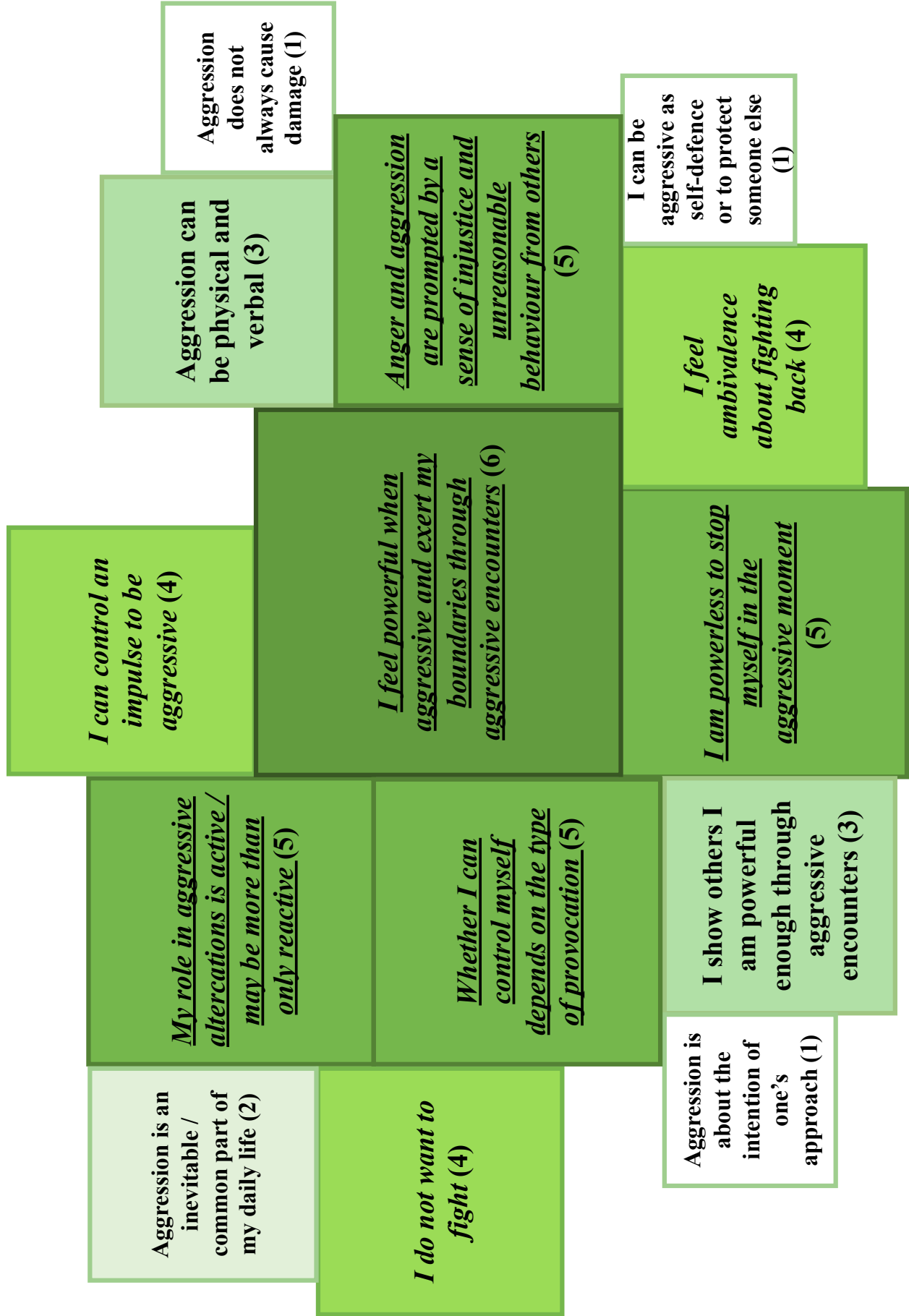


Figure 4: Essential structural elements of the participants' experience of aggression

Through a final process of imaginative variation and distilling, the essence of their experience of aggression, as seen in Figure 4, was that aggression was dependent on whether or not they could exert self-control. Aggression was also dependent on the just/unjust behaviour of others. Their need to be aggressive was dependent on how powerful they felt/did not feel and, while aggression served their needs to respond in the moment and to feel powerful, it also countered their desire to be prosocial and to identify as such.

A list of essential structural elements of the participants' experiences of one another in the music therapy process (relating to research questions 3.1 and 3.2) was then created, and a description was written of this:

Essential structural description of their experience of one another in the music therapy process:

At times participants felt that *could not freely express themselves, be open, or enthusiastically participate in sessions (6)*. There was then limited/restricted expressive flexibility (3), cautious participation (5), and guardedness (4). There were occasions where they experienced *not attuning to or meeting one another (4)*. They experienced dyssynchrony and mis-attunement (4), as well as disagreement (3). They experienced being **distracted from the group experience (3)** at times. One participant expressed her experience of **testing the relational space to see how flexible it was and what it could contain (1)**. *The experience blended both connection and disconnection (5)*. At times, there was partial meeting between them (5).

Participants experienced *enjoyment in sessions (5)*, showing excitement and investment (5), pleasure in the process (3: L; A; R), comfortableness and relaxation (4), and experienced feelings of warmth towards one another (3). They experienced *making other group members feel welcome and supported (5)*. They sought inclusion and contributed to making that happen (4), supported others in the group (4), particularly supported the ideas they agreed with (2), supported the therapist (1), and provided and received stability, holding and groundedness (5). Participants experienced *togetherness, friendship, family, and acceptance in the music therapy group (4)* and found *pleasure in being noticed, affirmed and supported (4)*. They were *willing to follow the lead of the music therapist (6)* and were also

willing to receiving her suggestions and then develop them further (1). At times they specifically expressed an experience of **not wanting to dominate, direct, or take expressive risk, being focused on or content to follow the other group members (5)**. They then remained in the background (3) and showed contentment and enthusiasm to be drawn by the group's momentum (4).

On other occasions participants experienced **exploring and expressing themselves (5)**. They showed explorative freedom and expression (5), a bursting to share (3), and expressive fluctuations (2). They were able to experience ***strength and firmness in their musical playing (4)***. However, they also experienced ***gentleness, lightness, and stillness (4)***. Participants experienced **being able to influence the group process, or trying to influence the process (5)**, giving impetus and direction (4), flow within shared leadership (3), or showing dominance (2). They could experience **being part of the group and also being an individual (5)**. Their ***ideas were blended with the ideas of others so that shared creation, collaboration and adaptation could take place (5)***. They experienced ***pursuing shared creative flow even when there was uncertainty or impending fragmentation (4)***. Participants experienced **the group becoming emotionally safe (6)**, as they trusted confidentiality (2), were open through reciprocal processes (2), and risked vulnerability (5).

Only two essential structural elements of the participants' experiences of the music therapy process (related to question 4) emerged as this data had become integrated into the essential structural elements organised under the other research questions. The brief composite structural description read:

Participants experienced **growth in personal relationships through the music therapy process (1)** and found that **music therapy assisted in personal growth (1)**.

This is included (as the squares with the orange outlines) in Figure 5.

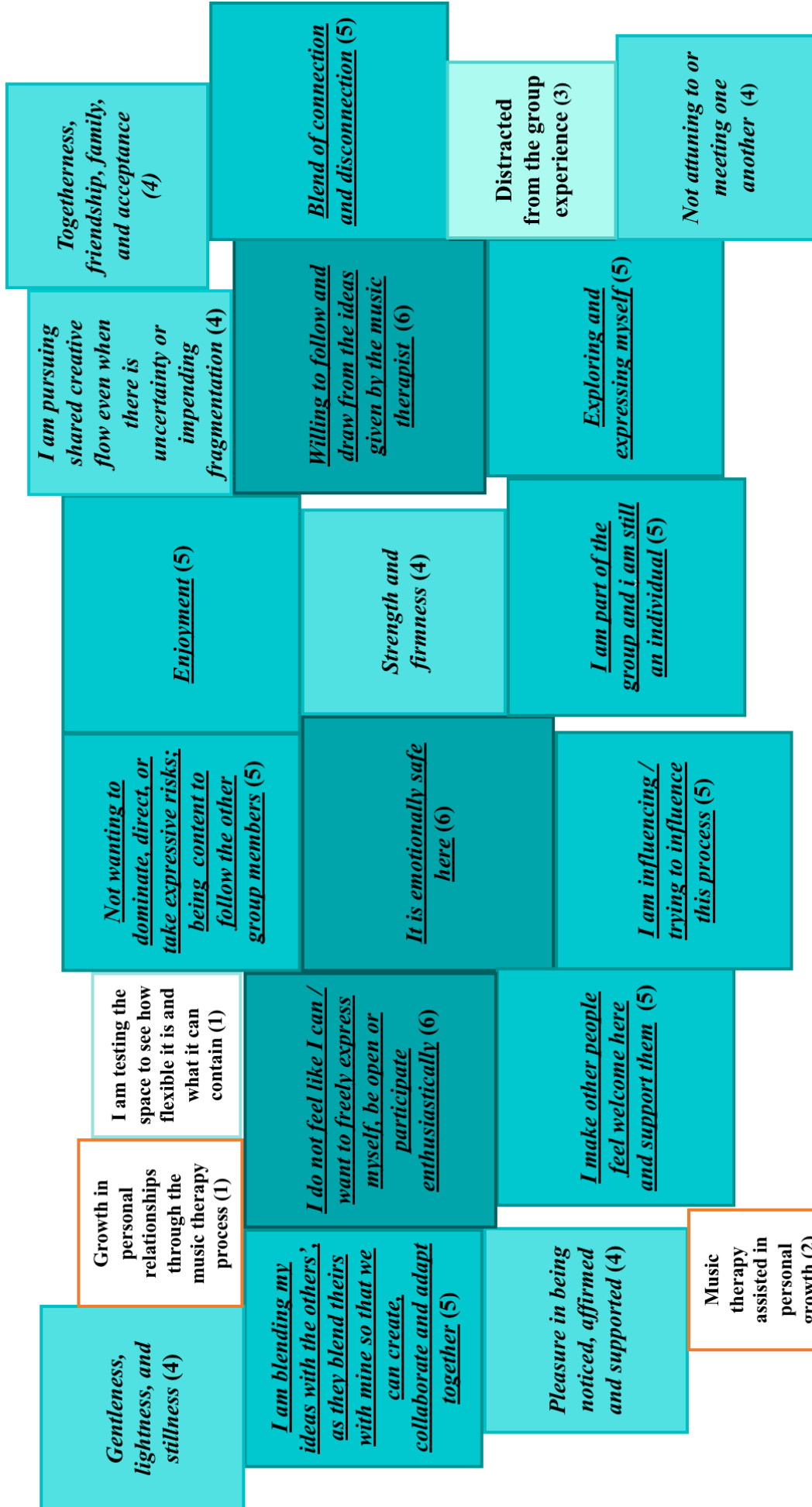


Figure 5: Essential structural elements of the participants' experience of group music therapy

Through a final process of imaginative variation and distilling, the essence of their experience of the group music therapy process, as seen in Figure 5, there was of a flow between sharing, attuning, and feeling willingness to be vulnerable, with being more guarded, disconnected, or misattuned. There was room for both individuality and cohesion.

In terms of empathy (research question 3.3) individual structural elements were organised in relation to the essential structural elements of descriptive phenomenological conceptualisation of empathy (as listed in Appendix G). The essential structural elements of empathy that emerged in the data, and the number of participants who expressed this, were as follows:

Resonating (6)

Matching the temporal beat (6)

Rememoratively-living-off (5)

Imaginatively-living-through (5)

Matching the overall quality (5)

Waiting, witnessing, welcoming the other as an experiencing being (5)

Intentional awareness (5)

Affectively-living-from (4)

Bodily-living-in (3)

Constituting the self through the experience of the empathy of others (2)

Matching intensity contour (1)

Reflecting (1)

The main essential structural elements of the participants' experience of empathy is illustrated graphically in Figure 6.

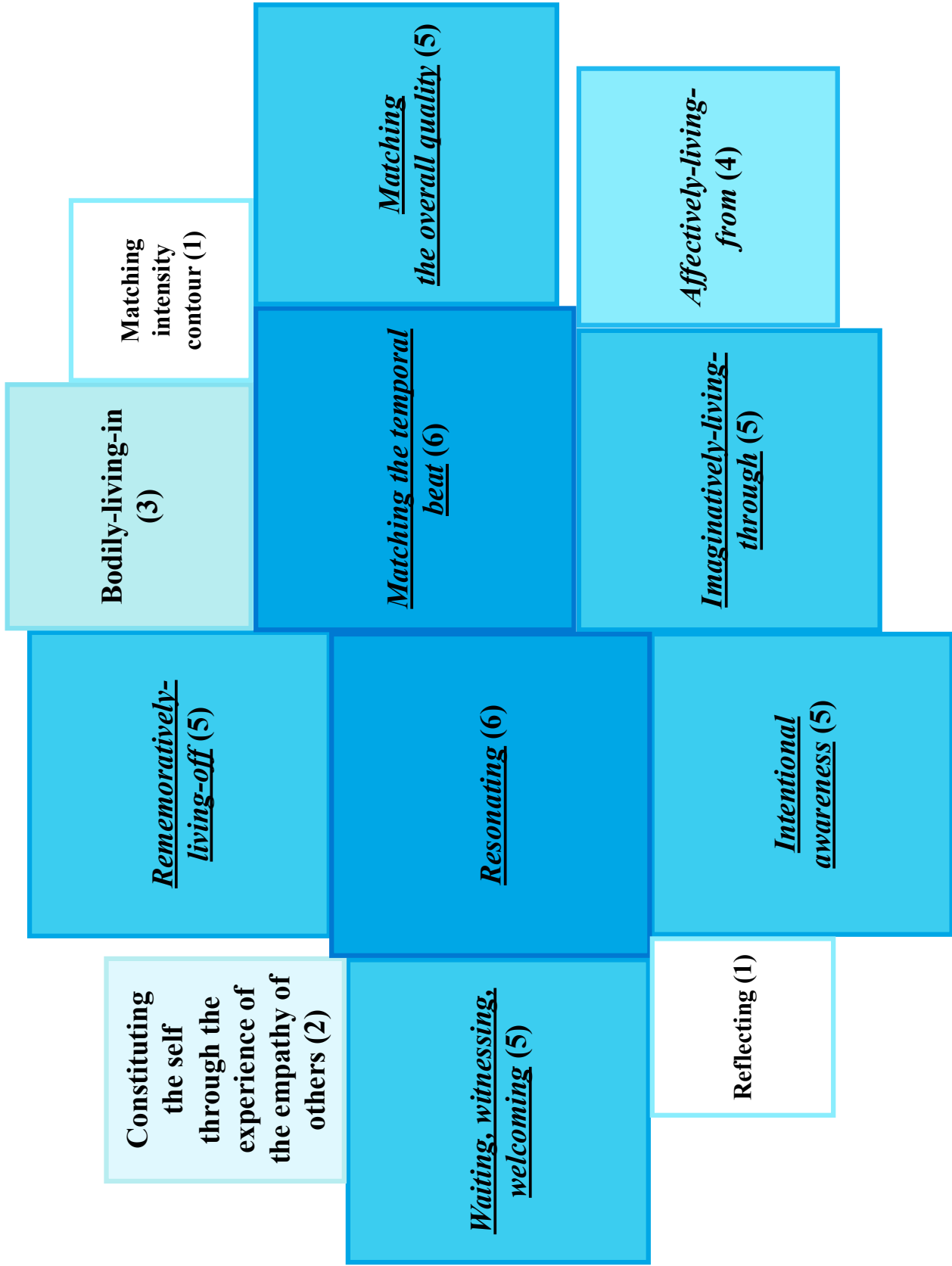


Figure 6: Essential structural elements of the participants' experience of empathy

These facets of empathy could be grouped together in the following ways:

I can enter an experience of another through focusing on them (6)

Intentional awareness (5: F; R; M; L; A)

Waiting, witnessing, welcoming the other as an experiencing being (5: L; F; S; M; A)

Imaginatively-living-through (5: M; R; A; F; L)

Reflecting (1:M)

I can enter an experience of another via a more explicit reflection on my own experiences: (5)

Rememoratively-living-off (5: F; M; R; A; L)

I can even extend this further as I then experience myself in new ways too (2)

Constituting the self through the experience of the empathy of others (2: L; F)

I can also enter a shared, resonant space of “we”: (6)

Affectively-living-from (4: M; R; A; F)

Bodily-living-in (3: L; A; F)

Resonating (6: F; M; L; S; R; A)

Matching the overall quality (5: A; F; L; S; R)

Matching intensity contour (1: L)

Matching temporal beat (6: S; F; A; M; R; A)

In relation to research question 5, concerning how they experience a relationship between aggression and empathy, the following structural description was written.

Essential structural description of their experience of relationships between empathy and aggression:

Participants empathically understand their teacher’s challenging experience at school, yet acknowledge that they contribute to the creation of this experience (3). In the moment of aggression they feel finely attuned to the other person (2). They share experiences and understandings of anger and aggression with one

another (2). Participants feel that they both support their peers as well as being aggressive towards each other (1). They feel that they gain more power through empathy, by being able to subvert the intentions of the aggressor (1).

The main essential structural elements of their experiences of relationships between empathy and aggression is illustrated graphically in Figure 7.

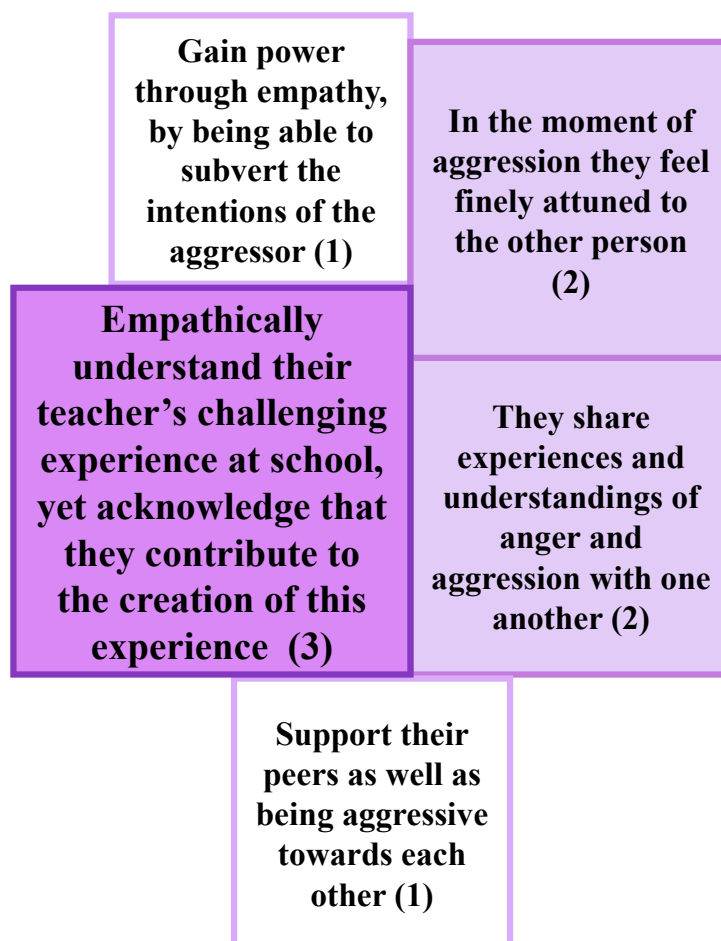


Figure 7: Essential structural elements of the participants' experiences of the relationships between empathy and aggression

5.22.3 Integrated Composite Structural Description

A singular composite structural description was then written integrating each of the above composite structural descriptions that related to the individual research questions. This allowed for reflection on how the phenomena related to each other. The same colours are used in relation to each research question. As previously, varying fonts are used for the main essential structural elements. The elements that had been collected within these were written in size 11 font (regardless of how many participants expressed this experience). For example, as per the manner that the different aspects of empathy were organised in the previous section, the heading “**I can enter an experience of another through focusing on them (6)**” will be written in italics, bold, underlined, size 14, whereas the units of meaning that have been grouped within that (i.e. intentional awareness (5); waiting, witnessing, welcoming the other as an experiencing being (5); imaginatively-living-through (5); and reflecting (1)) are not written in an altered font.

Home and school are not “all good” or “all bad,” they contain mixed experiences (3). Participants have experienced and do experience **emotional pain and hardship (5)**. They feel helplessness (3), hopelessness (3), hurt, pain and sadness (4), tiredness and heaviness (3), fear and living in an environment of potential violence (4), a lack of a sense of control (1), and loss and grief (2). Trauma and loss has changed them (2). They have and do experience detachment (2), suicidal ideation and have attempted suicide (1). They feel guilt and self-hatred (1). There is also the experience that if they truly allowed themselves to feel all their emotions (or even some of them) they would be overwhelmed, so these are suppressed (1). In the past they have experienced poverty and hunger (1). They feel they would benefit from having more resilience and relaxation (2). Relationships can be painful and unpleasant (4). Participants experience a lack of love and support (3). There is conflict and abuse in at home (4). **Sometimes it is emotional pain that underlies aggression (2).**

They value acceptance and feeling like they are not being judged, but they do not always feel accepted or that they fit in (4). In fact, socially they feel they do not fit in (2). Participants value and need acceptance (3), but also feel that they are at a distance from others (1). **They experience distance from others in the music therapy group sometimes, too (6).** They do not always feel that they can, or want to, freely express themselves, be open, or participate enthusiastically (6). There are moments where they become distracted (3). There is

dyssynchrony and mis-attunement in their musical relating (4) and times when they disagree (3). Underlying this mis-attunement with others are also moments of lack of intrapersonal flow within themselves (5).

There are times in their life in general when they find support and connection (and can also give this) (6). They gain support from friends and family (6), and make new friends, often in the context of social drinking (1). They have offered support to others (2). Sometimes it is aggression that is used as a way to protect others (1). **Participants also have a sense of connectedness to other people by empathically relating to them as they have shared experiences and understandings of anger and aggression (2).**

They experience and can extend support and connection in group music therapy (6). They want to be in the sessions and enjoy them (5). They experience pleasure being noticed, affirmed, and supported (4). There are moments when they begin to connect with one another (5) and, even when the music becomes unstable and uncertain, they pursue shared creative flow (4). In the music therapy group they experience togetherness, friendship, a sense that they are part of a family, and also experience acceptance (4). They make other people in the group feel welcome and support them (5). It is emotionally safe in this group (6). **They find it useful to express themselves through creative media because it is sometimes difficult to find words to describe how they feel (1). As a result of growing in relationships during the music therapy sessions they have seen growth in their personal relationships outside therapy (1), such as in family relationships (1) and in learning to resist peer pressure (1).**

Empathy serves as a means through which connection and support is fostered between participants. They can enter an experience of another through attempting to consciously focus on them (6). They experience this through intentional awareness (5), through waiting, witnessing and welcoming another as an experiencing being (5), by imaginatively-living-through (5), and by reflecting (1). They can also enter an experience of another through a more explicit reflection on their own experiences (5), in other words, by rememoratively-living-off (5). **This is extended further as they then experience themselves in new ways as well, through this empathic encounter (2).** Participants are able to occupy a shared, resonant space of “we” (6), co-experiencing by affectively-living-from (4), bodily-living-in

(3), resonating (6), matching (5), matching quality, matching intensity contour (1), and matching temporal beat (6). *This capacity to fluidly co-experience with others is underpinned by their own capacity to experience intrapersonal fluidity (6).*

They also experience this fine attunement to another when they are in the centre of an aggressive encounter: they experience heightened awareness of the person they are about to respond aggressively to (2).

Sometimes they feel that they have resilience and that they are powerful, independent and autonomous. They enjoy and value feeling this way (5). They would like to experience more freedom and power (5). Aggression is one way that they experience and show their strength and power (6). They experience different kinds of aggression, such as physical and verbal aggression (3) and particular features of aggressions. For example, aggression is such due to the intentions of the aggressor (1); and aggression does not always necessarily cause damage (1). Boundaries are exerted through aggressive encounters (3) and, through this, they can also show others that they are powerful enough (3). They find that they can gain some power using empathy as well, by subverting the aggressor's intentions (1).

In music therapy they experience and express power, strength and presence (voicing who they are) (5). They express experiences of strength and firmness (4). They influence or try to influence the creative process (5). They experience confidence (3), and energy and vitality (4). Participants test the relational space and the quality of authority to see how flexible it is and what it can contain (1). They explore and express themselves in the group music therapy sessions (5). *Also, they do not always need or want to be powerful and strong in the sessions (6).* They are happy to follow and draw from the ideas offered by the music therapist (6). At times they do not dominate, direct or take expressive risks at times. They focus on the other group members (5). Participants experience lightness, gentleness and stillness (4). *In music therapy they experience being able to be part of the group and also to still be an individual (5).* They blend their ideas with the others', as the others blend with theirs so that they can create, collaborate and adapt together (5).

They experience themselves as not being a person who wants to fight, and when they do become involved in aggressive altercations it is not their fault

(5). They do not want to fight (4), and they are powerless to stop themselves when provoked (5). They cannot resist peer pressure (3), and cannot stop themselves from responding aggressively due to the anger that builds within them (5) Having said that, they do admit that sometimes they may play a role in starting an aggressive encounter (5), and also in the degenerative nature of some of their close relationships (1). *Aggression is a common part of their life and their environment (4)*. It is an inevitable part of their daily life (2). Anger is experienced as a pervasive quality of who they are (3). There is chaos and conflict at school (4). Whether they can exercise self-control not to fight back depends on the circumstances (5). It depends on the type of provocation (5), and also the devil wants them to fight back, but they do have some agency in resisting this (1). *Sometimes they feel that they are well able to exercise self-control and resist the impulse to be aggressive (4). They also experience some ambivalence in that they want to be a good person and have good relationships, but they also want to show that they are strong and powerful enough. Participants want to belong (4)*. They feel that one should fight back, and also feel that one should not fight back (4). They understand their teachers' difficult experiences at school, but know that their own behaviour contributes towards her feeling that way (3). Even in this community at large, they are supportive of one another, but are also aggressive towards one another (1).

Participants respond aggressively in the context of ideas about fairness and reasonableness (6). They do not want to fight other people, but if they are provoked then this does infringe on these principles. Anger and aggression is prompted by a sense of unfairness and behaviour from another person that is deemed to be unreasonable. Aggression is also about restoring fairness and reason (5). They hold definitive ideas about the nature of good relationships and these also guide their sense of how to judge reason and fairness within interactions (4). They adhere to ideas about reciprocity in relationships (2). **Sometimes, however, they are not sure whether they abide by these principles in their own relationships, though (2)**.

In terms of life in general, sometimes they feel that they just drifted here rather than intentionally and strategically choosing this path (1). Their future is experienced as being a mystery (2). They do have some ideas about what they need to do or how they can move forward in a positive way. They have varying experiences of agency regarding how they

can gain clarity on those ideas or implement them (5). They have hope for a good future (5). They do need to make some changes in their life, but are not sure how to engage in that (3). Participants describe realising that one learns how to deal with peer pressure by practicing dealing with peer pressure (1). There are some changes that need to be made that are quite clear (3) and they do want to make good choices (1). **Music therapy helps with personal growth (1)**.

5.23 Textural-Structural Synthesis

The textural-structural synthesis was written as an integration of the composite structural description and supporting textural descriptive elements. The synthesis in this study chiefly addresses the over-arching research question: What is the experience of the relationship between aggression and empathy as expressed by these adolescents in group music therapy? The full textural-structural synthesis can be found in Appendix J²⁰. The main textural-structural essences (as elaborated upon in that full document) are as follows:

- Experiences of aggression, empathy and the relationship between them occur in a lifeworld coloured by underlying emotional pain (this pain could be voiced and shared within group music therapy)
- Experiences of aggression, empathy and the relationship between them occur in the context of experiences of a lack of belonging, lack of connectedness and difficulty closely encountering one another (the presence of this in daily life could be expressed in group music therapy, and aspects of this were also experienced in group music therapy)
- Experiences of aggression, empathy and the relationship between them also occur in the context of connection and support (this is a resource that is present to a degree in their daily lives; and they found and created this in group music therapy)
- Empathy was experienced and expressed in their relationships with others in the music therapy group (in relation to particular structures of the essence of empathy as conceptualised within descriptive phenomenology)
- Experiences of aggression, empathy and the relationship between them occur in the context of experiences of power, independence and autonomy; but in group music therapy participants also experience contentment to relinquish power, independence and autonomy, and can engage in experiences of interactional blending

²⁰ While the full textural-structural synthesis would typically be included in the main text of the thesis, not as an appendix, the two studies comprising this multiparadigm inquiry were conducted and analysed thoroughly and in depth. The limitations of space in one thesis requires that the detailed findings be viewed, therefore, as an appendix.

- Experiences of aggression, empathy and the relationship between them occur in the context of ambivalent experiences relating to the desire to fight and the desire not to fight
- Experiences of aggression, empathy and the relationship between them occur in the context of experiences of fairness and reasonableness (reciprocity)
- Experiences of aggression, empathy and the relationship between them occur in the context of experiences of exploring what moving forward in life may and may not entail: tentative hope, uncertainty, momentum, and determination.

5.24 Conclusion

This second part of chapter five has presented the epoché and brief contextual information on each participant. The excerpts that were selected were listed and the process of analysis was detailed. Findings were offered regarding each “layer” of the analysis, namely, the textural descriptions, structural descriptions and the textural-structural synthesis. The following part of chapter five embarks on the discussion of these findings, in relation to relevant literature.

Part 3

Discussion

5.25 Introduction

This section presents a discussion of the findings related to the sub-questions underpinning the phenomenological study: What is the participants' experience of themselves, their lifeworlds and others outside the music therapy group?; What is their experience of aggression?; What is their experience of one another in the music therapy group?; What is their experience of the group music therapy process?; What are the potential relationships between aggression and empathy? These are explored in relation to the literature reviewed in chapter four.

5.26 Experiences of The Self and The Lifeworld

In relation to the findings of the analysis regarding the participants' descriptions of self and their lifeworld, this section will present a discussion of their experiences of loss, trauma and abuse, low affect, and not belonging or fitting in. Their experiences of support, resources, resilience, self-sufficiency and power, as well as experiences of reflecting on the future are also explored.

5.26.1 *Loss, Trauma and Abuse*

As literature indicates, aggression can be associated with response to trauma (Connor et al., 2004; Schwartz & Perry, 1994; Song et al., 1998). Flannery et al. (2001) recommended that adolescents referred for aggression should be assessed for psychological trauma, with special attention paid to screening for suicidal potential. A number of participants referred to this group music therapy process had experienced trauma, abuse and grief. Laetitia had been raped twice. The first occurred when she was nine years old and the most recent rape took place approximately six months before the current study began. She engaged in self harm, attempted suicide twice and continued to present with suicidal ideation. Laetitia felt that being raped had destroyed her. She said, "I feel like what happened turned me into a bad person." She felt that she had lost access to her emotional world prior to this trauma (although she was able to picture herself as relatively psychologically whole before the first rape occurred). She experienced a lack of support from her parents. Laetitia said, "My parents did nothing. They don't show me that they love me or care for me. They treat me like, 'It happened to you, get over it'." As concluded by Ibabe et al. (2013), difficulties in the family

environment (such as a lack of cohesion) are a strong predictor of adolescent violence towards authority.

Floyd was abused by his stepmother, and experienced this time of his life as “hell.” He also experienced the suicide of his father, for which he blamed himself. As Nader (1997) explained, in the case of traumatic death, normal grief resolution can be stunted if the traumatic nature of the death is not first attended to, with affected areas including rage, anger, and reduced impulse control.

Marius described himself as “hurt...aggrieved and damaged.” Marius’ mother died when he was very young, and he had recently lost his grandfather who, together with his grandmother, had adopted him after his mother’s death. When speaking about his journey of loss he said, “...I’m tired, every day,” as he sighed and wiped away tears. Ashlee’s father, who was a gangster, had been killed. As Marius and Floyd explained, emotional pain can underlie aggressive behaviour. They felt that their teachers did not understand this. Vogel (2002) found that young people who face excessive change, uncertainty or fear have particular stress responses. These can include denial, regression, withdrawal, and impulsive acting out that may include aggressive or violent behaviour. Although ultimately self-destructive, they enable the individual to regain a sense of balance in the short term. When such strategies do not result in a reduction of stress then they may intensify or other behaviours may emerge as well, such as self-harm, defying authority or increased agitation.

Floyd’s mother had left their home when he was young to live on the street. When he had recently seen her she had communicated to him that she does not love him and does not want to see him. While he then lived with his uncle he experienced difficulties in allowing himself to develop a warm and trusting relationship with him. “I don’t really give him a chance,” Floyd explained. While attachment was not explicitly assessed in sessions, the experiences of parental relationships described by some of the participants indicated that difficulties in this area are important to consider when attempting to understand the full picture of their behavioural responses. Their descriptions of relationships with their parents and guardians indicated potentially problematic attachment patterns both in early childhood and in their current life stage. Attachment is particularly important during periods of transition and stress, such as adolescence (Colin, 1996; Lopez & Brennan, 2000). During this developmental stage adolescents are tasked with establishing autonomy while retaining relational connection. Relationally aggressive behaviour in adolescence may, at times, be a manifestation of difficulties related to the task of identity individuation taking place within an

insecure attachment relationship with the parent (Michiels et al., 2008). Secure attachment relates to autonomy that is more agreeable and less hostile (Zimmermann et al., 2009).

5.26.2 Low Affect

Participants articulated experiences of helplessness and hopelessness, tiredness and heaviness, detachment, and a lack of a sense of control. Laetitia explained feeling “close to rock bottom.” Rameez described himself as “a ball of pain, anger, and confusion.” He added that he did not share these feelings with anyone. Sijtsema et al. (2014) found aggression to be a stable predictor of depressive problems in adolescents.

5.26.3 Not Belonging or Fitting In

The adolescents in this study experienced isolation at school as they felt they did not belong in any of the clearly defined social groups. They feared negative social status, and some were assigned this due to lower economic circumstances of their family, and being perceived as different from others. Participants experienced receiving disrespect from other learners, which prompted anger. The drive to belong within a peer group informed choices to participate in aggressive group behaviour and it was intensely difficult to refuse this. Resisting the demands of peers to take part in destructive behaviour came at a cost of guilt, isolation, and loneliness.

The need to belong to and be accepted by a peer group, and not to be seen as different are frequently viewed as one of the most central features of adolescence (Brown, 2004; Dahlberg & Potter, 2001). When belonging comes through joining a peer group that is involved in disruptive and antisocial behaviour, one’s own behaviour is more likely to tend in this direction as well (a feature identified in literature by Berndt and Keefe (1995), Brendgen et al. (1999), Dahlberg and Potter (2001), Ellis and Zarbatany (2007), Farrell, Thompson, and Mehari (2017), Hawkins et al. (1998), Lipsey and Derzon (1998), Molano et al. (2013), and Snyder et al. (1997)).

5.26.4 Support

While home was described at times as a place of conflict and abuse as well as insufficient understanding and support, it was also experienced positively. Relationships were experienced as being a resource during hard times. They could give perspective on life, and a sense of peace. Even a parent who has passed away could still be related to in a manner that offered support. Support could also be extended to family members, as Marius did when his sister married. Participants, for

example Rameez, shared enjoyable experiences with friends, although this could be in the context of (underage) social drinking. Eersterust is a community where there are supportive networks. When Marius was robbed, others saw his predicament and together they pursued and found the perpetrators.

As these adolescents were referred to music therapy due to the intensity of their aggressive interactions with others it was clear that these existing support systems were not functioning as sufficiently protective, preventative, or remediating with regards to aggression. Acknowledging their presence was important, though, as a music therapy process could assist them in drawing further on some of the resources that were present in their lives to aid in developing coping mechanisms and constructively utilising ongoing support structures after the music therapy process had ended.

5.26.5 Resources, Resilience Self-Sufficiency and Power

Participants experienced having inner resources to draw upon, such as a sense of self-sufficiency and inner strength. “I always looked out for myself,” rapped Laetitia. “Youth at risk” can experience themselves as resilient and powerful (Totten, 2000; Ungar & Teram, 2000). Ashlee, for example, experienced the freedom to speak her mind, assert her opinions, and define and protect her boundaries. Laetitia perceived herself as being able to resist peer pressure and as having the power to violently defend herself from an attack (she explained, “He wanted to grab me, so I stabbed his leg and then the guy went. He ran away. So, I cleaned my knife and put it back in my pocket”). Marius experienced independence and agency in terms of being able to resist peer pressure, and to navigate school according to the rules and teachers he knew he could bypass and the ones he felt he needed to take more seriously. Participants described their experiences of being able to redefine self and situations. For example, Marius resisted being defined by and judged through the category of race, self-defining according to categories that he decided to identify with rather than those that were given by the society in which he found himself. Ashlee attempted to self-define alongside what was deemed to be socially appropriate by her peers and Laetitia tried to disregard other’s judgments. While Rameez and Floyd, in particular, found faith in God to be a resource in difficult times, Marius experienced his questioning regarding agnosticism as providing resourceful ideas and perspectives. Participants found that there were activities that assisted with managing difficult feelings. These included sport, music, dancing, drawing, writing, and going to the movies.

In addition to these experiences, participants also articulated desiring more freedom and power (for example, in the light of the constrictions of life, the confines of overly strict parents, and desiring the power that villains command in society). This aligns with emphasis in research on the increase in desire for self-determination, agency and autonomous control in middle adolescence (Daddis, 2011).

5.26.6 Reflecting on the Future

Some participants showed hope-oriented thinking regarding the future, but this tended to be paired with a lack of clarity concerning how this could be actualised. Marius wanted to reach an experience of freedom from his emotional pain, but was uncertain how to accomplish this. Laetitia concurred. She found that self-harm caused her further damage, but was not sure what alternative to try. She was certain that she would fail the school year and that her only option was to leave and begin the grade again at a new school in the following year. Rameez also felt that he was yet to reach insight into how he could achieve a sense of freedom from the pain, anger and confusion within him, but felt that that was precisely what he needed to know. Rameez described how he felt he has drifted to the place he is now, rather than intentionally and strategically choosing his path. For Marius and Laetitia the future was a mystery.

5.27 The Experience of Aggression

The following section explores the findings related to the participants' experiences of aggression. The discussion includes focus on living in an aggressive context, how they experienced aggression as being provoked and an attempt to halt further aggression, variety in their experiences of capacity to self-regulate, their acknowledgement of proactive features of aggression, and their experience of aggression as a medium to obtain and prove strength and power.

5.27.1 Living in an Aggressive Context

Aggression was experienced as a common part of daily life and their environment, including chaos and conflict at school. Marius explained that, in the sonic sketch, he had depicted "the hecticness of school. Like, um, and also clicks where you are, when school is full and you have to run your way through people, it's just noise everywhere... Many times, like this one teacher, she's so good in what she does, but then the children start to shout. Yo, and then you can't hear her. And then she just sits down."

The context of Eersterust was experienced by participants as being one where there is potential violence. Participants had experienced the immediacy of violence within this context. Marius had been mugged; Ashlee experienced having a father who was involved in gangsterism; Laetitia, as mentioned, had been raped and she also experienced an attempted mugging during the time that the research took place. She then carried a knife with her out of fear (although it was confiscated when discovered at school). Marius said that there was anger in Eersterust, and “lots of theft.” Although they had personally had these experiences they also associated violence in the community with illicit drugs and saw this as taking place at somewhat of a distance from them. They felt they had not experienced the violence that was affiliated with drugs “yet.” Crime is, however, often associated with substance use in South Africa (Seedat et al., 2009; Sommer et al., 2017; Taiwo & Goldsten, 2006). As such, they may well have experienced the drug-related violence of Eersterust. Perhaps this attempt at distancing was a coping mechanism employed to manage anxiety in a potentially violent environment.

In addition to the direct experiences of trauma due to personal experiences of violence, living in a high-violence neighbourhood and witnessing community violence have been identified as risk factors not only for internalising behaviours, but also for externalising behaviours (Bowen & Bowen, 1999; Elze et al., 1999; Farrell & Bruce, 1997; Farrington, 1998; Gardner et al., 2015; Jenkins & Bell, 1994; Patchin et al., 2006; Thornberry et al., 1995; Sussman et al., 1999; Van der Merwe & Dawes, 2000; Vanfossen et al., 2010). The current study is not designed to draw causal conclusions, however, what is notable is that the adolescents in this study, referred for aggression, lived within the context described by this literature as increasing the likelihood of such behaviour.

5.27.2 Aggression is Provoked, and Serves as an Attempt to Halt Further Aggression

Reciprocity was experienced as a guiding principle for participants. Good relationships were viewed as those that contained mutual love, respect, trust, honesty, and openness (Rameez and Ashlee did articulate some ambivalence regarding how this was executed within their own romantic relationships, though). Reciprocity shaped their sense of how to judge reason and fairness within interactions.

Aggressive responses then took place within this context where fairness and reasonableness (and violations thereof) underpinned experiences. Anger and aggression were prompted by a sense of

unfairness and behaviour from another person that was deemed to be unreasonable. This resonates with the findings by Copeland-Linder et al. (2012), Jaggi and Kliewer (2016), and Lochman et al. (1993) concerning the importance and nature of reciprocity and retaliation as key drivers of youth violence.

Participants experienced themselves mostly as engaging in reactive rather than proactive aggression. They did not want to fight and their experience was that it was not their fault when they did. Laetitia, for example, viewed herself as inherently calm and relaxed. Marius' experience was that he did not initiate aggression. He explained pleading with an aggressor to stop, and described how he gave the other person a chance before responding aggressively.

Ashlee, Floyd and Marius confirmed that reciprocity was used as a guiding principle (if you are aggressive towards me then I will respond with aggression towards you). Teachers were experienced as triggering anger, for example, when a teacher spoke to them with disrespect, treated them unfairly, or gave unwelcome discipline. Peers were also experienced as causing anger, through provocation and disrespectful communication. Shadi and Ashlee explained that if another person invaded their personal boundaries of physical space then aggression was a necessary and justifiable response. Aggression was experienced as part of an intention to restore fairness and reason. It was deemed necessary to avoid continuous provocations and altercations. It was a move against aggression, not a move in favour of aggression.

Descriptive phenomenological research does not seek to interpret or judge whether the experiences of the participants somehow "match" the reports that other peers or teachers may offer. While consideration of the social environment at this school implied that unidirectional "blame," and the notion of aggression as an individual problem caused by individuals was over-simplistic (as confirmed in similar research by Garandeanu et al. (2014), Low et al. (2013), and MacDonald and Swart (2004)), what is of importance here is that these were the participants' experiences within this context. I suggest that it may be more useful to begin by seeking and acknowledging participants' own perspectives (and through a process of music therapy opportunities can be afforded to scrutinise, affirm, dismantle, or adjust these). Also, while reciprocity appears to underlie reactive aggressive behaviour, as mentioned at the outset of this section reciprocity and fairness also build participants' framework for healthy relationships. Nuanced understandings and explorations are, therefore, necessary to enhance constructive manifestations and address destructive expressions of

developing moral reasoning. This requires detailed understandings of their experiences rather than imposing a frame of critique (or suspicion) from the outset.

5.27.3 Experiencing Variety in the Capacity to Self-Regulate

Participants experienced being powerless to exert self-control when provoked. This was largely a result of feeling powerless to resist peer pressure. As Floyd explained, “They force you to do things you don’t want to do... You feel like a victim.” Ashlee argued, “If I walk away my peers are gonna be like ‘Ashlee! why didn’t you slap her?’... Everyone around me is like... they actually boost it... Your peers say, ‘This one, you’re gonna kill her’, then you know.”

Anger was experienced, by Laetitia, Rameez and Ashlee in particular, as a pervasive quality of their life experience. “I’m always angry,” Rameez said. Participants felt unable to exert self-control due to a surge of anger that demanded release and expression. They experienced powerlessness in the face of an aggressive explosion that had been triggered by the provocation of another. This relationship between anger and aggression is widely accepted in literature. Anger is linked to aggression, particularly reactive aggression (Fiske, 2004; Vitaro et al., 2006), because of how it lowers inhibitions while increasing arousal and hostile cognitions (Pond et al., 2011). As Schutter and Harmon-Jones (2013) explained, anger usually emerges from an unpleasant situation involving frustration, obstacles to goal attainment, or goal incongruence.

While proactive aggression is associated with a high need to control others, reactive aggression is associated with a low capability for self-control (Winstok, 2009). Ashlee experienced her temper as being severe. As she explained, “The hardest thing for me at school is controlling my temper, ‘cause I do have a temper. A really bad one. It gets so hectic no-one can stop it.” Aggression, explained Marius, is a moment of blind rage. It is unstable. It is a burst and one wants to explode. Rameez felt that he had control initially, but once he was in the centre of the outburst’s intensity he was no longer able to choose any course of action other than aggression. This aligns with the research by Gross and Thompson (2014) who showed that implementing regulation relatively early in the process seems to be the most useful in changing the course of the response. Laetitia explained that once her anger had reached full expression she experienced herself in a way that was different from the norm: she then felt as if she was mentally ill.

Although participants described experiences of powerlessness to control expressions of anger, they also explained how exercising self-control could be dependent upon the type of provocation. There

were occasions when they articulated having a high degree of self-control. Rameez mentioned that going to the gym assisted him in controlling his anger. Ashlee and Rameez described an “aggression rule”: one must not be physically aggressive to the person one is in a romantic relationship with. They both felt that they could and did uphold this, and were able to exercise self-control in that context. The relationship between anger rumination and reactive aggression can be partially mediated by effortful control (White & Turner, 2014). Even though there were situations where participants experienced an inability to exhibit effortful control, they showed their potential to do so in other situations, and this could be a resource to build upon further.

5.27.4 Acknowledging Proactive Aggressive Features

As discussed in section 5.27.2 participants largely felt that they responded to aggressive provocations rather than initiating the altercations. However, there were occasions where they experienced that they played a role in starting an aggressive encounter and in the degenerative nature of some close relationships. For example, Laetitia said, “I’m a villain mostly every day. I can be a villain. I can think about stuff like that.” Laetitia, Rameez and Floyd mentioned that they had the capacity to act both in generative and in destructive ways.

Literature (for example, by Fite et al. (2006), Hubbard et al. (2010), Little et al. (2003), Pang et al. (2013), Ramirez and Andreu (2006), Vitaro et al. (2006), and Xu et al. (2009)) shows how aggressive youth typically display both reactive and proactive forms of aggression. Skripkauskaitė et al. (2015) argued that the two constructs have been retained although they are highly correlated, because different antecedents and outcomes are demonstrated, and there are different intervention implications. A group music therapy process that afforded expressions of experiences of both reactive and proactive aggression was, therefore, important. Participants in this study had the freedom to explore their experiences of both forms of aggression.

5.27.5 Aggression is a Medium to Obtain and Prove Strength and Power

Marius experienced power and control when he retaliated aggressively to another’s attack. He experienced the other person as then being helpless. Ashlee experienced herself as being the one who determined how an aggressive encounter would end, and as one who could cause serious harm to another person. This may align with the findings of Björkqvist et al. (1982) that adolescents who bully often perceive themselves as dominant, want to be more dominant, and believe that others expect them to be dominant. Aggression appears to be motivated by a desire for high status and a

dominant and powerful role in the peer group (Anderson, 1999; Salmivalli & Peets, 2008), which has been found to be particularly relevant during adolescence (LaFontana & Cillessen, 2009). When reflecting on the story they had created and the characters within it Rameez said he would like to be “the brother [because] you have money. You shoot people,” he laughs. “You have a lot of power... You have power.”

According to participants, personal boundaries can, and must, be exerted through aggression. For Ashlee this was non-negotiable. This assertion of the physical boundary of self may link to the emphasis in literature on the adolescent task of task of identity formation and how threats to reputation or identity can result in retaliation for the purposes of restoring status and self-esteem (Copeland-Linder et al., 2012; Tangney & Dearing, 2002; Thomaes et al., 2008). Through aggression participants demonstrated to others that they were powerful enough. By responding aggressively enough (passing the test) they proved strength and demonstrated that they deserved fear and respect.

5.28 Experiences of Group Music Therapy

A stance of bracketing—as was assumed in this study—required an openness to the fullness of the participants’ experiences and presentation. While their reason for referral was aggression towards others (amidst disruptive and antisocial behaviour) this was not the only lens that was used when describing their interaction. This section presents a discussion of the findings regarding the participants’ experiences of the group music therapy process more broadly. Sections here are grouped according to their expressions and experiences of distance, discomfort and disconnect; vitality playfulness, enjoyment and creativity; encouragement, support and stability; identification, connectedness and belonging, safety and vulnerability; power, strength and opportunities for leadership; embracing following; gentleness and stillness; and hope.

5.28.1 Distance, Discomfort, and Disconnect

McFerran (2010) found in her work with adolescents that they may often initially be defensive, they may sometimes express boredom, and the work may be unclear, unsettled, and challenging. Within this process of group music therapy sessions there were times when participants remained distant, inflexible, or reserved from one another and from the therapist. This was expressed through cautious participation, limited or restricted expressive flexibility and guardedness. At times the creative exploration had a tentative, stiff, and/or static quality to it.

These participants were not from the same school class, and initially knew one another only peripherally, if at all. Guardedness may also have been influenced by their awareness of the power dynamics of the social order and the risks of vulnerability. Shadi, for example, separated herself from the others in the group through the wooden manner that she frequently played, her stationary posture, invariable facial expressions and persistently softer dynamic level. This music therapy process afforded some participants experiences of, for example, enjoyment and playfulness (as discussed in section 5.28.2); support and encouragement (5.28.3); a sense of belonging (5.28.4); safety and opportunities to be vulnerable (5.28.5); and a space to experience power and strength (5.28.6). This did not, however, appear to have been Shadi's experience or how she chose to use the process. While the group was attractive for some (Marius and Floyd attended all 11 sessions; Rameez attended eight; Laetitia attended seven; and Ashlee attended six), Shadi remained relatively isolated from the others and was reluctant to lower her guard.

At times participants pursued their own individual agenda (through continuing their own idea for the direction of the music without adjusting to the other's music, not waiting for a turn to speak, or playing an instrument while another group member was speaking). There were also occasions where there was a sense of discomfort with or withdrawal from others' expressions of painful emotion (an experience particularly expressed by Rameez). There were instances of refraining from perspective taking. On occasion an expression of warmth and enthusiasm was not met with resonance. Struggles in interpersonal connection were expressed musically through synchronisation difficulties, matching difficulties, musical conflict, fragmentation, misalignment, incongruence, instability or disorganisation, and not following other's musical changes or quality of playing. Participants expressed resistance and disagreement towards one another (which can be highly useful therapeutically (Yalom, 2008)). As Jack (1999) explained, conflict is required for growth. Their disagreement remained contained within a productively creative process, for example, within song-writing.

Underlying this misattunement with others were moments of lack of intrapersonal flow. Self-synchrony is necessary for interpersonal synchrony (Pavlicevic, 1997). Music therapists read music as having relational and emotional meaning, not only musical meaning. In the current study, the participants' difficulties in attuning to others were sounded through their musical interactions.

Frequently there were shifts between experiences of connection and disconnection, congruence and incongruence. There were expressions of an experience of willingness to engage, but on

their own terms, and there was sharing, but in a limited manner. This appeared to reflect a combination of their interpersonal difficulties and their caution to risk vulnerability and connection, with their desire to attune to others and to participate. They wanted both to belong and to be separate (which is common in group therapy processes (Benson, 2001)).

5.28.2 Vitality, Playfulness, Enjoyment and Creativity

Overall, participants expressed enjoyment in the sessions and investment in participation. They had opportunities to experience themselves in the group as having energy and vitality. They experienced exploration, playfulness, humour, and self-expression within their relationships in the group. This is notable in light of the matters discussed in sections 5.26.1 (trauma and loss), 5.26.2 (low affect), 5.26.3 (not belonging or fitting in), and 5.28.1 (distance, discomfort, and disconnect). While creating her lifeline Laetitia initially simply tossed a few pieces of playdough on the floor in a dismissive and lifeless manner (which may have been symbolically meaningful in relation to how she was expressing herself and her emotions). As she watched the others take their time to carefully create their own lifelines, though, she returned to rework hers and to develop it in more detail. She then engaged more slowly and thoughtfully in the creative process, representing additional events and more nuanced features of her life journey.

This group music therapy process took place at the participants' school. They described school as chaotic and destructive. Relationships with the authority figures of teachers were fraught with conflict. They felt that teachers were always "on their case." Laetitia explained how she was currently fighting with her teachers and the principal. As will be discussed further in 5.30, participants understood their teachers' difficult experiences at school, but knew that their own behaviour contributed towards them feeling that way. The music therapy sessions created an alternative interactional space in the school context, both for relationships with one another and for relationships to develop between participants and the figure of the music therapist. On the one hand, the music therapist was an authority figure (as an adult and facilitator of the process) but, on the other hand, she was a creative partner and fellow "traveller" in the therapeutic process. Experiencing a relationship characterised by playfulness, enjoyment (and trust, as will be discussed in section 5.28.5) offered an alternative experience of relational possibilities within a school context.

Participants created the flow of an aggressive interaction using clay, and then further explored this through a musical improvisation. Floyd positioned his blue piece of squashed clay and said, “When you’re angry. And you want to explode. Hey?” looking at Rameez, who nodded. Floyd continued, “This is how I feel inside.” While this technique—and others used in this group music therapy process—symbolically involved exploring the malleability of emotions, this was done to invite reflection on the malleability of emotions in daily situations (in light of the importance of recognising the malleability of emotions as researched by Tamir et al. (2007)).

5.28.3 Encouragement, Support and Stability

While peer groups in adolescents play a strong role in influencing the development of antisocial behaviour, they can also inform the development of prosocial behaviour (Brown, 2004).

Participants experienced, and experienced being able to offer to others, support and encouragement in group music therapy. (This included offering support to the therapist, for example as Marius offered a translation.) In response to Marius’ reading of his poem that would serve as the basis for their song Ashlee exclaimed brightly, “Ai, that’s deep. Nice!” and gave him a high-five. “Nice! Hey!!” enthusiastically exclaimed Laetitia in agreement.

Participants made one another feel welcome in the group and supported each other’s creative offerings. They expressed warmth towards one another, as well as care, kindness and conventions of consideration (for example, Floyd offered a latecomer his chair). They experienced pleasure in being noticed, affirmed, encouraged and supported. This cohesive environment is, according to Yalom (2008), analogous to the therapeutic relationship in individual therapy and is a key feature of a transformative therapeutic process.

Research, for example by Hawley (2007), demonstrated that there is not necessarily a consistent negative relationship between prosocial behaviour strategies and traits like aggression. Adolescents can use both prosocial and coercive strategies in relation to self-serving motives, hostility and aggression. What this implies is that is not necessarily surprising that adolescents referred for aggression also enact prosocial behaviours (because these can be useful in aggressive interactional patterns). This raises the question of how one may consider attempting to enhance prosocial behaviours in music therapy while taking into account the wider picture of how adolescents reflect upon and use these behaviours in their social worlds (for potentially negative ends). Importantly, however, prosocial behaviours could also be considered to emerge because adolescents (even those

referred for intensely aggressive behaviours) are complex beings with wide behavioural palettes and facets of identity. Prosocial behaviours are also employed for constructive purposes and this can be encouraged. A group music therapy process can affirm the spectrum of expressions and experiences.

During story creation Laetitia initially sat back in her chair with her arms folded while she listened to the others talk. Her energy was closed and withholding, although she occasionally smiled. When she explored her experiences relating to feeling that she was at “rock bottom” and being pulled by other people, she explained that the only person who was supporting her was her brother. She chose Marius to act as her brother while the others enacted pulling her. Marius crouched behind her with his arms wrapped tightly around her shoulders. The others pulled her from the front. She pulled back and Marius helped her to do so. As she separated from the others he remained with his arms wrapped around her shoulders. “How does it feel to be standing here?” the therapist asked her. “Awesome,” she answered. Marius said to her, “Breathe it in.” He then lifted Laetitia up in his arms so that he was holding her with her feet completely off the ground. He said, “Feel what it’s like to be supported like this. Feel what it’s like to be held up.” Later, when Laetitia shared her experience of being raped and how it had changed her the therapist invited the group to voice the good they see in her. Marius responded, “You have all this strength, but you don’t know it. You have us now.” When reflecting on the process of music therapy Marius said, “I feel like we really supported each other.” When Marius shared while discussing his lifeline he began to cry. Laetitia sat next to him on the desk and placed her hand on his back. As Marius shed a few tears again and spoke about the importance of having hope, Laetitia then shared her own story with him.

At times, when the music became unstable and uncertain, participants sustained their engagement and pursued shared creative flow and a return to stability. They could centre themselves musically (especially rhythmically). They offered musical grounding and, through their jointly created music, they expressed organisation, stability, repetition, and predictability (which had a quality of inflexibility at times). These structuring techniques are often employed by a music therapist to contain and ground clients’ music (Bruscia, 1987; Wigram, 2004). Here the group members offered these techniques to one another. In group therapy the group is conceptualised as the therapeutic force (Benson, 2001). This group music therapy process was conducted as one where the participants could develop in demonstrating constructive prosocial behaviour towards one another and where this could take place without constant dependence on grounding offered by the music

therapist. This resonated with the intention to enhance the potential for extending support to one another that could potentially continue after the process of music therapy had ended.

5.28.4 Identification, Connectedness and Belonging

Marius said, “I came here to this bunch of weirdoes...and felt them instantly. It was like, here is a bunch of people like me.” Interpersonal difficulties can create a sense of uniqueness, social isolation, and difficulties with close connection (Yalom, 2008). The need to belong to and be accepted by a peer group, and not to be seen as different are frequently viewed as key aspects of adolescent developmental navigation (Dahlberg & Potter, 2001). As Yalom explained, disconfirming feelings of uniqueness in group therapy can offer a sense of relief. In group music therapy these participants found togetherness, friendship, and acceptance. As discussed in chapter four, part two, Wolfer et al. (2012) examined whether adolescents’ embeddedness within the social network of their school class relates to their levels of empathy. They found a significant relationship between levels of individual embeddedness and levels of empathy. The ability to experience and understand another person’s state is influenced by the intensity of an adolescent’s social connectedness. When isolated at the fringes, an adolescent has fewer opportunities to increase their social understanding.

Laetitia explained that the music therapy group “became my family.” These experiences of “family” enabled some thoughts of transfer to other relationships. Floyd explained, for example, “It was hard to understand how people can become your family. But now here I understand more better... Like my uncle. He told me he would love me like my dad, but he can’t. It’s impossible. But now I understand more better. I will allow him to try. Even if he loves me in a different way. I will allow him to. I will let him in.”

“Problem behaviours” can be viewed as strategies used by adolescents to find, amongst other aspects, belonging (Ensign & Gittelsohn, 1998; Pavis et al., 1998; Ungar & Teram, 2000). When they do not experience a sense of belonging within their families they will often seek another group to identify with (Le & Stockdale, 2008). Floyd explained the following: “Friends...when I’m in trouble they are no more there for me. They always tell me that ‘I’m here for you,’ and then I do bad things with them, and then where are they? They’re not there anymore...Now I regret everything, ‘cause I felt like they loved me.” Floyd described how he was learning to resist peer pressure: “Before I came here I was low. But now I’m here...I’m building myself to be better...I’m

different now. I just need to keep working hard...I've cut off those friends. I want to focus on what is good for me.”

5.28.5 Safety and Vulnerability

When reflecting on the process of therapy, Ashlee commented, “...at first it was kinda hard to open up and then I got more comfortable and it was more easier to open up...I think [what made it easier was] doing the different activities together we got comfortable. We got to know each other. The different personalities.” Participants experienced emotional safety in the music therapy sessions and decided to venture towards openness.

When Rameez explained that he felt like a ball of pain, anger and confusion, he added that he did not share this with anyone else. Floyd disclosed the suicide of his father to the group and described how he felt he is to blame, as he allowed tears to fall down his face. Marius described how he had struggled to process the death of his mother and his feelings about the recent death of his grandfather. During sessions Laetitia articulated painful emotions about her family and about her suicide attempts. In the last session she said, “I feel like I can tell you guys that I was raped. I didn't think people would understand.” Research indicates that adolescents who demonstrate increased externalising behaviours after trauma are those who struggle to engage in the narrative construction phase where acknowledgement and sharing of their difficult experiences is required (Kobak et al., 2015; Saltzman et al., 2016). Laetitia said, “I'm learning that I have to talk about it; I have to cry.” When Marius reflected on the group music therapy process he said, “I'm more expressive now.”

As Chow et al. (2013) found, adolescents have more intimate friendships when they can disclose their feelings and offer support. This requires empathy on behalf of the person sharing (to accurately read the thoughts and feelings of their friend), and empathy on the part of the person listening (for them to decode and identify with the thoughts and feelings of the one sharing). Chow et al. found that adolescents who are high in empathy are more skilled at disclosing their thoughts and feelings and in offering emotional support to others. This, then, leads to closer friendships. Also, as a result of being able to manage conflict better, they then have friendships that are lower in discord.

5.28.6 Power, Strength and Opportunities for Leadership

In section 5.27.5 participants' experiences of using aggression to establish hierarchy within power relations was discussed. They had opportunities in music therapy to constructively experience and express power, strength and presence (unapologetically voicing who they are in the group). They experienced the ability to influence or try to influence the creative process and they expressed confidence. After the djembe improvisation on the theme of strength Floyd reflected, "It was open and like being powerful." We know from literature that adolescent aggression appears to be motivated by a desire for high status and a dominant and powerful role in the peer group (Björkqvist et al., 1982; Caravita et al., 2009; Gini, et al., 2011; Jarvinen & Nicholls, 1996; Ojanen et al., 2012; Ojanen et al., 2005; Rodkin et al., 2006; Salmivalli & Peets, 2008; Vaillancourt et al., 2003). In group music therapy these needs could be met, at least to a degree, in a generative manner.

Participants assumed leadership roles and offered direction that was followed by others. Ashlee, for example, took on a leadership role through the strength of her presence and her dynamic personality. She offered ideas with vibrant body movements and strong instrumental playing. Participants assumed initiative and ownership of the creative process. Independence from the therapist was shown as they generated creative direction. Competence could be experienced through this process (which resonates with McFerran's (2010) conclusions on the offerings of music therapy for adolescents).

5.28.7 Embracing Following

In addition to desiring power and independence, participants demonstrated experiences of not always needing or wanting to be powerful and strong in sessions. They experienced being content to follow and draw from the ideas offered by the music therapist. Participants related to the music therapist with relaxed respectfulness. They sought clarity regarding how they were being invited to engage in the musical activities so that they could follow closely and offer contributions in alignment with what was being asked of them. There was some expression of experiences of reliance on the music therapist for direction.

Research has suggested that adolescents who bully gain popularity because their antisocial behaviour challenges and resists adult authority, which is welcomed by peers (Houghton et al., 2012; Moffit, 1993). When there is secure attachment to teachers, when teachers are warmer, and

when their relationship with their learners is less conflicted then young people tend to be more prosocial (Birch & Ladd, 1998; Copeland-Mitchell et al., 1997; Flannery et al., 2003; Howes, 2000; Kienbaum, 2001). Smetana and Bitz's (1996) finding is also notable here: lower levels of misbehaviour relate to a belief in teachers' conduct being according to what is legitimately under their power to address. The music therapist is not a teacher. The relationship is explicitly created as having different meaning and a different interactional quality. As mentioned in section 5.28.2, the music therapy group did take place at a school, though, and the music therapist was still perceived as an authority figure to a degree (as an adult and as the facilitator of the process). A relationship of trust developed with the music therapist. The adolescents' conceptualisation of what legitimately falls under the domain of the music therapist's interest and legitimate concern included social knowledge, which may differ from their perception of the role of the teacher. In Shechtman's (2003) study on the affective and cognitive empathy of aggressive boys, she emphasised the importance of establishing a positive therapeutic relationship at the initial stages of therapy, and of maintaining this throughout the process.

Participants also followed one another, at times choosing a follower role even when other more directive roles were potentially available. Sometimes participants chose to remain in the background: observing, being quieter and occupying less physical space, allowing the group to determine the flow of the interaction and participating peripherally. They enjoyed entraining with the flow of the group's music. This may also speak to fulfilment of a need for belonging and being part of the group flow, which was mentioned as a central need in adolescence (Dahlberg & Potter, 2001). The group music therapy process afforded opportunities for this to be experienced.

5.28.8 Gentleness and Stillness

As well as being able to experience and express their strength and firmness in the music during sessions, participants demonstrated experiences of gentleness, lightness and stillness, both in their personal expressions and in their engagement with one another. There was gentleness in some of their musical expressions, and in their interactions during song-writing. Gentleness was expressed through their voices as they sang; there was a peaceful and gentle quality in their presence with one another while creating their lifelines; tenderness was expressed through how they listened to one another's painful accounts of life circumstances; and gentle encouragement was offered. Participants were able to experience themselves and their environment with different qualities, compared to their typical experiences of school and self-in-school. While

participants' experiences of a chaotic and noisy school environment were mentioned in section 5.27.1, in group music therapy they found possibilities for a space of calmness and stillness.

5.28.9 Hope

Savahl et al. (2013) identified a significant positive relationship between children's hope and their wellbeing in contexts of community violence. A sense of purpose in life was also discovered to reduce bullying behaviours in research by Machell et al. (2016), while Chen et al. (2016) found that having expectations for the future is the only protective factor that serves as a buffer for the effects of exposure to community violence. Although at times Laetitia struggled to access an imagined future, at other times in the therapy process she could conceptualise a future where she had recovered and regained her sense of self. Music therapy was experienced by Rameez as being more helpful than drug rehabilitation programmes. Floyd explained in a session midway through the therapy process that, although there were people in his life who supported him, he knew that he pushed them away. He found it hard to feel hopeful. "I feel stuck, Miss," he said as tears began to fall down his face. The therapist explained that she would feel hopeful for him, even if he could not yet access that for himself. A few sessions later Floyd said, "Before I came here I was low...but now I'm here...Now I know that there's hope." He said to the therapist in the following session, "You told me that there's hope. So, I believe you. And I'm starting to release my stress and stuff in better ways. I show it differently." Floyd described that he experienced improvement in his family relationships after music therapy, and that freedom felt a bit closer. He acknowledged reassurance that he can try again if failing or making a mistake. Floyd explained that he did not feel alone anymore. Participants experienced having momentum to achieve their desired future. It now seemed easier to reach this future and they held belief in their capacity to push barriers to a desired future out of the way.

5.29 Aggressive Adolescents' Experiences of Empathy

It emerged through the data analysis that participants in this study could express and experience empathy in the group music therapy sessions. In addition, descriptions were offered of how they engaged in empathy within their daily lives.

5.29.1 Empathy and Compassionate Responsiveness within their Social Contexts

Laetitia described the following: "I was walking with my friend and a guy came up to us. He had a gun. He wanted to rape her. I know what it's like and what it did to me. I still can't sleep. I know

what it would do to her. So, I told him he must rather rape me. He raped me. She stood there. Then we went home.” Laetitia transferred her own experiences onto the future potential experiences of her friend through pairing (Crossley, 1996; Hermberg, 2006; Rodemeyer, 2006). She then chose to exercise profoundly sacrificial compassion in response. Phenomenologically, a compassionate response is not synonymous with empathy. Empathy is a mode of experience and an intentional awareness that has as its intention the irreducible experience of the other (Husserl, 1962; Jardine, 2014). Also, as research indicates, simply because one experiences an empathic reaction to the distress of another does not automatically equate to responding compassionately (Buck & Ginsburg, 1997; Hoffman, 1997). This example shows how an adolescent who presents with intensely aggressive behaviour can also show not only empathy, but highly compassionate behaviour in her social world.

5.29.2 Knowing and Feeling Known within the Group Music Therapy Process

Ashlee highlighted that she valued how group members could get to know one another in music therapy. As mentioned earlier, Marius said, “...here is a bunch of people like me.” Knowing others and feeling known by them took place through the process in a number of ways. Participants were afforded opportunities to explore the self and self-as-other (as empathy begins with an experience of self); to enter an experience of another through directing their intentional awareness towards them and imaginatively living through their experience; through entering the experience of another through a more explicit familiarity with one’s own experience; and being able to experience the resonance of a jointly created encounter. The following sections discuss these in turn.

5.29.2.1 Exploration of Self and Self-As-Other

Shechtman’s (2003) study on the affective and cognitive empathy of aggressive boys recommended that techniques should focus on, amongst other aspects, raising self-awareness and connection to one’s own emotions. As empathy is premised firstly upon an experience of self (Rodemeyer, 2006), it is notable that during the music therapy process participants had opportunities to explore their own emotions and perceptions, as well as to imagine themselves having different experiences. In other words, before (and while) imagining themselves “in the shoes of others” they could practice this imaginative transposal in a transitional space that involved themselves. For example, while role playing the story they co-created they had the opportunity to imagine and reflect on what their own characters might be feeling. On one occasion, while exploring the theme of being “at sea,” Floyd imagined that he was “feeling afraid.” When acting out their story Floyd immersed himself

fully in his character. He moved freely, and danced with no self-consciousness. In character he explained, “I feel active. And curious.” Laetitia responded in her role as Gina: “[Before I died] I was feeling terrified [and] sad...because I’m losing everything.”

5.29.2.3 Intentional Awareness Directed Towards the Other and Imaginatively Living Through Their Experience

Participants carefully attended to each other through intentional awareness expressed via warmth, openness, leaning forward, attempting to attentively attune, making eye contact, and following one another’s music closely. Floyd sat forward in his chair when playing with the pre-recorded music, eagerly looking at the other group members and attempting to attune to their playing. He showed his desire to meet and follow. He was also acutely aware of fragmentation in the timing of the group, frowning when he heard that members were playing out of time with one another. When Laetitia shared her life-line, and in the discussion at the start of a session, Marius asked her further questions to understand her experiences.

One cannot think another person’s thoughts, but one can think that the other thinks. One cannot feel what another feels, but one can be present with another as he or she feels (Hermberg, 2006). Empathy is an other-directed presence (Rosan, 2012). Participants waited while the others spoke and for the others to move. When the greeting song extended into an improvisation and the music became more disjointed Laetitia stopped playing. She watched and listened closely, with a relaxed and open facial expression. As she observed she did not express criticism or distaste for the group’s fragmentation through her face. It was as if she was simply waiting and watching. When discussing their experiences related to the rope symbols there were no interruptions. They were witnesses to each other’s expressions of emotion. The shared space had a sacred quality to it. Each person’s sharing was held by respectful silence. The sharing was welcomed; nothing was disregarded or dismissed. In the closing discussion the conversation flowed between group members and there was a clear expression of waiting and listening as others shared their experiences. They welcomed each other as experiencing beings, without dismissal, interruption, disregard, or judgment. People who are high in empathy are more able to tolerate and accommodate the views and feelings of others. This can assist in the inhibition of destructive impulses and the selection of more constructive conflict-solving strategies (de Wied et al., 2007).

When asked what their understanding of empathy was Marius answered, “To empathise...even though you may not have had that experience...” Ashlee continued, “Like if someone died, or

something like that then I can imagine how it feels...I felt that [in this group]. Like I know now, he's also dealing with something that's making him feel this way." Participants experienced one another's lifeworlds through imaginatively-living-through (placing themselves in each other's positions). Floyd described how it is not easy for teachers to discipline their learners: It's hell [for them], because we don't listen. And disrespectful. [The teachers] just want to kill us." He made a strangling motion with his hands in front of him as he said this. As another example, when the group left the last session Marius became affectively aware of the music therapist's subtle emotional concerns regarding ending therapy with the group and, motioning to Floyd, said quietly says to the therapist, "Don't worry, I'll look out for him." Participants also engaged in reflection (for example, verbally reflecting upon statements made by other group members and the underlying experiences that they perceived to be involved), and exaggeration (encouragingly highlighting the contribution of another).

At times, taking the perspective of the other was difficult, but attempts were still made to do so, for example, when Laetitia and Floyd disagreed over whether one should walk away from provocation or fight back. Laetitia was able to reflect and said, "I understand why Floyd says that [you should fight back]. I understand that what he's saying is also ok, but it's not always gonna work that way..."

5.29.2.3 Familiarity with Another's Experience

Participants exercised more explicit reflection on their own life experiences by rememoratively-living-off the experiences of other. For example, in the closing discussion Floyd said to Laetitia, "I was in your position. I know how it feels. You need to say sorry. You need to keep working hard. That was me. Go to the Meneer [teacher] and say "Ek is jammer" [I am sorry]. I know. I know you feel alone, but I was there. Going to another school is not the answer."

There were other instances during song-writing where the group members affirmed that the experience of another was the same as their own (for example, describing their parents as being like prison guards). Shared understanding of aggressive experiences was expressed while they created the aggression sculpture. Participants nodded, smiled and agreed with the points of others, demonstrating through their body language that they had similar opinions and feelings. There were many instances of co-experiencing as they shared their experiences of living in Eersterust. They voiced how they have much in common. Ashlee explained that it is difficult for her to control her

temper and Floyd concurred. He also agreed with her when she explained that if someone “gets on her bad side” she can make them her enemy for years, saying that he feels the same way.

5.29.2.4 The Resonance of a Jointly Created Encounter

Participants found a way to occupy a resonant, jointly created space together. According to Koelsch (2013), social empathy is enhanced when individuals listen to music together and experience congruous emotions. Group members engaged in affectively-living-from (resonating with others’ expression of feelings and affective contours, and sharing an affective flow through time). Marius, for example, described that in the music therapy group he could feel what others felt even when he had not had their experience. There was also bodily-living-in. In the improvisation that flowed from a greeting song everyone moved their bodies together, pulsing shoulders and nodding heads as they played in a sustained period of “groove” (groove, according to Pavlicevic (2003), refers to a group’s “common musical momentum and concurrence, which is flexible enough to accommodate all the players” (p. 187)).

Participants engaged in imitating, matching the quality of others’ music, matching intensity contour, and matching the rhythm. In an improvisation, for example, Ashlee, Floyd and Marius established a djembe rhythm, matching one another’s music from the start. Their energy was relaxed with a centred groove, and a solid emphasis on the main beats. They were pulsing firmly and jovially. Although there were slight variations in the rhythm, the overall quality was the same, accents were played together, and only some of the slight subdivisions varied as they embellished the rhythm. They used one phrase length and followed one another in establishing a timbral range and pattern. They smoothly co-ordinated their movements. They assumed an equally horizontal relationship with one another as the shared rhythm developed organically between them.

These empathic encounters were also extended as an individual could attune to the music of another and then develop this, reconstituting their expression through an encounter with another. The capacity to fluidly co-experience with others underpinned the participants’ own capacity to experience intrapersonal fluidity.

5.29.2.5 Interactional Blending: Attuning to Others While Retaining a Sense of Self

Adolescents’ development of a capacity for “autonomous-relatedness” (Oudekerk et al., 2015, p. 472) is key for close relationships in adulthood. Disagreement is inevitable, however, the ability to

balance confidently asserting autonomy with preserving closeness is essential for negotiating such conflict within a healthy relationship. When adolescents do not develop this, they are at risk for using autonomy-undermining or hostile conflict styles, as well as for experiencing loneliness and depression in their adult relationships (Miga et al., 2012; Soenens et al., 2008).

Not only did participants experience power, independence and autonomy, as well as relinquishing the need for dominance during music therapy sessions, they also experienced opportunities for generative interactional blending. They could be part of the group while still being able to maintain their individuality. Pavlicevic and Ansdell (2009) wrote of multisubjectivity, where one both loses and retains subjectivity within a “collective ‘I’” (p. 369). Participants accomplished this by intermeshing or collaborating, where they fitted their ideas together to create a joint product. They also adapted to one another, not only blending their ideas, but changing their ideas in relation to each others’ suggestions to create a more emergent product. Leadership shifted through these processes as different members initiated ideas. When co-creating music, a conversation, an image, or an embodied enactment, a blended co-performance took place as a flow of mutual positing was required. This reflected the dialogical nature of empathy (Rosan, 2012; Thompson, 2005).

5.30 Relationships Between Empathy and Aggression

Through the analysis of the data in this study and the discussion that has taken place in this chapter, I suggest that eight facets of relationship between empathy and aggression emerge. Firstly, sharing experiences and understandings of anger and aggression offered participants a platform for relating and mutuality. As Stein (1989) argued, multiple individuals can experience empathy collectively, “creating a distinction between ‘I’ and ‘you’, while also bringing into existence a ‘we’” (p. 164). Marius said, “For me, if you swear at me it’s ok, if you swear my mother I will, I don’t know...” Ashlee completed the sentence: “You’ll lose it.” Later Ashlee said, “The reason why I actually did what I did is that I don’t like people taking me for...” Floyd suggested: “For granted?” To which Marius added, “If you just show that one person that they mustn’t mess with you...” “Exactly,” replied Ashlee. This mutual understanding of the aggressive experience created a familiar space of shared understanding between them, of knowing and being known.

This could be critiqued in relation to potential deviancy training, where positive affective responses to and involvement in “rule-break talk” (Dishion et al., 2001, p. 79) can reinforce one another’s deviant reactions. Peer dynamics can prompt the increase of problematic behaviours, and these

behaviours afford new friendship formations. Weiss et al. (2005) argued that adolescents are exposed to a relatively small amount of deviancy training in group intervention sessions compared to the number of hours they are exposed to this in their everyday social relationships. Participants who are selected for such interventions who are at risk for deviant behaviour are already associating with or are at risk for associating with deviant peers. This is the case in the current study. The review by Weiss et al. revealed that if iatrogenic effects do occur these are most likely when adolescents have experienced rejection by their general peer group, but have not yet formed friendships with deviant peers, or when groups are conducted with deviant youth who live in the same neighbourhoods, but have not met one another prior to the intervention group. Group therapy can be iatrogenic in these situations in that it facilitates the development of new friendships that can then be sustained outside of the sessions (Weiss et al., 2005). On these grounds, a music therapy group that does intend to facilitate the development of friendships that can be sustained after the process of therapy is complete needs to be critically considered. Dishion et al. (2001) suggested that skilled group leadership should facilitate a group environment that does not offer group attention for deviant behaviour thereby limiting or even quashing the iatrogenic effect. In this group music therapy process the techniques were structured in such a way that the underlying emotional content of descriptions of aggressive interactions was emphasised, rather than giving time and emphasis to the sharing of aggressive techniques (that others could learn from). Sharing the emotional dynamics of such experiences was part of the participants' process of developing healthy friendships. As mentioned, adolescents have more intimate friendships when they can disclose their feelings and offer support (Chow et al., 2013). When the sense of belonging that is vital in adolescent development (Dahlberg & Potter, 2001) is not found in constructive relationships it will be expressed through maladaptive behaviour, such as joining a peer group engaging in destructive behaviour (Ensign & Gittelsohn, 1998; Gooden, 1997; Gregson, 1994; Hurrelmann & Engel, 1992; Le & Stockdale, 2008; Pavis et al., 1998; Simon et al., 1997; Totten, 2000; Tyler et al., 1992; Ungar & Teram, 2000).

Secondly, perspective-taking was seen as advantageous by some participants in that it allowed for better understanding and the subversion of the motives of the person who is provoking one. For example, Laetitia said, "People are going to try their best to get you down so that *they* can feel better. Now, the thing is, when people make you feel down just look at them and walk away, because they gonna see you're not even trying to get angry at the person! So, they're still gonna feel weak as they were before." Batanova and Loukas (2011) found that an increased ability for perspective taking was associated with increased relational aggression. Viewing the other's distress

could be rewarding for the aggressor (Davis, 1994). While that could facilitate proactive aggression, here we see how empathy can function in terms of a merging of effortful control (White & Turner, 2014) and reactive aggression.

Thirdly, empathy enabled feeling the potential pain of a friend and then acting aggressively to protect that friend, such as when Laetitia used her knife to protect herself and her friend against a man who was attempting to mug them. In this situation one may benefit from attunement to the thoughts and feelings of an attacker to assist in self-protection (to know if, when, and how to strike back to defend oneself). In Buffone and Poulin's (2014) observations of aggression being displayed towards a perpetrator who was causing distress to a person who was close to the participant, the aggression was driven by empathy, and not by trait aggression or perceptions of threat towards the self. Here, Laetitia's friend was threatened and she was as well.

Fourthly, participants described the fine attunement to another that they experience when they are in the centre of an aggressive encounter. Ashlee explained the following regarding how she felt when she was about to beat another person who had provoked her: "I can only see her. Nothing else. I swear...I only see her." This focus on the other person has qualities of empathy. According to Stein's (1989) conceptualisation, however, while in empathy there is a moment of being drawn into the position of the other person where the appearance of self and other is lessened and the focus lies on the common object there is still consciousness of the difference between self and other and there is always the possibility to go back to oneself at any moment because of the connection to one's body. When empathising with another person the empathised experience is still located within the other person, not in oneself. Although one may feel finely attuned to the other person in a moment of anger and aggression, to the point where nothing else is perceived, the separation between self and other is not present. An awareness of oneself as a distinctly separate self—who has the agency to return to oneself at any moment—does not seem to be available.

Fifthly, participants' descriptions of provocation entailed certain interpretations of the intentions of others. According to Laetitia, "The people who fight most don't even know how to do a simple sum on the board. They don't know how to read. They're always in a fight, they always want to prove to the other person that you're the strongest." Ashlee disagreed, appearing to perceive Laetitia's comment as referring to her or those "like her." Laetitia answered, "I'm not talking about you. I'm saying if someone comes at you, and you're a chilled person...you're not bothering anyone...and someone comes to you and they want to hit you..." "So that person is actually stupid. They are the

fool,” Ashlee replied. Marius then added, “If that person comes to you he wants to make you a fool because he wants to see if you can fight.” This exchange highlights the process whereby the intentions of another’s provocative behaviour are appraised. Within an aggressive encounter, these adolescents assess the identity characteristics of others, interpret their actions, and determine how to respond. Empathy is implicated in these processes.

The acts of appraising and reappraising that the participants described appear to be informed by the scripts they have learned and use to interpret and navigate their social world at school (which relates to the explanation of Anderson and Bushman (2002)). As much as these scripts may have been learned through repeated experience, they seem to provide a potentially rigid grid through which appraisals are then made. While empathy requires pairing so as to be able to take up a position to see meaning from the perspective of the other (to a degree I am like you and, therefore, can see the world similarly to how you do), empathy also entails participation in the unique position of the other within the situation. Husserl (1962) wrote how empathy entails intentionality that leads into “the foreign ego” (p. 321). Commitment to experiencing another experiencing being only through the lens of the script limits possibilities for empathy.

As a sixth point, participants understood their teachers’ difficult experiences at school, but knew that their own behaviour contributed towards them feeling that way. They placed themselves in their teacher’s position and imagined how she felt (i.e. stressed when the learners did not comply with her requests; and that she disciplines them out of love), but they also responded with dismissiveness if she left the school due to these difficulties. The participants described a degree of cognitive empathy, but less (if any) affective empathy. While phenomenological empathy refers conceptually to an intentional irreducible experience of another as an experiencing being, and does not encompass a prosocial behavioural response that may follow (although one may), the co-performing that is involved includes participating in the feelings and actions of the other (without becoming the other) (Churchill et al., 1998; Husserl, 1969; Stein, 1989). As such, it includes an affective component and is not only a cognitive exercise. Rosan (2012) argued that empathy involves pathos that has power to open a generosity in the subject to be available for the other. The conversation by the participants does not explicitly show welcoming of the communicative event between themselves and their teacher, nor an awareness of or wonder in ambiguity or uncertainty in the other. They appeared to be able to exercise certain facets of empathy in imagining how their teacher may feel and why that was the case, but simultaneously did not show much concern for any need to change their own behaviour that was causing this. Here the limited features of empathy that

are shown did not stimulate motivation for prosocial behaviour. To extend this point, a seventh consideration is that participants mentioned that community members in Eersterust are supportive of one another, yet also aggressive towards each other. In other words, even when prosocial behaviour is displayed, this can still co-occur alongside destructive behaviour.

As an eighth point, these participants who had been referred for their intensely aggressive behaviour, described lifeworlds that included experiences of not being treated empathically. For example, as discussed in section 5.26.1, Laetitia felt that her parents responded dismissively when she told them that she had been raped; participants described their experiences of not feeling like they belong within the social groups at school, as mentioned in section 5.26.3. In section 5.27.2 mention was made of participants' experiences of teachers evoking anger through treating them unfairly and with disrespect, and of peers causing anger through provocation and disrespectful communication. Anger and aggression are regarded widely as responses to shame. Elison et al. (2014) explained how personal devaluation, threat to the need to belong, embarrassment, and humiliation are socially and emotionally painful and this can cause anger that, in some cases, can lead to aggression. In the words of these authors, "Understanding anger and aggression as threat-defence mechanisms, or shame-regulation strategies, deployed in response to social threats and motivated by social pain is crucial to designing effective therapeutic and social interventions to reduce violence" (p. 451).

5.31 Implications for Music Therapy Practice

Three main implications for music therapy practice are mentioned in this section. These include the value of bracketing; the value of a client-centred approach that balances structure and freedom; and the value of thinking about empathy in multifaceted ways.

5.31.1 The Value of Bracketing: Encountering and Receiving Clients with Fresh Openness and Warm Curiosity Rather than Preconceptions, Regardless of the Reasons for Referral

Participants in this study were referred to group music therapy for verbal and physical aggression towards their teachers and peers. This was not the full spectrum of their experiences or behavioural interactions with others. They also, for example, demonstrated support towards others in their daily lives, as mentioned in section 5.26.4. However, it is notable in this group music therapy process how prominently (despite their reasons for referral) these adolescents showed the capacity for

participating playfully and enthusiastically (5.28.2), following the lead of the music therapist and the leadership that others in the group offered (5.28.6), encouraging and supporting one another (5.28.3), gentleness and stillness (5.28.8), for being vulnerable with one another (5.28.5), and for experiencing and expressing empathy towards one another (5.29).

The stance of the music therapist was one of warmth, openness and curiosity, encouragement and validation, from the outset and throughout the process. This approach seemed to contrast much of how they described their relationships with parents, guardians and teachers. The relationship that developed between the music therapist and the group members was one of mutual warmth, respect, and trust. Kottler and Carlson (2014) summarised research findings on the role of the therapeutic relationship as the key change agent in therapy. They stated, “Relationship is not everything, but it’s nearly everything” (p. 100). In this process of group music therapy the development of the therapeutic alliance appeared to be facilitated, at least in part, by the music therapist’s intentional bracketing from the start and throughout the therapeutic process, rather than approaching the adolescents with preconceived assumptions driven by their reasons for referral, literature, past experiences and other present experiences occurring in her life during the same time as the therapy process. The therapist’s open and non-judgmental stance invited fullness and variety to how these adolescents wanted to experience themselves and others.

As discussed in section 5.8.1, the interest of a Husserlian phenomenological researcher lies in receiving open-ended descriptions simply “as they are.” How a phenomenon presents itself to experience is of importance, rather than relying on reference to a perceptually “real” world. No demands are placed on the content of the experience (Giorgi, 1983). The process of research did not entail determining whether these adolescents were “right” or “wrong” in their assessments of themselves (as “aggressive adolescents,” or “victims,” or both) or in their descriptions of the situations where aggression emerges. As discussed in section 5.8.1, the task of the researcher was not to decode whether they were being, for example, “truthful” or “manipulative,” “defensive,” “insightful,” or “in denial.” Their descriptions of their experiences (from the position of their natural attitude) were received as such.

One may ask what the implications of this approach could be if, for example, their description was that they only engage in aggression when provoked, whilst others describe them as instigating aggressive encounters? (This could be reflected in their reason for referral, or in the statements of others in the group, or in their own descriptions of the perceptions and responses of others they

interact with.) The findings in this study were more nuanced than either “aggression as provocation” or “aggression as instigated,” but this point relates to any descriptions presented by participants in music therapy. If all descriptions are received at “face value,” what is the goal of the intervention and the role of the music therapist? Does phenomenology not then reduce the potential for intervening, as the process simply becomes relativistic acceptance of any expression?

What receiving open-ended descriptions as they were stated in this process allowed was an empathic welcoming of the client’s experiences, from the perspective of their lifeworld and from the perspective of how they experienced wanting to describe their lifeworld at that moment in this group music therapy process. An intervention could then proceed that had as its starting point the adolescent’s own experience, not the preconceived ideas that the therapist may have brought to what the adolescent needed, and how and why they should change (or be changed). The intervention also developed through continual awareness of the adolescent’s experience of the process. In the current study, the music therapist’s modelling of empathic relating, and facilitation of techniques that created opportunities for the adolescents to express constructive empathic relating was a fundamental part of the intervention (this was the main therapeutic goal). As such, the phenomenological approach *was* the therapeutic intervention, as opposed to being an approach that reduced the potential for intervention.

As the therapeutic relationship developed through this open, respectful, non-judgmental style of engagement, participants explored multiple facets of their behaviour and relationships, became vulnerable as they shared painful experiences, disagreed about reactions to aggressive interactions as they “brainstormed” best responses, showed willingness to follow and comply with the ideas of others, and described how they were attempting to change their behavioural patterns. This research study does not examine cause-and-effect and this is by no means the intention of the current argument. What is relevant here is that an approach to music therapy that values receiving the experiences of group members as they are described, does not preclude a process in which clients can examine and re-examine their behaviours, challenge one another, have questions posed to them by the therapist for reflection, and articulate their intentions and attempts to change.

5.31.2 The Value of a Client-Centred Approach that Balances Structure and Freedom

Each technique used in sessions contained a fine balance between structure and freedom. For adolescents who have experienced instability and a lack of reliability or containment in their family environments (as Marius, Floyd, Laetitia and Ashlee described experiencing), and who live in an environment where they need to be on guard for unpredictable violent events (for example, being raped or mugged while walking home from school) this music therapy group offered a predictable and structured space. Every session took place at the same time each week. The music therapist was always reliably present. Each session began with the same greeting activity and most ended with the same closing activity (unless an improvisation reached an ending that was more suitable, for example). The structure offered by the framework of the techniques and the predictability of the music therapist's supportive presence was paired with a welcoming of freedom, as seeking increased self-determination, agency and autonomous control is a central task of adolescence (Daddis, 2011; van Schalkwyk & Wissing, 2010). Constructive interaction was enabled through this balance. Group members appeared to experience safety that developed into risking vulnerability; playfulness within grounded containment; and awareness of others so as to be able to integrate personal creativity into the group process.

5.31.3 The Value of Thinking About Empathy in Multifaceted Ways

Vachon et al. (2013) explained how “the bandwidth of empathy as it is typically conceived and measured may be too narrow to predict aggression, a broad and complex construct” (p. 17). Even as the concept of empathy was understood in this study within the singular theoretical framework of descriptive phenomenology, the complexity of the relationship between empathy and aggression was apparent. Although situated within one theoretical orientation, the descriptive phenomenological concept of empathy is multifaceted in nature (as summarised in Appendix G) and this allowed for many forms of expression and experience to be understood as involving features of empathy in this study. If empathy is to be drawn upon as a resource then this wider conceptual net is useful for recognising and strengthening empathic potentials that are already present and fostering new experiences of empathy.

5.32 Conclusion

This third part of chapter five has presented a discussion of the findings of the phenomenological study in relation to some key points from literature. Participants' experiences

of self and their lifeworld were explored, followed by their experiences of aggression, group music therapy, and empathy. Relationships between empathy and aggression were discussed and implications for music therapy practice were offered. The following chapter transitions to the second study included in this multiparadigm inquiry, which is developed upon the theories of Deleuze and Gergen.

Chapter 6

Methodology Assemblage, Responding with Becoming-Data, and Further Reflections

Part 1

Methodology Assemblage

“Writing has nothing to do with signifying. It has to do with surveying, mapping, even realms that are yet to come” (Deleuze & Guattari, 1987, p. 5–6).

“My advice to my students who read Deleuze and find his work exhilarating is to ‘read everything you can by and about Deleuze and plug his machine into yours. Then tell us what happened’” (St. Pierre, 2013, p. 226).

Rhizomic Research

Meeting academic requirements typically involves writing a text that is linear and ordered, that entails a progression of theoretical concepts and practical applications. It should steer a reader towards a coherent conclusion. These notions are potentially problematic for rhizomatic thinking that intends to go beyond dichotomies, overcome binaries, and embrace intersection, convergence, overlaps, weavings, twistings and foldings (Sellers & Honan, 2007). Postmodern or poststructuralist research does not rely on established methodological guidelines as no theory, method, or discourse holds an authoritative claim to knowledge (Alvesson, 2002). According to Deleuze and Guattari (1987, p. 90), “tools only exist in relation to the interminglings they make possible or that make them possible.” Poststructuralist writing techniques frequently include creative writing styles, offer multiple entrances and exits, or use a number of storylines (Deleuze, 1997a; Linnell, 2006; Sermijn, Devlieger, & Loots, 2008). These are “messy texts” (Denzin, 1997, p. 224) that resist imposing meaning, do not think in relation to simplistic dichotomies, and place difference in the foreground.

Whether this kind of “post-methodology” (Lather, 2007, p. 70) falls under the umbrella of “conventional” qualitative methodology has not yet been decided (Lather & St. Pierre, 2013; St. Pierre, 2009).

An increasing body of research is using rhizomatic methodology, for example by Allan (2011), Alvermann (2000), Burrows (2012), Clarke and Parsons (2013), Grellier (2013), Honan (2004, 2007), Honan and Sellers (2006), Jackson (2003, 2010), Jagodzinski and Wallin (2013), Masny (2013), Mazzei (2010), McCoy (2010), Reynolds (2010), Sellers (2010), Sellers and Gough (2010), St. Pierre (1997), Stehlik (2004), and Wallin (2010). These researchers have developed a wide range of techniques (Grellier, 2013), resonating with Deleuze’s (1995) refusal to stipulate a particular form that writing should take. Following the spirit of Deleuze entails relinquishing any attempt to find one true method and writing as part of assemblages of texts, readings, and interpretations. The work of Deleuze and Guattari can be used to enable a multiplicity of effects (St. Pierre, 2001) and to work rhizomically is to explore in incomplete and open ways (Grellier, 2013).

Deleuze did not advocate for any kind of slavishness. It is nonsensical to refer to a “rhizomatic model” (Wallin, 2010, p. 85) as if one could presume what rhizomic connections could be possible in a certain milieu. The connective potentials of the rhizome are then no longer understood. Wallin asserted,

as an asignifying system, we do not yet know what will be made of a rhizome: Will it instantiate something radically new, prove deadly, or fail outright? To create a rhizome is an experiment that must be risked rather than an image to be traced (p. 85).

Clarke and Parsons (2013) expressed their understanding of what it means to become a “rhizome researcher” (p. 35). Firstly, rhizome researchers start where they are, content to be in the now, but see opportunities to be nomadic. Data do not have a beginning, neither do they have an end. Researchers enter in the middle (Deleuze & Guattari, 1987; Masny, 2013). Secondly, rhizome researchers perceive assemblages: they listen to what is connected to them. Instead of understanding the world through binaries, people, things and situations are received with intentional respect, equality and presence. The rhizome researcher “sees assemblages in relationship and views synthesis rather than analysis” (Clarke & Parsons, 2013, p. 40). Thirdly, rhizome researchers live in view of the plane of immanence and, therefore, embed themselves in their research. Research is given the freedom to follow lines of flight as the goal is to resist objectifying people. We think of ourselves as “rhizomatically embedded to the ‘other’” (p. 40). As we draw on a relational ontology

in resonance (and even in dissonance with) a creative ontology we consider ourselves also as rhizomatically emerging from the other. Fourthly, a rhizome researcher is committed to deterritorialisation through developing sensitivities to people and elements that are not included in the status quo. This requires a highly adaptive approach. Researchers “should be aware of those on the fringe and come to see ‘all’ those being researched and ‘all’ the information being gathered, including disparate elements that seem out of line with preconceived notions” (p. 40). In this way hegemonies can be troubled.

Fifthly, rhizome researchers seek aspects that have a tendency to be ignored. When following traditional research paradigms, researchers can default to trying to uncover preconceived results. The researcher should, rather, resist trying to control the research project, but should let the research control itself. Although this can be difficult in practice, the stance one should assume is an openness to negating preconceived ideas that result in stagnation towards the stale norm. The researcher should move in rhizomic directions rather than linear ones and, in that way, the possibility is higher that he or she will find unlikely connections. Levine (2013) suggested that improvisation can be a method for doing research that enables us to look forward to that which cannot be anticipated, rather than merely repeating that which the enquirer (or “re-searcher”) already knows. Through improvisation, the “still unknown” can “show us the way to knowledge” (p. 21). Within improvisation in the arts, spontaneity can begin with structured or more constrained beginnings. It is a response to something given in a manner that allows for the most freedom within the provided framework. This is thought of as “expanding the range of play” (p. 22). Lastly, rhizome researchers value becoming rather than replicating what is already apparent. Deleuze and Parnet (2002) explained, “in a multiplicity what counts are not...the elements, but what there is between, the between, a site of relations which are not separable from each other. Every multiplicity grows in the middle” (p. viii). Instead of thinking “sameness,” rhizomes encourage thinking “difference.” Becoming takes place through experiential learning day-to-day. Clarke and Parsons (2013) concluded their article by suggesting: “Perhaps the joy of research can be ignited when the responsibility to make things happen is let go” (p. 42). Although these statements may present as somewhat esoteric, I aim to articulate throughout this chapter how this process unfolded in practice within the current research.

You are invited to explore this chapter rhizomically, entering at whichever opening you choose, and moving in whatever direction calls to you for connection. The entrances include mention of the importance of context; a discussion of creating a performative methodology assemblage; the

research questions; an exploration of how we may think about co-researchers; mention of how the music therapy sessions were planned; an exploration of gathering and responding to the data; the process of becoming with the data; research quality; and a description of immanent relational ethics.

Contextual Entanglement

If realities are produced together with the reports that describe them (Law, 2004) then we need to be

frank about how the description of the context of a study participates in producing that context, rather than attempting to create an illusion that reality is being directly represented (Grellier, 2013).

There is no “pure” representation of reality and no transparent, “objective” way of presenting the milieu where this study is constructed. My observations, responses and interpretations during the music therapy process and in relationship with the co-researchers within their school environment are necessarily entangled. As Gergen (2009) highlighted, it is through the choreography of co-action within meaningful relationships that we gain new ways of being.

The group music therapy process took place at a school in Eersterust. This area is constructed in various ways. For example, it is constructed in relation to “race”²¹. Approximately 20km east of

Pretoria, it was established in 1963 as a “township” to accommodate people classified as “Coloured”²² who were removed from areas such as Marabastad, Lady Selborne, Claremont and

Booyens (Naidoo, 2011). During Apartheid an overwhelming lack of investment by local government ensured that there was a significant discrepancy between “advantaged” and “disadvantaged” areas. Many disadvantaged areas have been amalgamated with surrounding communities and it is the task of local authorities to offer improved infrastructure and a broader range of services, in partnership with community members, that were denied in the past (Springveldt, 2009).

Eersterust is constructed in relation to unemployment and limited work opportunities. Levels of unemployment in Eersterust are high and increasing. Many young adults leaving school face a lifetime of unemployment. Unemployment rates fall between 35 and 45 percent (Stige, Ansdell,

²¹ Race functions as a discursive category of identity formation. It is not a pre-given trait, but is constituted by a variety of available cultural meanings (Dolby, 2001). Acknowledging that race is socially constructed eliminates any essential differences between people classified as belonging to particular racial groups, but still allows for the examination of the powerful effects of such social constructions in everyday life (Luke, 1994).

²² The term “Coloured” is used officially in South Africa as a classification category for people with mixed racial heritage (Adhikari, 2005). It does not refer to an intrinsic identity as race is a social construction (Stevens, Swart, & Franchi, 2006). The socio-political construction of “colouredness” is ambiguous, complex and contested (Hammett, 2010).

Elefant, & Pavlicevic, 2010)²³. Many residents are required to seek work outside the area, either attempting to establish self-employment or trying to secure salaried work within informal sectors (Naidoo, 2011). The majority of residents who are employed hold jobs categorised as “working class” (p. 629). Naidoo found that large proportions of people in Eersterust stated that they periodically experienced hunger, as food was unaffordable. Eersterust has a further social complexity as some locals perceive “outsiders,” many from Cape Town and Upington, to have taken their jobs. In Eersterust there is a sense that those who are able to move to more affluent areas outside of Eersterust have “made it,” whilst those who remain as they cannot afford to leave “haven’t made it” (Stige et al., 2010).

Eersterust is constructed in relation to crime, gangsterism, aggression and violence (Steyn, 2010).

Eersterust is reported to have the highest crime incidence in Gauteng. Although there may not always be overt signs of guns or drugs, crime networks and drug-dealing operate out of public sight (Stige et al., 2010). Regular random police searches are conducted for illicit drugs at points in Eersterust (Dreyer, 2012). Fighting, especially between boys, in schools in Eersterust is prevalent (Louw, 2013).

Eersterust is constructed in relation to social connectedness. Naidoo (2011) drew attention to how poor people living in Eersterust experience lack of social connectedness. A high number of participants in her study who live in Eersterust reported “inaccessible or unreliable familial networks of support” (p. 633). As a result, many described drawing on their own agency in seeking other social connections by affiliating themselves with social structures and networks outside of the family, very few being political.

Eersterust has been constructed in relation to healing, especially in terms of religious healing. There are 106 churches in Eersterust and these play a prominent role in the life of the community (Springveldt, 2009). In 1999 Landman made the following statement, which still reverberates in the religious narratives articulated today:

Healing, it is told today in Eersterust by its religious people, can be and is being effected through reclaiming land and possessions lost in the forced removals; through religiously

²³ More recent figures are unfortunately unavailable. Eersterust lies within the Tshwane Metropolitan Municipality. In 2013 the unemployment rate for those living in this municipality was 24.2% overall, with youth unemployment being at 32.6% (Ganief & Thorpe, 2013).

reconciling gangs and drug dealers who got a hold on Eersterust when people lost their humanity in the forced removals; through ecumenical cooperation and communal church services, binding a lost people together with the common goal of political liberation; through prayer and biblical interpretation and the forgiveness of perpetrators; and through exorcising the demons which have taken control over people since the beginning of time (p. 426).

Eersterust has been constructed in relation to music. The musical life of Eersterust has largely been documented through print media and online. The Tshwane School of Music (tshwaneshoolofmusic.co.za) opened in Eersterust in 2013, providing music education for children and youth in the area. Fourteen children's bands and ensembles have been formed through the school and they are regularly invited to perform for community events and occasions hosted by the City of Tshwane. Music therapy interventions have also been previously conducted in Eersterust (Lotter, 2003, 2010, 2011; Stige et al., 2010).

Creating a Performative Methodology Assemblage

Fox and Alldred (2013) explained a research assemblage as the things, bodies, and abstractions that are involved and entangled within social inquiry. This assemblage knows and works with indefiniteness, flux, and multiplicity. A method assemblage, according to Law (2004), is the creating of a hinterland of relational ramifications in the form of, firstly, present in-here objects, secondly, the relevant or visible out-there contexts or realities (processes, phenomena) reflected in those in-here objects and that are manifest in their absence and, thirdly, the absent and Other out-there processes and contexts with endless ramifications that are both necessary to what is in-here, but are invisible or seem irrelevant to it.

Presence refers to that which is made present in-here, including objects, statements, musical improvisations, depictions, data, text, or descriptions of method (Law, 2004). Manifest absence correlates with presence. Presence relies on absence as it is incomplete: for example, a large bruise around a learner's eye (a present in-here object) describes an aggressive encounter on the school field at break (which is a manifest absence); statements by teachers in parent-teacher meetings (present in-here objects) describe realities in the classroom (manifest absence); behaviour in class (present in-here objects) has implications for future punishment (manifest absence). Otherness is also necessary for presence, however it vanishes. It can vanish because it is so routine as not to be noticed (e.g. gendered roles that are constructed at the school), because it is not perceived to be interesting or significant to the object at hand (e.g. the availability of drugs to learners who are

termed aggressive), or because what is enacted as presence and manifest absence can only be maintained if this is repressed and Othered (for example, the socio-cultural context of adult authoritarianism). That which is brought to presence, and manifest absence, is also contestable and limited. The ways that these could be crafted are indefinitely transformable and uncertain. Presence, manifest absence and Otherness depend on each other (Law, 2004).

A method assemblage is also about the creating, shaping and enacting of the necessary boundaries between presence, manifest absence and absent Otherness. Conventional methodology defines and controls these boundaries in steady and tight ways. When a statement appears to correspond to a reality out-there, it is because the majority of the assemblage it is situated in (uncertainties, authorship, enactment of out-there-ness) has been Othered: “The appearance of direct representation is the effect of a process of artful deletion” (Law, 2004, p. 88). Law urged us to imagine boundaries that are more flexible and to have an openness and awareness of different kinds of presence and manifest absence. We need to cultivate reception to allegory (and the generativity of allegory), ambivalence, ambiguity, misfit, coexistence of different realities, incoherence, multiplicity, representations of non-coherence and multiplicity. This is not to say that every method assemblage must represent these features. A method assemblage may or may not be singular and definite. Law acknowledged that non-coherence for non-coherence’s sake is not what is being sought or celebrated. Interventions that could address singular problems within coherent organisations would be preferable for bringing about change more easily. However, coherence is not necessarily good either.

As Fox and Alldred (2013) described how social inquiry has been understood from the researcher’s point of view who, through, logic, reason and the scientific method brings order to data and, thereby, makes sense of the world. Alternatively, if researchers and data are seen as part of a research assemblage, entailing an affect economy, then we can start to understand research as “a territorialisation that shapes the knowledge it produces according to the particular flows of affect produced by its methodology and methods” (p. 403).

The relational ontology that this study is built upon necessitates recognition of my presence as the music therapist/researcher (rather than using a third-person point of view) and that this role is emergent from my relationships with the becoming-adolescents who participated. There is also no longer a subject position available within the poststructuralist understanding of assemblage (Deleuze & Guattari, 1987). Deleuze and Guattari (1987) drew on Virginia Woolf’s sentence “The

thin dog is running in the road, this dog is the road” (p. 263) to show how the road, the dog, and the running are simultaneously becoming one individuation, one event. Events are assemblages “that are inseparable from the hour, a season, an atmosphere, an air, a life” (Deleuze & Guattari, 1987, p. 263). They have no beginning nor end. They are always in the middle. It remains difficult to think without and write out the “I,” though (as explored by St. Pierre (2017)). Deleuze and Guattari (1987) argued for reaching “not the point where one no longer says I, but the point where it is no longer of importance whether one says ‘I’” (p. 3). To be responsive to these ideas I have elected to write “[I-]”, thereby attempting to critically, yet playfully, allude to lines of affective interconnection and relationship through the dashes. By being placed in brackets the concept of “I” is present for pragmatic purposes, yet is also absent. In addition, the brackets can indicate how any idea of “I” is produced within the frame of a relational meaning system.

Research questions

As mentioned in chapter one, the main research question informing this study is as follows:

How can the theories of Deleuze and Gergen inform the design, execution and analysis of a music therapy group process aimed at facilitating empathic interactions between adolescents referred for aggression in a relatively under-resourced school?

The sub-questions are:

1. How do these becoming-adolescents (re)present and participate in their relational confluences?
2. What does aggression do?
3. What becomings does group music therapy produce?
4. Does this group music therapy processes produce empathy/empathies as formulated in relation to the theories of Deleuze and Gergen, specifically, and, if so, what does this empathy do?

5. How can exploration of this group music therapy process contribute to understanding potential relationships between aggression and empathy?

Co-Researchers

The methodological story of this research is as much the creation of Cherise, Leihlani, Aaliyah, Devon, Malaika and Natalie as it is mine. It is the intermingling of our stories as these emerge through our relationships. My description of these becoming-adolescents is partial and shifting throughout, as is my description of my own presence in the process and the relationships between us. [-I-] do not in any way attempt to offer a revelation of who the becoming-co-researchers “are,” as if a static representation could ever capture their shifting multiplicities. [-I-] offer descriptions of moments between us that are only a few threads within a vastness of diverse and ongoing becomings.

In co-operative inquiry participants are often referred to as “co-researchers” (Smith, 1994, p. 253). The current study shares some common values with this approach, for example an affirmation in the belief that research should be conducted “with people rather than on people” (Heron & Reason, 2006, p.145). It does not, however, fully fit the co-operative inquiry mould. In co-operative inquiry research questions are determined in collaboration with those participating. The becoming-adolescents in the current study were instrumental in determining the structure of the sessions, the kind of data that were generated, and even how some of the key concepts were constructed, such as aggression, but [-I-] had determined the overall research questions (in order to run a similar process with the other group, from a different theoretical perspective). Also, although meanings were constructed in sessions by the becoming-adolescents [-I-] then engaged in a process of responding to the data. A cyclical process of analysis and further data collection was not engaged in as one may find in forms of co-operative inquiry (Heron, 1996). [-I-] have still elected to use the term “co-researcher,” though, as [-I-] suggest that it most appropriately captures the power that the becoming-adolescents who participated had in determining the structure and outcomes of this research, and the relational ontology that underpins it.

The co-researchers were selected through convenience sampling, as this strategy is deemed appropriate for in-depth qualitative studies (Given, 2008). The deputy principal of the school, through consultation with the grade 10 and 11 teachers, identified learners who she perceived as being most frequently and intensely involved in aggressive altercations, after being provided with list of a variety of kinds of aggressive interactions that could be considered (as opposed to

perceiving aggression in a limited way). (This letter is included in chapter five, section 5.6, as the same one was used for referral of adolescents to both this group and the phenomenological group). She explained the nature of the study in a private conversation with each becoming-adolescent who was referred, invited them to participate, and provided them with the information letter (see Appendix A). Becoming-adolescents who identified as male and ones who identified as female were referred. The deputy principal emphasised that participation was entirely voluntary. Attending the music therapy sessions was not linked to any disciplinary procedure and the learners were in no way compelled to attend. No adverse consequences would be encountered if they decided not to participate in the research. [-I-] had discussed this with her and she understood the importance of emphasising the learners' autonomy in this regard. Becoming-adolescents who showed interest in participating were given an information letter for their parents/guardians and consent/assent forms to take home with them. Once their parent/guardian had read the information form (see Appendix B) and signed a consent form (see Appendix C), and once they had signed an assent form (see Appendix D) sessions could commence. Parents/guardians were also asked to fill out a basic information form (see Appendix E). Out of ten who were invited to participate, six becoming-adolescents returned their forms and attended the sessions. [-I-] emphasised again in the first session that attendance was entirely voluntary, that they were free to withdraw from the process at any time, and that no adverse consequences would result from their decision to do so.

Sandelowski and Barroso (2002) reflected on the apologetic position that some qualitative researchers assume when commenting on a small sample size as one of the limitations of their study. This is founded in the continued emphasis on generalisability instead of valuing the potential of qualitative inquiry for illuminating context and exploring the “how” and “why” of human social interaction. For the purposes of this research a small group was deemed appropriate (as affirmed in methodological literature by Mason (2010) and Matthews and Ross (2010)). This number would make the sessions manageable for me to facilitate as a single music therapist, given that the adolescents who were referred were constructed in their reasons for referral as frequently aggressive.

The description of the selection of co-researchers provided thus far offers only a limited view within the methodology assemblage and further consideration is still required. If our task is to explore how meaning is generated through and within relational confluences then building neat artificial fences around select in-here participants is incongruous. What could be afforded by exploring co-researchers also in relation to visible out-there contexts, in terms of what may be

absent and Othered, as well as other people who may be implicated in those spaces? To begin, let us consider the possible enactment of a relational matrix of co-researchers as depicted in Figure 8.

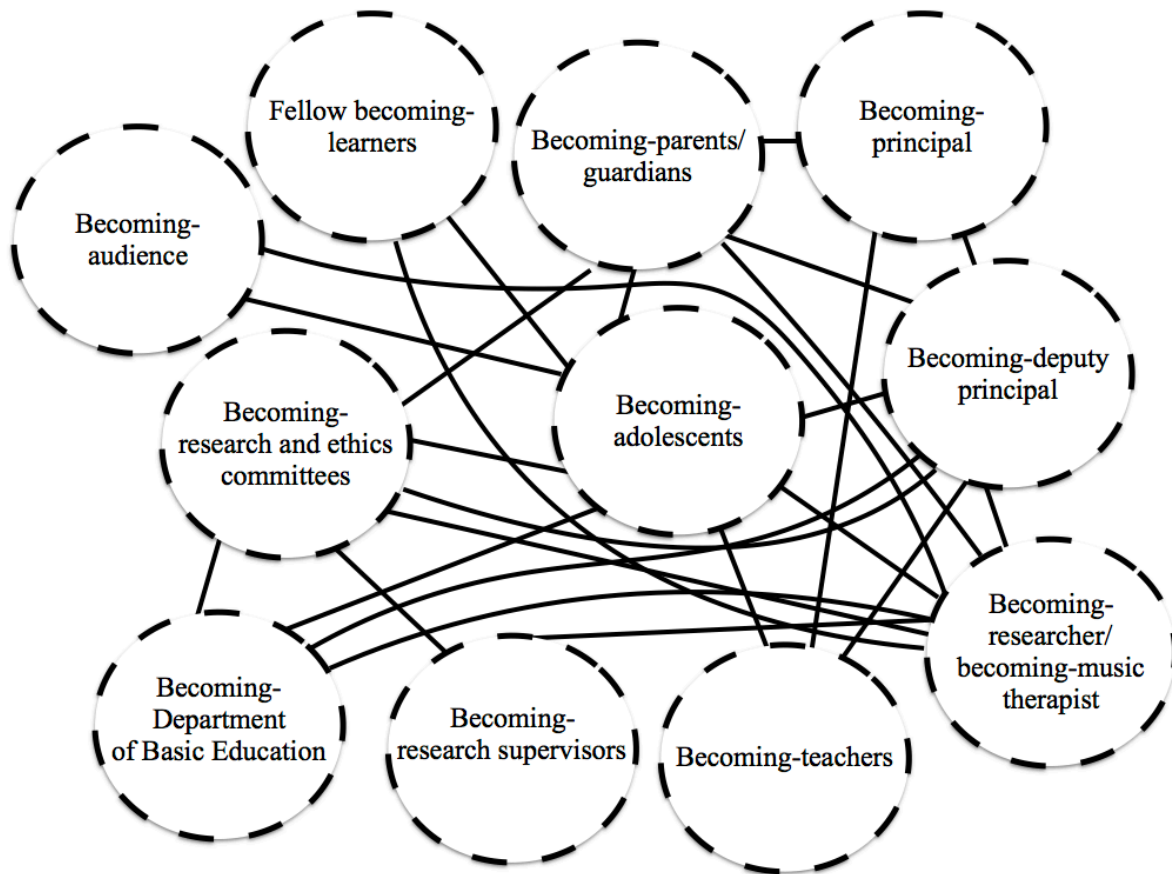


Figure 8: An assemblage of co-researchers

Although manifest absence and invisible Other do not simplistically refer to people, but to processes, contexts and phenomena that become manifest in in-here objects, these could also be examined relationally and in term of the people they produce. The assemblage portrayed in Figure 8 includes many co-producers of meaning. The becoming-adolescents who participated in sessions are involved, as are their becoming-parent/guardians (who were the few out of many invited to sign and return consent forms) and their becoming-friends with whom they share their days and build their stories. The network involves the becoming-principal who initially agreed to allow me to visit the school and directed me to meet the becoming-deputy-principal, who facilitated referrals, contact with parents, and assisted me with logistical organisation. Within carefully respected boundaries of confidentiality [-I-] engaged in ongoing conversations with both the principal and deputy principal, particularly in light of participating in creating a more supportive system for becoming-learners at the school. The network of co-researchers also includes the becoming-teachers who allowed their

learners to attend sessions, and with whom [-I-] conversed throughout the process, as [-I-] came into contact with them and as they began to initiate conversations with me, particularly about seeking alternative strategies for interaction with learners in light of challenges in the system. Included, also, are my research supervisors who played a role in guiding the research, staff at the Department of Basic education who reviewed the study's proposal and gave consent for it to proceed, reviewers at the University of Pretoria's Music Department Proposal's Committee and Faculty of Humanities' Research Ethics Committee who require very particular constructions of meaning (and who gave consent for the study to be conducted). You may notice that you, as a becoming-audience are included too. Spivak (1993) wrote about the importance of breaking apart the investigator-audience binary by inviting the audience to be a co-investigator.

If this study is about exploring meanings of aggression and empathy in group music therapy and what this process may produce, if meaning is co-produced within relational confluences, and if our task is to acknowledge how a method assemblage produces a certain kind of reality instead of attempting to delete method to create a detached "truth," then [-I-] suggest that considering co-researchers in a more expansive manner may do some useful things. Not least of which would be to enable more open and considered thought about what may be in-here and out-there, and how the negotiation of those boundaries participates in the knowledge that is enacted in this study about aggression, empathy and music therapy with these becoming-adolescents at this school and in this community.

Music Therapy Sessions

[-I-] planned to facilitate approximately 12 sessions with this group of becoming-adolescents, spanning two consecutive school terms. The approach to group music therapy was flexible, drawing on a range of models and techniques. [-I-] incorporated the improvisational approach of Creative Music Therapy (Nordoff & Robbins, 1977) that can be characterised as, "client-centred, interactive, semi-directive, and experiential" (Ansdell & Meehan, 2010, p. 29). Certain techniques from analytical music therapy (Eschen, 2002; Priestley, 1994) were also included, where improvisations are created on the basis of a theme and are then processed afterwards, either verbally or through drawing, clay sculpture, imagery, or movement. Some receptive approaches (Grocke & Wigram, 2007) were also used. In addition, [-I-] included techniques such as song-writing (Baker & Wigram, 2005; Baker, Wigram, Stott, & McFerran, 2008; Baker, Wigram, Stott, & McFerran, 2009; Tamplin, 2006), musical presentation (Amir, 2012; Bensimon, & Gilboa, 2010), drumming circles

(Bensimon, Amir, & Wolf, 2008; Bittman et al., 2001; Camilleri, 2007; Wyatt, 2002), and musically guided image making (Grocke & Wigram, 2007). [-I-] began and ended each session with a greeting activity as this assisted in creating a therapeutic frame and provided predictable structure, opportunities for acknowledgement of members and closure to sessions.

The power of music in music therapy is still commonly attributed to the therapist and the therapeutic intervention, rather than the client (Rolvsjord, 2006). Rolvsjord linked this to the persisting hold of the medical model. Instead, a contextual model encourages a shift in attention to how people who attend music therapy make use of the music and the process within their move towards health and greater quality of life (as well as possibly towards musicking), rather than on the therapist and perceived intrinsic qualities of the music. While this does not disregard the powerful resource that is music, it places the emphasis on the client's use of it and relationship with it. This perspective importantly challenges power relations in therapy and research, aligning with views (by Ansdell (2014) and DeNora (2004), for example) on how music therapy affords, and how the client is empowered and has agency to appropriate these affordances. The current study is, however, hierarchically flatter, placing neither the therapist nor the client (and neither the client nor therapist's music) in a position of power over the other.

Gathering and Responding to Data in the Middle

Baugh (2005) described Deleuzian experimentation as follows: “When we experiment—we do not know what the result will be and have no preconceptions concerning what it should be” (p. 91). As [-I-] travelled through this research [-I-] had a similar experience to St. Pierre (1997) who critiqued the linear ruthlessness of knowledge production through research methodology. She asked what happens when a linear process is disturbed as the researcher enters the narrative in the middle. She often experienced the activities of data collection, analysis and interpretation occurring simultaneously.

In this study [-I-] began with writings by Deleuze (1968, 1969, 1980, 1983, 1988, 1995, 1997a, 1997b, 2000, 2001, 2004), Deleuze and Guattari (1983, 1987), Gergen (1984, 2000, 2009, 2010, 2011) and Gergen and Gergen (2012), spending unhurried time immersing myself in their work.

While doing so [-I-] was facilitating the music therapy sessions. Research that is “radically relational” (Wertz, 2011, p. 84) is shaped, and even intentionally influenced, by the researcher's values and orientation, which in this case were inextricably interwoven into my facilitation of the music therapy sessions. [-I-] participated in the sessions as [-I-] was the becoming-music therapist

(who actively explored with the becoming-adolescents as part of the therapeutic process) as well as the becoming-researcher (who actively improvised her way through the study). [-I-] facilitated sessions with the stance of “not-knowing” (Anderson & Goolishian, 1992), and intentionally attempted becoming-understanding with the co-researchers through generosity and sincere curiosity.

As the process of music therapy sessions unfolded with the becoming-adolescents [-I-] read more. My thinking with Deleuze and with Gergen informed how [-I-] understood and worked with what emerged in sessions and what emerged in sessions informed how [-I-] read Deleuze and Gergen. [-I-] did not know in advance what kind of data [-I-] would collect as [-I-] did not know how the becoming-therapy would move or where it would lead.

Becoming with the Data

The entries in this section include data gathering, selecting vignettes, and responding with the becoming-data. Images, photography, poetry and musicking, drawing assemblages, and producing an ordering of the notes in relation to the research question are also discussed as part of responding with the becoming-data.

Data Gathering

[-I-] filmed the sessions with a static camera in the corner of the room. [-I-] watched all the video footage afterwards and read through all the session notes [-I-] had written each week. [-I-] also collected the artwork that was produced in each session or photographed these if the group member wanted to keep them (they were always given this option as a first choice). When using a video camera in research we are required to consider whether and how the presence of the camera influences the participants (Knoblauch et al., 2014). Although the becoming-adolescents who participated in the sessions seemed vaguely aware of the camera in the first session they performed a complete lack of interest in it from then onwards. [-I-] suggest, however, that it may still be worth considering the construction of meaning to have taken place through the connections between myself, the other group members and the camera. This is similar to how we may also think of other human/non-human connections (Hultman & Taguchi, 2010) in the assemblage between, for example, becoming adolescents—clay—myself, between djembes—myself—becoming adolescents, or between other group members—iPod—myself. The one does not “influence” the other, so to speak. Meaning becomes in the spaces between.

Qualitative research has relied strongly on the practices of language (field notes, interviews, focus groups, scholarly papers, etc.). MacLure (2013) argued, “one of the main functions of method is to contain, manage or forget the bodily entanglements of language, so that it can be freed to represent” (p. 664). Gergen’s (2009) conceptualisation of co-action included, “the entire coordination of bodies [and, as such] the distinction between verbal versus non-verbal communication is an artificial one” (p. 34). Therefore, current study has incorporated a range of “sense-events” (MacLure, 2013, p. 659) such as those that are actualised through words, music, images, silences, and performances of emotion, as emerging through a relational confluence. As Fox and Alldred (2013) urged, interpretive research tools such as narrative accounts, diaries and interviews that usually are concerned with human experiences, actions and reflections need to be redirected towards attempts to explore relationships within assemblages and the types of affective flows that take place between these.

The virtual becomings that unfold in sessions are actualised into the “creatures” or “creations” (Hallward, 2006) of data. In the current study these were actualised in the forms of video footage ((re)presenting all the techniques that were engaged in during the sessions), session notes and images that were created. Despite actualising creations into data, our focus is not on asking what the data “are” or what the data “mean,” but what they “do,” what they make possible, and what lines of yet unthought they open up (Masny, 2013).

Selecting Vignettes

[-I-] watched and listened to all the video footage of the 12 sessions that Cherise, Leilahni, Aaliyah, Devon, Malaika, Natalie and [-I-] had had together. [-I-] read all the session notes [-I-] had written and witnessed the images. Knowing that [-I-] could not rely on my previous experiences in more conventional practices of qualitative data analysis [-I-] did not have the faintest idea what to do next. Here there are no “codes” or “themes.” Masny (2013) wrote of thinking data differently so as to “embrace uncomfortableness that comes with loss of certainty, transparency, and fixed images” (p. 345). So, [-I-] waited...open to see what would be born instead of forcefully engineering an outcome.

While waiting [-I-] read what MacLure (2013) had to say about moments that “glow” (p. 660). He pondered what counts as data and what our relation to data is (not). Data are not static and indifferent masses waiting upon us to be (in)formed and measured, coded and analysed. Instead, within the ontology we presently find ourselves in, perhaps data find ways to make themselves

intelligible to us. MacLure described how this can be observed, or felt, when one becomes particularly curious about a piece of data. In the process of conducting and writing up research something that has not yet been articulated may appear to “take off and take over” (p. 660). One is then unpredictably moved somewhere else. Rather than feeling as if we have chosen this new path we may find that it has chosen us.

Deleuze and Parnet (2002) framed this as being open to and aware of the possibility of a disturbance or jolt, as an idea emerges from an encounter with the edge, the crack, the in-between. This gains momentum of becoming and evolves without a predetermined end-point. While Deleuze (2004) articulated this as a case of “attaining [the] will that the event creates in us; of becoming the quasi-cause of what is produced within us” (p. 169), MacLure (2013) framed it as “a kind of ‘surfing’ of the intensity of the event that has caught us up, in order to arrive somewhere else” (p. 662).

MacLure (2013) linked the idea of glow to Deleuze’s notion of affects. This can be understood as a kind of aesthetic research methodology. Affect, explained Hickey-Moody (2013), “is what moves us. It’s a hunch. A visceral prompt” (p. 79). This was discussed in greater detail in chapter three. Affect concerns embodied subjectivity. It is moment of change in relation to an encounter. While affection relates to the feelings that the embodied human experiences, affect is what lies between feelings and changes.

Masny (2013) suggested the selection of vignettes in rhizomatic research as part of the assemblage that is the research event. Similarly to MacLure (2013) seeking “glow,” Masny proposed selecting vignettes in that they are intense affective events. They are foregrounded based on their power “to affect the assemblage and be affected by the assemblage” (p. 343). Vignettes deterritorialise and rupture, creating concepts and rhizomically taking off in unpredictable ways. They are part of the assemblage. The concern lies with how vignettes function and what they do. There is no single way to look at vignettes. Concepts are created through questions. Events can turn into creative and transformative counter-actualisations.

Fox and Alldred (2013) argued that, for research to be situated within the ontology that Deleuze and Guattari champion, data collecting machines should be able to:

- Identify assemblages including the human (in this case, for example, becoming-adolescents) and non-human (for example a school, musical instruments, clay), animate and inanimate, material (bodies) and abstract (understandings of aggression), cutting across what are traditionally considered “micro” (interpersonal interactions) and “macro” (systems of authority and privilege) levels
- Explore how assemblage elements affect and are affected, and examine what bodies and other things do, in other words, the capacities that are produced by these affective flows
 - Identify territorialisations and de-territorialisations within assemblages.

Therefore, [-I-] watched and read and witnessed again, looking for vignettes, for moments that glow as affects. [-I-] asked myself how the data may be presenting as intelligible. Where could [-I-] surf the intensity of an event? What was produced in me through the data? What hunches arose? Where was movement? Where was [-I-] disturbed and jolted? Where were the cracks? Where were the in-between?

[-I-] had an inclusive openness to vignettes as my interest was not in identifying only a select few sense-events to “drill” deeply into, but in gaining a broad sense of connections across the entire assemblage of the music therapy process. [-I-] selected vignettes from session note excerpts, video excerpts, audio excerpts, and images. [-I-] chose 19 video excerpts, 11 images/sets of images, and seven excerpts from session notes. [-I-] wrote combinations of transcriptions (MacLean, Meyer, & Estable, 2004) and thick descriptions (Stige, 2002) for the video and audio excerpts [-I-] selected.

While [-I-] wrote thick descriptions of the musical interactions [-I-] also retained the audio recordings as sense-events.

Responding with the Becoming-Data

While conventional qualitative inquiries tend to include a section entitled “data analysis,” the current study does not conform to the intentions of, and belief in the ability to, code, decode, categorise and organise from a position of distance and authority often implicated in this practice (Jackson, 2013). Masny (2013) referred to “palpating” data instead of “understanding” data, while seeking knowledge that can be challenging, difficult, messy and ambiguous. [-I-] have elected to phrase this process “responding with the data,” which includes palpating, but always in a responsive relationship. It entails a process that is akin to dancing with the data as a process of becoming. The

process involves being fully present and fully in relationship. It is ongoing, open, multiple, and hierarchically flat(ter).

For Fox and Alldred (2013), research situated within Deleuze and Guattari's ontology needs to involve data analysis that,

- Considers the assemblage as the primary focus for analysis
- Explores how affect flows, and how bodies and other collectives and relations in assemblages produce capacities for territorialising and de-territorialising
- Investigates how flows of affect within assemblages link meaning and matter, as well as "micro" and "macro" levels
- Acknowledges the affective relations within the research-assemblage itself.

Allan (2011) argued that the role of researcher is not to explicate, but to complicate, not to understand, but to approach (with humility and recognition of one's own inadequacy).

Rhizoanalysis abstains from interpretation (Masny, 2013). We are not asking what something means. This is not what "making sense" is about. Sense refers to the virtual potential to become. Sense is an event and, for Deleuze (1990), "the event is sense itself" (p. 20). Embedding oneself in the event of reading and becoming-with the data does not entail uncovering what "really happened."

We become with the text, with the improvisation, with the image. We are affecting and being affected, both transforming and being exceeded (Deleuze & Guattari, 1994). The researcher is "part of" the rhizoanalysis and is a "performing agent" (Hulman & Taguchi, 2010, p. 537). This section includes reflection on how [-I-] responded performatively with the becoming-data, including my responses with images, photography, poetry and musicking.

Images, Photography, Poetry, and Musicking

[-I-] had selected the vignettes. Now [-I-] needed to dance with them. As [-I-] read the data diffractively, [-I-] needed to install myself in an event of "becoming-with" the data" (Hulman &

Taguchi, 2010, p. 537). As Hallward (2006) wrote, "The more creative the activity the more intensely or inventively expressive of being it becomes..." (p. 1). If art provides one of the most valuable sites for affect to be produced (Hickey-Moody & Malins, 2007), if nothing is more alive than art, and if music enables the virtual (Hallward, 2006) then what better place to begin than art and music?

[-I-] put a large piece of paper on the floor, and surrounded myself with coloured play-dough, ropes, crayons, pens, and musical instruments. [-I-] read through all the transcripts and thick descriptions, listened to all the audio excerpts and witnessed the images. [-I-] did this without a break, reading, listening and gazing in a flow through all the becoming-data. [-I-] then moved to the paper and responded according to how affect changed and jolted and disturbed me. [-I-] surfed the intensity of the events [-I-] had read, listened to and looked at. The image [-I-] created can be seen in Figure 9.



Figure 9: First image created during the becoming-data response

After creating this image [-I-] then improvised musically on a range of instruments, remaining deeply focused on the affect of the vignettes, and the processes of drawing and writing on the paper that was already becoming. [-I-] recorded the improvisation. It seemed like two minutes, but lasted for over nine minutes. [-I-] moved back to the page, as my response to the data within the music had elicited more affective intensity.

[-I-] then took photographs of the image [-I-] had created on the floor. [-I-] first photographed the image as a whole and then took close-up photographs of sections of the page. As [-I-] looked at the photographs they generated new affect responses and [-I-] wrote poems on them, particularly in relation to the emotions [-I-] was experiencing as [-I-] was becoming-with the data and in relation to the emotions that were still very much alive in me regarding the experience of becoming-with the becoming-adolescents. This process is described in more detail in the following part of this chapter.

Other researchers have also employed similar strategies. Honan and Sellers (2006) conducted educational research using rhizomatic methodology. They explained how they followed various pathways to produce rhizomatic writing that transgressed generic boundaries, and was tentative and partial. They used lyrical stories, poetry, “unending sentences,” and drew on personal ambivalent experiences of teaching. Williams (2005) wrote of embracing the interconnection of other points with poetic text through “the power of open creativity” (p. 19).

After [-I-] had created the image, written the poems and played the improvisation [-I-] decided to seek connections in more detail within the transcriptions and thick descriptions, the images, and the audio excerpts. [-I-] wanted to look closer for even more layers of jolts, ambiguities, complexities, openings and multiplicities.

Drawing Assemblages

Through my reading of literature [-I-] was aware that [-I-] was not looking for cause and effect (Gergen, 2009), but how meaning is co-created in confluence. [-I-] was seeking arbitrary assumptions and hierarchical presuppositions (Derrida, 1982). Where is there both/and? Where is there neither/nor (Hallward, 2006)? How are we engaging with differings (as opposed to trying to overcome difference) (Smith, 2012)? Where are relational pathways (Gergen, 2009)? What relations are being assembled and what relationships are being disassembled; which endure and which are disrupted? How is power operating as plurality in transformation (Anderson & McFarlane, 2011)? How are we orienting to power? How can these assemblages also contain chaotic and messy meaning? How are beings being bound (Gergen, 2009)? What new pathways are being generated? How am [-I-] focusing not on “what” the adolescents may (or may not) be becoming, but on the adolescents as becomings?

[-I-] began a process of examining the connections that were enacted in the assemblage that was the group music therapy process. [-I-] “surfed” potential connections in each transcript and thick

description, each excerpt from the session notes, each image and audio excerpt, and the photographs [-I-] had taken of the image [-I-] created and the poems [-I-] had written. In order to do this, [-I-] divided each transcript/thick description into sections, and typed the sections one by one onto the top of separate pages. Each section (either a few sentences or a paragraph) was written on its own page. The sections were divided according to how the flow of meaning was produced in the transcript/thick description, but these divisions are not particularly consequential, as connections between the different concepts were carried over from page to page, creating an assemblage that linked all the different sections and pages together (the process of creating this assemblage will be discussed momentarily). When a section described musical interactions [-I-] also listened to these while conducting the explorative response so as not to remain distanced through language from the music. [-I-] also included the poems, and images as parts of the becoming-data, pasting them onto the top of the pages as well.

[-I-] then began to look for possible “interminglings” (Deleuze & Guattari, 1987, p. 90), in other words some of the infinitely possible connections. Rhizomes are horizontal, continuously growing networks of connections among heterogeneous nodes of material and discursive forces (Martin & Kamberelis, 2013). There are no points, only lines (Deleuze & Guattari, 1987). What is of interest are the lines between and the movement of the lines. Creative or vital difference is primary in itself (Hallward, 2006). The focus also lies on what these “connectings” are creating ([I-] was looking for “creatings”) (Hallward, 2006, p. 2). What is their mode of creation and what do they create? What opens up and closes down in these connectings, in these interminglings? ([I-] bore in mind Hallward’s comment that a knife does not cause the effect of a cut in the flesh, “rather the knife and the flesh intermingle” (p. 43)). Seeking middles does not imply the creation of a centre-outside binary. Rather it disrupts the very notion of a text as linear (Honan, 2004). Rather than seeking beginnings and endings, looking for middles makes it possible to disrupt established linkages and find new ones. Instead of connecting old ones in new ways, by remaining open to the multiplicity of discontinuities and ruptures other linkages can be created (Alvermann, 2000). Multiplicity “celebrates plurality, proliferative modes of thinking, acting, and being rather than unitary, static, binary, and totalising modes” (Martin & Kamberelis, 2013, p. 670). Key to this pursuit is the following statement by Deleuze and Guattari (1987) about a nomadic approach:

To begin with, although the points determine paths, they are strictly subordinated to the paths they determine, the reverse happens with the sedentary. The water point is reached only in order to be left behind; every point is a relay and exists only as a relay. A path is always

between two points, but the in-between has taken on all the consistency and enjoys both an autonomy and a direction of its own. The life of the nomad is the intermezzo (p. 380).

Gergen (2009) also emphasised seeking coordination. A word's meaning is generated from a process of coordinating words; the meaning is not self-contained. As he so succinctly explained, "the fun begins in the fusion" (p. 32). Guided by this stance, [-I-] began to explore the interminglings within each section of the text. Below the first section of text, on the first page, [-I-] wrote down the concepts that appeared most relevant from that section (as [-I-] responded with the becoming-data). [-I-] then draw the connections between these concepts that were produced within the text. With each new section of text on each new page [-I-] added the (main) additional concepts and additional interminglings (out of the multiplicity of possible ones) that were produced. [-I-] used Keynote (Apple's equivalent of PowerPoint) to produce this document. Each page had the relevant interminglings from that data section highlighted in a certain colour, and all the preceding ones that had already been drawn were included on the page in black. Therefore, the assemblage grew more and more dense as my response to the becoming-data progressed. This is described further in the second part of this chapter, with figures to illustrate the process.

[-I-] did not conceive of the concepts as "points." [-I-] use the term "junction." The ovals [-I-] drew around each word are not fully coloured (as a full, flat shape), but rather are simply outlines. If they were coloured in it may appear visually as if it was a destination to "arrive at." There is merely a line around the word, a line that one could continue to travel on as one moves towards the next connection. Rhizomically, any junction can connect to any other; there is no beginning or end. None of the junctions or interminglings are "in" one of the group members or "in" me. They are formed and gain meaning between us. We become through their forming. Importantly, therefore, [-I-] included my own presence in these assemblages as we co-created meaning and emerged through our relationships together. Through this process [-I-] also reflected on the concept of deterritorialisation. When [-I-] considered a concept to be part of a process of deterritorialisation [-I-] used a different colour.

This methodological approach to becoming-data aligns with the poststructural position that there is nothing to be "found" in the data. Rather, findings are created through an activity of mapping. This involves the drawing of lines that connect the many events, acts, actions, and artefacts that make up the data set. By mapping lines of articulation and lines of flight the creative potential and

multiplicity that is characteristic of any facet of reality becomes visible. According to Martin and Kamberelis (2013, p. 677), “mapping affords opportunities to read data as complex, connected networks rather than as sets of discrete relations between and among variables.”

Producing an Ordering of the Notes in Relation to the Research Questions

As [-I-] proceeded through creating interminglings in the becoming-data, and working with these, [-I-] also made notes (most pages with an assemblage are followed by a page with notes) (this is shown in the second part of this chapter). [-I-] then drew mind-maps to integrate these notes. Through examining the assemblages and notes [-I-] wrote responses to each of the research questions. Important to bear in mind, once again, is that the goal is synthesis rather than analysis (Clarke & Parsons, 2013).

Research Quality: The Values of Multiplicity and Relevance

A critique of a rhizomic approach to research, as posed by Biddle (2010) is that, while much possibility and flexibility is afforded, little certainty of results or further direction is offered. Transferability, credibility and dependability are irrelevant as measures of rhizomatic research quality (Mertens, 2005). Lyotard (1984) asked, “Where, after metanarratives, can legitimacy reside?” Lather (2007) (amongst others) continued to wrestle with the notion of “validity after poststructuralism” (p. 120).

As poststructuralism has not brought an end to representation, but an end to pure presence, we no longer aim to look closer or harder, but to look at what frames and constructs the way we see. The current research has intended to reflect upon its own ways of seeing. Validity is no longer an epistemological guarantee, but is partial, multiple, and endlessly deferred. A “validity of transgression” replaces a “validity of correspondence” (Lather, 1993, p. 675). We play a game of limits at the borders where discourses do their work (Lather, 2007). Useful stories are the ones that offer reflexive critique of representation, and unblock closed truths in order to open up a freer future for practice and thought. In this light, Lather (1993) positioned nomadic and dispersed validity as “a space of the incitement to see, an apparatus for observing the staging of the poses of methodology, a site that gives to be seen the unthought in our thought” (p. 676). She presented a number of framings of this kind of validity. The first is validity as “simulacra/ironic validity” (Lather, 2007, p. 121). A simulacrum is a copy without an original. As poststructuralism emphasises the difficulties of representing the social (rather than denying this to produce an ideal) language is understood as

the enacting of “supplementary simulacrum” (p. 121). Ironic validity recognises that forms are without foundation, but are rhetorical and post-epistemic. The difference between the copy and the real loses meaning. Ironic validity, therefore, highlights how language and meaning-effects are insufficient, and how the production of truth is problematic. It takes into account the problem of representation and resists the “real.” The current study has been explicit in not attempting to offer a correspondence or representation of reality, but rather to play with possible interpretations that aim to open up thought. Texts now become journeys into “the radical unreliability of meaning” (Quinby, 1991, p. 108) and are characterised by the lack of referential finalities (Lather, 2007).

The second frame that Lather (2007) proposed is “Lyotadrian paralogy/neo-pragmatic validity” (p. 122). Paralogic legitimation entails the fostering of difference and allows for the tensions of contradictions instead of absorbing the other into the same. The goal is to create space that is indeterminate and allows for complexity, discontinuities and paradoxes so that imagination can be enacted. Heterogeneity is fostered, assumptions can be unlearned, and closure is refused. Paralogical validity searches for the unknown as well as for justice, while resisting grand transformation. It seeks the oppositional in our territories and practices of daily life. The music therapy process intended to foster this form of exploration and the analytic process attempted to sustain this embracing of ambiguity and difference.

The third frame is “Derridean rigour/rhizomatic validity” (Lather, 2007, p. 124). Situated in the “no longer” and the “not yet,” Derridean rigour unsettles, subverts and undermines stability, responding to the “otherness” and alterity of a system. Lather links this to Deleuze and Guattari’s use of the rhizome as this invites a journey through nodes, intersections, and regions with complexity and multiple centres. Rhizomes resist regularity, common sense and authority, opening up thought to creativity that has the ability to transform. Lather illustrated rhizomic validity by discussing the research of McWilliam (1992) on the education of teachers. She described how McWilliam paid attention to discrepant data that did not fit into neat categories. A text such as this is partial and tentative, attends to the formation of interactive social relationships, decentres the authority of the “expert” as well as the common sense of the participants, works towards co-theorising, and creates opportunities for the fruitful hearing of one another. Rhizomic validity creates norms of understanding that are local, and foregrounds context-sensitive and open-ended criteria, as the current study attempts to do.

St. Pierre (1997) understood validity as situated within the creating of her own and her participants’ subjectivity. As Cumming (2015) wrestled with what this meant in practice for her research (on

early childhood education), attempting to engage with difference that did not resort to sameness, she acknowledged her tendency to gravitate towards the comfort of structure. She wrote that freeing herself was an ongoing process of “becoming-free” (p. 140), as she navigated the forces of established methodological discourses that threatened to solidify and stabilise a rhizoanalytic approach. One technique that she used was to constantly shift questions about what something “is” to what it is doing or what it is producing. Lather (1993) asserted that the value of research should be based on how it can be used, not how it can be measured.

According to Masny (2013), a rhizoanalysis becomes a move towards a place where research is not judged in relation to an external set of criteria, rather research is assessed immanently according to its creative, affective powers. What does research produce? What hitherto unthought-of lines of flight does it open? What does it make possible to think? (p. 346).

Immanent Relational Ethics

Deleuze (1988) understood musical form in a reduced way, as only the variable speed of sound, moving through and as matter. He proceeded, though, to argue that all life can be understood likewise: as velocity and movement. As such, he claimed that all life forms are constituted in the same manner as musical forms. Cimini (2010) described how Deleuze infused ethics into this analogy in that understanding movement and velocity is a matter of understanding how to live. Music, then, “has something to tell us not only about the nature of individual life forms, but also about how they should ethically interact with one another” (p. 130). In this section we will grapple with aspects of what an ethical research study of a music therapy process with becoming-adolescents referred for aggression might entail. The aim of this section is not to provide neat answers; more questions arise as much as any are tentatively addressed.

Ethics requires reinscription in poststructuralist research. No longer is ethics transcendental and defined clearly in advance for every person in every context (St. Pierre, 1997). Ethics is not a form of “morality” that functions as an overarching set of rules and prior judgments working to limit, close and foreclose the future of a situation. Deleuze (1995) championed an immanent form of ethics. For him, ethics dwelled within, not outside or above, practice and matter. It does not pre-judge relations, but evaluates them as they emerge. Ethics arises freshly in every situation, requiring a particular reinscription and relationship to praxis. If, in a postmodern world, there is no longer an

essential, core, constant self, but subjectivity that is constructed through relationships that are located in cultural practices and local discourses, then we can no longer shrug our shoulders and use the excuse that we cannot act. We cannot attempt to validate a stance that we are hurtful because, “that’s just the way we are.” Also, we are now compelled to “be on the lookout for each other as we negotiate meaning and create new descriptions of the world” (St. Pierre, 1997, p. 176). An ethical becoming-research study seeks the emergence of ethical social forms (Bignall, 2007). Instead of a future that is limited by what is known and what has been, “ethics involves opening up the potential for the unknown” (Hickey-Moody & Malins, 2007, p. 3). What are we, as co-researchers, capable of, and how may relationships within the method assemblage be enhancing or reducing those capacities (Smith, 2011)?

Gergen’s (2009, 2011) proposition was a move beyond the binary of freedom/determinism and, as discussed, he considered relational confluences rather than drawing on cause and effect between bounded beings. Individual autonomy fosters alienation, loneliness, and doubt, and upholds individuality and well-being of the self above community and the well-being of relationships, inviting us to be the arbitrators of good and evil. When individuals are held solely responsible for damaging actions we decline to examine the network of relationships in which the individual functions. Agency and causality are both features of a society comprised of bounded, unitary individuals.

If we view ontology as relational, our focus turns to the way that ideas of the self and the group have come into being through relational processes. Instead of the dancers, we are interested in the dance. Relationships are the source of meaning, including our understandings of morality (Gergen, 2011). While a search for a universal ethic of compassion, love, care and sacrifice seems appealing, it still rests on and reinforces a dichotomy of good and evil. Also, if there was agreement on these universal values of good there would not be much need to clarify and enforce them. In addition, an abstract value does not result in actions, while actions that are carried out in the name of these values can sometimes involve oppression and destruction. First-order morality—resting on the logic of distinct, unitary individuals—has resulted in endemic conflict. According to Gergen (2011), within second-order morality the meaning of all action is understood through relational processes.

Instead of individual responsibility, Gergen advocated for “relational responsibility, or a responsibility for sustaining the potential for coordinated action. To be responsible to relationships is to devote attention and effort to means of sustaining the potential for co-creating meaning” (p. 217). It is care for the relationship that becomes central, rather than care for the self, or even care

for the other. The accountability for this relational responsibility does not rest at the feet of unitary individuals, as there are none. It is through coordinated action that relational responsibility issues. It is a participatory achievement as we coordinate our coordinations.

Transformative dialogic practices such as restorative justice, mutual storytelling, sharing together about matters that unite instead of divide, revealing shortcomings and flaws, sharing values and hopes, witnessing, and collaborating to create increasingly viable reality are ways to begin to move towards the prospering of relational responsibility. Reynolds (2014) developed what she calls a “Solidarity Approach” to activism and networked communities that draws on Deleuze and Guattari’s work and attempts to engage in an ethics of activist solidarity and “justice-doing” (p. 127). She explained how solidarity speaks to practices and hopes that carry us towards shared liberation. Importantly, this requires that exploitation and abuses of power are not re-enacted in our work or in our research. The goal is to work from an ethical position that makes the emergence of generative practices possible. Just as therapeutic practice can be a response to oppression, so too should research respond in such a manner. Considerations of ethical care are important components of this. For this reason, confidentiality, privacy and non-maleficence (Wassenaar, 2006) are still key features of the current research study. The letters of information sent to the parents/guardians (Appendix B) and the adolescents (Appendix A) included assurances that participation was entirely voluntary and withdrawal from the study was possible at any time with no consequences, no identifying information would be used, confidentiality would be ensured through the use of pseudonyms, only [-I-] as the researcher would have access to the video recordings of the sessions, and that data will be stored securely at the University of Pretoria for 15 years.

In addition to the ethical considerations listed above, rather than referring to an “adolescent” the current study conceives of a “becoming-adolescent.” This is an ethical stance that does not work to reduce an adolescent to a static noun, or a state of incomplete development. The study draws on the inspiration of other authors who have written of such considerations. Reynolds (2014), for example, purposefully used language that resists the continued construction of marginalised identities and pathologies. One of the strategies she used in this regard was to invite people participating in her inquiry to self-identify regarding gender, culture and orientation. Allan (2011) used the thinking of poststructuralists, including Deleuze, to envision new forms of learning with people who are differently abled with regards to learning. She argued for seeing her participants as becoming, and always with the potential to change and grow. By drawing on the practices and concepts of a

philosophy of difference, she aspired to shift attention in the field of “learning disability” away from lack, blame and fault and towards something that is more positive.

Chapter four in the current thesis explored a wide range of conceptualisations of aggression. Among these was the view of aggression as adaptive (Feist, 1993; Hawley, 2007; Hawley, Little, & Pasupathi, 2002; Jack, 1999; Luyt & Foster, 2010; Olthof et al., 2011; Rodkin et al., 2000; Sandstrom, 1999). Instead of using moral overtones to construct aggression as pathological, the function of aggression can be understood in relation to adaptive social processes that serve context-specific purposes. The current study invited becoming-adolescents to co-construct meanings of aggression, and the stance [-I-] took in sessions as the becoming-music therapist was one of openness to meanings of aggression as potentially adaptive. [-I-] exercised unconditional acceptance towards the becoming-adolescents in the group and the meaning making they engaged in. Masny (2013) explained rhizoanalysis as a response to Deleuze’s ongoing efforts “To have done with judgment to bring into existence and not to judge” (Deleuze, 1997, p. 135).

In his paper on ethics in dance research, Letiche (2012) presents his heartfelt concerns as follows:

...the issue is whether the researcher really took responsibility for trying to hear, see, understand and be open to the other. Research ethics and methodology have focused on data collaboration, assent for publication and control over interpretation, but they have not attended sufficiently to the quality of the researcher’s relationship to other. Does the researcher allow the researched “to mark me” – that is, for the otherness, singularity, vitality and vulnerability of the other to have an impact. Too often, research reduces the other to the familiar or the same – that is, to the categories, prejudices and assumptions of the researcher. The singularity of place, circumstance, experience and other is flattened out and rationalised away (p. 179).

It is not those with whom we conduct our studies who should be the most vulnerable (Reynolds, 2014). As researchers we should be the most vulnerable as we write ourselves into our research and carefully examine our theory and practice, placing our ethical stance on the table as a subject of inquiry. Indeed, in a move away from representational research to reflexive methodology, the researcher should aim to take himself or herself into account and to be self-reflexive about his or her own practices.

In the section on co-researchers, readers were included as well. St. Pierre (1997) discussed the ethical responsibilities of the academic respondent (readers, colleagues, examiners, reviewers). Those who see difference as productive and hopeful and trouble language, particularly through poststructuralist research, produce texts that can be confusing and difficult to understand at times. Clarity and accessibility is a political and ethical issue. Debates have been ongoing between those who believe, in the name of ethics, that complexity should be simplified for purposes of accessibility and those who maintain that simplification is not ethically preferable and complexity should remain. Humanism demanded language that was transparent and could produce instant understanding. This “language of the logos” (p. 185) has been complicit in the production of structures that are oppressive and brutal. In response, posthumanists bring a suspicion of language and use it differently and in ways that may not always seem immediately clear. Writing is connecting; it is open and improvisational. Writing needs to engage with multiplicities and resist overcoding into rigid units and formal binaries that feed totalities. Writing (and living) involve weaving (Bogard, 1998). St. Pierre suggested

that ethics is invented within each relation as researcher and respondent negotiate sense-making by foregrounding their theoretical frameworks, by risking confusion, by determining to read harder when the text begins to seem inaccessible, and by being willing to attend to the absences in their own work that are made intelligible by the difference of the other (p. 186).

Multiple Ending-Beginnings

To quote Honan (2007, p. 535),

The word, path, could also be used to describe the journey one takes walking on a sandy beach. This ‘path,’ though, is never fixed as the tide and shifting sands erase footprints almost as they are made. The rhizomatic journey is not the urban trudging along a concrete pavement but, rather, a trail that may connect to other trails, diverge around blockages or disappear completely. The trail is never completely re-traceable, as, just like the footprints in the sand, it is erased almost at the same time it is created. The trail delves under-ground as gardening metaphors like tubers and root systems are used, or animal metaphors like networks of interconnecting burrows that are invisible at the surface, apart from the occasional disruption of earth. At yet other times, ‘lines of flight’ describes the rhizome as the invisible tracings birds make in the air as they traverse the skies.

This first part of chapter six has offered a methodological exploration, inextricably situated in relation to the context of the school where the study was conducted, and has included a discussion of methodology assemblage, co-researchers, immanent relational ethics, research quality, producing research problems and exploring evolving differentials, mention of how the music therapy sessions were planned, and a description of the process [-I-] engaged in in relation to gathering and responding to the data. The following part of the chapter provides a construction of the becoming-adolescent co-researchers, and mentions the music therapy sessions and the vignettes that were selected. Responses with imaging, photography, poetry and musicking are presented. The production of a response through drawing assemblages is described, as well as the process of producing an ordering of the notes from the assemblages in relation to the research questions.

Part 2

Responding with Becoming-Data

“...a responsibility to the Other emerges from our vulnerabilities and from the limits of our knowing [and this] suggests in turn that our ability to respond can exceed our ability to give an account. Thus ‘response-ability’ exceeds ‘account-ability’” (Linnell, 2006, p. 125).

Within the first part of this chapter a description was provided of the stages and layers of response to the becoming-data that was engaged in. This second part of the chapter will give further illustration regarding what took place during each of the steps and present/produce some of the concepts that were created. Initially, a brief construction of the becoming-adolescent co-researchers who took part in the sessions will be provided.

The Becoming-Adolescent Co-Researchers

The descriptions of the becoming-adolescents who participated in this study present highly limited sets of sentences introducing certain features. The forms that [-I-] sent to the parents/guardians along with the information forms for the study contained some questions about “background information,” but [-I-] could not ethically compel them to complete these. The majority of the questions were left unanswered. During the sessions [-I-] also did not push the group members to provide me with additional background information. The music therapy process was a space for these becoming-adolescents to explore as they wanted to and share what they chose to, in their own time and according to boundaries that they felt comfortable with. Further information, particularly about family dynamics and experiences at school, did emerge through the process of therapy. This is incorporated as part of the response to data presented in this chapter.

In addition to the brief biographic notes presented here, and the more detailed discussions offered in latter parts of the chapter, [-I-] also made musical “notes” in response to each becoming-adolescent.

These are not formal compositions by any means. They are my spontaneous, improvisational responses, played with immediacy as [-I-] allowed myself to be affected by them and to affect through musically recording my response. They are not included as musical descriptions of the group members. They are musical responses to how [-I-] experienced being in relationship with

them. The audio for my musical improvisational response in relation to the group as a whole can be found at: <https://www.dropbox.com/s/tvka5pigmw6veyn/Group.mp3?dl=0>.

All the becoming-adolescents who were referred and then agreed to attend this process of group music therapy sessions were in grade 10 (the third year of high-school in South Africa). They were from the same grade, but were not all in the same class.

Leihlani, 16 years old, lives with her mother and has two sisters and one brother. She is on a final warning at school (this precedes suspension, although she has been suspended previously as well).

She has been referred to music therapy for being aggressive towards learners and teachers. The audio for my musical improvisation response in relation to Leihlani can be found at: <https://www.dropbox.com/s/amov0jpe9o6jq89/Leilahni.mp3?dl=0>.

Cherise, 17 years old, lives with her father, stepmother, brother and sister. Cherise was pregnant and gave birth to her daughter mid-way through the music therapy process. Her leave from school largely coincided with the school holiday and so she was still able to attend the majority of sessions.

Her father was previously in jail for shooting her mother and attempting to shoot her. She has not seen her birthmother for a number of years. Cherise was referred for being aggressive towards teachers and her step-mother. Cherise self-harms. The audio for my musical improvisation response in relation to Cherise can be found at:

<https://www.dropbox.com/s/htd2qo66lqss3fm/Cherise.mp3?dl=0>.

Natalie, 17 years old, lives with her mother, father and sister. She is on a final warning at school and was referred to music therapy for being aggressive to her peers and teachers. The audio for my musical improvisation response in relation to Natalie can be found at:

<https://www.dropbox.com/s/9tc3m86geqrmajn/Natalie.mp3?dl=0>.

Malaika, 18 years old, lives with her mother. Her father is in jail. Malaika was referred to music therapy for being aggressive to peers and teachers. She has been previously suspended. She self-harms. The audio for my musical improvisation response in relation to Malaika can be found at:

<https://www.dropbox.com/s/r3lgi3o0w0mjpev/Malaika.mp3?dl=0>.

Aaliyah, 19 years old, lives with her parents, three sisters and two brothers. Aaliyah was referred to music therapy for aggression towards peers and teachers. She is on a final warning. The audio for

my musical improvisation response in relation to Aaliyah can be found at:

<https://www.dropbox.com/s/caopk9e7xf7jfxc/Aaliyah.mp3?dl=0>.

Devon, 17 years old, lives with his mother. He has a sister and brother, but they have left home. His parents previously abandoned him and his two siblings. They lived alone for two years. Devon was suspended for aggression towards teachers. The audio for my musical improvisation response in relation to Devon can be found at: <https://www.dropbox.com/s/lkrmu0rcyzxjyqz/Devon.mp3?dl=0>.

Music Therapy Sessions

Twelve group music therapy sessions were conducted with this group, each approximately 45 minutes in length. Appendix K provides a detailed summary of the sessions.

Selecting Vignettes

Figure 10 shows the vignettes that [-I-] selected, including session note excerpts, video excerpts, audio excerpts, and images. [-I-] wrote verbatim transcriptions of the video and audio excerpts, and included some elements of thick description, for example, body language and quality of energy.

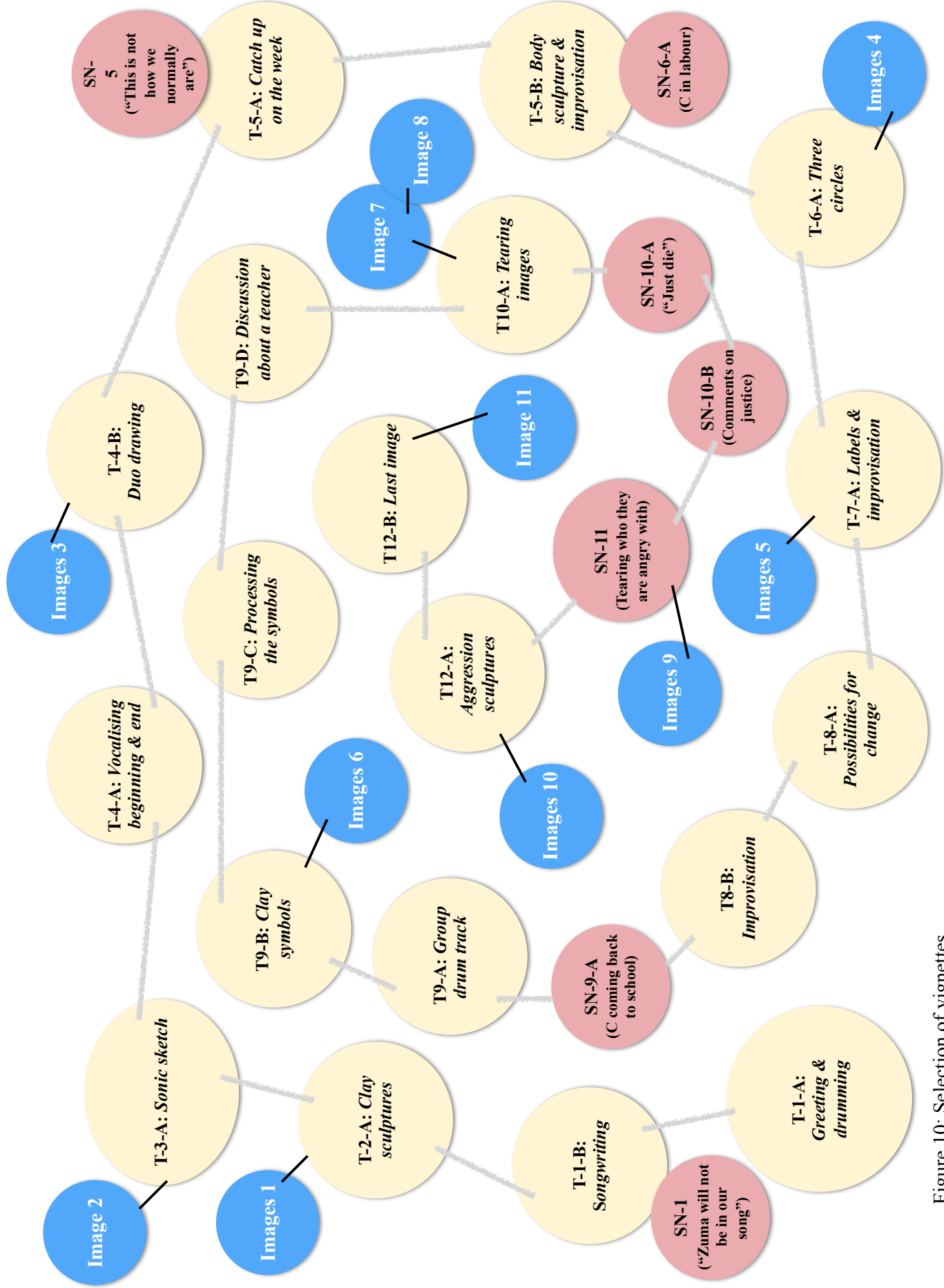


Figure 10: Selection of vignettes

Out of a total of 550.45 minutes of video material from the 12 sessions, 337.34 minutes were included in the vignettes. In Figure 10, “T-1-A: Greeting and drumming” refers to a vignette drawn from the first session (from 1.50 to 8.44 minutes in the session). “T” refers to transcript/thick description, “1” refers to session one, and “A” indicates that this is the first vignette to have been selected from session one. The title of the vignette is “greeting and drumming,” as this video excerpt shows the group engaging in this particular activity. “SN-1” is a section from the session notes written after the first session. The section that was included involved the group members deciding that “Zuma will not be in our song.” “T-1-B: Song-writing” is the transcript/thick description from the second vignette selected from session one (from 22.13 to 41.48). The group is engaged in song-writing in this vignette. “T-2-A: Clay sculptures” refers to the transcript/thick description written for vignette selected from session two, where the becoming-adolescents are creating sculptures to symbolise different emotions (from 1.48 to 40.30). “Images 1” refers to the photographs of these sculptures.

“T-3-A: Sonic sketch” refers to the transcript/thick description written for the first vignette selected from session three, where the becoming-adolescents are involved in drawing to music and discussing this afterwards (from 16.56 to 36.20). “Image 2” is a photograph of the image they created during this process. “T-4-A: Vocalising beginning and end” refers to the transcript/thick description combining the vignette where the becoming-adolescents engage in a vocal improvisation at the start of session four (from 2.05 to 5.40) as well as the vocal improvisation at the end of this session (from 45.58 to 46.58). “T-4-B: Duo drawing” refers to the transcript/thick description written for the second vignette in session four, where the becoming-adolescents are drawing to music in pairs (from 6.30 to 43.30). “Images 3” refers to the photographs of those drawings.

“T-5-A: Catch up on the week” is the transcript/thick description of the first vignette included for session five, where we are discussing their week before beginning to make music together (from 3.01 to 8.00). “SN-5: This is not how we normally are” is the vignette selected from the session notes written after session five where [-I-] reflect on how the becoming-adolescents explain that they engage differently in music therapy sessions compared to how they engage with others outside of sessions. “T-5-B: Body sculpture and improvisation” refers to the transcript/thick description written for the second vignette selected from session five (from 14.55 to 38.50). This shows the body sculpture activity and the group music improvisation that follows it. “SN-6-A: C in labour” refers to the excerpt from the session notes written after session six, where [-I-] describe

encountering Cherise before the session as she as in labour and is waiting to be fetched by her stepmother. “T-6-A: Three circles” is the transcript written for the first vignette selected in session six, showing the becoming-adolescents creating images, while listening to music, about bullying and being bullied (from 9.00 to 38.31). “Images 4” refers to photographs of these images.

“T-7-A: Labels and improvisation” refers to the transcript/thick description written for the first vignette selected from session seven (from 2.47 to 33.56). The becoming-adolescents are exploring the labels they feel others place on them and this develops into an improvisation. “Images 5” refers to the photographs taken of the images they drew of themselves within this activity. “T-8-A: Possibilities for change” refers to the transcript/thick description written for the first vignette selected from session eight (from 24.06 to 35.41). The becoming-adolescents are exploring what they feel they can and cannot change in relation to their circumstances. “T-8-B: Improvisation” refers to the transcript/thick description written for the second vignette selected from session eight, where the group is improvising together (from 37.20 to 43).

“SN-9-A: C coming back to school” refers to the section of the session notes [-I-] wrote after session nine, describing how the group discussed the return of Cherise to school after her maternity leave. “T-9-A: Group drum track” refers to the transcript/thick description written for the first vignette selected from session nine, where the becoming-adolescents are attempting to synchronise their drumming to one another and to the pre-recorded pieces of music that are playing (from 3.05 to 9.06). “T-9-B: Clay symbols” (from 9.07 to 23.56) refers to the transcript/thick description written for the second vignette selected from session nine, where the becoming-adolescents are creating clay symbols in relation to how they are feeling on this particular day. “Images 6” shows the symbols, and the discussion that follows is written in “T-9-C: Processing the symbols” (from 23.57 to 28.43). “T-9-D: Discussion about a teacher” refers, as the name implies, to the transcript/thick description written for the fourth vignette selected from session nine, where the becoming-adolescents are exploring the relationship with a certain teacher (from 35.17 to 36.05).

“T-10-A: Tearing images” refers to the transcript/thick description written for the first vignette selected from session 10, where the becoming-adolescents have been asked to tear one another’s images (from 26.57 to 51.11). “Images 7” and “images 8” show how the pieces of these images were then used to create a new image. “SN-10-A: “Just die” is an excerpt from the notes written after session ten, where [-I-] reflect on how one becoming-adolescent in the group expresses these words to another. “SN-10-B: Comments on justice” is an excerpt from the notes written after

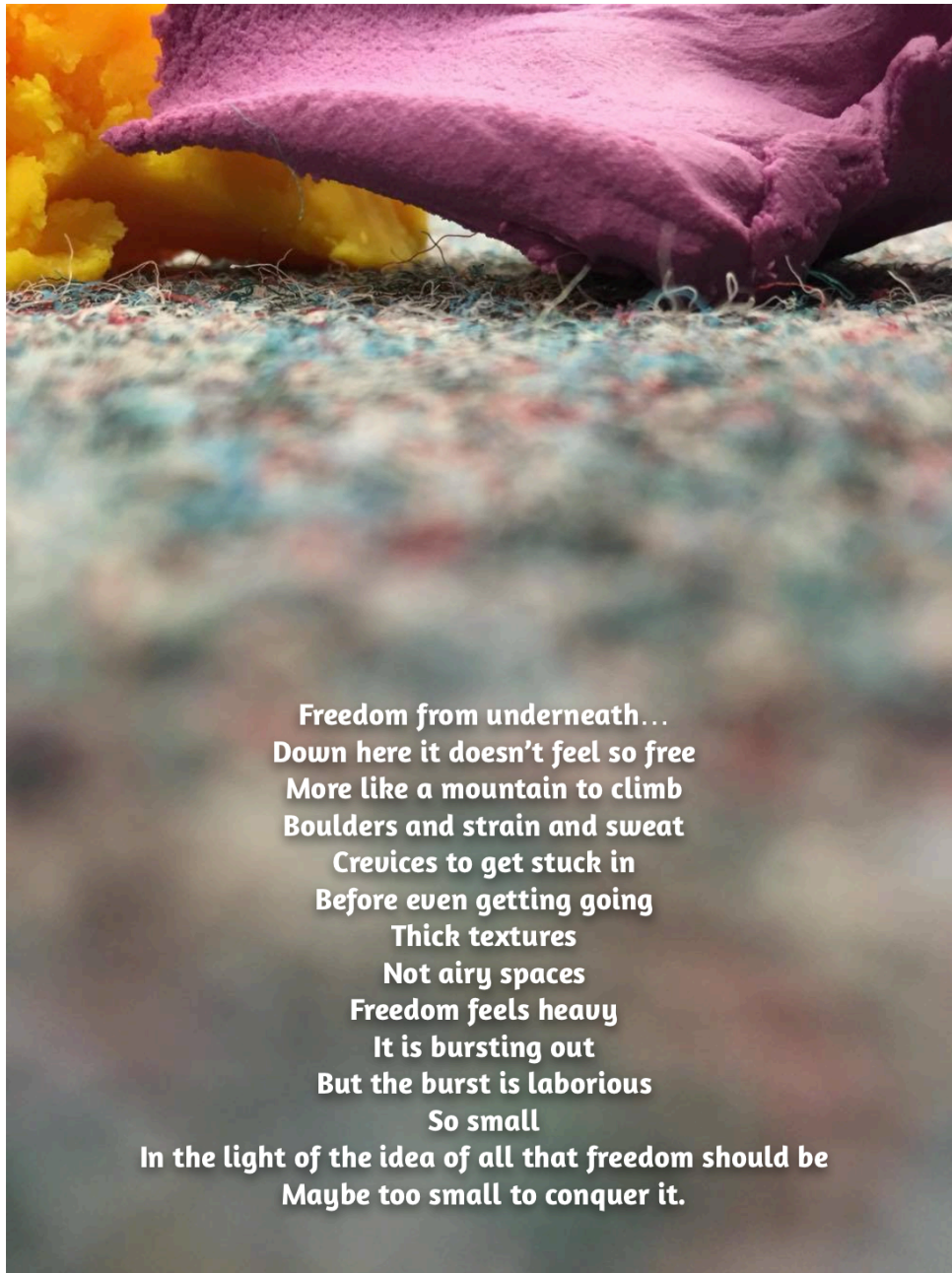
session 10 where [-I-] describe their conversation about justice and fairness. “SN-11: Tearing who they are angry with” refers to session notes written after session 11 to describe their process of tearing the images they had drawn on large pieces of paper stuck to the wall. “Images 9” refers to photographs of these drawings and how they were torn. “T-12-A: Aggression sculptures” refers to the transcript/thick description written for the first vignette selected from session 12, where the becoming-adolescents were creating clay sculptures to symbolise different forms of aggression (from 1.55 to 48.50). “Images 10” refers to photographs of these sculptures. “T-12-B: Last image” refers to the transcript/thick description written for the second vignette selected from session 12, during which a final image was related expressing meanings related to the process of group music therapy (from 52.30 to 60.04). “Image 11” is a photograph of this picture that the group created.

Responding with Imaging, Photography, Poetry, and Musicking

As discussed in the first part of this chapter [-I-] created an image as an initial response to the transcriptions and thick descriptions, session notes and audio excerpts. Once [-I-] had done this [-I-] responded through musical improvisation. The link for this audio is as follows:

<https://www.dropbox.com/s/o9gv7fko53lm0e6/Improvisation.MP3?dl=0>.

An example of one of the photographs and poem created is shown in Figure 11. The full collection of poems can be found in Appendix L.



Freedom from underneath...
Down here it doesn't feel so free
More like a mountain to climb
Boulders and strain and sweat
Crevices to get stuck in
Before even getting going
Thick textures
Not airy spaces
Freedom feels heavy
It is bursting out
But the burst is laborious
So small
In the light of the idea of all that freedom should be
Maybe too small to conquer it.

Figure 11: Poem written on a photograph of the image created during the becoming-data response

Responding through Drawing Assemblages and Producing Interminglings

Appendix M offers a portion of the assemblages that were drawn (the first five and the last five).

The full document can be located at:

<https://www.dropbox.com/s/t6ya219p78hggfv/Assemblages.pdf?dl=0>. Figure 12 shows an early

example of an assemblage created for a section of becoming-data from the first session.

[T-1-A, p. 1] They have **open** facial expressions; All focused on me; **looking directly into my eyes**; There seems to be **anticipation** and some **uncertainty**, but **willingness**. Overall they have a confident presence.

AdS: I'm going to play something; you play it back. I play one strong beat.

Group: **Copies**, **matching the firm quality of my beat**, but their beats are not played in time, rather in quite a **scattered** manner.

REFERRAL = AGGRESSION. As the session begins there is an **OPENNESS TO PARTICIPATE**, perhaps curiosity, perhaps a following driven by an expectation of required obedience. I offer a clear, confident musical idea and model what they could do. The group's music is synchronous in its equality and also asynchronous in tempo.

1

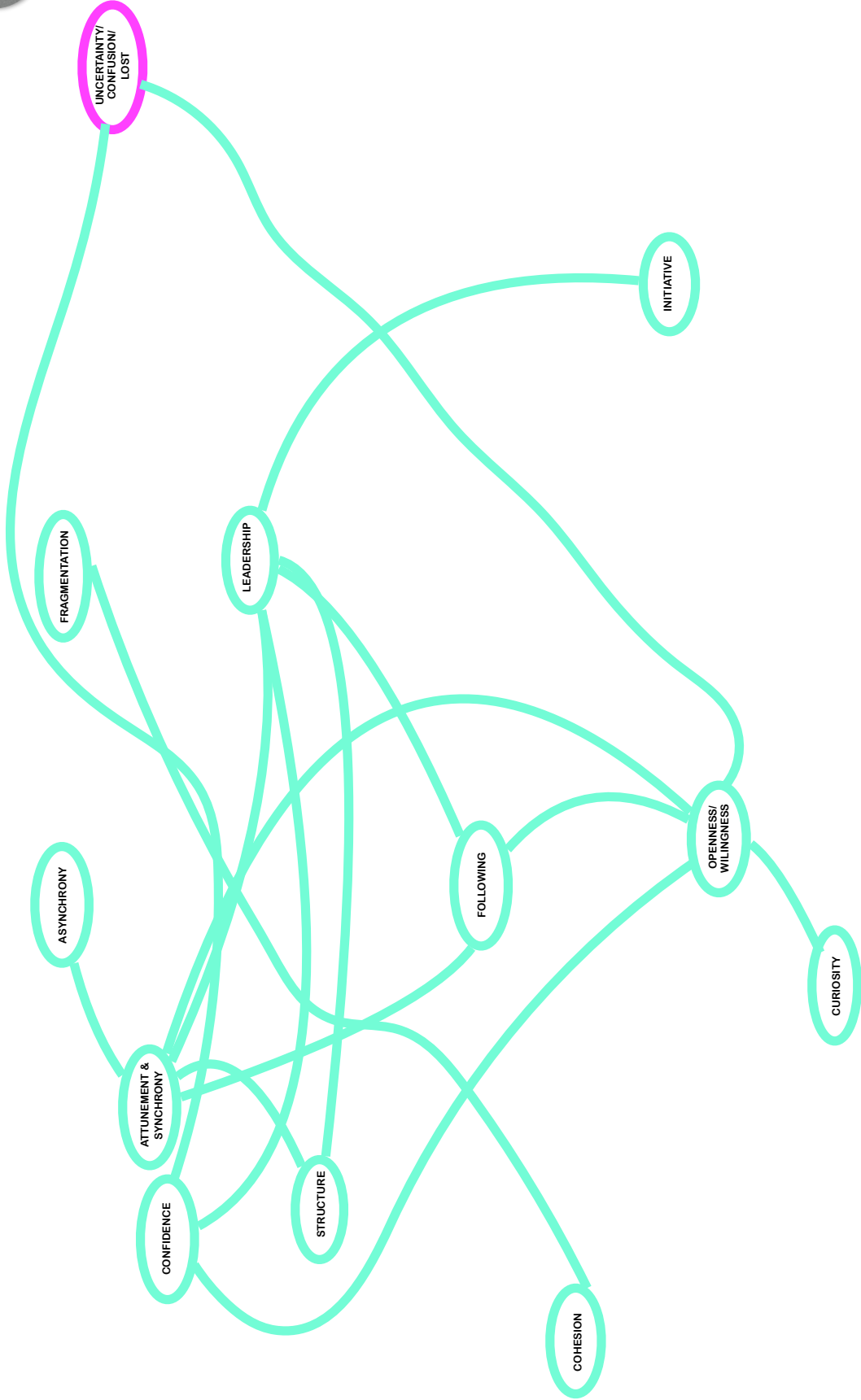


Figure 12: Assemblage drawn for a section of becoming-data from the first session

[-I-] made reflective notes as [-I-] responded with each chunk of data. Figure 13 shows the notes [-I-] wrote while drawing this first assemblage.

- Copies: this is an **experiment** and an **expression** (of stepping in a new confluence as a verb)
- Open-eager-willingness to the new, and to this (whatever they perceived “this” to be at this stage), aggression (and...and...) in established patterns
- Open to uncertainty [**differing/becoming: OPEN-UNCERTAINTY**]
- **CONFLUENCE AS OPEN: Open structure, open to explore [exploration is becoming, exploration is movement...enables creating] - IN WHAT WAYS DID THE CONFLUENCE REMAIN OPEN THROUGHOUT (as new meaning was added where did it still remain spacious?)**
- It could be: “I’ve been sent here....I’m supposed to do what I’m told”...(but that is what is expected in the classroom, but does not happen in practice).
- **Uncertainty: from vulnerability (as a defined noun, something could happen to me) to the beginnings of creative becoming (the cusp of a noun becoming a verb (or at least more of a verb, being as “to be is to differ”, there are just degrees of differing (Hallward, 2006, p. 19)... (affectively similar as a liminal space, but conceptually very different)**
- Fragmentation in MT: useful for “reading” the relational characteristics of the group in the moment; one would aim to guide the group musically towards a more cohesive musical experience. If this confluence is an open structure then why would this be framed in a positive/negative way?

Figure 13: Notes written for the first assemblage

As mentioned in the first part of chapter six, included in this process was reflection on the concept of deterritorialisation. When [-I-] considered a concept to be part of a process of deterritorialisation [-I-] coloured it differently. For example, in Figure 13 (above) “uncertainty/confusion/lost” is coloured in bright pink. The notes (also written in bright pink) on the page that follows describe further my reflections on this.

As each new assemblage was drawn, the lines from the previous ones were included in the image. For example, in assemblage 13, as appears in Figure 14, one can see the interminglings drawn for this particular section of text in bright green, but also the lines that have been drawn in previous assemblages (in black).

[1-1-B, p. 2-3] AdS: Ok, **how do you think verse one should go?**: All look at the headlines. There is a quiet, gentle energy.; M: Right on the bottom. Better and better.; The group negotiates where the lines should go. Each member makes suggestions. They speak quite quietly. M speaks a little louder. L does not say much but watches closely. The rest offer suggestions fluidly. There is a calm negotiation that everyone is part of (even L as she closely watches).; While we are shuffling the words of the verse around, D stand up and walks to the piece of paper on my chair where he begins trying out other melodies for the chorus.; D sits down again. He finds the last line for the verse.; AdS: **We could have a bridge too, if you like, even one line that we could repeat. Let's see how we go.**; I sit back in my chair, moving it slightly so I can read all the words.; I then read the lyrics in the order they've placed them. I read softly. They all begin to read with me, also with soft voices (except C who watches quietly).

Just as they showed an openness to me in the first session, I demonstrated an openness to them (what do you think?). As they negotiate the structure of the song this is done softly and with gentleness. I offer ideas for structure but these are open suggestions (let's see how we go - becomes an invitation for mutual negotiation). There is the choice to participate and the choice to observe.

13

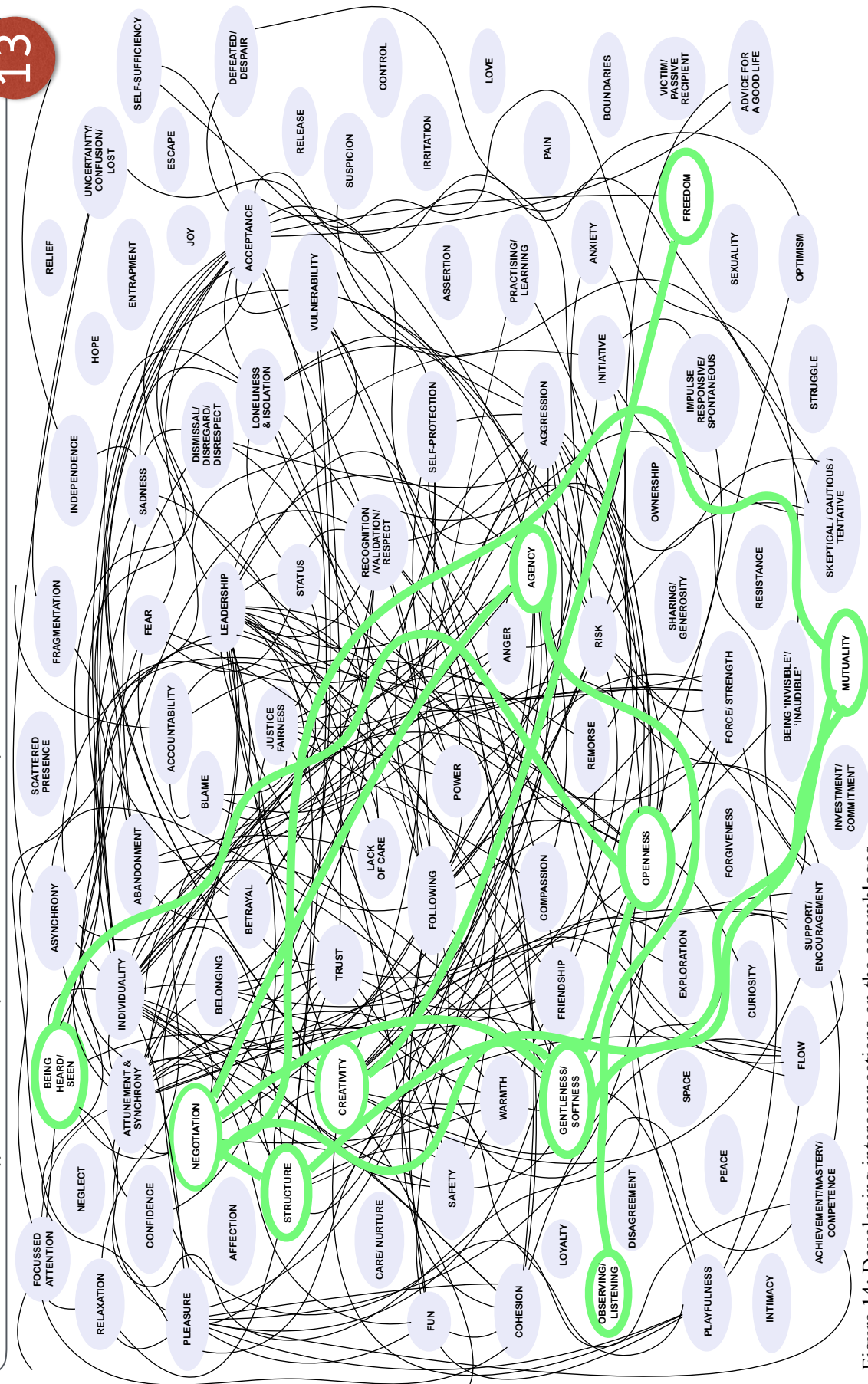


Figure 14: Developing interconnections on the assemblages

The becoming-adolescents in the group shared with others and also chose silence; they participated and they observed, moving towards, and upholding their guards.

does 'open' point
to 'freedom'
or is that a trick?
even petals close at night

*pulsing through
high tide and low tide
always the sea and shore
but closer and then further
in our lunar dance*

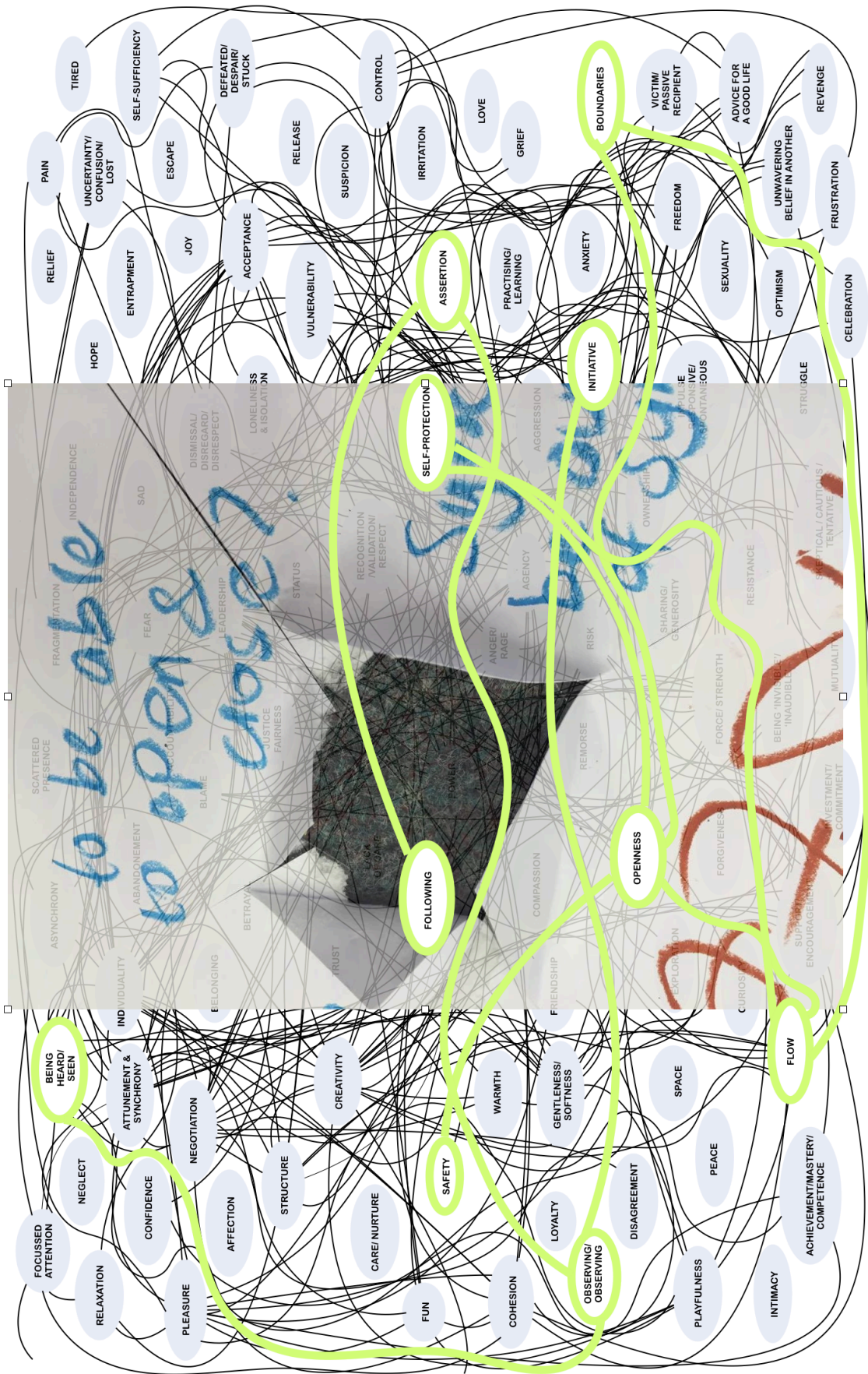


Figure 16: Assemblage drawn for a poem

As [-I-] was creating these assemblages [-I-] grouped them in relation to some overarching ideas to assist me in retaining some sense of organisation in the midst of continuing connections while [-I-] worked with the data. [-I-] drew the colour of the lines in the different assemblages accordingly, i.e. all the ones in the same group had lines drawn in the same colour. The following lines of becoming appeared prominent and the assemblages were grouped accordingly (see the following link for the full document of assemblages:

<https://www.dropbox.com/s/t6ya219p78hggfv/Assemblages.pdf?dl=0>: Becoming openness (to participation, to expression, to others) together; becoming gentleness together; becoming negotiators together; becoming merging with, and becoming emerging together; becoming opening with and becoming closing together; becoming attack together; becoming a person “of a certain race” together; becoming changing together; becoming acceptance, respect, and validation together; intentionally constructing generative becoming in relationship; becoming vigorous cohesion together; becoming expressers of multiple emotions that are held safely; becoming-alone or becoming-left together; becoming anger together; becoming stuck together; becoming silenced together; becoming pain and becoming sadness together; becoming fear and becoming anxiety together; becoming trusting and trust-broken together; becoming remorse together; becoming free together; becoming justice together; becoming in relation with control together; becoming blame or becoming victim; becoming owners; becoming all-or-nothing together; becoming power-navigators together; and becoming aggression trajectories together. These served as initial provisional “headings” as [-I-] created the assemblages. As the task was to explore connections, they are transparent headings in a sense, as material that lies under one heading connects in innumerable ways to material within assemblages that are grouped under a different heading.

Producing an Ordering of the Notes in Relation to the Research Questions

As [-I-] reviewed all the notes that [-I-] had written after the assemblages (most assemblage pages were followed by a page of notes) [-I-] wrote these up on paper (see Figure 17) and began to look further at connections between them.

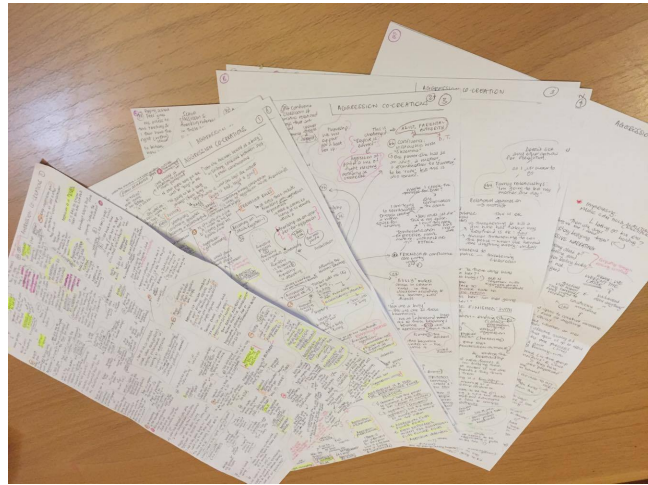
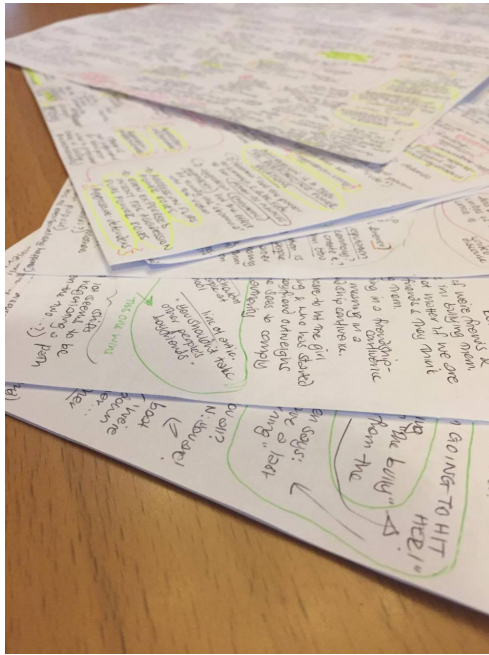


Figure 17: Mind-maps integrating the notes from the assemblages

As [-I-] examined these notes, and explored their interconnections, [-I-] began to type a response to the research questions, using these notes, with continuous referencing back to the interminglings in the assemblages. As [-I-] did this [-I-] continuously bore in mind the theory that was guiding this research study and the questions that were prompted through this. For example, how, during this group music therapy process, do we unfold ourselves “through micro-particular movements with others” (Jackson, 2010, p. 582)? In other words, how do “singular and concrete forms (experiments, movements, expressions and connections” (p. 582) make up the activity of becoming here, and how are we as events “the immanent consequence[s] of [this] becoming” (p. 580)? How are we giving voice to the part of creative becoming that we are able to express (Hallward, 2006)? How are differences (creative differings) encountered and worked with in ways that manifest connections and relations, multiplicity, continuum and continuity, within a state of becoming (Hallward, 2006)? We are not asking how we overcome our differences, but how we emerge from our engagement with difference (Smith, 2012). How are we confined by lines of force? We may ask: How are “lines drawn around established identities, shapes or territories” and how are we “made up of sequences of rigid, segmented, or molar identities” (Hallward, 2006, p. 28)? How do our creations become “stifled, blocked, or at least come to be channelled along predictable and thus minimally creative paths?” (p. 59). How can molar forms be destabilised (Jackson, 2010)? How can we use this music therapy process as part of our journey “through milieus to pursue needs, desires, and curiosities or to simply try to find room to breathe beneath social constraints” (Beihl & Locke, 2010, p. 323)? How can group

music therapy be a space in which to struggle “against the over-coded, essentialised” categories imposed on us “and the discursive and material expectations” (Jackson, 2010, p. 580) of those categories? How can this group music therapy process realise possibilities and/or bring about virtual differentiation (creating)? How did these becoming-adolescents “follow their own particular lines of meaning” (Honan, 2004, p. 271)? How can the actual be dissolved (Hallward, 2006)? How can music therapy offer the “productive capacity to create new flows, offshoots, and multiplicitous movements” (Wallin, 2010, p. 2)? What lines of flight are enabled? How do multiple conceptions irrupt or pop up in the middle (Jackson, 2003)? How are we territorializing, deterritorialising and reterritorialising through music, art, embodiment, images and words? What relational conditions are enabling creativity (Gergen, 2009)? Can music therapy be a kind of territory that enables novel thought, rather than being a particular territorialisation that obfuscates new thought (Jagodzinski & Wallin, 2013) and, if so, how?

[-I-] wrote a document collecting all the notes from the assemblages in response to these theoretical questions. [-I-] then reorganised this document in a more organised way, including headings and subheadings. The full document can be found in Appendix N as it is too lengthy to include here. A summary of the document is as follows. In terms of (re)presenting and participating in their relational confluences four main lines of meaning are produced (as possibilities among many other potential ones): lines of articulation (including fixed molar identities, rules for good living, and futility and “stuckness”); territorialising the classroom; disassembling and disrupting relationships; and bending lines of articulation and creating lines of flight. In relation to what aggression does, the following lines of meaning are produced: becoming familiar equilibrium[]unfamiliar imbalance together; becoming territorialising[]territorialised together; becoming worthy[]unworthy and becoming power[]powerless together; becoming belonging[]isolated together; becoming an end[]ongoing together; becoming dynamic[]static and becoming free[]bound together; and becoming within ambivalence[]singular clarity together. The becomings that group music therapy produces are explored in relation to: characteristics of the group music therapy confluence (including willing participation; negotiation and playfulness; territorialising this space as “ours”; support and acceptance); relationships with the becoming-music therapist; becomings (including becoming opening[]closing together; becoming gentleness[]roughness together; becoming on our own terms[]according to authority’s prescription together; becoming fear[]calm and becoming sadness[]happiness together; becoming anxiety[]peace together; becoming power[]powerless; and becoming committed[]abandoning. The group music therapy process is also produced in relation to the sense and non-sense of conflict in the confluence of the sessions (when

conflict does make sense and how it makes sense in the group music therapy confluence, and when conflict is both sense and non-sense in group music therapy); becoming as multiplicities (involving welcoming molecular multiplicities; welcoming emotion multiplicities; welcoming relational multiplicities; welcoming molecular becomings in relationships-as-multiplicities; and welcoming “both/and” encounters); and lines of flight (including deterritorialisation; acts of resistance; generative interaction; and trusting relationship with an adult). Becoming-empathies are produced in relation to encountering and producing familiarity, attunement and synchrony as well as encountering and producing differences (that encompass familiarity, attunement and synchrony).

Moving into Further Becomings

While this second part of chapter six has ended with a summary of the lines of meaning that were produced through the process of responding to the data (with the full final data response document being provided in Appendix N), this summary is not intended to serve the purpose of “addressing” the research questions. That is the task of the following part of chapter six (part three), and there the research questions are addressed in a more comprehensive manner. In that upcoming reflection literature and theory are additionally intertwined. Rather than discrete sections of “analysis,” “findings,” and “discussion,” these processes form continuing explorations of meaning within the assemblage.

Part 3

Further Reflections

Overview

The rhizome researcher works with synthesis rather than analysis (Clarke & Parsons, 2013). The goal is to follow lines of multiplicities (Henriksen & Miller 2012), opening questions rather than closing meaning. This part of chapter six offers a response in that spirit to the following research questions: How do these becoming-adolescents (re)present and participate in their relational confluences?; What does aggression do?; What becomings does group music therapy produce?; Does this group music therapy processes produce empathy/empathies as formulated in relation to the theories of Deleuze and Gergen, specifically, and, if so, what does this empathy do?; How can exploration of this group music therapy process contribute to understanding potential relationships between aggression and empathy? In this chapter, literature is plugged into the data response (to use language from Deleuze and Guattari (1987)) and the data response is plugged into literature. The text is written in the present tense to recognise the ongoing nature of becoming and to evoke a more connected relational space between us all as co-researchers rather than “freezing” a more distant event in time.

Figure 18 offers an overview of the reflection within this section. The features of the relational confluences of their daily lives that the becoming-adolescents explore relate largely to territorialising the classroom, and disassembling and disrupting relationships. Certain lines of articulation appear strongly within these confluences, including fixed molar identities, rules for good living, and futility and “stuckness.” How they bend lines of articulation and create lines of flight in their daily lives are also explored. The grey area in Figure 18 represents their school confluence and outside of this (although intimately intertwined in practice) are the greater confluences of family, neighbourhood, church, and culture. Some of the members of this group are also friends (the light green circle). Their friendship confluence imbues the group music therapy confluence with some established sense-making patterns. The light purple circle in the figure represents the group music therapy confluence. Lines of articulation weave through this confluence too. Through a process of deterritorialisation, existing multiplicities are acknowledged and affirmed, new multiplicities are afforded as molars are opened up, lines of articulation are bent, and lines of flight are invited. As sessions end each week, and as the process of music therapy finishes

after the last session, some of the new lines of flight may persist, other new lines may emerge and some may be reterritorialised back along established lines of articulation. Reterritorialisation can follow deterritorialisation as a deliberate return to the safety and predictability offered by the previous assemblage (Deleuze & Guattari, 2004).

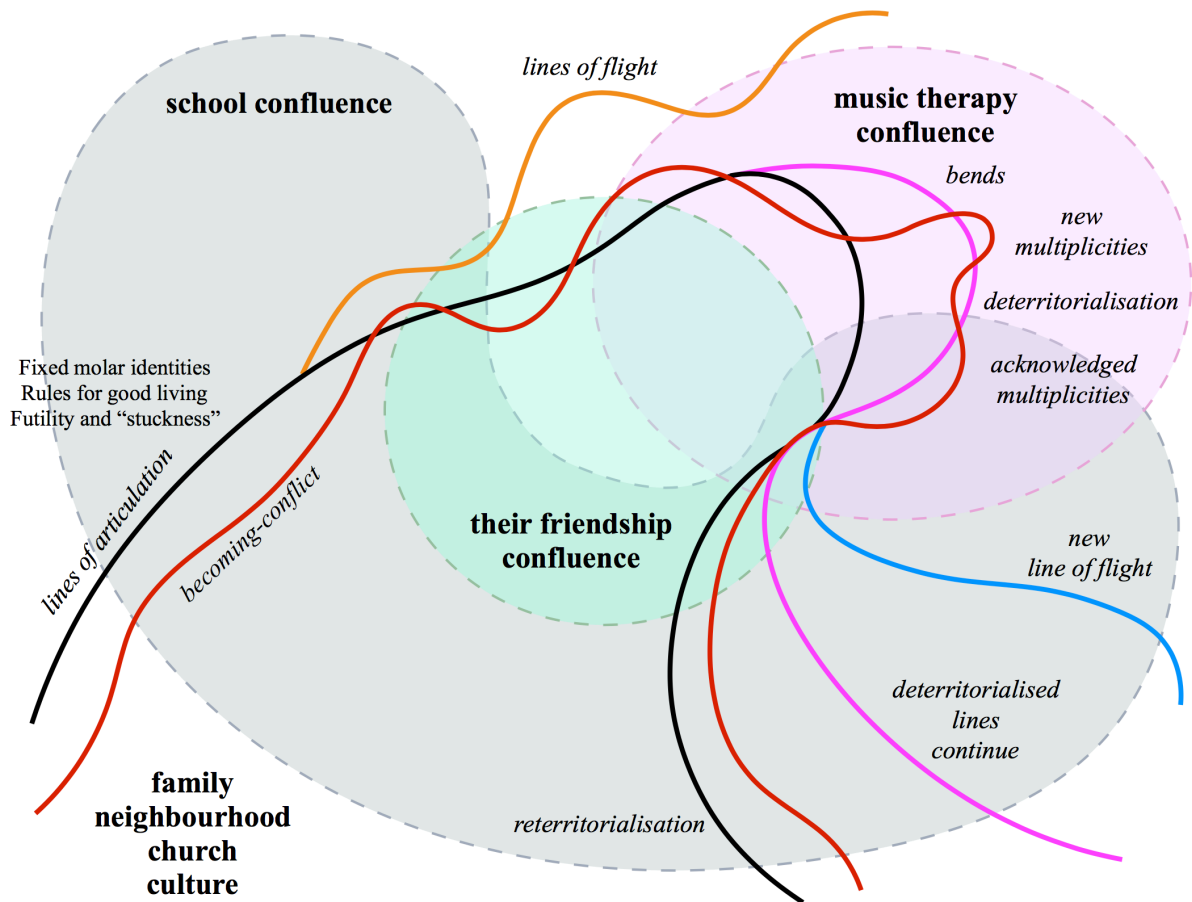
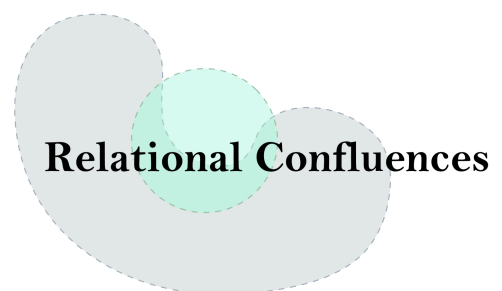


Figure 18: Summary of the becoming-data response

This section explores these processes in more detail in response to the data gathered within this study. It is written in a way that “zooms in” and “zooms out,” as there is insufficient space to discuss each line of meaning in depth. The reflection in this chapter is a further process of response within the methodology-assemblage. The vignettes from the data still form the foundation of this reflection. This more narrative style is used in poststructuralist writing, as Miller (2006) explained, as a continual reminder to the writer and the reader that the text is a story (one of many possible stories that could be told), and that the writer is a participant in the story.

Some lines of meaning in the text that follows are written as, for example, “becoming opening[]closing together.” Poststructuralism is typically concerned with the deconstruction of binaries (Derrida, 1982), where one of the pairs—perhaps “opening”—may be considered more valuable than the other (i.e. more therapeutically useful than “closing”). The explorative play then involves deconstructing the binary between the two concepts. Deleuzian difference opens other possibilities. Difference in itself is a new event that is taking place. As discussed in chapter three, being is differing. Difference is a multiplicity and a continuum, rather than a system of division and separation (Deleuze, 2002; Hallward, 2006; Hultman & Taguchi, 2010). The concept “becoming opening[]closing,” then, recognises how opening is intertwined in closing (not different *from* closing, but differing in an ongoing process in relation *with* closing (that is differing too)), and that both flow from a univocal source (Deleuze & Guattari, 1987)). The space within the square brackets shows how (new) lines of becoming dwell/flow into/emerge from the between. The concept is also written as “becoming opening[]closing *together*.” As this thesis considers not only the work of Deleuze, but also Gergen, recognition is given throughout to a relational, not only a creative, ontology. It is through relationship, then, that “opening[]closing” becomes.



This section speaks to the question: How do these adolescents (re)present and participate in their relational confluences? Responses to the data that are discussed here include territorialising the classroom; disassembling and disrupting relationships; lines of articulation; bending lines of articulation and creating lines of flight.

Territorialising the Classroom

The configuration of an organism “is a function of the way it inhabits its territory [and] a function of its being in its world” (Hallward, 2006, p. 95). For Devon the classroom is a space that takes on a quality of confusion. The becoming-adolescents discuss a particularly volatile relationship with one specific teacher. The classroom is a contested territory of overlapping and colliding confluences where the lines of the teacher’s becoming-authority creatively encounter the lines of the learners’ expressive experiments of becoming-selves. The classroom is territorialising. Whose meanings are

more robust? Whose meanings are affirmed as “real”? This fluctuates. For example, on the one hand, expressions of attraction between learners can dominate the teacher’s attempts to order the class. On the other hand, the teacher and principal’s determination of the validity of justifications silences learners’ attempts to offer alternate meanings. Pahad and Graham (2012) wrote that the school is “an institution through which power relations operate” (p. 12). An overly authoritarian environment where there is the expectation of obedience combined with low concern for social justice, and where there are not alternative means to manage difference or disagreement, can produce violent responses (Mncube & Harber, 2013).

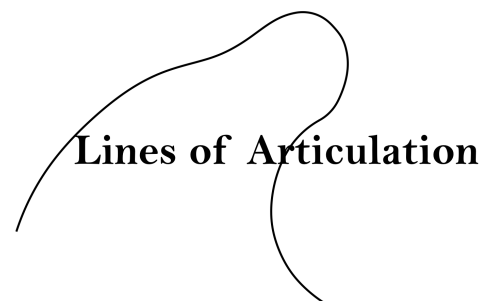
Deleuze and Guattari (1987) wrote of the rhythm of a creature who is in its own territory expanding while the rhythm of another approaching creature contracts as it moves further from its own territory. An oscillation is established between the two. What does the concept of oscillation offer as opposed to, for example, the concept “power struggle”? Instead of a “winner” and a “loser” in a battle for power, alternatives could be explored for different kinds of oscillations between becoming-adolescents and becoming-adults in the school environment. While the music therapy confluence is importantly different from the classroom confluence (for example, due to different qualities of the relationships at play) some features of the relational oscillation that emerge may be useful for consideration in the classroom context (as will be discussed in the section entitled “The confluence of group music therapy”).

Disassembling and Disrupting Relationships

The becoming-adolescents explore the disassembling of friendship relationships. In relation to their families, they are produced as victims of domestic violence (for example, Cherise’s father tried to kill her and her mother) and as simple victors through forgiveness (“He shot my mother. He went to court. [-I-] forgave him”); as abandoned (Devon’s father “cut him off” and left him and his siblings alone, with “three spoons, three cups, three forks” and “hardly...any food”); as a son who is produced through the journey of his father leaving his mother; and as a sad daughter in a context of new parental romantic relationships (Aaliyah explains, “When your father gets in a new relationship everything changes in the house. There’s no more happiness”). Boundaries are erected where there was previously open access, and territories change. A family can more accurately be described as an “open-ended project of becoming a family” (Price & Epp, 2015, p. 59). The properties of a family rely on the relations formed between the component elements and the capacities that arise when one

part encounters another part. A cascade of consequences emerge for individual members when a family member separates from the assemblage.

Each of these examples also involve the production of silencing (through attempted murder, through the closure of forgiveness, through abandonment, and through voicelessness with regards to parental decisions). As Lorde (2007) wrote, “there are so many silences to be broken” (p. 46). Conversations that emerge in the group music therapy process about these matters evoke lines of flight as courageous voicing of vulnerability, but this voicing is still not free of the silences. Deleuze and Guattari’s (1987) notion of the actual migrant (as opposed to the virtual nomad) refers to one who realises possibility through bringing something into existence that effectively pre-existed. The realised possibility resembles the pre-existent possibility, and is, therefore, just an aspect of the actual. In Moulard-Leonard’s (2012) discussion of her experience of trauma she wrote that what she needed was, “a paradoxical space, a virtual space in which I [could] hold all at once the truth of the wounding..., the reality of the wounds and their after-effects..., the actual humanity of the oppressors/perpetrators..., and the hope for healing” (p. 839). The paradoxical, rhizomic nature of the group music therapy invites the holding of these many facets simultaneously as sessions can include silence[]voice.



One of the beginnings of therapy is to ask what lines of articulation are entangling the person who has come to sessions (Winslade, 2009). The molar dwells in regimes of power, where becoming is fitted and fixed into pre-determined categories. The molar, as a form of judgment, “territorialises” a flow of becoming (Coleman & Ringrose, 2013). Force and power constrain choices and pattern people’s lives (Deleuze & Parnet, 2002; Winslade, 2009). This section, exploring lines of articulation, includes three foci: fixed molar identities; rules for good living; and futility and “stuckness.” This is written as a separate section for purposes of clarity, but lines of articulation emerge within relational confluences and contribute to the creation of meaning within these.

The becoming-adolescents in this study emerge within their relational ontology through the lines of articulation that have been drawn—through co-action (Gergen, 2009)—around the identities of (amongst others) “aggressive adolescent,” “problem learner,” “violent teenager,” “that one who is always so rude,” and “bully.” This is presented through their reasons for referral to music therapy and is affirmed in statements made in sessions, such as Aaliyah’s comment: “The teacher was saying how bad [-I-] am...It made me feel bad. [-I-] get angry first.” Shaming appears to function here as a line of articulation. Research by Elison et al. (2014), Tangney and Dearing (2002), and Thomaes et al. (2008) affirm how aggression can be a response to feelings of shame. Fixed molar identities make sense as available positions within their confluences of home and school, in relation to which other positions such as “angry teacher” as well as “exasperated parent,” “angry parent” and “dismissive parent” make sense.

Attempted enforcement of molar identities of the “good silent child” or “the teenager who is incorrect by definition” take place in the family as well as the school confluence. Malaika explains, “Miss²⁴, you know what, ne? Here at this school, ne, if we complain about a teacher, if we go to the principal, he won’t let you speak. He will take the teacher’s side, not your side.” Devon says, “Our parents...they don’t want to listen, ey! It’s like talking to a wall. They can’t listen to you. They always want to be right.” Devon explains how he confronted his father about an extra-marital relationship. His father then stopped speaking to him. As the “child” he did not have the right to question his father on his extramarital affair. An authoritarian devaluing of Devon and his opinion, and an impenetrable wall that communicates the desire to block a flow of mutual becoming (rein)force the lines of articulation that potentially fix and confine. The line of flight (as he challenges adult authority he perceives to be flawed) persists, however, at the cost of encountering even further relational barriers and isolation. Devon has also reached a point of intense frustration in his interactions with his mother. As mentioned in chapter four, part one, relationships between frustration and aggression have been established through research by, for example, Dill and Anderson (1995), Marcus-Newhall, Pedersen, Carlson, and Miller (2000), Pedersen, Gonzales, and Miller (2000), and Schutter and Harmon-Jones (2013).

²⁴ Despite introducing myself as Andeline and encouraging group members to call me by my first name they continued to call me “Miss” or “Ma’am.”

As ontology is relational, difference is valuable and holds the potential for community (Slife & Wiggins, 2009). Difference is positive as life is differential and in a continuous state of becoming (Hallward, 2006; Hultman & Taguchi, 2010). These thinking tools allow for the valuing of adolescence as rupture and as bursting, “through its agency of urgency” (Colman, 2005, p. 357), but this differing can still be contained within community. The becoming-adolescents in this study, however, find their differing to be silenced and a molar identity to be affirmed; rather than encountering productivity through their rupturing, they are met with the rupturing of community and belonging.

When the group is invited to place labels on drawings of themselves (firstly labels they feel others have placed on them) Devon writes “bully.” Aaliyah says “Ja: bully!” as she looks at Malaika and thrusts her head forward in her direction to indicate that Malaika should have the label “bully” as well. Natalie has used the rain-stick in her musical improvisation that was themed according to the label “skobbejak” (slut) that others have given her and that she wishes she could remove. “[I-] just want to finish school, go work, and go somewhere, yo! Where no-one knows me,” she says. She enacts becoming trapped in a certain definition of identity through the ways that gossip knits her social fabric. Gossip becomes aggression, not only through the lens of understanding this behaviour as relational aggression, but also as the violent binding of a being (Gergen, 2009) through the fixing of an identity. Between others’ perceptions and her responses are the lines of articulation that halt alternate becomings. She feels she needs to move to a different town where nobody knows her so that she can become anew and draw new lines. Rather than being able to access new lines here she sees her only option being to escape to a new confluence.

Rules for Good Living

While fixed molar identities are reinforced as available lines of becoming, rules for good living also operate as lines of articulation in the confluences of these becoming-adolescents. A rule for good living articulated by the becoming-adolescents in this study is fairness and reciprocity. As this was frequently associated with explanations for aggressive behaviour it is discussed further in the section entitled, “The accomplishments of becoming-aggression.”

The becoming-adolescents affirm the required attitude of remaining positive. Being powerful and strong is affiliated with “positive feelings.” Strength and power intermingle with happiness, and happiness intermingles with strength and power. As aggression also connects with power (as will be

discussed in the section on the accomplishments of becoming-aggression), this event could gain meaning in relation to aggression being a tool for the accomplishment of becoming-happiness. We are not examining causal features, but how various facets of the confluence combine and interact (multidirectionally) to create a system of meaning that offers patterns of sense for those who participate in it.

“Sometimes you have to forgive people, but it’s not easy...I’ll forgive, but [-I-] won’t forget,” Leihlani determines. Simple rules for how life should be and how life should be lived are expressed as building blocks for navigating the complexities of their confluence. Where contradictions arise in practice, extensions are added (for example, “forgive, but don’t forget”). The importance of the original rule is retained (countering anxiety through holding onto learned patterns of predictable stability and order), but the extension allows for some protection against the consequences of how the rule may not necessarily serve them in practice. This is a creative adaptation to try to walk a road between the lines of articulation and a line of flight. As Winslade (2009) reminded us in his discussion of forgiveness, “All concepts are for Deleuze temporary totalisations, which, when we penetrate them, become multiplicities” (p. 342).

[-I-] ask about a situation they may have been in when they experienced struggling to find trustworthy support after loss (after they mentioned encountering this). Cherise suggests, “When her father left,” looking at Malaika (whose father is in prison). “Everything falls apart,” adds Natalie. We improvise this musically and move expressively. Malaika reflects, “There’s no-one there. No-one to care for you. So, you’re alone now...but you must be strong enough to pick it up and you must build yourself.” The rule for good living is that one must be resilient. Relationships between adolescents’ development of generative autonomy in a confluence that also features close attachment and support was discussed in chapter four with regards to research by Besser and Blatt (2007), Michiels et al. (2008), Miga et al. (2012), Oudekerk et al. (2015), Sartor and Youniss (2002), Van Petegem, Beyers, Vansteenkiste, and Soenens (2011), and Zimmermann et al. (2009). Here we see that determination for self-sufficiency has the potential to be a line of flight, but is also drawn as a line of articulation (this is what [-I-] must do). The trajectory of the line of flight could lead to (blending of) generative resilience and/or/never/nor strength and power obtained through, for example, aggression. A valuable outcome of a therapy process that is aligned with belief in relational ontology, according to Slife and Wiggins (2009), is restoration of the individual to community. Where supportive relationships have not been present, especially as the becoming-adolescents have navigated loss and neglect, the developing relationships within the group music

therapy process in a school context need to be, [-I-] suggest, considered in terms of the potential for lasting relationships and a sense of ongoing community even after the sessions have finished. The potential of group music therapy to explore how a generative blend of community and independence could be made sense of and worked with is discussed further in the section entitled, “The confluence of group music therapy.”

One of the rules for good living that is articulated concerns confidentiality, trustworthiness and who holds the rights to a story. “This teacher wants to know everyone’s things,” Malaika says. Through the sharing of this information amongst one another in the classroom, territorialising takes place and, in this example, their teacher is seen to violate this becoming-territory. As Bryk and Schneider (2002) and Gregory and Weinstein (2008) found, relational trust between learners and teachers is key to a constructive school environment and the generative development of learners. Smetana and Bitz (1996) concluded that teachers are viewed as authorities over knowledge of school subjects, but not over social knowledge, such as adolescents’ appearance, social activities, social positions.

“We don’t like to gossip, Miss... We tell a story like it is,” explains Malaika. An assemblage closes its drawbridges through belief in perceptions of one’s own singular truth, or the truth of one’s group. Gossiping is defined by the becoming-adolescents, here, as the disseminating of a story that is untrue. If a true story is shared then it is not gossip. It is the story-teller who decides what is true in this case. In other instances (such as Natalie’s infuriation at being called a “slut”), the truth is determined by the listener, who then decides that the story is gossip. These intersecting lines rub and resist as contested territorialising plays out.

On one occasion Malaika tells Aaliyah (her best friend) that she must “just die.” Literature informs us that a significant proportion of bullying takes place in the context of friendship (Mishna et al., 2008; Wei & Jonson-Reid, 2011). However, lines of articulation remain regarding expectations of how friends “should” treat one another and the expression of one another’s personhood. Aaliyah feels bad about destroying Malaika’s drawing and Natalie also highlights that this behaviour does not make sense in terms of what becoming-friendship should mean.


Futility and “Stuckness”

Becoming-adolescents in this study emphasise the view that if a person is unfaithful to his or her romantic partner once, they will continue to do so in the future and, therefore, cannot be trusted. A

line of articulation has been set in motion; a molar identity has been forged. Although futility is produced (it is hopeless to trust again) this still intermingles with ideas of agency as one chooses not to trust the other in future. This is not agency that functions as a line of flight. It appears, rather, as a pseudo-agency that loops within a locked assemblage. One may argue that the choice “[-I-] stop caring” could function as a line of flight. However, a nomad does not recreate new territory that looks like the old territory he or she has come from. Colonisation is not a result of lines of flight (Deleuze & Guattari, 1987). These becoming-adolescents articulate a confluence where the possibilities for new meaning making seem futile.

In the classroom context, as mentioned, these becoming-adolescents feel that their voices will not be heard if they complain against their teacher. “A story comes from both sides!” Natalie exclaims.

The becoming-adolescents argue that they respond in a particularly aggressive manner to one teacher alone, due to her provocative behaviour towards them. Beyond an argument about “who started it,” of note here is that they evoke a system where the rule is that one’s response is dependent upon the treatment one receives. This is a locked assemblage either way: if you treat us disrespectfully and aggressively, we will treat you disrespectfully and aggressively; if you treat us respectfully and warmly, we will treat you respectfully and warmly.



Bending Lines of Articulation and Creating Lines of Flight

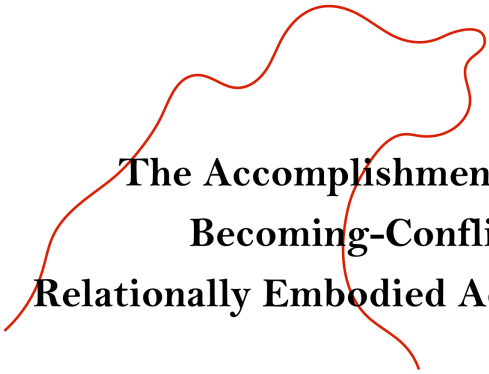
“We are made of lines,” wrote Deleuze and Guattari (1987, p. 194). While being confined by the lines of articulation discussed in the previous section, and while creations can be blocked or stifled, these becoming-adolescents also embark on more supple molecular becomings and fluxes in their confluences of home and school. One of the lines of flight that they highlight is determining not to remain silent. For example, Cherise explains how she stands up to her father. She describes how she was scared of him (he had tried to shoot her), but now voices her displeasure when he shouts at her.

Affects are becomings that represent an alteration in the state or capacity of an entity, and this produces additional affective capacities in an assemblage (Fox & Alldred, 2013). Cherise is produced through the affective interminglings of intensities and becomes as a stand against being subjectified as quiet, passive, and available for verbal attack and disregard. She becomes with confident ownership of her ability to bring her father’s becoming-aggression to a halt. As Deleuze and Guattari (1987) wrote, “there is always something that flows or flees, that escapes the binary

organisations, the resonance apparatus, the overcoding machine” (p. 216). These escapes lead to difference, disrupt normalising structures and destabilise the status quo. Lines of flight unravel, modify, create and deterritorialise (Albrecht-Crane, 2003). Cherise has also found a creative line of flight in the midst of conflict with her mother. She has discovered that handing her child to her mother and asking for her advice restores peace.

Determining to remain silent in the face of aggression is also produced by these becoming-adolescents as a (partial) line of flight. Resisting the authority of a teacher when it is deemed to be unfairly enacted potentially generates a line of flight as well. The contests between territories of meaning in the classroom create sparks that serve to (rein)force lines of articulation and/or birth lines of flight, such as resilience and determination to belong.

Malaika recognises the influential role of her peer group (a role affirmed in literature by, for example, Berndt and Keefe (1995), Brendgen et al. (1999), Brown (2004), Dahlberg and Potter (2001), Hawkins et al. (1998), Lipsey and Derzon (1998), Low et al. (2013), Snyder et al. (1997), Stein and Durand (2016), and Steinberg (2005)). Erecting boundaries within one’s peer confluence, as a line of flight, comes at a cost of loneliness, though. A referral of aggression, articulated by the teachers as including descriptions of stubbornness, resonates here with the strength to be able to exercise self-control, even when that brings separation from others. Again, the need emerges to work with the resonance between community and belonging and the navigation of an emergent line of independence (recognising that the concept of independence is understood in the context of and as emergent from relationship).



The Accomplishments of Becoming-Conflict as Relationally Embodied Action

The becoming-adolescents in this study (re)present meanings of aggression, but also engage with concepts such as rudeness, bullying, swearing, and expressions of anger. A strong case could be made that these behaviours all fall under the umbrella of aggression (by drawing on literature

reviewed in chapter four, part one by, for example, Anderson and Bushman (2002), Coie et al. (1991), Fiske (2004), Fite et al. (2006), Garandeau and Cillessen (2006), Gini et al. (2011), Hamarus and Kaikkonen (2008), Hubbard et al. (2010), Little et al. (2003), Low et al. (2013), Olthof (2011), Owens et al. (2000), Pang et al. (2013), Polman (2009), Prinstein et al. (2001), Pronk and Zimmer-Gembeck (2010), Ramirez and Andreu (2006), Skripkauskaite et al. (2015), Underwood (2002), Vitaro et al. (2006), Winstok (2009), Xie et al. (2002) and Xu et al. (2009)). As such, the manner that the information is presented in this section cannot be seen to deviate from the research question (What does aggression do?). However, the nuances of the becoming-adolescents' sense-making is strongly valued and, as such, the separate concepts are retained and the term "conflict" is used here under which the others, including "aggression," are held. If the becoming-adolescents do not specifically refer to an interactional encounter as aggression, then their own terminology is retained.

Being is creativity (Hallward, 2006) and, as such, our concern lies with examining what conflict creates and what the modes of creation are. As being is also relational (Gergen, 2009) we are exploring how these creations and modes of creating emerge in relational confluences where conflict has become an interactional pattern that makes sense. For these becoming-adolescents, conflict makes sense within their confluence in some of the following ways: becoming familiar equilibrium[]unfamiliar imbalance; becoming territorialising[]territorialised; becoming worthy[]unworthy and becoming power[]powerless; becoming belonging[]isolated; becoming an end[]ongoing; becoming dynamic[]static and becoming free[]bound; becoming within ambivalence[]singular clarity. In the data response these plateaus were created through reviewing the full list of lines of meaning related to what conflict is doing (as explored in Appendix N, and then organised further, as can be seen at the following link:

<https://www.dropbox.com/s/bwtll5bzn6nlfvz/Summarised%20Headings%20for%20The%20Response%20to%20The%20Research%20Question-%20What%20Does%20Conflict%20Do%3F.pdf?dl=0>.

Becoming Familiar Equilibrium[]Unfamiliar Imbalance Together

Through aggression the becoming-adolescents attempt to maintain the equilibrium of reciprocity, as determined by rules of living that function as lines of articulation ("this is how the world should work"). Devon explains, for example, that he tore Cherise's image because she first tore his.

Their stance is that anger should be a performance of justified indignation at a legitimate offence. Swearing at teachers takes place when one is angry at them due to their provocative behaviour. “My teacher, she was rude to me,” contends Aaliyah. “Eish, [-I-] felt lots of anger.” The performance of anger communicates how a rule of good living (regarding how teachers are supposed to behave) has been infringed and is unacceptable. It is deemed reasonable to bully a teacher if the teacher has bullied you. Rage and physical violence also act as communication of “this far and no further” (in terms of how significantly rules for good living have been infringed). Aggression as revenge is legitimised by and affirms the principle of reciprocity. Jaggi and Kliever (2016) found dynamics of revenge in peer groups where there was balanced reciprocity between the degree of aggression in the initial event and that expressed in the solution (retaliation in kind). For Natalie, talking is not an appropriate response to a “bully” who is gossiping about you; hitting them is an appropriate response (as this declaratively expresses the severity of how far they have crossed the line of the rules of acceptable behaviour). As discussed in chapter four, part one, in Kozlowski and Warber’s (2010) research into North American adolescent girls’ strategies for retaliation against social aggression they found the following reasons for retaliation: identity attacks, destabilisation, degrading family members, capitalising on or exposing another’s insecurities, jealousy relating to a boyfriend, and exposing secrets. In the current study anger is performed by Aaliyah as a response to her boyfriend being a “player.” Natalie enacts anger towards and intentions to hit the girl who called her a “slut.” “It doesn’t matter that they think I’m bullying them because I’m not their friend anymore,” says Malaika. “Ja,” adds Natalie, “[-I-] can’t be in a friendship where we all are dating, um, each others’ boyfriends, Miss. No.” If [-I-] find someone else with my boyfriend “I’m going to kill them,” determines Malaika.

Devon explains that “facts” can lead to aggression. He has been exposed to moral lines of articulation through his parents and within his community, but he then encounters the “facts” of his parents’ actions, which deviate from this framework. Devon feels frustrated and angry at the contradictions and hypocrisy he sees between the morality he has been taught and the morality he witnesses. He critiques the value system he perceives within the practices of those within the racial/cultural²⁵ category he identifies with. He has been taught to respect his mother and not to speak out against any moral infringements that he witnesses. In the face of this silencing and

²⁵ Race and culture have purposefully been included as either/or/both/and as we know from literature that the concepts are often used in ambivalently related and overlapping ways in South Africa (MacDonald, 2006; Ommen, 2013), and I suggest that this is the case here in light of how Devon explicitly refers to practice.

inconsistency he explains how he fears that his anger will erupt as physical aggression towards his mother.

Becoming Territorialising[]Territorialised Together

Conflict creates and asserts territories and boundaries. According to these becoming-adolescents, aggression tries to take back ground lost in the offense that prompted anger. The teacher's "rudeness" and swearing territorialises her classroom. Swearing at a teacher when the becoming-adolescents feel angry acts as an attempt to regain this territory.

An additional aspect of territorialisation is the way that becoming-aggression marks time and space, through delineation of "the moment." "In the moment" is territorialised in certain ways, as is "afterwards". Becoming-anger appears to participate in fertilising a different meaning system inside the encounter. Here aggression is made sense of as an evoked response. Remorse becomes sense as an expression of territorialising the afterwards. Guilt, as an evoked response, blends with "having" to say sorry, as directed by the molar "should." A discourse of "[I-] wasn't thinking clearly" seems to serve to pseudo-legitimise "That is what [I-] wanted to do in the moment." In music therapy, the "me" is invited to be present along with the "not me" (the me who is not who [I-] really am, [I-] just responded like that in the moment). This is not only a binary welcoming, though. We can gather multiple expressions of self as well as exploring what can be birthed in-between.

Sometimes boundaries are less relevant. Diffuse aggression also becomes as anger needs to find a place of release and the target become less important. "If you keep quiet in the class and the fire's still there then what do you do with it?" [I-] ask Devon. Malaika answers, "Go beat up someone else." Anger bleeds out as aggressive ripples.

[I-] ask Devon what he does when he is feeling angry in class. "[I-] walk out of the classroom," he answers. "You know what, just walk away," responds Malaika. "But sometimes in the class you can't really do that, hey?" [I-] suggest. "You can, Miss," she emphasises, moving her body forward together with the accents in her speech. "If you're angry, you just go out." "Are you allowed to walk out of your class, though?" [I-] ask again. "No," says Malaika, in a firm, declarative tone.

"You will tell them: such and such happened, so I'm walking out." De/re/territorialising the classroom involves oscillations between different persons attempting to (re)capture control (as discussed by Lambert, Wright, Currie, and Pascoe (2017)). For Deleuze and Guattari (1987)

restrictive power is complex and dangerous (compared to a process of becoming in assemblage where there can be mutual transformation). Where both teachers and learners are produced and understood as socially positioned and multi-layered, affect can allow critique and incorporate change (Lambert et al., 2017). By walking out of the classroom Malaika and Devon are not leaving a territory (as territories are more than literal spaces). The expression of walking out is part of (re)territorialising. It is creating (and re-creating) what the territory is. In turn they are created by the territory, as the configuration of a creature is a function of how it occupies its territory. There is a tussle over who has the final declaration of exit: Devon walks out; the teacher says, “get out.” As such there is a continuous flow of mutual degrading. There is shared becoming through the minimising of the other as attempts are made to (re)gain ground.

Becoming Worthy[]Unworthy and Becoming Power[]Powerless Together

Through conflict these becoming-adolescents assert self-worth, perform self-worth and try to obtain self-worth in relation to experiences of being produced as unworthy. They defend their right to be human and to be treated as such through angry expressions. For example, when referring to her teacher, Leihlani comments, “You just say something, or you just sit there, you’re planning to take out your books, and she’s angry with you.” Devon responds with an angry performance: “I’m like, f*, man, ek is ook mos mens” (I’m also a person). His anger defends his right to be human.

Aaliyah has been emotionally hurt in a dating relationship with a fellow learner at the school who has been unfaithful to her. As she attacks the image she has created of him she attempts to build her own self-worth while simultaneously expressing how her self-worth has been damaged. She affirms her right to being treated with dignity, while enacting how she has not received this. She voices her feelings and is able to be heard.

Natalie has been called a “slut” (by the girl who has “taken” her boyfriend). “[I-] want to hit that child,” she fumes. Aggressive intentions become through diminishing the rank of the girl who has offended her (from peer to “child”). Aggression also participates in (re)territorialising reputation.

Copeland-Linder et al. (2012) found that it is commonly in the context of threats to reputation or identity that thoughts of retaliation occur to restore status and self-esteem. What is also noteworthy in this example is that, to Natalie, “aggressive girl” is a more acceptable subject position than “slut.” McClelland and Fine (2008) wrote that adolescent sexuality is constructed as vulnerable, confused or dangerous. According to Renold and Ringrose (2011), debates tend to either fix girls as innocent, passive, objectified victims or as savvy, knowledgeable, agentic navigators of

“contemporary ‘toxic’ sexual culture, thus obscuring the messy realities of lived sexual subjectivities and how girls may be positioned in these ways simultaneously” (p. 392). Gender and sexual norms can simultaneously be deterritorialised and re-territorialised. The involvement of girls in violence has been viewed as “doubly deviant” (Henriksen & Miller, 2012, p. 436), violating cultural prosocial norms and constructions of femininity. While school violence has been argued to be monopolised by males (Morrell, 1998), Bhana (2005, 2012) showed how both girls and boys are perpetrators and victims of violence. Bhana (2013) argued that “all violence is gendered, and violence prevention in schools must be steeped in gender as a dynamic process since it relates to broader social conditions” (p. 44). Gender-based violence is frequently perpetuated against women (more so than against men (Gass, Stein, Williams, & Seedat, 2011)). In the context of these gendered power imbalances that are ideological lines of articulation (Morrell, Jewkes, & Lindegger, 2012), Natalie, however, wants to defend herself as one who adheres to socially determined moral dictates of who a girl or woman should be (namely, not a slut) by using violence (which is typically less associated with girls or women).

Cherise, who was pregnant and gave birth to her child during the course of the music therapy process, is accepted warmly by the group. Her celebration of her baby is received nonjudgmentally by the other becoming-adolescents in the group. They speak about how they will defend her against her “skoonma” (mother-in-law) who is being “rude” to her.

Conflict (re)establishes social stratification and power. Although these becoming-adolescents construct aggression as being a response to another person’s provocation in a system of reciprocity, they also offer an exception to this, namely the use of aggression to obtain status. Even then, though, it is understood as an evoked response to a need for recognition in a system that makes one feel like that is necessary for one’s worth. When Natalie is asked why she bullies others she replies, “Just to impress your friends.” Also, if you respond to provocation by fighting then “You’re the boss!” Devon and Cherise announce together. You must not assume the molar identity of “one who is afraid and weak,” and aggression enables you to prove that this is not who you are. Brookman et al. (2011), Henriksen and Miller (2012), Holligan (2015) and Sandstrom (1999) have contended that certain youth subcultures value aggression as a method for obtaining respect and status. Aggression is adaptive in that, through toughness and violent displays (even in response to minor insults or challenges), one earns and maintains respect.

Power also operates through instilling fear. In the context of the classroom that is described as “deurmekaar” (confused), Aaliyah explains that she is “a person who is scared.” She is configured as a function of bullying that territorialises. Bullying sets up a line of becoming-afraid. Bullying is intended to minimise the other’s presence in the territory. Malaika adds (taking hold of the “happy-molar”) “I’m always happy, Miss. Even when they make me sad and [-I-] don’t come to school.” Aggression becomes as an attempt to make an “other” withdraw and even disappear (in this case when the other person does not come to school).

When Cherise’s “skoonma” (the mother of the father of Cherise’s child) informs her that she must come to see her, the dominant parental authority of the skoonma’s molar identity grants her the unquestioned author(ity) to summon Cherise. Cherise feels nervous. The line of flight “Do not go to see your skoonma” is not offered by other group members as a possibility, and “We [not you, we] will go, and we will beat her up” is. Aggression becomes as a form of problem solving to (ba)lance power relations. Even the expression of aggressive intent becomes as (ba)lancing of power relations in the here-and-now of voicing power. Aggression also functions as a line of flight through resisting authority that is perceived to be unearned. Becoming-aggression attempts to participate in deterritorialising the molar that is unquestioned adult authority.

Becoming Belonging[]Isolated Together

Conflict attempts to get rid of otherness. This could be explored both under the heading “becoming-power[]powerless together” and here in this section (in addition to relating to other lines of meaning in play). By laughing at those who are different, relational aggression becomes as an identifier and performer of otherness to exert boundaries that can attempt to define and hold sameness and belonging. This could also be written as “becoming belong[]isolating together.” Malaika describes loneliness by saying, “You’re quiet.” Devon adds, “You’re different from...” and Malaika completes his sentence: “You’re different from other people. People laugh at you.” [-I-] asked about loneliness and heard about relational aggression. As Natalie discusses bullying others [-I-] enquire, “How do they feel?” “Not nice” she replies. “Small,” Aaliyah adds. Bullying diminishes the other. When difference is viewed as different-from-an-other rather than creative-differing-as-being (Deleuze & Guattari, 1987) and differing that is intrinsically rooted in relationship (Gergen, 2009), then belonging depends on othering. Hence, bullying can thrive.

The becoming-adolescents in this study also use and understand aggression for purposes of becoming-support and becoming-friendship. When the group discusses Cherise's impending visit to her skoonma Malaika reflects, "You know why she's nervous, Miss? That boyfriend's mother's very rude. That's why." Devon says to Cherise, "Ons sal haar slaan" (we will beat her). Here, generative relationships are served through aggression. Aggression and friendship intermingle to create subjectivities and lines of becoming.

Conflict is a way to know another person. In the last session, when [-I-] ask about the nature of the confluence that we have created over our period of time together, Cherise commented that it was a space that she felt happy to be inside of, "Cause we know each other better, Miss," and Devon adds "Without hurting each other." This statement infers that there are different ways of knowing, aggression potentially being one. As intensities, affects are connecting. Affect is akin to the "ways in which the body can connect with itself and with the world" (Massumi, 1992, p. 93). As explored in chapter three, Massumi (2002b) wrote, "In affect, we are never alone... With intensified affect comes a stronger sense of embeddedness in a larger field of life—a heightened sense of belonging, with other people and to other places" (p. 214). Bodies that have been assigned fixed molar identities encounter one another through aggression in the intensity of an affective meeting. This encounter is between bodies that have been separated through the process that has bound them as molar beings. However, all sense of separateness and individuality has emerged from a relational ontology to begin with. "Separate" beings are still emergents of relationships (Gergen, 2009), even in their sense of isolation, as the relational confluence has created their meaning as such. Through generative forms of connection in group music therapy, however, an alternative to a sense of separation can be afforded.

Becoming an End [] Ongoing Together

"This girl...she likes to bully...She like to gossip about people, it's not right," says Natalie. "Is there any way you could talk to her about it?" [-I-] ask. Malaika and Natalie respond at the same time, vigorously lifting their arms and exclaiming, "Uh-uh!" "I'm going to hit her!" declares Malaika. "I'm not going to talk to her!" Natalie bursts. Malaika states defiantly, "I'm not even joking, Miss, I'm gonna go there and hit her so we'll be finished with each other." Some of the participants in Jaggi and Kliewer's (2016) study who engaged in revenge also struggled to conceptualise alternative responses to conflict. Where multiple solutions could be conceived, a lack of confidence in non-violent solutions was expressed. Peaceful engagement with the same perpetrator in future was rated as being the most unrealistic. Intense experiences of anger were a

major influential factor in the choice of response to conflict. The goal of physical aggression for Malaika and Natalie, here, is to end conflict once and for all. Talking is not viewed as having this potential, only hitting the other person is. They imagine that the other girl will be “put in her place” and so the tussle over hierarchy will be resolved declaratively.

Devon writes the words “let go,” “hurt,” “beat,” “never speak to again,” “don't communicate,” and “try helping” on an image he has created while listening to the piece of music, *Palladio* by Escala.

He then cuts his drawing down the middle and tears the section where the heart would be. Aggression can serve to express the desire for the end of a destructive relationship. He tells us in the discussion at the end of the activity that he has drawn himself, although on his image he has written some of the statements that he has made in relation to his father and mother in previous sessions. He explains that he feels this is what other people have done to him, but also that this is how he feels towards himself. The person on the page is split in half from top to bottom. Devon tears himself in half at the same time that he tears his parents in half. The words “never speak to again” and “let go” add to his enactment of finality. Aggression becomes as the end. It is a statement of desire for the end of pain. Up to here and no further. A territory is torn. Hope that a territory can be restored is ripped. How can this torn territory be reterritorialised? What can be birthed in the tear?

Becoming Dynamic [] Static and Becoming Free [] Bound Together

In relation to the conflict he describes with his teacher [-I-] ask Devon: “If you were to replay it is there anything else you could have done with that fire?” He answers, “Ja, [-I-] could have smacked her. Then [-I-] would have felt better.” “Ok,” [-I-] continue, “and would that have helped you in terms of your relationship with her?” “No,” Devon acknowledges. While alternate forms of conflict resolution are difficult for him to conceive of, he acknowledges the tension that lies between the pleasure of becoming emotional release and/or power and the ongoing contribution of this to a degenerative relationship.

When one experiences being bound in the intensity of inner emotional enclosure, aggression brings affective movement and shaping in the between. When asked to symbolise aggression Devon creates two connected links of a chain. He explains that “the emotions build up and they can't...” He cannot find the words. In that situation one is “stuck emotionally,” reflects Malaika. [-I-] ask, “Is it the anger you feel stuck in?” “It's the anger...you don't know what to do with it,” Devon replies.

Aggression then voices this intensity and releases the anger, giving it another shape. Instead of being stuck, through aggression attempts are made to regain a dynamic flow of movement. We see a

distinction here between emotional movement and affective movement. As affects move they are not sensations for their own purposes, but triggers for deep thought and critical inquiry (Bennett, 2005). Deleuze (1972) wrote of "...impressions which force us to look, encounters which force us to interpret, expressions which force us to think" (p. 161). The release that aggression brings does not necessarily flow from or into critical thought, quite the opposite, as discussed in the section "becoming-territorialising." (For example, Leihlani states, "Every time when you do something to someone you don't think clearly, but afterwards you feel bad." "What was it like hitting her?" [-I-] ask. "[-I-] was blank," she answers, waving her hands in front of her face.) Inviting a becoming-adolescent to symbolise this process, as Devon does when he creates the chain links with his green clay, may begin to invite a shift from emotional response to affective exploration (as inspired by work of, for example, Tamir et al. (2007)).

Aggression is presented as making sense as an expression of grief and sadness. "You feel like there's no-one there who can help you, and if you're gonna tell someone they're gonna tell other people. So, you feel like no-one can help you," Malaika says with despondence. Leihlani adds, "There's no-one you can trust." Trust becomes increasingly important in adolescent relationships (Carlo et al., 2010; Fett et al., 2014). In a situation of loss and lack of trust aggression makes sense to these becoming-adolescents as a natural outcome. It serves as an attempt to gain freedom from difficult emotions. Becoming-aggression is seen as flowing from becoming-grief if there is not an intervening bend of support and trust in the line of meaning.


Conflict is produced by these becoming-adolescents as cathartic or as an attempt for release. Devon explains, "you're keeping quiet for too long and everything is just building up, building up until it just breaks." Although at times aggression can be part of "long-term fights" (as Devon articulates on a different occasion), it is also enacted as becoming through an involuntary breaking at a point in time when stress in the bending branch can only take the line of breakage. Earlier on in the relational interaction a wider variety of lines may have been possible, even as splinters, although the difficulty of perceiving or travelling these contributes to the inevitability of this outcome.

Becoming within Ambivalence [] Singular Clarity Together

While aggression causes hurt to another, it also brings satisfaction, pleasure and fun. When Devon constructs aggression he states, "It's violence; angry; wanting to beat someone." In the moment this is an act that one wants to engage in. When he explains how he bullies one of his teachers Devon

says, “We have a lot of fun with this one teacher. He’s still scared of us.” When Aaliyah describes one of their teachers she says, “She likes to shout at the children.” Referring to a peer Natalie says, “This girl...she likes to bully.” In a later discussion Natalie says in a soft voice, “Eish, [-I-] like to bully others.”

Aggression can also become as tension between two sticky affects (Kofoed & Ringrose, 2012). Although Natalie likes bullying others she also says, looking down, “It’s not nice, Miss, to bully somebody else. You’re hurting someone’s feelings...I’m working on it Miss...[-I-] don’t like doing it, hurting children and other people.” Bullying becomes as pleasurable and as regretful. Leihlani explains that she also feels sad when she hits another girl. Competing needs to be a “good person” (according to the rules for living she has learned) and to be a powerful and influential person who her peers find impressive collide. The confluence, or “affective assemblage” (Kofoed & Ringrose, 2012, p. 10), holds contradictory meanings. Conflict becomes as a tension between these two sticky affects. The becoming-adolescents negotiate this through the production of remorse. While they engage in the behaviour (gaining status) they also show regret (demonstrating becoming-empathy and becoming-caring and, therefore, being able to still assume a subject position of an ultimately “good person”).



The Confluence of Group Music Therapy

This section explores the multiplicity of the confluence of the music therapy assemblage, focusing on process rather than product, on complexity rather than oversimplification, and on valuing differing and acknowledging the production of the becoming-adolescents as multiplicities. The data are responded to with regard for heterogeneous connections rather than causal linearity.

Characteristics of the Group Music Therapy Confluence

The group music therapy confluence is characterised by willing participation, negotiation and playfulness, territorialising the space as “ours,” and support and acceptance. These features are discussed in this section.

Willing Participation

In group music therapy there is focused, fully present participation. As the becoming-adolescents enter the music therapy space they arrive from the first greeting song as becoming-open and becoming-receptive. They are stepping into this new confluence as “verbs,” open to hear, to see, to “check out” this space they have come to. The confluence is an open structure at this point. Although in some ways it closes as we progress (as we develop norms, for example), in other ways it becomes even more open and spacious. Gergen (2009) explained that, as a teacher says “Right class, let’s begin,” the children become pupils. Any subjectivity emerges through meanings that are generated in co-action. After greeting the becoming-adolescents as they arrive for the first music therapy session [-I-] say, “I’m going to play something; you play it back.” While it is a direct request it is also a statement of belief in their ability to play the djembe. After teaching them a suggested greeting song, [-I-] initiate a drum improvisation that begins with them copying a rhythm that [-I-] offer. After my brief turn [-I-] immediately invite each becoming-adolescent to offer their own rhythm, communicating explicitly and implicitly that this is a confluence where their ideas are welcomed and valued; my ideas are not the ones that are prioritised. They eagerly engage. These are the subjectivities that are invited to be born out of the relationships between us.

Negotiation and Playfulness

During the song-writing activity in the first session the confluence already begins to become one where gentle negotiation makes sense, rather than the disruptive “dance” (Gergen, 2009) for which they have been referred. As they negotiate song-writing different group members suggest ideas, disagree, agree, shift the lyrics around and negotiate the melody. The ability to engage positively with conflict is essential to mutually satisfying relationships. A lack of conflict is not always preferable as it can indicate the “disappearance of self into the outlines of the other” (Jack, 1999, p. 40).

When they are asked to synchronise their playing to pieces of recorded music as a group they do so through musical nonverbal micro-negotiations (alternating with fragmentation). Saint George and Wulff (2011) wrote that the beauty of collaboration lies in the lack of set rules and the fluidity and flexibility that enable the motions of leading and following. When the becoming-adolescents encounter musical fragmentation they wait and listen, so that the group as a whole can find a way to re-establish flow. Leadership shifts smoothly between them. When the song is one they know this provides a predictable container that they can plug into, a familiar territory that invites self-expression and group cohesion upon a platform of stability.

The confluence of the group music therapy sessions is frequently playful. Laughter is a feature of our interactions from the first session. As they enact playfulness with me [-I-] too engage playfully with them. The becoming-adolescents use the playfulness that the confluence affords to generate relational warmth and growing trust. In session four we are role-playing the conflictual interaction that Aaliyah had with her teacher. As the drama unfolds in the session there is a tangible performance of anger in the here-and-now, however, this fluidly blends with laughter and fun. Problem-solving becomes as a warm, shared process. New possibilities for meaning-making open as current styles of interaction are played with and made malleable.

As discussed in chapter four, part one, the relationship between aggression and creativity requires nuanced consideration (Butcher & Niec, 2005; D'Angelo, 1995; Harris & Reiter-Palmon, 2015; Nemeth et al., 2004; Shure, 2000; Tacher & Readdick, 2006). Becoming-adolescents in this music therapy group intermingle creativity and playfulness with listening to and negotiating with one another in a confluence where warmth is part of sense-making process. Whether these creative lines intermingle additionally with lines of becoming-aggression after the therapy sessions we do not know, however, we see that within the music therapy confluence they take hold of creativity as a component of generative relationships.

Territorialising this Space as “Ours”

In the first session the becoming-adolescents are writing their own song. As they select newspaper headlines that will become part of their lyrics Aaliyah points to a headline “Zuma must pay back the money,” to which Devon replies “Zuma is not going to be in *our* song!” Group territorialising takes place through declaration in the mutual ownership of the creative product. Devon, who has experienced neglect and abandonment by his parents in the past—being left to sleep on the floor with “three spoons, three cups, three forks” for him and his two siblings—states that this song is “ours.” Belonging is taken hold of through joint participation in the creative process. Anderson (2012) wrote of how a sense of being valued and appreciated produces experiences of belonging, which then affords participation and an increased sense of co-ownership.

Support and Acceptance

What is offered in any given moment is affirmed as being their diverse and freely offered expressions. Group members are also free to share with and move towards others in the group, as well as to be guarded and to move away. During musical improvisation [-I-] emphasise, “There’s no right, there’s no wrong, just play anything you want.”

Cherise is nearing the end of her pregnancy and explains that she is happy “‘cause there’s someone’s life inside of me.” The group responds warmly to her rather than plugging into the discourse of governance and control of teenage sexuality (Van Loon, 2008). This discourse can foreclose on potential by “positioning the subject in an already constituted category of ‘teenage parents,’ a category that is almost universally considered to be negative, non-adult, and which evidences the inability of certain young people to ‘appropriately’ govern their own desires and behaviour” (Kamp & Kelly, 2013, p. 243). In this example, affect does not flow by/for/with Cherise as shame, but as joy. As music therapist [-I-] listen and hold an unconditionally accepting space for her celebration of her baby, as this is how she chooses to enact her feelings in this moment. The group is not only a space for exploring the difficulties she may be encountering, but also offers her an opportunity to become as validated, happy, and celebrating. Rather than becoming-vulnerability or becoming-pathology (ways in which adolescent female sexuality is often understood (Friehe & Smith, 2017)), Cherise becomes as celebratory. The gaze extended towards Cherise is a deterritorialized and deterritorializing gaze. As explained in chapter three, deterritorialization refers to separation from a certain purpose (Hallward, 2006). Rather than adhering to any molar configuration of Cherise as a “pregnant teen,” with corresponding societally produced judgment, “colonized by the discourse of risk” (Lupton, 1995, p. 87), in the territory of the music therapy, production of her subjectivity as acceptable and celebrated is invited, thereby offering reconfiguration.

The group music therapy confluence becomes one where members feel known and feel that they are growing in their knowing of one another. Devon describes the group as follows: “First everyone was like...” He opens his arms and spreads his hands out wide. He continues, “like it was her and her friends, me and my friends, that one there, and then we started relating to each other and getting to know each other.” He brings his hands closer together. “Now [-I-] know when you’re feeling down,” he says, looking at Cherise, “[-I-] can take a guess because [-I-] know you can feel like this or this.” When Cherise describes the group she says that she felt “Happy to be inside [it]...” “Cause we know each other better, Miss.” “Without hurting each other.” “It was peaceful,” Leihlani adds.

As a deliberate return to the safety or predictability offered by familiar assemblages outside of the music therapy group, reterritorialization may follow deterritorialization. As Deleuze and Guattari wrote (2004), “a line of flight must be preserved to enable an animal [in this case] to regain its associated milieu when danger appears” (p. 61). One of the tasks of this group music therapy

process was to create a confluence of support between these becoming-adolescents so that ongoing lines of flight might be sustained.

Relationships with the Becoming-Music Therapist

As [-I-] am the becoming-music therapist[]becoming-researcher in this study my response to the data emerges as a capacity of my connectedness within the group music therapy assemblage and the research assemblage and how these plug into each other in various ways. [-I-] do not act upon the becoming-adolescents. Rather than considering my, or their, role as one of agency, we are concerned with an affective economy (Fox & Alldred, 2013). How can we affect and be affected by one another, and how does this emerge through the ontological function of a relational assemblage?

Through plugging into a developing understanding of the affective qualities of their relationships with authority figures and being affected by this [-I-] respond through a capacity to offer myself as a holding facilitator of their process, as opposed to a dominating authority figure, whilst also balancing this by providing a degree of guidance, direction and momentum at times. Territories of authority, respect, leadership and structure push up against and bruise²⁶ territories of freedom and spontaneity, and the therapeutic relationship between the becoming-adolescents and the becoming-music therapist (along with the many other elements of the assemblage) emerges in the between.

As a becoming-music therapist [-I-] am produced through celebration of/with the members in the group. [-I-] laugh with the becoming-adolescents often, whoop joyfully in musical improvisations and story creation, share cake on birthdays and genuinely express that we will miss Cherise as she takes leave to have her baby. [-I-] perform encouragement. [-I-] also encourage them to affirm one another's creative expressions. Acceptance and validation is conveyed throughout and is a building block of sense making in the music therapy confluence. Through being plugged into ideas of music

²⁶ Feeney, Johnson, Mortlock, and Peiris (2011) have been testing how our observable universe—termed by cosmologists as residing within a “bubble”—may have collided with other bubbles through its process of inflation and, if so, whether this has left observable signatures. As the universe is expanding infinitely there is the possibility for infinite collisions with other universes. The potentially observable signature of such a bubble collision is referred to, in layman's terms, as “cosmic bruising.” Perhaps this idea could be helpful in thinking about what happens as different territories “collide” and “interterritorial bruising” occurs. There are multiple potentials for such collisions, signatures, and bruising as different assemblages of meaning come into contact with one another and bodies, things and ideas become in this interaction. (The term “bruising” does not have “negative” connotations. It relates to any affective quality of this collision, contact, new interconnection, or retreat.)

therapy as supportive and validating, my lines of becoming intersect with theirs and we are produced as allies (resonating with the approach to music therapy offered by Smith (2012)).

Within musicking [-I-] offer musical attunement, full presence, eye contact, warm facial expressions and gestures. An intermingling that, [-I-] suggest, is particularly notable is that of leadership—fun. In the very first session, for example, the interaction that the becoming-adolescents had with me as an appearing-becoming-adult-authority-figure was one involving playfulness. Referrals to this group music therapy process have centred on aggression, and, within their school context this has involved aggression between these becoming adolescents as well as between them and their teachers. Their relationships with many authority figures are strained at best and violent at worst. They describe how they do not feel heard by many of the adult authority figures in their lives. The overly authoritarian environment they articulate resonates with the research by Mncube and Harber (2013). In light of the confluences in which these kinds of sense making take place, the intermingling of leadership—fun could be seen as a line of flight. In group music therapy there is openness to leadership and guidance, and following the cues of the leader is experienced as pleasurable.

[-I-] also perform leadership that co-enacts playfulness and challenge, expectation and freedom as seen, for example, in vocal improvisation. In this process my role is one of encouraging participating through tolerating discomfort (the initial embarrassment to vocalise), while doing so with an emphasis on freedom and valuing any contribution whatsoever that is offered.

When the group has chosen their newspaper headlines that will form the basis of their song lyrics they place these on the floor and we begin to negotiate what words should contribute to the verses and chorus of the song. [-I-] crouch down on the floor next to their words and ask of them how they would like to create. They sit in a position that is higher, upon chairs, and are in control of the creative process. As such, becoming-with-less-power is deterritorialised. Here it becomes a characteristic of leadership. Smyth (2006) argued for school leadership to be deterritorialised so that it is inclusive of young people. Spaces of leadership are required that invite young people to speak back about what they view to be important, and where they are cared for and respected. Strom and Martin (2013) proposed that a perspective on teaching that turns toward the possibilities of the unknown can create the “fabric of the rhizome,” that is “and ... and ... and” (Deleuze & Guattari, 1987, p. 25). It is always open to new becomings and connections and is always expanding outward. Music therapy works from the same rhizomic perspective as it turns gladly towards the potentials of

the unknown. Through this process of unpredictable possibilities, the voices of becoming-adolescents are sought out. Anderson (2012) proposed that joint action and mutual inquiry characterise the stance of a therapist who is concerned with collaboration and relational responsiveness. This involves “our thinking, talking, acting, orienting, connecting, and responding with the other: it is a way of positioning oneself with. *With* is the significant word, suggesting a witness process of orienting and re-orienting oneself to the other” (p. 13). Through a stance of respect, not knowing, generosity and curiosity the goal becomes mutual exploration and the co-development of new meaning (Anderson & Goolishian, 1992).

Although there is dynamic movement between openness and sharing and more guardedness, the music therapy confluence appears to be a space in which trust (at least to a degree) can be enacted. When, for example, [-I-] ask them to destroy one another’s images Cherise does what [-I-] have asked her to do and then insists, “Miss, now you must explain.” [-I-] tell her that [-I-] will. She proceeded to engage in the task [-I-] had asked her to do before knowing why as she trusted that there would be a reason for it. She also holds me to account. [-I-] am responsible to them, not necessarily only for them.

Malaika comments, “It’s hard to trust. You must build a relationship with that person first.” “How do you do it, Miss?” enquires Leihlani, “How do you make people feel...open with you? And it’s not usual. We just feel open with you.” “We trust you,” adds Malaika. Leihlani continues, “We just feel open. We can be open with you about our feelings. You think we’re like this normally, but we’re not.” “We appreciate that you take your time to come here,” Leihlani shares. Through our interactions [-I-] am produced as one who constructs them as worthy of respect, as thinking in ways that can be helpful, as having resources and good ideas, as someone to walk alongside them, as knowledgeable, and as insightful. Leihlani is produced in this interaction as grateful and respectful.

This is a deterritorialisation of her molar identity of “aggressive adolescent.” However, there is again interterritorial bruising. Leihlani is also produced as one who is privileged to have received help, to be receiving the “presence” of the music therapist, who is electing to come and spend time with “them.” This contributes to the continuation of the injustice of the arborescent. In relation to his work in a music therapy program offering services to under-housed youth in British Columbia, Smith (2012) wrote that discourses of dysfunction and clinical diagnoses operate as arborescent tracings. Therapeutic interventions typically rely on an arborescent that involves the therapist assuming a stance of: “I am proficient, you are deficient and, thus, I have the right to diagnose you, change you and fix you for your own good” (p. 276). While I attempt to subvert notions of my

expertise and their need for help, even this somewhat problematically becomes as a new framework for which to be grateful.

As a becoming-music therapist my role was not to hold onto leadership. At the end of singing the song in the first session we enter an improvisational section. Leihlani begins hitting her drum very loudly, as forcefully as she can. The group's music then grows even stronger. They follow her rhythm. Some offer slight variations, but overall it is her rhythm that they imitate (it is the current that pulls the groove). Leihlani initiates a drum roll and ends the piece. She lifts her hands in the air and everyone follows her. Her strong leadership has moulded the creative flow. During the sessions leadership is produced throughout as different members take initiative, instigating changes or resisting directional flow as they finely negotiated attunement to one another.

Becomings

The group music therapy process affords multiple becomings through relationship (more than could or should be captured here). As Sampson (2008) explained, a dialogic production of self “will unfold an emerging, shifting and open horizon of human possibilities, which cannot be readily known in advance or outside the dialogue but emerges as a property of the ongoing dialogue itself” (p. 24). These adolescents become as ones who are navigating lines of meaning relating to aggression, anger, verbal attacks, bullying, laughing at those who are different, and retaliating by defying authority/attempting not to retaliate, through leaving during the conflict (as explored in the section on becoming-conflict). Other lines of becoming also emerge in sessions such as becoming opening[]closing together, becoming gentleness[]roughness together, becoming on their own terms[]according to authority's prescription together, becoming fear[]calm and becoming sadness[]happiness together, becoming anxiety[]peace together, becoming power[]powerless, and becoming committed[]abandoning. This section will explore each of these briefly, acknowledging their interconnections, and their relationships to what has already been discussed. As Massumi (2002a) wrote, “Feelings have a way of folding into each other, resonating each other, interfering with each other, mutually intensifying, all in unquantifiable ways apt to unfold again in action, often unpredictably” (p. 1).

Becoming Opening [] Closing Together

As mentioned in the section on “willing participation,” the becoming-adolescents enter the group music therapy confluence with a receptivity to be produced through opening. They play the first drum improvisation with enthusiasm.

When [-I-] ask Aaliyah how she is feeling she is initially tentative to share, but then says “It’s ok, I’m open.” The openness that the becoming-adolescents bring to the group from the start develops as they reorganise the space further. [-I-] have asked them to mould sculptures of aggression out of clay. There is playful banter as they create. Cherise then adds, “There’s something else Ma’am; something else happened Ma’am...My baby’s dad was arrested...For selling drugs, Miss. He’s in jail.” As we discuss this further group members seek tools to create marks in their clay. This confluence has become one where the sharing of events and experiences, including difficult ones, makes sense within trustworthy and containing relationships. This happens while we continue in a relaxed manner to discuss the clay creations. Cherise’s sharing is as “everyday” in this encounter as the question “Do you have a pen?” It is deeply important in her world, but can be shared in the context of safety and ease. We see here the value of offering an arts-based therapeutic process in a school context as opposed to a purely verbal approach. The group’s continued work on their symbols while she speaks is not dismissive. Her sharing is part of the normal flow of the group’s life. There is also ambivalence in how Cherise speaks of her relationship with the father of her child and this is easily held within the confluence too, as we listen and explore with her.

Group members share about their feelings of anger with their teachers and parents and, in the music therapy space Devon, for example, can become as one who knows loss and who is willing to openly share this with the group. The becoming-adolescents take the risk to engage in musical becoming-expressive and this is supported by others who do the same. They are also supported by a facilitating adult who listens to their sounds and then adds on to their contributions. This is notable in the light of how they have articulated that they feel silenced, at times, at home and at school. In those confluences taking the risk to express oneself does not emerge as a creative and supported becoming (within a confluence of degenerative interactional patterns that they also participate in producing and being produced by). Here they are able to “dive in” to a vocal improvisation, for example, and make loud, bright sounds with freedom. Through plugging into the assemblage of the session they are produced as confident. While their aggression may serve

to produce them as dominant within their social circles, dominant confidence becomes here as generative.

At times the becoming-adolescents show reluctance to discuss their experiences more openly.

Devon, for example, shares with the group and also remains guarded and cautious regarding revealing his difficult experiences further. Within the music therapy group they explore the space between sharing their experiences and emotions and protecting vulnerability through guardedness.

The confluence could easily hold both and the movement between.

Becoming Gentleness [] Roughness Together

When [-I-] ask the group members how they would like to create the verse of their song they all look at the newspaper headlines they have chosen. There is a quiet, gentle energy as the becoming-group members negotiate with one another. There is a sense of mutuality in hearing and seeing one another (through gently reading the lyrics we have all constructed together). In Gergen's (2009) view, wellbeing depends on "the extent to which we can nourish and protect not individuals, or even groups, but the generative processes of relating" (p. xv).

Becoming on our own terms [] according to authority's prescription together

In the fifth session we are improvising a piece of music on the theme of power [] powerlessness. During the improvisation Aaliyah shifts between being engaged and responsive in relation to the other members in the group, and appearing to be more detached and distracted, exploring instruments while it is another group member's turn rather than "obeying" social conventions of waiting, paying attention, and attuning to what they are playing. It is as if she is in her own world.

There is both individuality and perhaps an expression of dismissal of others. She performs engagement on her own terms. Gergen (2009) wrote that if I accept the view that we are bounded beings,

then we must continuously confront issues of separation. I must always be on guard, lest others see the faults in my thinking, the cesspools of my emotions, and the embarrassing motives behind my actions. It is also a world in which I must worry about how I compare to others, and whether I will be judged inferior...It is always a matter of whose welfare is at stake (p. xiv).

For Aaliyah there may be a pull between welfare as an autonomous individual and welfare as a member of a group that holds potential for cohesion and belonging (and perhaps the fear of disappearance). However, as she fluctuates between exiting and entering an explicitly shared space, her enactment of self remains one that gains meaning entirely in relation to others at every point of becoming (as we are always in and becoming through relationship). By allowing the freedom for this exploration without imposing an authoritative line of articulation that reinforces boundedness (for example, by instructing her to listen to or play an instrument in alignment with the others), multiple lines can be embraced and an invitation to and exploration of autonomy that dances with generative co-creation can be offered. This can also be considered in light of Derrida's (1988) argument that less violent relations with others requires living through the tensions between otherness and sameness.

Becoming Fear [] Calm and Becoming Sadness [] Happiness Together

Deleuze and Parnet (2002) argued, "We live in a world that is generally disagreeable, where not only people but the established powers have a stake in transmitting sad affects to us. Sadness, sad affects, are all those which reduce our power to act" (p. 61). The becoming-adolescents identify fear, sadness, loneliness, and nervousness as the feelings that are most prevalent for them. As Gergen (2009) reminded us, "we don't have words like 'love,' 'anger,' 'joy,' 'pain,' because there are events in the world that must be named if we are to have a proper inventory of what exists. Rather, we have relationships from which we have come to create these as realities, and from which they derive their importance in our lives" (p. 97). "[W]hen you're afraid of something, Miss," says Malaika, "you'll always cry." "You don't have someone to trust," Devon explains, and Malaika adds, "You're alone and like, someone's gonna hurt you and stuff and you're alone and you always cry 'cause there's no-one there that you can speak to. So, you'll just cry." "What kind of things are you afraid of that make you feel sad?" [-I-] ask, to which Devon replies, "Stuff in my family." The becoming-adolescents unfold as fear, being alone, unsafe, and as facing the inevitability of loneliness and sadness. As Winslade (2009) asked, regarding sad effects produced by lines of power, "How might one find ways to escape the forces that produce these sad effects and assert something more life giving?" (p. 337).

Malaika and Leihlani explain that joy is for sharing; sadness is something you must to keep to yourself. Joy is produced relationally (receiving and wanting to give joy) and as something that one should make others feel. Sadness is produced as a personal matter that should not be shared with or imposed on others. Performances of emotions are plugged into the need to belong to and be

accepted by a peer group, which are often understood as key aspects of adolescent developmental navigation (Brown, 2004; Dahlberg & Potter, 2001; Steinberg, 2005). However, sadness then becomes deterritorialised in group music therapy as it is given the “right” to exert its presence. It can be created as a reality in the here and now and, therefore, is able to be explored as a potentially transformable becoming.

Becoming Anxiety[]Peace Together

Cherise creates a butterfly to symbolise her current feelings of being stressed as her birth mother (whom she has not seen in a number of years) is in hospital. Sharing her own emotional vulnerability becomes here as an act of creativity. She opens potential avenues for becoming by electing to share this with the group and to develop its meanings through a creative medium. The group listens attentively with a performance of emotional resonance. Rather than relying on the music therapist to initiate additional exploration, Devon probes further and Cherise responds to him. Over time members begin to seek clarification, responding with curiosity to one another’s accounts and performing a desire to further understand one another’s perspectives, creating meaning mutually.

Becoming Power[]Powerless


Aaliyah explains that she is feeling sad. Malaika overlays Aaliyah’s sadness performance with her own declaration of happiness. Her becoming as dominant emerges at the expense of Aaliyah’s expression of sadness. Malaika also becomes as less powerful on another occasion. She explains, “I’m in a situation and [-I-] can’t come out, Miss. And there’s no-one to speak to, no-one to help me. So, I’m stuck...[-I-] need] someone who can help me.” Without having someone else to help her whom she trusts Malaika feels that she is incapable of extricating herself from or transforming the situation that she is in.

When embodying becoming-powerful Natalie exclaims, “Hey!” and places one hand on her hip and the other behind her head dramatically, as if posing for a fashion shoot or a social media profile picture. The power she evokes is one of female sexuality and expectations of performance of self as confident, competent, and dynamic. While normalised molar ideas of gendered and sexualised identity can be potentially “life and desire destroying” (Ringrose, 2011, p. 602), the becoming-adolescents’ creative re-appropriation of this discourse also serves to deterritorialise powerlessness and to produce a confluence in which they take hold of confidence and vitality. Lines of flight can be both destructive and productive, as explored through what they affect or enable in specific

configurations of places and times (Ringrose, 2011). Lines of articulation are “always multiple, always contested, and seldom monolithic” (Winslade, 2009, p. 337). While a sexualised identity is plugged into broader societal discourses and the music therapy assemblage is still connected to these, in sessions there occurs the embracing of the vitality of embodied expressiveness. There is vivid enthusiasm to enact becoming-power and to be heard and witnessed doing so.

Becoming Committed [] Abandoning

Cherise had drawn her and her child under a tree. After [-I-] ask the group to tear one another’s drawnings [-I-] then invite them to create a new image out of all the torn pieces. Cherise painstakingly finds all the small pieces of her picture and glues them back together again. She has not seen her birthmother in many years and is determined not to replicate this experience for her own child. Her determination produces a line of flight.



The Sense and Non-Sense of Conflict in the Confluence of the Group Music Therapy Sessions

When Conflict makes Sense in Group Music Therapy

There were times when conflict made sense within the confluence of the group music therapy process. Expressions of bullying in musical improvisations were not only invited, but also supported. Malaika becomes bullying with the glockenspiel, playing loud, frantic quavers that ascend and descend, accelerating and increasing in dynamic level, until she ends with one loud crotchet on the highest note, a G. [-I-] accompany her on the keyboard with strong, stable chords in my left hand and more melodic movement in my right. She explains how the music is “the noisiness” of bullying that she wants to get out of her head. Aaliyah selects a shaker and becomes bullying through fast, harsh, and bright shaking. Bullying becomes as presence (although it is wished absence). It surges and fills the space as that which cannot be ignored.

Bullying also becomes through symbol explorations, for example as Leihlani says, “[I-] want to give someone that, Miss,” holding up her red fist sculpture. When discussing the process of drawing in pairs to a piece of music with tension, dense texture, and some dissonance, played at a relatively loud dynamic level, Malaika says (as she looks at the vigorous oil pastel markings she made on the page): “In this music there was a lot of anger.” When swearing at the teacher the “fire” remains the same, Devon explains, however, imaging with the music is experienced by Leihlani as “releasing.” Leihlani explains that she felt angry with her mother, but it feels “good to get it out” on the page.

Meanings of becoming-aggression are produced through role-playing, affirming one another’s statements, elaborating on each other’s explanations, and providing background and context to one another’s narratives. However, meanings of becoming-aggression are not only shared through verbal interactions, but becoming-aggression is also at times enacted in the here-and-now. Group members overtly challenge and verbally attack one another, speak on behalf of each other, and alter one another’s statements. Conflict makes present and conflict makes absent through narration, too (the territorialisation of stories).

When Conflict is Both Sense and Non-Sense in Group Music Therapy

The becoming-adolescents express their struggle of whether to hit another person. [I-] ask Leihlani how hitting another girl is going to help her. “It won’t help me, but it just feels like it,” she answers. Natalie explains that she wants to hit the girl who called her a slut. Malaika has told her to ignore it, but she does not want to. In this exchange my role is not to affirm the “right choice,” to reinforce the molar. My role here is to resonate with the struggle. Through doing so, Natalie then voices that she would like to hit her. Music therapy becomes a space in which aggression is and is not making sense, not a space in which aggression must not be allowed to make sense. The multiplicity of the lines of ignoring and hitting are both given room to be enacted and explored, as co-existing.

Natalie explains that she likes to be happy, then, through further gentle and accepting conversation she explains that she likes to bully others. In session three Leihlani says, “[I-] wasn’t nice to the other person...But afterwards you feel bad. You don’t like someone to do to you what you just did to them.” In the sessions aggression and remorse are invited to eat at the same table. In a daily confluence where aggression makes sense, remorse makes sense too. We then explore together what other options Leihlani may have in such a “moment.” Emotion regulation strategies (that aim to assist in containing the emotional experience so that generative behaviour can be engaged in (Sutton

et al., 2013; White & Turner, 2014)) are also produced (or not produced) within assemblages, rather than in isolation. Winslade (2009) urged therapists and counsellors to consciously focus on the places of intersection between lines of power and lines of subjectification so as to help those attending sessions to “discover different ways of governing themselves, not just of being governed by other persons or by forces outside themselves. If counselling can be situated at this place, clients will seldom find counselling irrelevant or lack motivation to participate in it” (p. 337).



Becoming, or the molecular, happens as the molar breaks apart. In other words, “the molecular is a deterritorialisation of the molar” (Jackson, 2010, p. 582). The welcoming of molecular multiplicities is discussed in this section, followed by welcoming emotion multiplicities, welcoming relational multiplicities, welcoming molecular becomings in relationships-as-multiplicities, and welcoming both/and encounters.

Welcoming Molecular Multiplicities

Intensities flow in multiple directions simultaneously in the music therapy sessions. The constraints of the singular molar often burst. These becoming-adolescents have been referred to group music therapy due to their displays of aggressive behaviour at school, with peers and at home. In addition to this, in sessions we see their involvement in becoming intensity and strength as characterised by playfulness, openness, flow, creativity, enthusiasm, cohesion and individuality. While some of these performances may seem to contradict the lines of articulation that are their reasons for referral, they speak in fact to multiplicities of becomings. They may perform as “aggressive adolescents” through directing intensity and strength towards harm, and they also perform through directing their intensity and strength towards generativity. They are both/and. In the connections between the various junctions in the assemblages it is not the other “side” of a binary identity that is born: the “good” becoming-adolescent, or perhaps the “misunderstood” becoming-adolescent. The rhizomic goal of the consideration of this data does not see any one assemblage in isolation. Their reasons for

referral also do not become the “out-there,” they are still very much part of the “in-here,” and there is no hierarchy between these lines as rhizomes are flat structures (Deleuze & Guattari, 1987).

In the role-play that takes place in the fourth session group members construct themselves as victims in relation to their teacher’s actions that are explained as unjustified, but they also construct themselves as having resilience and strength in their display of resistance. Cherise destroys the image she has created of a person she feels angry with (during a receptive music process). On the image she has written “Ek gaan jou moor” (I will murder you). Verbally and musically Cherise has not performed herself in sessions as one who is this enraged or who would enact this degree of aggression. She has constructed herself as rather restrained. This technique allows her to voice another line of becoming that she may not feel able to express in other formats, due to molar expectations of what might be deemed acceptable to voice. As she is able to be produced as a multiplicity in the sessions a better sense of the fullness of her experience can be explored and worked with.

Natalie is exploring the three circles she has drawn and explains that it is not “nice” to bully others as one is “hurting someone’s feelings.” She also explains that she does like to bully other learners as this impresses her friends. When [-I-] ask Aaliyah about the circles she has drawn she explains that she is bullied and she bullies. This relates to the findings by Berg et al. (2012) regarding the “victim-offender overlap” (p. 2). When [-I-] ask them to create a beautiful image and then invite them to destroy one another’s drawings this process also welcomes aggression and vulnerability simultaneously.

The becoming-adolescents express feeling completely alone and the accompanying despair, as well as a declarative statement of self-reliance. When the group processes a situation where Malaika’s father has left (through role-playing, embodiment and musical improvisation) Devon explains, “There’s fear because the father’s no more there.” Malaika adds, “There’s no one there. There’s no one to care for you. So, you’re alone now... You’re alone. But you must be strong enough to pick it up and you must build yourself.” In this situation she is constructed as bound through her isolation, but also bound as a being who must have the agency, motivation and resources to “fix things” for herself. The concept of self-reliance could function here as a resource and/or/neither/not a restrictive rule for living. There is a sense of being completely alone and accompanying despair, as well as a declarative statement of self-reliance (despair—agency).

Welcoming Emotion Multiplicities

The music therapy confluence becomes one that can often safely hold multiple emotions. The headlines that the becoming-adolescents select for the lyrics of their song in session one, for example, encompass a range of emotional and experiential constructions. In the second session they examine various emotions and initiate a discussion on how these may relate to each other; these are then explored in embodied and musical forms. Through the “sonic sketch” technique (dos Santos & Lotter, 2017) group members explore emotion constructions through music and imagery in a way that does not encourage binary formations, but holds multiplicity.

When [-I-] ask what else they could do with the “fire” they explain builds up inside of them Aaliyah enquires, “What do you think, Miss?...What is the cause of anger management?” [-I-] respond, “Do you mean: What is the cause of anger?” “Ja!” she says. “Anger” has become synonymous with “anger management.” Anger-that-should-be-managed is one concept. [-I-] open this up to anger as a separate, but potentially more expansive concept (and Aaliyah’s response is “Ja!”). There are now greater possibilities for multiple meaning connections. Drewery and Monk (1994) argued that “anger management” is based on the assumption that the “angry person” has come (or been sent) to a therapeutic programme to receive help to control their anger. However, unless we first explore how it came about that this person was constructed as “angry,” “the best that therapy can offer is adaptation to their understanding of themselves as ‘angry’, leaving the person still angry, though hopefully with the anger “under control”” (p. 309). The current music therapy process is aligned with these authors’ view, favouring a deconstruction of an old story and a transformation of how the person concerned understands themselves so that new possibilities for expression can arise. A history of anger is not ignored, but creatively built upon. Anger is not located as a problem within an individual, but is understood as a construction connected to stories about their lives.

Leihlani explores becoming both as restrained and as boiling with rage. “She drives me crazy, every day,” Leihlani tells us as she talks about her teacher and plays four very loud, hard, forceful beats on the djembe in front of her. She explains that she keeps quiet in class otherwise the situation will escalate (playing a dotted rhythm with alternating hands on the djembe moderately loudly, sustaining this for three 4/4 bars). She says that while she is being quiet she feels like she is “boiling” (then pounds her fist on the djembe as loudly and harshly as she can). According to her teachers’ referral there appear to be occasions when she “boils over,” however, she also demonstrates a resource of becoming-restrained. It is, perhaps, partly the (su)stained nature of the conflict between the two of them that depletes this capacity and

makes alternate meaning making difficult for either to conceptualise. In the music therapy session she is able to co-perform herself as a restrained relational being (as having “effortful control” (White & Turner, 2014)) as well as becoming as a boiling relational being. The boiling that is “supposed” to remain restrained inside her becomes beating that can be heard and held by others. It becomes as a deterritorialised line of flight.

In the group music therapy process the becoming-adolescents produce certain lines of meaning while being held by other lines of meaning. Discussions of loneliness, difference, quietness, isolation, and relational aggression take places in a confluence where becoming-group members listen to one another in a non-judgmental space of voicing, hearing, accepting and supporting. Such encounters deterritorialise and the assemblage is reterritorialised differently. What legitimates aggression is undone as it is enacted in a new confluence.

Welcoming Relational Multiplicities

The becoming-adolescents express a wide range of feelings and thoughts about the relationships that they become within and through. These coexist and are witnessed, listened to and held as such, with no attempt to categorise, organise or simplify. For example, Malaika and Aaliyah produce themselves as best friends, but also explore feelings of annoyance with one another. When Slife and Wiggins (2009) offered characteristics of relational therapy they emphasise the inherent messiness of relationships. Conflict is unavoidable. Instead of avoiding or attempting to neutralise this messiness, the therapist embraces and celebrates it, encouraging the person attending therapy to engage with it so as to foster complementarity and closeness through it.

Becoming-adolescents in this group enacted some ambiguous becomings. Cherise, for example, presented a complex picture of the relationship she has with the father of her child, involving caring and not-caring (not as a binary, but more as a multidimensional and shifting web). In session five [-I-] have asked the group about their week. Cherise responds, “[-I-] found out something, Miss. Eish.” She looks back over her shoulder and then shakes her head. “[-I-] don’t know how to tell it.”

Malaika then speaks on her behalf, and Cherise then flows in additional expression. Cherise’s becoming-desiring to share sparks the becoming-dominance of Malaika, that opens Cherise further, as Malaika affirms and co-constructs Cherise’s account. Dominance and support co-exist. Both concepts expand to hold the other.

When the situation is enacted in which the teacher and principal will not listen to their “side” of the story [-I-] respond to this by inviting reflection on the possibilities of the jointly produced dynamic between themselves and the teacher in their classroom. Winslade’s (2009) view of therapy (drawing on the thinking of Deleuze) addressed the question of how one might find “lines of flight to places where living is rich with agentic action and resistant to the ways in which power relations threaten to close down possibilities for difference” (p. 344). The goal is not to produce a new binary: teacher/principal who does not listen to their “side” of the story and music therapist who listens to and understands their “side.” The goal is to listen with and explore with in a manner that can open a molecular without sides. The music therapist becomes as a supporter of exploration of multiplicity.

Malaika says that you feel powerful “When you don’t have parents, ne, Miss, then you own your own life.” “Because you have to, hey?” [-I-] reflect. “Ja,” she responds. Devon laughs. “And you must control their house,” Malaika adds. Here you are powerful because you own your own life. This, however, is not a result of choices that you have made yourself, but is a result of choices made by those who should be taking care of you, but have not. Power must arise from a situation where the support for the development of power has been stripped away. Winslade (2009) described how lines of flight are “shifts in the trajectory of a narrative that escape a line of force or power” (p. 338). These are acts of resistance that are particularly creative as they give rise to “new possibilities for living” (p. 338).

Welcoming Molecular Becomings in Relationships-as-Multiplicities

“Welcoming molecular multiplicities” and “welcoming relational multiplicities” have been discussed. Upon a relational ontology these are inseparable, as has been explained. They are separated in this text for purposes of exploring different facets of this related process. In this section, the discussion focusses on instances where the becoming-adolescents directly and explicitly reflect upon their own molecular becoming in terms of their relationships with others.

Aaliyah explains that she has had a misunderstanding with her teacher. “The teacher was swearing at me,” she says, “and [-I-] was also rude back to her... She needs to apologise.” “Do you think you could apologise too?” [-I-] ask. “Yes,” she answers. Aaliyah sees herself as both the victim and as one who contributed to the conflict with her teacher, who is both the perpetrator and the recipient of Aaliyah’s contributing actions.

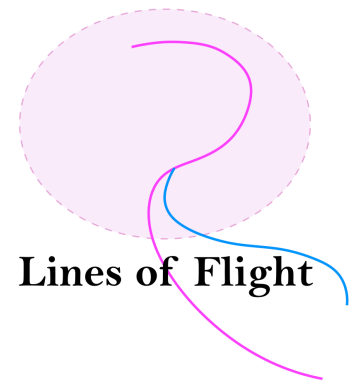
The becoming-adolescents engage in the technique where they are invited to draw an image while [-I-] play *Home* by Secret Garden. [-I-] invite them to allow the music to take them to a beautiful place and to draw that on a piece of paper. In pairs [-I-] then ask them to destroy each other's images. When they then create an image from the torn pieces of all their drawings Leihlani notes, "Even if you put it back together it's not the same anymore. Everything was torn before it was put back together, Miss. It's not the same." [-I-] ask, "In what way is it different? Is it different in a good way or a bad way?" "Both," she answers. Leihlani can explore how emotional and relational restoration does not return one to a pre-existing state. The changes are multidirectional.

Welcoming Multiplicity Through Musical Possibilities

Within the music, specifically, there are opportunities for multiplicity. Gentleness and strength can co-exist, for example. Individuality and creativity also intermingle with cohesion and structure. In the first session [-I-] explain that [-I-] will play a rhythm on the djembe and ask them to follow me.

After that each member will offer their own rhythm and we will copy them. [-I-] emphasise, "There's no right, there's no wrong, just play anything you want." Every creative offering is accepted. Individual expression and assertiveness do not emerge as degenerative lines (as sometimes takes place in their social confluences), but can be held within, drawn from, and can contribute towards generative relational progress. The group's music also holds synchrony and asynchrony. Structure coexists with a degree of fragmentation. As Riddle (2013) explained, music affords a milieu for becoming that is productive, expressive, and affirmative as a flow of difference.

We meet one another cohesively as a group, however, opportunities are purposefully provided within this cohesion for individual lines of becoming to emerge. This affirms the intersections of closeness and autonomy (a need that Bosmans et al. (2006), Michiels et al. (2008), Miga et al. (2010), Oudekerk et al. (2015) and Soenens et al. (2008) plug into their conceptualisation of adolescence). Importantly, the musical techniques frequently include a "chorus" section. As Buchanan (2004) argued, while music evokes lines of flight this can produce feelings of uncertainty and anxiety in the face of the unknown. A refrain can create a place of safety while freedom is simultaneously emerging. As such, this territory does not completely dissolve pressure, anxiety or fear, but changes its form. Music, as a double articulation, includes these blocks of content while also being able to deterritorialise through becoming (Buchanan, 2004; Deleuze & Guattari, 1987).



Winslade (2009) asked, “How might one work for creativity, for differentiation, in people’s lives?” (p. 345). Informed by Deleuze, his view of therapy entailed collaborating with participants “to identify the lines of power that are at work upon their lines of subjectivation and, where these are entangled, to identify the lines of flight that escape the tangle” (p. 345). Lines of flight are not destinations, but directions that lead to living in a different territory.

Through creative processes the becoming-adolescents engage in deterritorialisation. In the sessions the becoming-adolescents are able to allow a line of anger to emerge in different ways, through playing instruments forcefully (at times producing this forcefulness through creativity and dynamism into leadership), through responding to music listening through aggressive enactments, creating and destroying images, through role-play and by talking. As mentioned, producing anger in a receptive music listening process by drawing the emotion together on a page was described by Laetitia as “releasing.” Instead of “boiling inside,” and then finding release through the act of going to “beat up someone else,” here the anger takes a more constructive line of flight and is deterritorialised (assuming a new function (Deleuze & Guattari, 1987)). As explained by Kofoed and Ringrose (2012), life-destroying affects can circle in peer assemblages. Affects also either align with molars and lines of articulation or affects can be part of rhizomatic lines of flight (that may go in new directions, or be reabsorbed back to the norm).

Potentially the most actively creative lines of becoming (tending towards virtual differentiation) take place in the music. It is important also to bear Gergen’s (2009) view in mind here: viewing creativity as personal inspiration in isolation from others does not offer much in terms of fostering actions we may deem creative. One is, then, either creative or not. If we see creativity as acts within relationships, however, then we can begin to seek out the relational conditions that foster it. From the first session group members generated creative musical offerings, simultaneously contributing their own ideas while attuning cohesively to those around them, showing awareness and regard for

structure while also offering their own voice in their own way. Musically the “creature” becomes literally a “creating” and this takes place in a fluid and generative relational confluence. Through initiating melodies when song-writing, for example, these becoming-adolescents produce spontaneous creative expressiveness. The group music therapy confluence is one where creative initiative is welcome.

As Malaika and Aaliyah become bullying musically through the glockenspiel and shaker [-I-] underpin and ground their playing on the keyboard. We become-bullying together. It becomes through our togetherness. According to Kouri and Smith (2013), wondering-with a young person is “a radical joining through which we are co-created in the lived experience of connection” (p. 44). In music therapy sessions bullying is de/reterritorialised as it becomes through creative musical expression, and as it is supported by the music therapist in an unquestioning undergirding as a creatively valued and meaningful expression. When a stance of non-judgment meets a goal of attempting to enhance generative interpersonal relating then it can seem contradictory to support aggressive enactment. However, musical becoming dissolves the binary contradiction and the space in between allows for any line of becoming to take on generative and productive qualities, while it is non-judgmentally supported. According to Gergen (2009), through the choreography of co-action within meaningful relationships we gain new ways of being.

Through exploring the symbol she has created (a bridge that she feels she is under), Aaliyah is able to express that she needs help. While she explains that her symbol cannot speak she is, however, asking for help. She takes a voice, underneath a symbol that silences. She asks for someone to help her as she constructs herself as being helpless while alone. As she describes feeling alone she is heard and witnessed by myself and by the other group members. Devon explains that when he feels the fire of anger, “I’m going to come talk to you.” He is producing a line of flight as he says this, looking at Leihlani. “She understands me,” he affirms.

Within the music therapy group we explore the possibilities of calmer interactions with a teacher in the face of potential anger. The becoming-adolescents offer suggestions to one another of alternative forms of interaction, such as listening to a teacher rather than responding with rage. They also occupy a space between rules for good living that function as lines of articulation and sites of sticky affect (“Do not swear at the teacher”) and pathways of more multiplicity that entail creative and flexible lines of flight (“You could swear in your mind?”)

A trusting relationship with the music therapist also becomes as a line of flight. Trust has been proposed as a particularly central need within the relational dynamics of adolescence (Bryk & Schneider, 2002; Carlo et al., 2010; Gregory & Weinstein, 2008; Randall et al., 2010; Rotenberg et al., 2014). As discussed, the relationship between the becoming-adolescents and myself as the music therapist is characterised by an intersection of structure and freedom. For relationships to develop generatively, Gergen (2009) argued, a first necessary step is that of creating viable scenarios (sequences of relating that are reliable). We need a sense of “this is how we do it” so that interactions are predictable. These predictable scenarios create trust, without which it is difficult to generate intimacy, family, and community. The balance of structure and freedom in the relationships within the music therapy sessions appears to serve this purpose.

Expressions of Becoming-Empathy

Empathies are conceived of within the theoretical frame of this study (as discussed in chapter four, part two, section 4.18) as affect-intermingled forms of becoming-with in-between, involving ongoing sets of translational processes. Both familiarity and synchrony as well as difference and differing are produced in the data, in relation.

Encountering and Producing Familiarity, Attunement and Synchrony

Through musicking the becoming-adolescents experience synchronising in relation to flowing as one becoming. This is one of the features of the group from the first session. Synchrony and relational connectedness (Jordan, 1997; O’Hara, 1997) are negotiated through fine micro-adjustments in the music. As Pedwell (2014) articulated, empathy involves attunement and synchronisation. It entails a “tuning of affective rhythms and frequencies” (p. 144).

When Cherise shares about her fears for her birthmother’s health the group listens softly. There is still, containing silence in the group. They are open to the affective lines of Cherise’s account and their rhythms intersect as they contain through the gentleness and fullness of their presence. When discussing their parents’ changing romantic relationships they synchronise to one another because they find points of shared sense. They find common understandings of other difficult life experiences as well, such as when Aaliyah mentions that she is feeling sad due to relational problems with her boyfriend and Natalie responds, “Ai, shame, [-I-] know that feeling.” At times shared narratives are explicitly co-constructed by the group in translational processes of mutual affective response. This takes place verbally and musically

*Encountering and Producing Differences (That Encompass Familiarity,
Attunement and Synchrony)*

Although synchrony occurs, at other times there is a moving in and out of synchrony with the music and with each other. In the greeting song in the first session there is some asynchrony, but this does not impair the flow of the group's music. When a rhythm becomes "unhinged" it then settles again in the last bar of the greeting song. There is cohesion and flow in the group's synchronous playing in response to what [-I-] initiate, as well as in how the music becomes fragmented and then unifies again. In the earlier section on multiplicities, mention was made of how the group cohesion holds synchrony and asynchrony and there is a flow through both.

Moments of difference can prompt the emergence of new lines (Deleuze & Guattari, 1987; Pedwell, 2014). We see this, for example, in their co-creation of a song in the first session, in musical improvisations, and in image-making. Differences (creative differings) can be encountered and worked with so as to manifest connections and relations, multiplicity, and continuity—within a state of becoming—not to attempt to overcome them, but to see what is produced through our engagement with them. Rather than viewing difference as an absence or failure of similarity, "becoming" aims instead at encountering the other through difference, in the middle (Wels, 2013). Empathy requires an acknowledged ontological distance between the empathiser and the one being empathised with. The experience of the other is not my own (LaCapra, 2001).

In session eight Aaliyah explains that she is heartbroken. [-I-] suggest that we engage in a vocal improvisation as a way of enacting care for her. Leihlani finds it difficult to enter a shared affective musical space with Aaliyah and the rest of the group. She appears to resist the emotional experience and seems simultaneously swallowed by it. She sings in a slightly dramatic style, laughs, and wipes a few tears from her eyes. She persists, though, risking entering a mutual space that she clearly finds uncomfortable. For a person to respond to a distressed individual, they need to be able to manage their own negative emotions that are triggered within the encounter (Davidov & Grusec, 2006). When one experiences empathic over-arousal and becomes overwhelmed with negative affect then one's cognitive resources are directed toward reducing one's own personal distress instead of assisting the other (Eisenberg & Fabes, 2006). In this example becoming with requires the capacity to tolerate pain (this pain is not the property of another, it is a line of becoming in the shared relational confluence). Becoming with requires pain-resilience. It is in the music that Leihlani seems to experience this most acutely. The music appears to create a more intense and vulnerable

space than a verbal discussion might. It enables an assessment of her pain resilience and of her capacity to become with the pain and tenderness in between. [-I-] say, “Stay with it Leilahni, it’s ok,” as [-I-] gently attempt to encourage her to build her pain resilience. While this space is an uncomfortable one for Leihlani, Natalie chooses to remain in it even when [-I-] offer the option to begin the goodbye ritual. Perhaps she has found it to be a comforting space for herself, not only as a way of offering Aaliyah comfort. She says, “[-I-] hear it, [-I-] hear it,” and has tears in her eyes.

Malaika also engages and enters the shared emotional space, but then reaches her limit and withdraws. A confluence has been produced through musicking that affords a tender, gentle and, for some, safe space for the expression of emotion.

Initially, becoming-adolescents in the group answer questions [-I-] pose and we explore topics together, but they do not probe an emotional expression by another group member. They add to the narrative, but do not ask reflective questions to explore the other’s position further. As mentioned, over time the becoming-adolescents in the group begin to seek clarification from one another as they share, responding with curiosity to one another’s accounts and performing a desire to understand. For Spelman (1990), imaginative reconstruction is part of empathy, but it is not enough. To imagine the other is to possess her, and to transform her into someone who cannot speak back. Spelman argued for an understanding of empathy that is based on the notion of apprenticeship. As an apprentice, she wrote, “[-I-] must be prepared to receive new information all the time, to adapt my actions accordingly, and to have my feelings develop in response to what the person is doing, whether [-I-] like what she is doing or not” (p. 181). Intimacy and proximity are both key to an empathic engagement that is transformative. Although [-I-] offer structure, activities, guidance prompting and encouragement, the music therapy confluence is one that is consistently characterised by freedom: freedom to participate or not, freedom to play or not, freedom to agree or not. That which is different and new ideas that are contributed are intentionally affirmed. Difference is regarded as valuable creative contribution for group growth. Differences are welcomed as the building blocks of a “successful” piece of music, for example as each becoming-adolescent adds their own rhythm to the “groove” we are building together (and it is once again held in creative tension with cohesion).

During the sonic sketch group members draw aspects of relationships that come to mind while listening to the music. These emerge as multiple and varied, coexisting and being witnessed, listened to and held as such, with no attempt to categorise, organise or simplify. Their responses

have been generated through vastly different musical pieces and are held on the page in difference, without needing to be analysed as difference. This is co-presence. In verbal exchanges (for example, in the second session) [-I-] purposefully model verbally holding contrasting views with acceptance. Differences of opinion are contained in the flow between us that remains relationally generative (Gergen, 2009). As Wels (2013) explained, becoming never becomes; it always “lingers ‘in the middle of difference’” (p. 160). Becoming is always an ongoing exploration of the other. Becoming the other is not an attempt to actually ultimately become the other. It refers to trying to understand the other “from the middle of one’s relation with it; from the middle of difference” (p. 160). While the sonic sketch opens up possibilities for identifying and resonating with similarities, it also comfortably holds difference. Pedwell (2014) argued that mutual vulnerability opens ways for being affected and affecting. Empathy entails being open to what is foreign in the other, giving up on the goal of having absolute knowledge of the other, of feeling what they feel, of being able to faithfully translate their psychic state or mental endeavours, and it entails relinquishing privilege and certainty. It can involve conceding ground to that which is not currently knowable within one’s epistemological realm.

As discussed in the section entitled *When conflict makes sense within group music therapy*, becoming-aggression is also at times enacted in the here-and-now. Group members overtly challenge and verbally attack one another, speak on behalf of each other, and alter one another’s statements. Conflict makes present and conflict makes absent through narration too, for example through the territorialisation of stories. Interruptions remind one to reassess one’s assumptions and to pay closer attention to the other in the moment (Cummings, 2016). They are communicative moments. Interruptions can even clarify that which cannot be repaired, but does need to be recognised. Cummings proposed that we should “think of dialogic empathy as a process that seeks not always to close gaps, but to acknowledge them” (p. 4). Disagreement is engaged with playfully in the music therapy sessions, for example in Malaika and Aaliyah’s drawing with one another. Members are also able to negotiate with one another in song-writing, for example suggesting ideas, disagreeing, agreeing, shifting the lyrics around, and working out a possible melody. Empathy is a combination of intellectual and affective processes, and is also a continuous moderation between closeness and distance (Bennett, 2005). To become with the other also involves choosing not to look at the other from a dominant position of self. For Pedwell (2014), empathy is characterised by the “quality of the relation that binds us to, and opens us to being affected by, another” (p. 128).

This occurs “as one negotiates conflict, miscommunication, and even failure” (p. 144).

In session four [-I-] actively facilitate a process through which the becoming-adolescents in the group can explore ways to negotiate, compromise, resist, co-create, imagine, and explore new possibilities and affective rhythms within their interaction with a teacher who they are in conflict with. They attempt various interactional possibilities and explore what the consequence of these may be. As Pedwell (2014) argued, empathy is “a complex and ongoing set of translational processes involving conflict, negotiation and imagination with potentially transformative, though unpredictable, implications” (p. 128)

Relationships between Aggression and Empathy

Questions in literature have largely concerned whether “increasing empathy” will “decrease aggression” (Gini et al., 2007; Robinson et al., 2007; Strayer & Roberts, 2004), or whether an “aggressive adolescent” also has (or does not have) the capacity for empathy. These are not necessarily the only useful questions.

Let us imagine a sporting analogy. One would not usually kick a football at a batsman in a game of cricket. One has the capacity to kick the football, but it would make little sense to do so – for the bowler, or for the batsman who may find difficulty batting a football particularly far. The football makes little sense for anyone involved within the confluence of the cricket game.

In the confluence of the group music therapy sessions these becoming-adolescents produced themselves through empathic engagement (as empathy is understood as affect-intermingled forms of becoming-with in-between, involving ongoing sets of translational processes, including both familiarity attunement and synchrony as well as difference). This became sense within the way that the confluence was produced relationally by all involved.

In the confluences of their social lives, aggression serves a number of purposes. These include evoking familiar equilibrium in light of established rules for good living, territorialising, gaining a sense of worth, power and belonging, making or marking the end of a destructive relationship, offering dynamic movement and release of intense feelings, offering a sense of freedom, while it also produces ambivalence.

Empathy takes place on an “even playing field.” It is mutual, continuous, and involves translation from all parties. Instead of being different from you, with an emphasis on self, empathy involves

differing in relationship with you and through you, with an emphasis on the between (Pedwell, 2014). The social confluence of these becoming-adolescents is not such an even playing field. It has a hierarchical structure of power relations. Engaging in empathic interaction and producing interactional patterns that are less aggressive will not necessarily serve the necessary purposes that becoming-aggression does within this confluence. Empathy may be a football in a game of cricket.

What is the purpose of music therapy then if facilitating empathy is not necessarily useful in the social confluence of these becoming-adolescents as it is currently structured? [-I-] suggest that, firstly, in music therapy sessions a meaning making confluence is created where empathy does make sense. This demonstrates the possibility of an alternative confluence – not an arborescent, but a rhizome (where multiple meanings can co-exist, where interaction can take place on a flat playing field, where empathy makes sense, and aggression, at least at times, makes less sense). Music therapy can begin to “transport them to a different territory, to ‘deterritorialise’ them from the conflict story to ‘reterritorialise’ them in a different relational place” (Winslade, 2009, p. 343). In this way music therapy can offer a process as part of a journey “through milieus to pursue needs, desires, and curiosities or to simply try to find room to breathe beneath social constraints” (Beihl & Locke, 2010, p. 323). It offers a space in which to struggle against the essentialised categories thrust upon them as well as the material and discursive expectations of those categories.

Secondly, music therapy can offer a confluence where some of the purposes produced through aggressive behaviour can be produced in other ways (for example, it can offer an alternative way of creating and asserting self-worth). Therefore, not only can a different confluence be offered that can subvert rigid meaning (i.e., the familiar social confluence is not the only way that meaning can be formed – there are alternatives), but this does not only take place in a “bubble.” It is interconnected and rhizomic in that the needs expressed through aggression in the social confluence are also expressed and addressed in the music therapy group. Music therapy can “plug into” some of the purposes that aggression works to achieve. The deterritorialisation that occurs in music therapy may open up possibilities for deterritorialisation in other confluences.

Also, thinking in relation to footballs and cricket matches, a ball is not “good” or “bad.” It has no moral connotation. It simply serves a purpose in a meaning-making system. This study considers aggression and empathy in ways that are much more complex than narrow moralistic notions. This helps us to consider how music therapy may be used (by therapist and group members) to bring about some kind of change. “Why do some meanings make sense in certain contexts and perhaps

not in other contexts?” is a more malleable, and less judgmental approach than “How can we stop ‘bad’ aggression with something ‘good’ like empathy?” We are still then able, though, to ask questions about what meanings may be more useful to the wellbeing of an assemblage as a whole and to the becoming-persons who are part of it, and we may ask how we can play a partnering role in this process (although these answers could look very different to what we might anticipate).

Implications for Music Therapy Practice

The findings in this study are produced through an assemblage that includes this group of becoming-adolescents and this becoming-music therapist/researcher in this time and place. No singular “ultimate” Truth has been sought. Through the response to the data some lines of meaning are produced that a becoming-music therapist could choose to plug into his or her group music therapy process if he or she deems them to be relevant. These include recognising the usefulness of aggression within radically non-judgmental music therapy that also moves towards collect well-being, valuing the place of a more inclusive concept of empathy in music therapy, the value of small bends, and assemblages that inform planning and possibilities.

Recognising the Usefulness of Aggression within Radically Non-Judgmental Music Therapy That Also Moves Towards Collective Well-Being

We have seen through this study how the becoming-adolescents who took part adaptively used aggression in their social confluences for a variety of useful purposes, including reinforcing “rules for good living” so as to promote a sense of justice; re/de/territorialising; creating a sense of belonging within the context of isolation; establishing a sense of worth; generating feelings of power; producing a sense of forward motion through release to combat stuckness; and ending destructive relationships. In Ansdell’s (1995) description of meeting in music therapy (discussed in section 4.16) we see how the first stage in music therapeutic relationships is contact, which can then lead to meeting when the becoming-adolescent, in this case, begins to experience that there is a relationship between her music and that of the music therapist’s. She hears herself being heard and responds as she experiences herself being responded to. In Ansdell’s view this generates an “I-Thou” relationship where both parties are influenced and changed by their encounter with one another. If we apply facets of this idea to the current theoretical perspective and practical findings the following may be useful to consider. Contact takes place firstly as the becoming-adolescent referred to music therapy for aggression is listened to and validated as a multiplicity, including, for example, their becomings of vitality, gentleness, creativity, calmness and sadness, as well as their

becoming-aggression. If aggression is only viewed as “bad” and as behaviour that should be amended, however, then the music therapist limits her willingness to connect with the fullness of the adolescent’s becoming. Becoming-aggression can be heard and witnessed as productive as well as destructive. This meeting, matching and reflecting of multiplicity can take place musically, through other non-verbal expressions, and through verbal interaction.

A music therapist matches and reflects musical material, but then expands the improvisation so that the becoming-adolescent can experience a fuller vocabulary for being in the world in relationship with others (Pavlicevic, 1997). So too can a music therapist match and reflect the multiplicity of an adolescent’s becoming and the adaptive qualities of their aggression, and then expand the relational interactions so that additional lines of becoming can be invited. A new confluence is created in music therapy sessions where aggression is sense and “non-sense.” This allows for a loosening of lines of articulation that cement “aggressive adolescents” into molar forms within rigid relational patterns. As this loosening takes place more nomadic movement is produced. Rather than simply territorialising the music therapy space to mirror the other confluences that the becoming-adolescents are part of (in the way that Deleuze and Guattari (1987) argued that Robinson Crusoe merely territorialised the new land to become like the old), new possibilities for the virtual are produced and additional lines of flight can be generated. In this study that became possible when a confluence of trust was created in the music therapy process. Acknowledgment of the music therapy group being interconnected with wider assemblages is key when aggression is understood as adaptive. New lines of becoming are possible in music therapy sessions, but it is recognised that this needs to be understood and worked with in light of changing damaging relational patterns in broader assemblages. Community music therapy approaches (McFerran & Rickson, 2014; Stige, Ansdell, Elefant, & Pavlicevic, 2010) are valuable in this regard, however, conversations with teachers and principals (clearly with high regard for the confidentiality of the becoming-adolescents) and the explorative work that takes place in sessions regarding alternative possibilities for responses in the classroom and at home is interconnected with larger assemblages. As new lines of becoming emerge these may also elicit new lines of becoming from others with whom the becoming-adolescent engages.

An accepting, nonjudgmental approach does not neutralise possibilities for change. Both Deleuze and Guattari (1987) and Gergen (2009) evoked notions of generativity. Lines of flight can be productive or destructive depending on what they affect or enable (Ringrose, 2011). As a line of flight branches out and produces multiple rhizomic connections it can do so as “a line of death and

abolition” (Deleuze & Guattari, 1987, p. 314). Gergen suggested that there are different generative and degenerative forms of relational flow. Generative relational flow infuses vitality and new potential into relationships by stimulating the expansion of meaning while degenerative relational flow is corrosive and ends co-action through mutual annihilation. Gergen referred to undesired repetitive relational patterns as a “dangerous dance” (p. 111). He wrote, “From a relational standpoint these corrosive patterns are not inevitable. They are not built into our genes. Together we stand as creators of the future” (p. 112). The opening to this takes place through living in an emotionally creative way. By disrupting the dance, different relational patterns can be generated.

In terms of empathy, it was discussed in chapter four, part two, how narratives of empathy as universal and inherently good have also been challenged (Berlant, 2004; Bloom, 2016; Boler, 1997; Pedwell, 2014). Nussbaum (2003) viewed empathy as morally neutral and authors such as Hemmings (2012), Khanna (2012) and Pedwell (2014) have written of the ambivalence of emotions. By approaching becoming-adolescents without the lines of articulation that encapsulate aggression in badness and empathy in goodness, a confluence can be generated where exploration of the adaptive functions of aggression, the destructive consequences of aggression, the familiarity, synchrony and attunement of empathy, and empathy as embracing and translating difference can be welcomed in multiplicity and intersection. This rhizomic freedom affords wondering-with (Kouri & Smith, 2013) rather than arborescent tracings. A radically non-judgmental stance opens space for trust, respect, warmth and negotiation, and these become central features of the group music therapy process. This approach also welcomes and celebrates multiplicity and lines of flight.

Through the choreography of co-action within meaningful relationships we gain new ways of being and multi-being (Gergen, 2009). Importantly, the goal that Gergen emphasised was collective well-being. Similarly, Slife and Wiggins (2009) urged that the focus of therapy when it is premised on a relational ontology should include the belief that relationships are the most essential feature of life and living. The main task of therapy is to enable an individual to relate well to others and to belong within a community. These were characteristic features of this group music therapy process.

Valuing the Place of a More Inclusive Concept of Empathy in Music Therapy

The becoming-adolescents in this study emphatically stated that they wanted their own “side” of the story to be heard. In the diverse contexts we work in and with (and that work in and with us) as South African music therapists we are required to engage deeply with questions of diversity and

multiple perspectives (dos Santos, 2005). An approach to empathy that requires an intersubjectively facilitated process through which [-I-] can trade places and imaginatively place myself in your shoes, so to speak, entails the attempt to grasp aspects of the inner, private “you” (Gergen, 2009). As discussed in chapter four, part two, in this view, accuracy or “emotional equivalence” (Pedwell, 2014, p. 125) is necessary. If our determination of another person’s mental state is different from how they experience it we have merely projected our own affective view, and this cannot then be empathy. It could, Pedwell, argued, be something closer to appropriation, silencing, or violence.

Deleuze (2002) explained, “in a multiplicity what counts are not...the elements, but what there is between, the between, a site of relations which are not separable from each other. Every multiplicity grows in the middle” (p. viii). Instead of thinking “sameness,” rhizomes encourage thinking “difference.” This can be applied both to how relationships are understood and how the becoming-adolescents can understand themselves (birthed through relationships as differings and multiplicities) and be valued as such. From the first music therapy session these becoming-adolescents were able to create through their differences by offering individual rhythms, moving in different ways, playing their instruments with different qualities, or sharing with the openness or guardedness that they elected to employ. They could engage on their own terms as they chose to.

When empathy is explicitly explored in music literature (for example, in work by Clarke et al. (2015)) and music therapy literature (for example, in texts by Bruscia (1987), De Bruyn, Moelants, and Leman (2012), Kobin and Tyson (2006), Pavlicevic (1997), and Valentino (2006)) it has been considered in accordance with conventional liberal narratives, rather than from the perspective of the current relational and creative ontology that critiques moralistic, universalist views. To understand empathy as affect-intermingled forms of becoming-with in-between, involving ongoing sets of translational processes can then invite relational connectedness (O’Hara, 1997), deconstruction of privilege and an avoidance of reifying culture (Pedwell, 2014), critique of our reference points (Kouri & Smith, 2013), recognition that understanding emotion is insufficient (Solomon, 1995), a readiness to receive new information constantly (that [-I-] may or may not like or agree with), the welcoming of both intimacy and proximity (Spelman, 1990), and “a radical joining through which we are co-created in the lived experience of connection” (Kouri & Smith, 2013, p. 44).

As a becoming-music therapist [-I-] needed to evaluate my affective capacities upfront and throughout so as to ensure that [-I-] was able to be affected by the becoming-adolescents [-I-]

encountered. This was a way of analysing and mapping power relations (Ringrose, 2011). My role as the becoming-music therapist included being transformed through my relationship with these becoming-adolescents as [-I-] remained open to being affected as much as affecting. Fox and Alldred (2013) refer to this as an affective economy. As mentioned, through, for example, plugging into a developing understanding of the affective qualities of their relationships with authority figures and being affected by this, [-I-] responded through a capacity to offer myself as a holding facilitator and ally alongside their process, as opposed to a domineering authority figure. [-I-] also balanced this by providing a degree of guidance, direction and momentum at times, in addition to celebration, playfulness, humour, freedom, and trust in them.

From the first session [-I-] was met with an affective intensity of encounter with these adolescents, born in the between, and awakened through the thought shock (Bennett, 2005) that was their profound multiplicity and ability to engage in the production of all that could be classified as binary to their reasons for referral. Bennet's Deleuzian-inspired exploration of empathy in relation to non-representational art directly parallels my process of encounter with these becoming-adolescents.

Bennett argued that empathic vision involves a critical thought shock that happens in relation to affective force. By being moved beyond pre-formulated narratives a more radical space of empathic engagement is opened up. [-I-] chose to engage with aggression and empathy not as two poles on a continuum of morality. [-I-] was willing to meet and work with relational-becomings-as-multiplicities, rather than molars constrained by lines of articulation (such as reasons for referral that bind the "aggressive adolescent"). According to Hickey-Moody and Malins (2007), "affect is that which is felt before it is thought; it has a visceral impact on the body before it is given subjective or emotive meaning...Affects have the capacity to disrupt habitual and entrenched ways of thinking" (p. 8).

Empathy does not primarily involve sharing affective experiences that are similar to one's own, but it is "a mode of thought that might be achieved when one allows the violence of an affective experience to truly inform thinking" (Bennett, 2005, p. 55). My own life experience is different in many ways from those of these becoming-adolescents and [-I-] needed to allow their narratives to inform my thinking, even and especially through their affective violence (literally and figuratively). For Bennet, non-representation art can involuntarily thrust us into embodied perception and critical inquiry. Empathy is then a combination of intellectual and affective processes, and is also a continuous moderation between closeness and distance. This task of relational closeness and

professional distance is key to ethical music therapy practice. This conceptualisation of empathy inextricably encompasses both.

The Value of Small Bends

Through drawing on Deleuze, Winslade (2009) highlighted a key question: “How might one find lines of flight to places where living is rich with agentic action and resistant to the ways in which power relations threaten to close down possibilities for difference?” (p. 344). Group music therapy was engaged in and analysed not as a linear process, but as one that could offer a flat and rhizomic space for molecular becoming.

The current study did not explore the lives of these becoming-adolescents after the group music therapy process was completed. Any “bends” in lines of flight that were witnessed were those that were produced within the sessions. Trust (for example, Malaika’s comment: “We trust you”; and Leihlani’s continuation: “We just feel open. We can be open with you about our feelings. You think we’re like this normally, but we’re not”), and the playful and non-judgmental character of the creative medium appeared to intermingle in producing a confluence where expression of difficult thoughts and feelings could occur. For example, and as discussed in this chapter, as Cherise moulded her clay she shared that the father of her baby had been arrested for dealing drugs and, in another session, that she was feeling anxious about seeing her “skoonma.” In yet another she described her feelings of anxiety about her birthmother’s hospitalisation. While moulding clay and then embodying and improvising emotions Devon revealed about his father abandoning him and his siblings. After song-writing and improvisation Aaliyah shared that she was feeling heartbroken due to her boyfriend’s actions. Through vocal improvisation the group offered her support and care. As the sessions ended Cherise explained that they were able to get to know one another during the music therapy process. “Without hurting each other,” Devon added. As Winslade (2009) wrote,

Lines of flight do not need to be 180 degree turnarounds. They might be subtle shifts of direction. Deleuze, remember, talks about them as bending a line of power. If we follow the trajectory of a line that is bent only to a small degree, over time, the narrative trajectory takes us to a quite different place. We become in the process quite different people (p. 344).

Considering Assemblages That Can Inform Planning and Possibilities

The language of “assessment” and “intervention” is incongruent with the philosophical underpinnings of the music therapy and research process that took place with this group of becoming-adolescents. Having said that, as discussed in the section entitled *Radically non-judgmental music therapy that also moves towards collective well-being*, the goal of this music therapeutic process was both to create a rhizomic, explorative and accepting confluence, and to afford possibilities for greater relational wellbeing. As discussed in the section on relationships between aggression and empathy, music therapy can not only offer a different confluence from the ones these becoming-adolescents are familiar with where rigid meaning can be subverted, but this can be rhizomically interconnected with these other confluences. In other words, the needs expressed through aggression in the social confluence (such as self-worth) are also expressed and addressed in the music therapy group. As such, the goal is for the deterritorialisation that occurs in music therapy to open possibilities for deterritorialisation in other confluences. Therefore, while not conceiving of “assessment” and “intervention” in conventional, arborescent, hierarchical terms, we may still ask questions like: “Where are we?” and “How are we?”; “Where do we want to be?” and “How do we want to live?”; as well as “How might we get there?” and “How might we be there?”

Through the process of responding with data in this study some insights arose that, [-I-] suggest, could guide a music therapist in how to think about these questions with a person who has come for sessions. A few examples of assemblages are illustrated (in Figures 20, 21, 22 and 23) and discussed followed by an encapsulation of the point being made here.

When creating assemblage 89, exploring Devon’s sculpture of aggression as interlocking links of a chain that are “stuck emotionally,” the intersection of “defeated/despair/stuck” (as shown in Figure 19) was represented as intermingling with “entrapment,” “force/strength/intensity,” and “aggression.”

“defeat/despair/inevitability/resignation/stuck” (further concepts were added and clustered together as the overall assemblage progressed to most closely represent meaning nuances) intermingles with “dismissal/disregard/disrespect,” “disappointment,” “withdraw/closed/withholding,” and “frustration.”

While in assemblage 89 and 93, “defeat/despair/inevitability/resignation/stuck” was still an intersection that had at least some limited interminglings (inviting even a suggestion of movement to other territories and lines of flight), here the starkness of a bound being in a bound situation struck me affectively. What a rhizomic approach to music therapy and to understanding relational beings affords, however, is seeing (and hearing and feeling) not only “activated” lines, but also “potential” lines. Figure 22 shows how the assemblage had been developed by the end of the data response process. This still only illustrates a few of the infinite possible connections.

In chapter three Deleuze's (1997) cartographic approach to mapping was discussed. This refers to the social, symbolic and material milieu which is "infused with the 'affects' and 'intensities' of their own subjectivities – and trajectories – or the journeys people take through milieus to pursue needs, desires, and curiosities or to simply try to find room to breathe beneath social constraints" (Biehl & Locke, 2010, p. 323). What this cartography affords is a view not only of what is, but of what could be.

What Figure 22 begins to show, for example, is that even if a becoming-adolescent or group of becoming-adolescents are produced as, and produce a situation that can be described through a concept such as "defeat/despair/inevitability/resignation/stuck" where there are no active lines of connection to other ways of becoming, there are still many potential connections that we see (feel, hear, think) are available. As the becoming-music therapist working with this group [-I-] am now aware that, no matter how few active lines of intermingling appear to be present there are many that [-I-] can partner with them to awaken and activate, within their process of creating generative lines of flight together.

Tying up the Threads as They Keep Spreading Outward

In this third part of chapter six the data response proceeded through further reflection. The becoming-adolescents' relational confluences were discussed, lines of articulation that are at play, how these are bent and how lines of flight are created, the accomplishments of becoming-conflict as relationally embodied action, and the confluence of group music therapy. The expressions of becoming-empathy were explored, as well as relationships between aggression and empathy. Implications for music therapy practice were also proposed. In the next chapter the two studies that comprise this multiparadigm inquiry are considered in relation to one another and the affordances of the two paradigms are discussed.

Chapter 7

Reflections on the Multiparadigm Inquiry

7.1 Introduction²⁷

While chapters five and six addressed the sub-questions guiding this research and explained the process through which those conclusions were reached, this chapter turns to the main research questions. The main research question guiding the first study was: How can Husserlian phenomenology inform the design, execution and analysis of a group music therapy process aimed at facilitating empathic interactions between adolescents referred for aggression in a relatively under-resourced school? The main research question guiding the second study was: How can the theories of Deleuze and Gergen inform the design, execution and analysis of a music therapy group process aimed at facilitating empathic interactions between adolescents referred for aggression in a relatively under-resourced school? An overarching research question was also posed: What does a reflection upon these two qualitative research processes offer music therapy practitioners and music therapy researchers in relation to considering the impact of paradigmatic orientation, particularly regarding the relationships between practice, theory and research?

The task of this chapter is to discuss how the findings of the two research studies and how a reflection on the process of the research in its entirety may contribute towards addressing these questions. As discussed in the first chapter, there are a variety of strategies that can be used in multiparadigm inquiry. The current study seeks to approach working with the two paradigms selected for this research by using Schultz and Hatch's (1996) strategy of interplay, which simultaneously recognises differences, connections, contrasts and overlaps between paradigms as well as the tensions that this may highlight. Permeability between boundaries is assumed and the researcher is able to move back and forth between paradigms, holding multiple views in tension.

²⁷ The text in this chapter is written as justified throughout, even when sections refer predominantly to one of the studies. Even when one study is discussed this is in relation to the other, as the concern of this chapter is to explore contrasts and resonances between the two, viewing each from the perspective of the other.

7.2 Key features of the two research processes

The thinking of Husserl informed the design, execution and analysis of the first music therapy group process through how the key concepts were understood; what literature the study was situated in; how the research questions were refined to focus on various facets of experience; how the music therapy sessions were approached and facilitated (including my²⁸ stance as the music therapist, the techniques that were used, and how the material that emerged from these were processed); the data that were, therefore, collected through observation of these sessions; how the participants were experienced; the selection of care ethics as an approach to ethical considerations within the study; the development of the MMPDD, and the subsequent steps of descriptive phenomenological analysis through which the essence of the participants' experiences of their lifeworlds, aggression, the group music therapy process, and empathy was sought. The exploration of the relationship between aggression and empathy was dependent upon how these two concepts were conceptualised within this paradigm as well as what structural features of the essences of the two phenomena emerged through the data analysis.

The thinking of Deleuze and Gergen informed the design, execution and analysis of the second music therapy group process also through how the key concepts were understood; what literature the study was situated in; how the research questions were refined to focus on how the becoming-adolescents (re)presented and participated in their relational confluences; what aggression did; the becomings that the group music therapy produced; and how empathy/empathies may have been produced. This paradigm informed how the music therapy sessions were approached and facilitated (including my stance as the music therapist, the techniques that were used, and how the material that emerged from sessions was processed); the data that were collected through participation in and observation of these sessions; how the becoming co-researchers were viewed; the selection of immanent relational ethics as an approach to ethical considerations within the study; and the data response process. The exploration of the relationship between aggression and empathy was dependent upon how the concepts were formed and responded to using the thinking tools of this paradigm. Table 8 offers an outline of the key features of the two research processes.

²⁸ Up to this point in this thesis I have referred to myself as the music therapist in the third person in the sections related to the phenomenological study, while in the sections related to the study informed by Deleuze and Gergen I have used first person terminology. This is in alignment with the style of published literature in these two paradigms. In this chapter, where the two studies are discussed together, I have used first person for both in the service of consistency. A metaparadigmatic perspective could either step "further away" (distancing through third person) or could step closer (reflecting on the two studies, while remaining situated in the research process). I have elected to use the second.

Table 8: Key features of the two research processes

	Husserl	Deleuze and Gergen
Understanding and creating the key concepts	<u>Aggression</u> was conceptualised according to the literature on interpersonal aggression that includes potential dimensions such as physical-verbal, active-passive, and direct-indirect (Buss, 1961); non-verbal displays of aggression (Underwood, 2002); direct and indirect aggression (Burton & Leoschut, 2012); confrontational and non-confrontational aggression (Owens et al., 2000; Xie et al., 2002); relational aggression (Crick et al., 1999; Low et al., 2013; Nansel et al., 2003; Paquette & Underwood, 1999; Prinstein et al., 2001; Pronk & Zimmer-Gembeck, 2010).	<u>Becoming-aggression</u> was explored in relation to how the becoming-adolescents in the study made sense of the concept.
	<u>Empathy</u> : Experiencing another through intentional awareness as another subject with experience, thoughts, feelings, and motives. Empathy includes an experience of self (Hermberg, 2006, Rodemeyer, 2006); there is a bodily relation between the self and the other (Husserl, 1989; Rosen, 2012); empathy is a kind of presence expressed through intentional awareness of the other (Hermberg, 2006; Jardine, 2014), and including waiting, witnessing, and welcoming the other as an experiencing being (Rosen,	<u>Empathies</u> : Empathies are affect-intermingled forms of becoming-with in-between, involving ongoing sets of translational processes.

	<p>2012); there can be a stage of resonance (attuning, not fusing) (Stein, 1989), and the individual can co-experience with the other (including affectively-living-from, rememoratively-living-off, and imaginatively-living-through); empathy involves a behavioural co-performing (Churchill, 1998) and is dialogical (Rosen, 2012). It is here that Bruscia's (1987) techniques of empathy are included; empathy includes remaining in wonder, remembering that one does not know all of the other (Rosen, 2012); and being experienced in this manner by another person helps one to constitute the self as one experiences oneself as an intersubjective being by empathically grasping the other's empathy (Thompson, 2005).</p>	
<p>Design and execution of the group music therapy process</p>	<p>In this study group music therapy involves encountering other experiencing beings, oneself as an experiencing being, and oneself in relation to others as experiencing beings during experiences of music, images, movement and verbal exchanges, with the goals of facilitating empathic interactions and exploring experiences of aggression.</p>	<p>In this study group music therapy is understood as a confluence where meaning making is produced and explored through relationships (that are considered to be ontological). In this confluence music, images, movement and words afford enactments of lines of articulation and possibilities for lines of flight. The goal of the process is to facilitate a confluence that invites multiplicity, and enables generative and empathic interactions.</p>

	<p>I valued and practiced bracketing and performed the epoché. The participants' experiences were affirmed as such.</p>	<p>[-I-] valued and practiced a stance of multiplicity, openness and understanding meaning in relationship, rather than holding binary and moralistic views regarding “good” empathy,” “bad” aggression, or molar identities of participants.</p>
	<p>Techniques employed in sessions included djembe drumming (varying from more free improvisational approaches to more structured techniques); synchronised playing as a group to pre- recorded music; song-writing; sonic sketch; themed improvisations (where the themes developed through moulding clay or through verbal discussions); working with other symbolic material such as ropes and processing what emerged through receptive listening experiences and musical improvisation; guided imaging with music; story creation on the basis of five pieces of music; creation of a symbolic life timeline; a receptive technique of drawing in response to four different music pieces as a means of exploring their experiences of four different relationships; body sculpture. I explicitly attempted to offer invitations into these techniques, to welcome their invitations into activities, to interpret the</p>	<p>Techniques employed in sessions included included djembe drumming (varying from more free improvisational approaches to more structured techniques); song-writing; themed improvisations and embodied enactments (where the themes developed through moulding clay or through verbal discussions); free improvisation; sonic sketch; vocal improvisation; a receptive technique where they dialogue through drawing in pairs while listening to particular pieces of music; body sculpture; a receptive music listening technique where they create images in three circles while listening to three distinct pieces of music, while reflecting on bullying; drawing themselves and exploring what they would like to affirm and/or change and then extending this into a musical improvisation; synchronised playing as a group to pre-recorded music; tearing an image they</p>

	<p>creative interaction, to ask questions for further exploration, and to model processes of interpretation within the group from a phenomenological perspective. The goal of these techniques was to elicit expressions of their experiences and to offer them a contained space in which to process these experiences further. The goal was also to explore how they may want to shift in terms of their experiences of self and relationships with others, and to facilitate their accessing and development of resources to do so.</p>	<p>have created while listening to music, processing the experience and then creating a new image; working with an image of a person they are angry with, extending this into movement with music and then into a receptive music listening and image making process for containment; producing meanings of aggression through clay. [-I-] explicitly attempted to offer invitations into these techniques, to welcome their invitations into activities, to explore the creative interaction with them, to ask questions for further discussion, and to model processes of opening up meaning with the group using the thinking tools of Deleuze and Gergen. The goal of these techniques was to work within a confluence that welcomed the molecular, that was radically nonjudgmental, that opened potentials for lines of flight and that affirmed generative relationships.</p>
<p>Methodological design of the study</p>	<p><u>Research questions:</u> The questions for this research developed during the course of the process. As Creswell (2007) noted, “our questions change during the process of research to reflect an increased understanding of the problem” (p. 43). Qualitative research questions are “evolving” (p. 107). Initial formulations are explorative and tentative, but provide tools for articulating the focus of the study (Maxwell, 2013). As I immersed myself in the paradigms scaffolding the two studies</p>	

the sub-questions were refined accordingly to reflect an increasingly nuanced understanding. The sub-questions changed a number of times. In this table the first iterations are presented (written in grey) and then the finalised questions (written in black).

The first question for each study and the last overarching question remained the same:

- How can Husserlian phenomenology inform the design, execution and analysis of a group music therapy process aimed at facilitating empathic interactions between adolescents referred for aggression in a relatively under-resourced school?
- How can the theories of Deleuze and Gergen inform the design, execution and analysis of a music therapy group process aimed at facilitating empathic interactions between adolescents referred for aggression in a relatively under-resourced school?
- What does a reflection upon these two qualitative research processes offer music therapy practitioners and music therapy researchers in relation to considering the impact of paradigmatic orientation, particularly regarding the relationships between practice, theory and research?

Initially proposed sub-questions:

1. How do adolescents participating in a group music therapy process informed by phenomenology understand the experience of aggressive interactions?
2. What does a group music therapy processes informed by phenomenology, that is designed to

Initially proposed sub-questions:

1. How do adolescents participating in a group music therapy process construct the meaning of aggressive interactions?
2. What does a group music therapy processes informed by the thinking of Deleuze and Gergen, that is designed to enhance empathy and empathic

	<p>enhance empathy and empathic responses in adolescents referred for aggression, afford participants?</p> <p>3. How does a group music therapy processes, informed by phenomenology, that is designed to enhance empathy and empathic responses in adolescents referred for aggression, contribute to understanding the potential relationship between aggression and empathy?</p>	<p>responses in adolescents referred for aggression, afford participants?</p> <p>3. How does a group music therapy processes, informed by the thinking of Deleuze of Gergen, that is designed to enhance empathy and empathic responses in adolescents referred for aggression, contribute to understanding the potential relationship between aggression and empathy?</p>
	<p><u>Finalised sub-questions:</u> Through a process of immersion in the theoretical orientation of descriptive phenomenology the research questions were refined (and further refined) until the final wording was reached, with reference to the adolescents participating in the study:</p> <ol style="list-style-type: none"> 1. What is their experience of themselves, their lifeworlds and others outside the music therapy group? <ol style="list-style-type: none"> 1.1 What is their experience (as expressed verbally) of themselves and their lifeworlds? 1.2 What is their experience (as expressed through music, art, movement, drama, and the quality of 	<p><u>Finalised sub-questions:</u> Through a process of immersion in the theoretical orientation of Gergen’s relational ontology and Deleuze’s creative ontology the research sub-questions were refined (and further refined) until the final wording was reached:</p> <ol style="list-style-type: none"> 1. How do these becoming-adolescents (re)present and participate in their relational confluences? 2. What does aggression do? 3. What becomings does group music therapy produce? 4. Does this group music therapy processes produce

	<p>their presence within the group music therapy sessions) of themselves and their lifeworlds?</p> <p>1.3 What is their experience (as expressed verbally) of others (outside the therapy group) and of their interactions with these others?</p> <p>2. What is their experience of aggression?</p> <p>3. What is their experience of interacting with other members of the music therapy group?</p> <p>3.1 What is their experience (as expressed verbally) of each other, of the therapist, of their interactions with each other, and of the music they create together?</p> <p>3.2 What is their experience (as expressed through music, art, movement, drama and quality of their presence and interactions within the group music therapy process) of each other, of the therapist, of their interactions with each other, and the music they create together?</p> <p>3.3 Did these adolescents express and engage in empathy as formulated within descriptive phenomenology and, if so, how?</p>	<p>empathy/empathies as formulated in relation to the theories of Deleuze and Gergen, specifically, and, if so, what does this empathy do?</p> <p>5. How can exploration of this group music therapy process contribute to understanding potential relationships between aggression and empathy?</p>
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	<ol style="list-style-type: none"> 4. What is their experience of the group music therapy process? 5. How do they experience potential relationships between aggression and empathy? 6. How does this group music therapy processes contribute to understanding the potential relationships between aggression and empathy? 	
	<p><u>Participants</u>: Participants embody “meaningful experience–structure links” (Crouch & McKenzie, 2006, p. 493) and are viewed as instances of states, or cases, arising in (and having agency within) specific sets of circumstances. The six adolescents who participated were those who were referred by the deputy principal for the intensity of their aggressive behaviour and who returned their assent forms and their parents’/guardians’ consent forms.</p>	<p><u>Becoming-co-researchers</u> (who are part of an assemblage of co- researchers): Research is considered as not only crafting objects (statements, musical improvisations, depictions, data, text, or descriptions of method), but crafting people (Law, 2004). Co-researchers are understood on the foundation of a relational ontology. A dialogic construction of human nature “will not reveal the essence of either party, but will unfold an emerging, shifting and open horizon of human possibilities, which cannot be readily known in advance or outside the dialogue, but emerges as a property of the ongoing dialogue itself” (Sampson, 2008, p. 24).</p>

	<p>Six participants took part in this study, three young women and three young men. One was in grade eight, three were in grade ten, and two were in grade 11.</p> <p><u>Data collection:</u> I video recorded the sessions. Examples of all the techniques employed in sessions were included in the data selected for analysis.</p> <p><u>Care ethics:</u> This is guided by an imperative to develop and maintain caring relationships rather than adhering rigidly to abstract rules. Care ethicists often develop close relationships with their participants (Wiles, 2013). The approach involves taking into account the specifics and complexities of unique relationships between unique persons. One’s concern is directed towards the situation that the other person is in rather than on a general moral principle. One cares about their welfare and how one’s own actions may impact this, as well as how one’s actions may impact the welfare of other people who are further removed from one’s study. The concern of an ethics of care also lies with addressing the needs of vulnerable people.</p>	<p>Six co-researchers took part in this study, five becoming-young- women and one becoming-young-man. They were all in grade ten.</p> <p><u>Data collection:</u> [-I-] video recorded the sessions. The vignettes that were selected included examples of all the techniques employed in sessions.</p> <p><u>Immanent relational ethics:</u> For Deleuze, ethics entails maximising the potentials of bodies to be affected and to affect, as well as supporting difference and the creation of the new. Instead of a future that is limited by that is known and what has been, “ethics involves opening up the potential for the unknown” (Hickey-Moody & Malins, 2007, p. 3). It is care for the relationship that becomes central, rather than care for the self, or even care for the other (Gergen, 2009).</p>
Analysis	<p><u>Husserlian phenomenological analysis</u></p> <p>i) MMPD</p>	<p><u>Relational rhizomic analysis</u></p> <p>i) Selecting and transcribing vignettes</p>

	<ul style="list-style-type: none"> ii) Profiles iii) Textural descriptions iv) Structural descriptions v) Textural-structural synthesis 	<ul style="list-style-type: none"> ii) Images, poetry and improvisation iii) Drawing assemblages and writing notes iv) Integrating the notes
<p>Findings</p>	<ul style="list-style-type: none"> • Experiences of aggression, empathy and the relationship between them occur in a lifeworld coloured by underlying emotional pain (this pain could be voiced and shared within group music therapy) • Experiences of aggression, empathy and the relationship between them occur in the context of experiences of a lack of belonging, lack of connectedness and difficulty closely encountering one another (the presence of this in daily life could be expressed in group music therapy, and aspects of this were also experienced in group music therapy) • Experiences of aggression, empathy and the relationship between them also occur in the context of connection and support (this is a resource that is present to a degree in their daily lives; and they found and created this in group music therapy) 	<p><u>How becoming-adolescents (re)present and participate in their relational confluences:</u></p> <p>Relational confluences Territorialising the classroom Disassembling and disrupting relationships Lines of articulation Fixed molar identities Rules for good living Futility and “stuckness” Bending lines of articulation and creating lines of flight</p> <p><u>What aggression does:</u></p> <p>Becoming familiar equilibrium[]unfamiliar imbalance together Becoming territorialising[]territorialised together Becoming worthy[]unworthy and becoming power[]powerless together</p>

	<ul style="list-style-type: none"> • Empathy was experienced and expressed in their relationships with others in the music therapy group (in relation to particular structures of the essence of empathy as conceptualised within descriptive phenomenology) • Experiences of aggression, empathy and the relationship between them occur in the context of experiences of power, independence and autonomy; but in group music therapy participants also experience contentment to relinquish power, independence and autonomy, and can engage in experiences of interactional blending • Experiences of aggression, empathy and the relationship between them occur in the context of ambivalent experiences relating to the desire to fight and the desire not to fight • Experiences of aggression, empathy and the relationship between them occur in the context of experiences of fairness and reasonableness (reciprocity) 	<p>Becoming belonging[]isolated together</p> <p>Becoming an end[]ongoing together</p> <p>Becoming dynamic[]static and becoming free[]bound together</p> <p>Becoming within ambivalence[]singular clarity together</p> <p><u>Becomings that group music therapy produces:</u></p> <p>Characteristics of the group music therapy confluence</p> <ul style="list-style-type: none"> Willing participation Negotiation and playfulness Territorialising this space as “ours” Support and acceptance <p>Relationships with the becoming-music therapist</p> <p>Becomings</p> <ul style="list-style-type: none"> Becoming opening[]closing together ecoming gentleness[]roughness together Becoming on our own terms[]according to authority’s prescription together Becoming fear[]calm and becoming sadness[]happiness together
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	<ul style="list-style-type: none"> Experiences of aggression, empathy and the relationship between them occur in the context of experiences of exploring what moving forward in life may and may not entail: tentative hope, uncertainty, momentum, and determination. 	<p>Becoming anxiety[]peace together Becoming power[]powerless Becoming committed[]abandoning</p> <p>The sense and non-sense of conflict in the confluence of the group music therapy sessions</p> <p>When conflict does make sense and how it makes sense in the group music therapy confluence</p> <p>When conflict is both sense and non-sense in group music therapy</p> <p>Becoming as multiplicities</p> <p>Welcoming molecular multiplicities</p> <p>Welcoming emotion multiplicities</p> <p>Welcoming relational multiplicities</p> <p>Welcoming molecular becomings in relationships-as multiplicities</p> <p>Welcoming “both/and” encounters</p> <p>Multiplicity in the production of emotional experiences</p> <p>Multiplicity through musical possibilities</p> <p>Lines of flight</p> <p>Deterritorialisation</p>
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		<p>Acts of resistance</p> <p>Generative interaction</p> <p>Trusting relationship with an adult</p> <p><u>Becoming-empathies</u></p> <p>Encountering and producing familiarity, attunement and synchrony</p> <p>Encountering and producing differences (that encompass familiarity, attunement and synchrony)</p>
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7.2.1 What the Two Paradigmatic Approaches Do and Do Not Do

This research sought to explore the impact of paradigmatic orientation with particular regard for practice, theory and research. As such, this section will consider each in turn and then explore their relationships.

7.2.1.1 Music Therapy Practice (and the Practice of Music Therapy Research) Within Husserl's Descriptive Phenomenology and Within the Poststructuralist Orientations of Deleuze and Gergen

Two main facets of practice required particular consideration. These were how the group members/participants were produced in each study and how musical techniques were used.

7.2.1.1.1 Producing Music Therapy Group Members and Producing Research

Participants in Practice

The adolescents were produced through the study conducted within a Husserlian descriptive phenomenological paradigm as experiencing beings (Husserl, 1973). As the music therapist I did not assume to be able to perceive the completeness of the experiences of the adolescents in the group. As discussed in chapter two, what counts as empathy according to Husserl's view is the experiential act whereby a subject is given and experienced. It is when we have an irreducible experience of another. This experience is what makes everything else in the encounter possible (Jardine, 2014). As the music therapist I could become more receptive to having this irreducible experience of the adolescents in the group through engagement in phenomenological reduction and the performance of the epoché to recognise and move aside preconceived assumptions (Cerbone, 2006). These processes were, therefore, not only key to my role as the researcher, but as the music therapist as well. In addition to exploring how the adolescents in the group were experiencing and expressing empathy I was required to engage empathically with them as well so as to facilitate a therapeutic process that addressed their needs (not my own) and to gather data that reflected their experiences (also not my own). Through bracketing I could experience the participants (as they were given to my awareness (Zahavi, 2014)) as beings who had a wide range of experiences, not only aggressive ones. Although their reasons for referral were narrow, the therapeutic process and the research processes welcomed these adolescents as more expansively experiencing beings. During the process of data analysis my focus was also on their experiences (as I continued to attempt to bracket my own). I did not include myself as the music therapist in the data, unless the section of data I was analysing entailed a direct expression of response

towards me or with me during a session. Even then my focus in the analysis was still on what their experience of the encounter may have been.

In the study developed using the thinking tools of Deleuze (1988) and Gergen (2009), participants were produced not as bounded beings, but as emerging (becoming) through a relational ontology. They had no ontological integrity or status other than that which was produced through their relationships with other bodies, things and concepts. They were interconnected within assemblages where the emphasis lay not on the elements within it, but what took place between, as well as the sets of relations that were inseparable from one another (as explained by Deleuze and Parnet (1987)). Rather than focussing on individual human beings, focus shifted to an exploration of how relational networks affect and are affected (Fox & Alldred, 2013). Using the term assemblage invited an intentional openness to connections. Relations assemble and disassemble, endure and are disrupted. Relational assemblages develop unpredictably around events and actions “in a kind of chaotic network of habitual and non-habitual connections, always in flux, always reassembling in different ways” (Potts, 2004, p. 19). As the becoming-music therapist and as the becoming-researcher [-I-] remained intentionally open to receiving these becoming-adolescents as multiplicities. Participants were produced as “becoming-adolescents.” This term does not refer to them as “becoming an adolescent.” Becoming-adolescent is a fluid, changing, interacting, transforming process that destabilises molar forms (Jackson, 2010), and is continuously differing (Hallward, 2006; Hultman & Taguchi, 2010) within the ebbing and flowing of ongoing interrelationships (Sellers, 2010). As Skott-Myre (2008) wrote, “Youth is constructed not as essential or core identity formation but as fractured and discontinuous lines of improvisational performance” (p. 16). What this approach produces is understanding of the constraining forces of lines of articulation as well as recognition of the power of lines of flight (even small bends); radical belief in possibilities for change through awakening to the process of continuous becoming and differing; recognition of shared responsibility (rather than unitary lines of blame) as behaviours and meanings emerge from mutually developed confluences of meaning; production of becoming-adolescents within a process of group music therapy that are not enmeshed in additional lines of judgment, but are journeyed with towards generative becomings according to how this is defined through relationships and with regard for relationships. During the process of data-response [-I-] included myself as the music therapist in the assemblages that [-I-] drew. My relationships with the becoming-adolescents were equally important features of the process and no attempt was made to extricate ourselves from one another, as this would not have been paradigmatically appropriate.

I make no attempt to generalise the findings from these two qualitative studies to a broader population of “aggressive adolescents.” Both stand as explorations of potential possibilities that could unfold when working in such a context. The two music therapy groups were each comprised of six unique individuals, as well as myself as the music therapist who engaged responsively in differing ways with these adolescents. The findings of the two studies, therefore, are informed not only by the contrasting paradigms and methodologies that were used, but notably also by the uniqueness of responses brought by each participant and by the qualities of the group dynamics that formed and evolved between us.

7.2.1.1.2 The Making of Music

There were differences and similarities in the techniques that were used in the two music therapy processes. As I was the music therapist with both groups my training and experience informed my way of being in sessions, even though I was also attempting to design and conduct music therapy processes that would each be faithful to the respective paradigms that were underpinning each study. Appendix H details the techniques used in the phenomenological process and Appendix K presents the techniques used in the process informed by the theories of Deleuze and Gergen. Table 9 offers a summary of similarities and differences between these techniques:

Table 9: Technique used in both music therapy groups

Techniques used in the sessions for the phenomenological process only	Techniques used in sessions conducted in relation to the theories of Deleuze and Gergen only
Symbol work (for example, working with ropes and symbolic timeline) Strength beat-building Story creation Group imagery to music Individual imagery to music with the theme of relationships	Exploring constructions of emotions through working with clay and then developing this into embodied work and musical improvisation Drawing conversations in pairs in response to music Vocal improvisation Individual imagery to music with the theme of bullying Drawing themselves, exploring “labels” and working with this further through musical improvisation

	Exploring what they felt can and cannot be changed (including djembe improvisation) Symbol transformation Creating and then tearing one another's images Working with rage towards another person through responding to music Creating a visual image of the group music therapy confluence
Techniques used in both group processes	
Greeting and closing songs and improvisations Developing group norms Djembe improvisations Instrumental improvisations (with instruments in addition to drums) Synchronising group drumming to pre-recorded music Song-writing Sonic sketch Creating an aggression sculpture Imagining with music Body sculpture	

Where a technique was used in both group processes it was facilitated differently, with a focus on experiential textures in the phenomenological group and an emphasis on multiplicity, production of meaning, deconstruction, and welcoming of difference and differing within the other (this will be discussed further in section 3.8.1 in the concluding chapter of this thesis).

7.2.1.2 Working with the theoretical orientations towards aggression and empathy as offered by Husserl's descriptive phenomenology and Deleuze and Gergen's poststructuralism

As the two main concepts of exploration in this study were empathy and aggression, consideration was given to how these were constructed differently within the two paradigms. This section reflects on the outcomes of this.

7.2.1.2.1 The Making of Empathy (Empathy in a World of Separation Compared to Empathy in a World of Relationship)

Empathy was conceptualised differently in the two studies that formed this multiparadigm inquiry, due to the contrasting theoretical orientations that the concept was couched in. As these two formulations are now reflected upon, the words of Jackson and Mazzei (2013) come to mind: “We use theory to intervene in a process that serves to diffract meaning, rather than foreclose meaning” (p. 269).

In the study informed by the thinking of Deleuze and Gergen, the term “empathies” is produced as: affect-intermingled forms of becoming-with in-between, involving ongoing sets of translational processes. Although the facets of descriptive phenomenological empathy are described in more detail in Appendix G, a summary (as was discussed in chapter five, part one), is as follows:

- Empathy includes an experience of self (Hermberg, 2006; Rodemeyer, 2006);
- There is a bodily relation between the self and the other (Husserl, 1989; Rosan, 2012);
- Empathy is a kind of presence expressed through intentional awareness of the other (Hermberg, 2006; Jardine, 2014), and including waiting, witnessing, and welcoming the other as an experiencing being (Rosan, 2012);
- There can be a stage of resonance (attuning, not fusing) (Stein, 1989), and the individual can co-experience with the other (including affectively-living-from, memoratively-living-off, and imaginatively-living-through);
- Empathy involves a behavioural co-performing (Churchill et al., 1998) and is dialogical (Rosan, 2012). It is here that Bruscia’s (1987) techniques of empathy are included;
- Empathy includes remaining in wonder, remembering that one does not know all of the other (Rosan, 2012); and
- Being experienced in this manner by another person helps one to constitute the self as one experiences oneself as an intersubjective being by empathically grasping the other’s empathy (Thompson, 2005).

On the one hand, as beings emerge from a relational ontology, empathy requires the dissolving of self and the occupation of the between. This is accomplished by beings who are inseparably relational and become together in the between. On the other hand, phenomenological empathy requires the separateness of two beings. Stein (1987) argued that, while in empathy there is a moment of being

drawn into the position of the other person where the appearance of self and other is lessened and the focus lies on the common object, there is still consciousness of the difference between self and other and there is always the possibility to go back to oneself at any moment because of the connection to one's body. When empathising with another person the empathised experience is still located within the other person, not in oneself. Therefore, here empathy requires and is dependent upon separation, while in the paradigm of the second study empathy is premised upon a world in which there is no separation and where it is not possible to separate the dancers from the dance (Gergen, 2009).

7.2.1.2.2 The Making of Aggression

In the phenomenological study the task was to investigate what the experience of aggression was, whereas in the study informed by Deleuze and Gergen the goal was to explore what aggression was doing. In this second study, the becoming-adolescents produced meanings related to aggression specifically, and also anger, verbal attacks, bullying, laughing at those who are different, and retaliating by defying authority/attempting not to retaliate, or through leaving during the conflict. (These are summarised in the document that can be found at <https://www.dropbox.com/s/bwtll5bzn6nlfvz/Summarised%20Headings%20for%20The%20Response%20to%20The%20Research%20Question-%20What%20Does%20Conflict%20Do%3F.pdf?dl=0>.) What aggression was doing was affording becoming familiar equilibrium[]unfamiliar imbalance together, becoming territorialising[]territorialised together, becoming worthy[]unworthy and becoming power[]powerless together, becoming belonging[]isolated together, becoming an end[]ongoing together, becoming dynamic[]static and becoming free[]bound together, and becoming within ambivalence[]singular clarity together.

The essential structural description that was identified for the participants' experience of aggression was presented in section 5.22.2 and the diagrammatic representation of this was included as part of Figure 24 in this chapter. The essence of their experience encompassed feeling that aggression was an inevitable or common part of their daily lives. Their experience was that, at times, they were powerless to exercise self-control (due to peer pressure and anger, a sense of unfairness, and receiving behaviour from another person that is deemed unreasonable) and, in this sense, they experienced themselves as victims. They experienced themselves at other times as able to exert self-control. This distinction depended largely on the type of provocation. It was also used for self-defence or to protect another person. Participants intentionally distanced themselves from an aggressive identity, explaining that they experienced themselves as not wanting to fight. When they did respond

aggressively this was experienced as occurring with the intention to stop an aggressive provocation and to stop ongoing aggressive pestering, not to increase the presence of aggression, as well as to restore fairness. In addition to experiencing themselves as not provoking aggressive encounters there were times when they did have the experience that they played, or may have played, a more active role in aggressive altercations. Feelings of power were experienced through aggressive interactions, and aggression was also used to define and exert their boundaries. Through the joint experiences of not wanting to fight and wanting to fight they are left with an experience of ambivalence about aggression.

Table 10 provides a comparison of the findings on aggression from both studies. A more detailed version can be found at the following link: <https://www.dropbox.com/s/sqpc1p1x0mbgvrq/Comparing%20The%20Findings%20on%20Aggression.pdf?dl=0>.

Table 10: Summary of the comparison of findings on aggression from both studies

Aggression within the study developed through the thinking of Husserl	Aggression with the study developed through the thinking of Deleuze and Gergen
	<p><u>Only produced in (response to) this data set:</u></p> <ul style="list-style-type: none"> • Conflict attempts to get rid of otherness • Conflict creates support and belonging • Conflict is way to know another person • Conflict brings affective movement and shaping
<ul style="list-style-type: none"> • Experiences of aggression as a response to fairness and reciprocity (and impingements thereof) • Experiences of aggression for asserting boundaries • Experiences of struggling with self-control and being able to exert self-control • Experiences of bursting, explosive aggression 	<ul style="list-style-type: none"> • Rules for good living function as lines of articulation • Conflict territorialises and produces boundaries of self and other • Self-control is still used in the service of accomplishing the tasks of conflict • Aggression releases overwhelming emotions

<ul style="list-style-type: none"> • Experiences of aggression stopping (or intending to stop) continuing conflict • Experiencing feeling powerful when aggressive • Aggression is experienced ambivalently and self-as-aggressive is experienced ambivalently • Experiencing the self as an aggressive agent 	<ul style="list-style-type: none"> • Conflict serves the purpose of stopping further conflict • Aggression produces power • Conflict produces and is produced by ambivalence • Aggression is useful to achieve personal goals and to feel better
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As this table is perused many points of resonance appear to emerge between the findings of the two studies. In chapter four, part one (section 4.7) aggression was discussed as being adaptive (drawing on literature by Feist (1993), Hawley (2007), Hawley et al. (2002), Jack (1999), Olthof et al. (2011), Rodkin et al. (2000), and Sandstrom (1999), as opposed to being merely a form of incompetence or pathology that is rooted in models that construct a continuum where positive (prosocial) and negative (antisocial) behaviours reside on opposite ends. It is clear in the findings from both studies that this is the case in the lives of the adolescents who participated in both music therapy groups. This similarity does not completely flatten the distinctions between the approaches in the two paradigms, however. Let us take, for example, the findings related to power: “Experiencing feeling powerful when aggressive” (from the phenomenological study) and “Aggression produces power” (from the study informed by the theories of Deleuze and Gergen). The way that these are situated within and prompt reflection in relation to the function of a therapeutic process could, I suggest, be presented as follows (written in the voices of potential adolescents):

Phenomenologically...

I am experiencing aggression as a way through which I feel powerful. I need to be like this to experience that I have a place of worth within this social space. Aggression is adaptive because it is meeting my underlying needs. A group music therapy process could help me, as an aggressive adolescent (who is also capable of behaviours such as support and kindness), reflect on what is causing my aggressive behaviour and to use this group music therapy process to have needs such as self-worth and feeling powerful met in other ways.

Through the thinking of Deleuze and Gergen...

[-I-] am created through my relationships with you. [-I-] use aggression to become power(ful). [-I-] am produced as becoming-power(ful) in my ongoing process of differing (that is, in fact, our process of differing). Aggression is adaptive because it is productive. [-I-] am a becoming-adolescent producing and produced through becoming-aggression (which is only one of the many ways that I/we simultaneously produce and am/are produced). Our relationships by their nature include both the similarities and differences that are produced between us. Aggression is a multiplicity that can be both generative and destructive. While lines of articulation are implicated in (and applying pressure on) this need to feel powerful, the line of power can also be a line of flight. Becoming-adolescence and becoming-aggression are mutually transformed as they collide—like Deleuze and Guattari’s (1987) orchid and wasp—within a relational confluence in which this makes sense due to how we are de/re/territorialising this space. The music therapist is not judging me here; we are producing meaning together and through this [-I-] gain greater awareness (this is another line of flight) into how [-I-] am always part of relational confluences where [-I-] am a co-producer of meaning. This group music therapy process is an assemblage where [-I-] and we can become as multiplicities (in the between of our relationships), where we can explore lines of articulation and lines of flight, and what becomes may surprise the music therapist, my teachers and parents, and myself.

7.2.1.3 Conducting research that is situated within Husserl’s descriptive phenomenology and in the poststructuralist orientations of Deleuze and Gergen

Two main ideas are highlighted in this section. Firstly, the process of pursuing the essence (in context), as was the case in study one, is discussed in relation to the process of relational rhizomic expansion, which took place in study two. Secondly, the “appearance” and “disappearance” of music in the analytic processes will be discussed.

7.2.1.3.1 Pursuing the Essence (in Context) Compared to Relational Rhizomic Expansion

The main foci of the phenomenological study were the participants’ experiences of aggression, empathy, and the group music therapy process. Figure 23 illustrates the essential structural elements that were identified regarding these experiences.

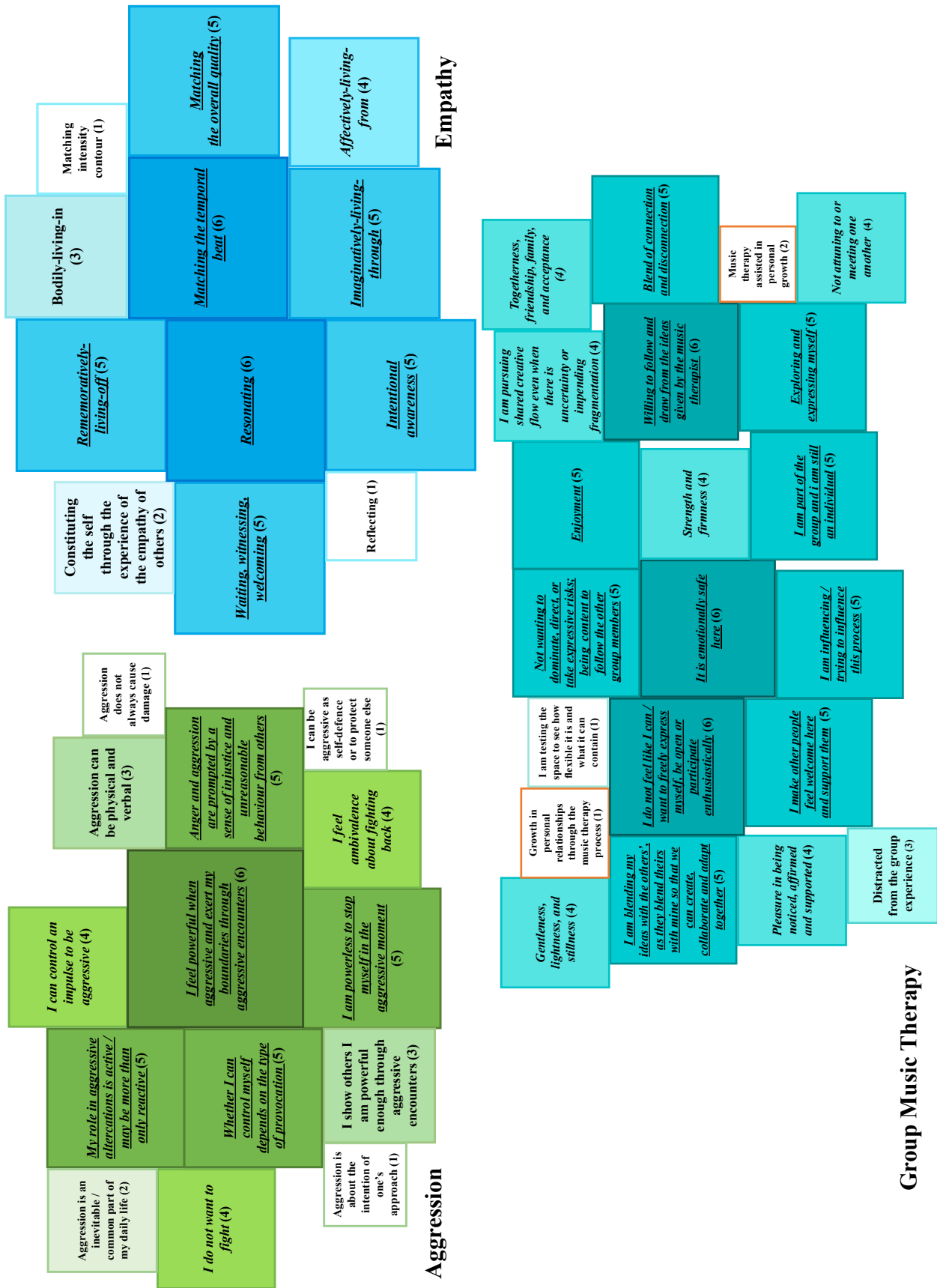
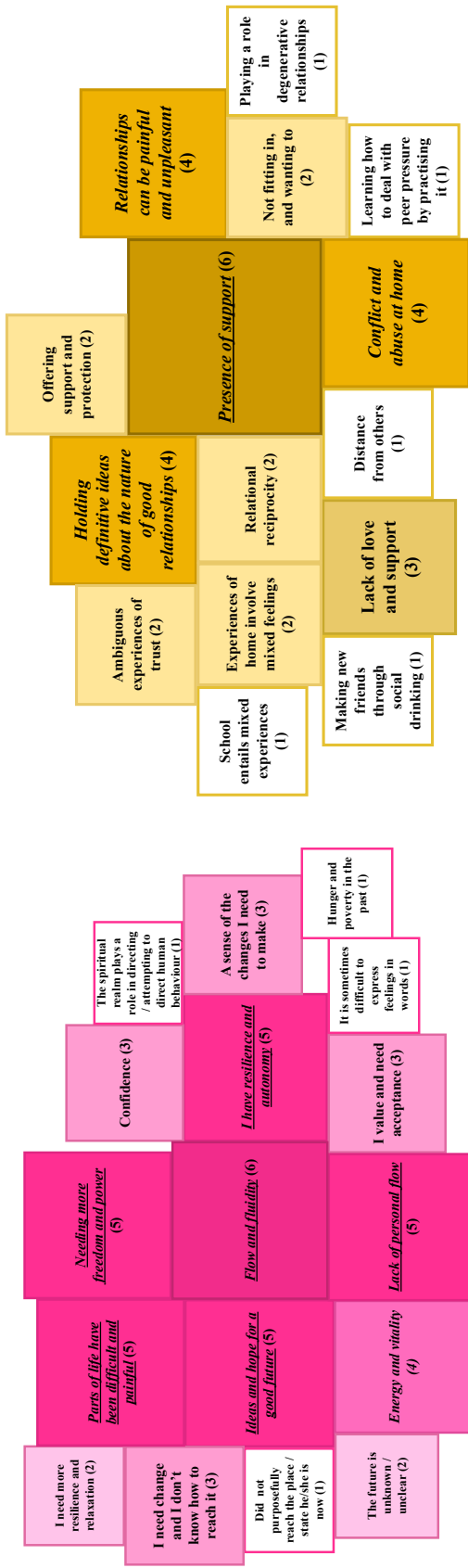


Figure 23: Essential structural elements of aggression, empathy and group music therapy

The participants' experience of aggression was that it was dependent on whether or not they could exert self-control. Aggression was also dependent on the just/unjust behaviour of others. Their need to be aggressive was dependent on how powerful they felt/did not feel and, while aggression served their needs to respond in the moment and to feel powerful, it also countered their desire to be prosocial and to identify as such. Participants' experience of empathy was that they could gain an experience of another through focusing on them, and through more explicit reflection on their own experiences. They could enter a shared, resonant space of mutual experiencing, and through empathy with others they could experience themselves in different ways as well. They experienced group music therapy as a space where there was sharing, attuning, and vulnerability, but also guardedness, disconnect, and misattunement. There was room for both individuality and cohesion.

The analysis process produced a distilling of the participants' experiences into these essential structures. Contextual features regarding the participants' experiences of their lifeworlds were, however, included in the research questions for this phenomenological study as well. The reason for this was because of the client-centred focus of the therapy process, acknowledgement through familiarity with literature on this topic that experiences of aggression cannot be separated from experiences of broader social processes (although the specifics of this were bracketed by the researcher), and the ethics involved in managing a research project where I held the dual role of researcher and music therapist. While the focus of the research was aggression and empathy, and participants were referred to the sessions due to their aggressive behaviour, I chose not to design every technique and force every interaction into one that would illicit only data that was relevant to those narrow topics. The primary focus of the music therapy process was the concerns and best interests of the adolescents in the group. They were afforded opportunities to express their experiences in context and to follow where their needs led. An essence is never exhaustive and does not offer a universal truth. It represents the essence of the experience of these participants in this time and place (Moustakas, 1994). Also, as mentioned in the first part of chapter five, Giorgi (1997) emphasised that the importance of structures is not necessarily their parts, but the interrelationships between the parts.

The research questions were, thus, formulated to encompass this and sub-question 1 was included. The essential structures of experience (as described by Cilesiz (2009)) that emerged from the data in relation to their experiences of themselves, their lifeworlds and others in their social environment provided a backdrop for more fully describing the essential structures of experience of aggression, empathy and group music therapy, as shown in Figure 24.



Experiences of Themselves and Their Lifeworlds

Experiences of Others

Aggression

Empathy

Group Music Therapy

Figure 24: Essential structural elements of aggression, empathy and group music therapy in the context of the essential structural elements of the becoming-adolescents' lifeworld and their experiences of others (outside the music therapy group)

The essential structures of experience for the relationship between empathy and aggression, according to the participants' direct description of this, was illustrated in Figure 6 (in chapter five, part two). As discussed in chapter five, section 5.30, however, through a broader analysis of the data as a whole, relationships between empathy and aggression were identified overall as follows: sharing experiences and understandings of anger and aggression offered participants a platform for relating and mutuality; for some participants perspective-taking was seen as advantageous in that it allowed for better understanding of the person who is provoking them and this offers insight into how to subvert their motives; empathy enabled feeling the potential pain of a friend and then acting aggressively to protect that friend; participants described the fine attunement to another that they experience when they are in the centre of an aggressive encounter; participants' descriptions of provocation entailed interpretations of the intentions of others; participants understood their teachers' difficult experiences at school, but knew that their own behaviour contributed towards them feeling that way, thereby describing a degree of cognitive empathy, but less (if any) affective empathy; even when prosocial behaviour is displayed, this can still co-occur alongside destructive behaviour; and participants who had been referred for their intensely aggressive behaviour described lifeworlds that included experiences of not being treated empathically.

Integrating all the essential structures that were identified allowed for a textural-structural synthesis to be written that could reflect participants' experiences of aggression, empathy, the relationships between the two, and how these were situated within their experience of music therapy and in the context of their broader lifeworlds (this is provided in chapter five, section 5.23). Therefore, what this descriptive phenomenological analysis could do was to provide a distilling of the data, while still acknowledging the importance of context.

Rather than a process of distilling (in context) as was the work of the phenomenological process, the study that was conducted using the thinking tools of Deleuze and Gergen produced a relational rhizomic expansion of meaning lines. Figure 25 illustrates the two key diagrams that were drawn as part of the response to the data in this second study.

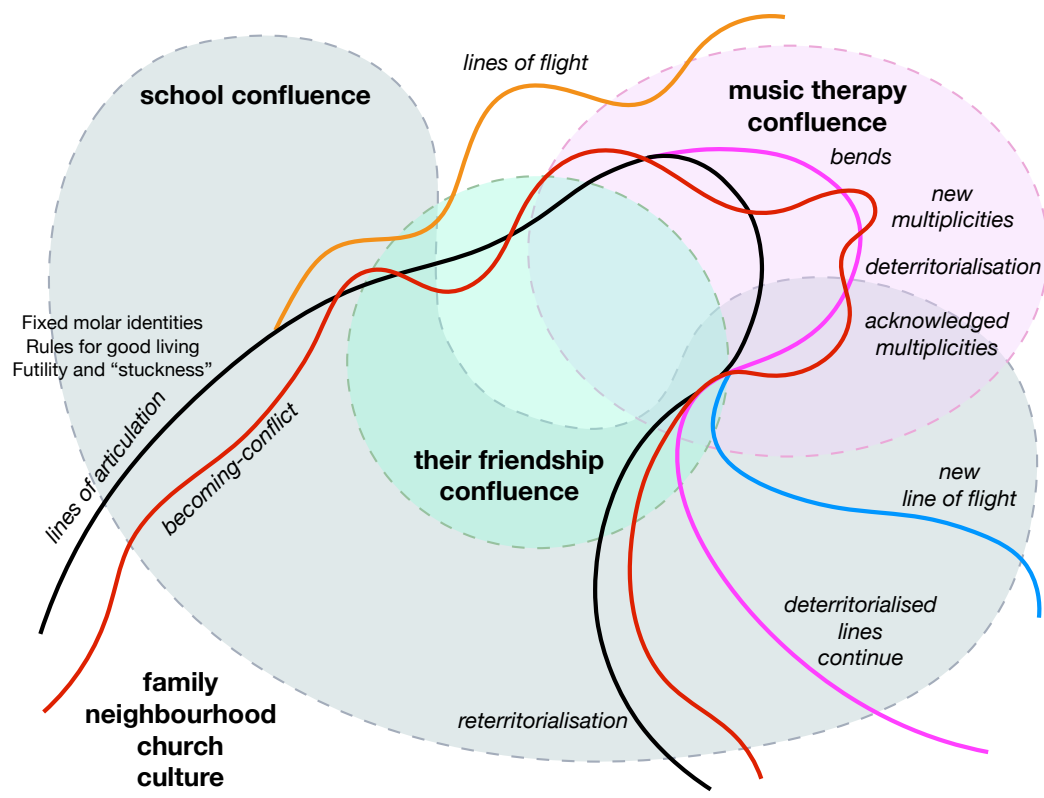
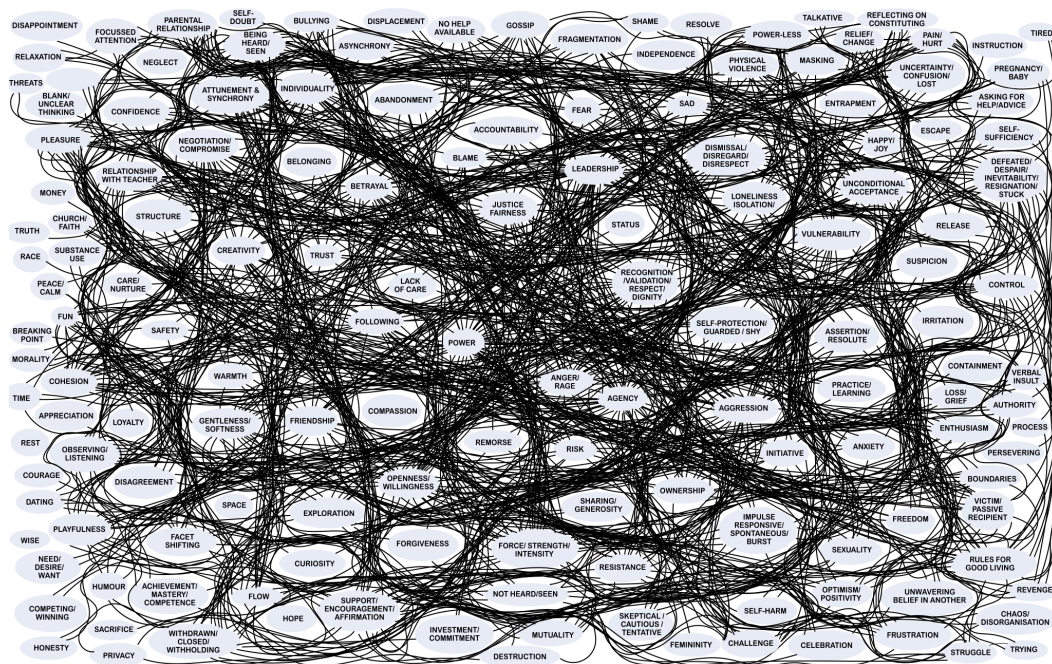


Figure 25: Two key diagrams that were drawn as part of the response to the data in this study

The study produced complexity, multiplicity, and interconnectedness (far beyond what was drawn upon when including a contextual perspective in the phenomenological study). Interminglings were not simply invited at the end of the process as a way to draw links between encapsulated “findings.” Interminglings and interconnectedness were integral to all stages of the becoming-data response process and was practiced through the processes of image making, musical improvising, assemblage-drawing, and texts that explored the data response further (found in Appendix N and part three of chapter six).

“Findings” strongly resisted being neatly organised. Rhizomes are always incomplete (Grellier, 2013). This kind of research is fluid, multiple and messy (Denzin, 1997; Lather, 2007) despite the pull of perceived academic demands. Law (2004) wrote, “The task is to imagine methods when they no longer seek the definite, the repeatable, the more or less stable. When they no longer assume that this is what they are after” (p. 6). My decision was to remain faithful to the features of rhizomatic methodology and data synthesis. While the data response was presented in written form (which could be critiqued as being necessarily linear if read from start to finish in a sequential fashion) the text was written in response to a diagram showing relationships and interconnections and no themes were analysed, identified and presented as conclusive.

This is not always an easy process to engage in, however, when one has been trained in more “conventional” traditions of qualitative research. We are steered towards producing linear texts (Seller & Honan, 2007). While as curious researcher [-I-] sought freedom, density, and openness, as a doctoral student [-I-] was also aware of the risk thereof in light of the demands of producing an “examinable thesis.” There are some parallels to this paradox in the therapeutic process. The becoming-adolescents were invited into a music therapy group process that celebrated their freedom in influencing the flow of sessions, in offering their own meaning making, in structuring the confluence and (de)territorialising as they needed to, but it was also a space that offered some predictable structure, holding and containment. The becoming-adolescents also evoked their own lines of articulation in this process such as “rules for good living” and these constrained their becomings. At times when [-I-] asked for their views (encouraging freedom of expression and messy uncertainty if this emerged) they would instead directly ask for my opinion, advice or guidance (“What do you think, Miss?). Bound by lines of articulation or being nomadically free is not necessarily a binary. Both intertwined within this therapeutic process as deterritorialising proceeded as a fluid process of ongoing becoming.

7.2.1.3.2 The Appearing and Disappearing of The Music in The Processes of Analysis

In the processes of analysis/becoming-data response the music seemed to become more and less prominent in various ways. The phenomenological process of analysis began with the writing of the MMPDDs (as explained in section 5.10). The forms of listening required for this highlighted the musical elements in the selected excerpts. As such, the MMPDDs that were written and the profiles that were developed from these emphasised the musical interactions. The findings were drawn from verbal, embodied and visual work as well, but the music remained prominent (and the different forms of expression could be integrated through the analysis).

The vignettes that were selected for the study informed by the thinking of Deleuze and Gergen also involved a range of musical, verbal, embodied and visual interactions between the becoming-adolescents (and between the becoming-adolescents and myself as the becoming-music therapist). However, there were times when the music seemed to “disappear” to a degree in the density of the process of exploring the multiplicities of lines of meaning that the group produced. The qualities of the interminglings in the assemblages were not described in musical terms. Having said that, the data response entailed more musical features than the phenomenological data analysis process did, including creating musical responses towards the becoming-adolescents and playing a musical improvisation as part of responding to the image made after all the vignettes were read. In Appendix N and the third part of chapter six, the music played an important role in producing perspectives on possibilities for multiplicities of becoming (as discussed, for example, in section on “becoming as multiplicities” and “lines of flight”).

7.3 Relationships Between Practice, Theory and Research

For Deleuze (2001), the dichotomy between theory and practice was false. He described theory as “an inquiry, which is to say, a practice: a practice of the seemingly fictive world that empiricism describes; a study of the conditions of legitimacy of practices that is in fact our own” (36). As we gather theory, practice and methodology we are enabled to explore and represent research that is, in Stewart’s (2007) words,

an experiment, not a judgment. Committed not to the demystification and uncovered truths that support a well-known picture of the world, but rather to speculation, curiosity, and the concrete, it tries to provoke attention to the forces that come into view as habit or shock, resonance or

impact. Something throws itself together in a moment as an event and a sensation; a something both animated and inhabitable (p. 1).

Our task, then, is to think about what may be happening, rather than to try to construct meaning, and to use new languages as ways of rethinking methodology so as to get out of representational traps. We may use theories to ask questions that serve to open up and undo meaning, rather than foreclose it. As Mazzei (2013) argued, this “requires that we approach our role not as conduits of meaning, but as transformers of thought processors of insights” (p. 108).

In this study, theory, practice and research became intertwined and sometimes inseparable. The context informed the practice, the practice informed the methodology, the theory informed the practice, the methodology informed the practice, the practice informed how I read theory, which informed how I reflected on the findings. As Deleuze and Guattari (1987) wrote, theory, practice, and research (as tools), “exist in relation to the interminglings they make possible or that make them possible” (p. 90).

As discussed in the first chapter, according to Kuhn (1962), a paradigm develops when growing consensus on a puzzle-solution leads to agreement on fundamentals of a disciplinary matrix. The puzzle solution solves problems and raises additional puzzles. The new puzzles that it generates can be solved by the puzzle-solution it provides and assessed through the standard it offers for measuring the quality of solutions. A paradigm includes ontological and epistemological premises as well as methodological practices (Denzin & Lincoln, 2011). In this study research practice and the practice of music therapy were intertwined, especially as I/[I-] was the researcher and the music therapist.

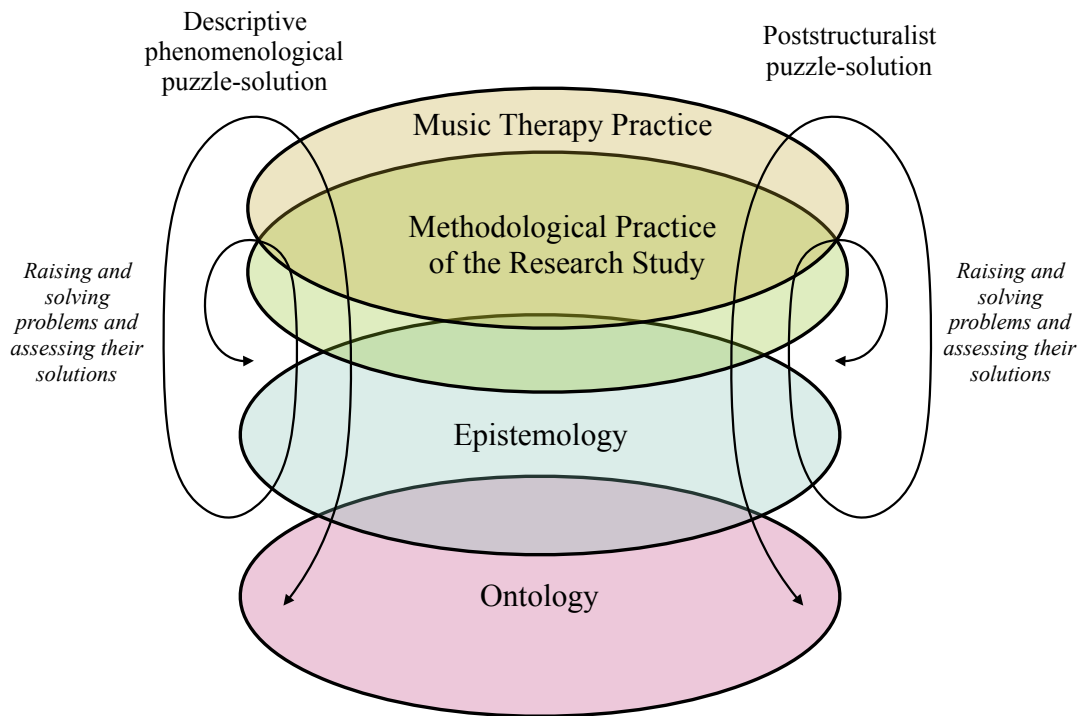


Figure 26: The two paradigms as puzzle-solutions

In this multiparadigm research process I experienced the satisfaction of learning how to think, understand, research and practice within the integrity of each paradigm and became aware of how often more eclectic ways of thinking/working lack the richness that such a solid foundation can provide. Assuming very specific understandings of persons and relationships, aggression and empathy, as generated through the theoretical soil of each paradigm, clearly directed my specific curiosity regarding what “counted” as interesting/worthy problems, informed my actions and reflections in sessions, and guided my research approach and analysis. The same puzzle-solutions then offered the means for assessing the worth and usefulness of the findings, providing the rigour of coherence (as shown in Figure 26). As we consider how the ontological-epistemological-methodological puzzle-solutions solve and generate problems as well as assess their solutions, we see, however, how this can become a closed “loop.” What is offered by a multiparadigm inquiry, then, is to reflect upon such “loops,” to consider each paradigm from the position of the other, to assume a meta-stance, and to explore what might emerge in the interplay between the paradigms.

7.4 The Play-Space

What multiparadigm inquiry firstly requires is deep immersion in each paradigm, as was the case in the current research. A multiparadigm perspective also embraces, however, “the interplay of conflicting yet interdependent paradigm insights” (Lewis & Grimes, 1999, p. 684). This stance is

multidimensional and can hold paradox, so that a deeper understanding of the phenomenon can be achieved as equally valid findings are generated through the different paradigms. As Laudan (1977) claimed, not only do different traditions coexist, but that they frequently react to one another. In this section this “reaction” will be explored, with resonance to the stance assumed in music therapy, as interaction within a play space.

7.4.1 Play Partners Who Bring Uniqueness

This thesis has detailed how aggression and empathy were conceived of differently in line with the theoretical premises in each paradigm, and how the music therapy sessions also contained some different approaches as a result. The study conducted in relation to the theories of Deleuze and Gergen offered density, multiplicity, complexity and interconnectedness, and the phenomenological study offered more focus and clarity. As the becoming-researcher [-I-] was afforded fluid and continuous relational connection with the participants in this second study. Even after the sessions, when [-I-] was responding with the data “separately,” recognition of a relational ontology (Gergen, 2009) continued to situate the process in terms of our relationship. The phenomenological study entailed dwelling in a tension between closeness to and distance from the participants. I was required to draw my attention to fully focus on the participants’ experiences, while “standing back” in the analysis process, consciously attempting to split my roles as researcher and music therapist.

7.4.2 Play Partners Who Meet in a Shared Space in Between

“The between” is a space that is occupied (although in a different way) by both descriptive phenomenological perspectives and by the views of Deleuze and Gergen. It is an intersubjective space where an empathic “I-Thou” relationship can emerge for the first and a relational space of mutual becoming for the second.

In the phenomenological study, the adolescents could be received through bracketing without (as far as possible) being pre-defined according to my own assumptions. A radically non-judgmental stance was offered to the becoming-adolescents in the study informed by Deleuze and Gergen and [-I-] maintained belief in processes of continuous change and differing, as well as unending possibilities for growth. While these two processes are not synonymous, they do hold similarities in practice. My experience in both music therapy groups was one of intentional and respectful openness to whatever may emerge and to the adolescents’ full complexity, as opposed to only being willing to encounter them through the confines of their reasons for referral. This valuing of the generation of

intersubjectivity/relational emerging could take place in both studies due to shared foundations between the two paradigms. In section 1.2.4 it was noted that some authors refer to positivism and non-positivism as two paradigms (implying that the two approaches drawn upon in the current study could both belong in the same paradigm) (Aliyu, Bello, Kasim, & Martin, 2014). A case was offered for how the two can indeed be considered to be separate paradigms, as this categorisation has been presented in literature (Burrell & Morgan, 1979; Grant & Giddings, 2002; Terre Blanche & Durrheim, 2006) and as can be seen through their differing ontological, epistemological, methodological and axiological features. Their shared non-positivist lineage does, however, create a shared play space. As show in Figure 27, this non-positivist allegiance is not as simple, though, as joint clutching to the subjective side of the ojective/subjective divide. While both view the pursuit of objective Truth as a pointless endeavour this thesis has shown how “subjectivity” is understood rather differently by a descriptive phenomenologist who adheres to the belief in the inner life of experience within a bounded being and the Deleuzian/Guattarian or follow of the latter works of Gergen who subscribes only to a creative and relational ontology.

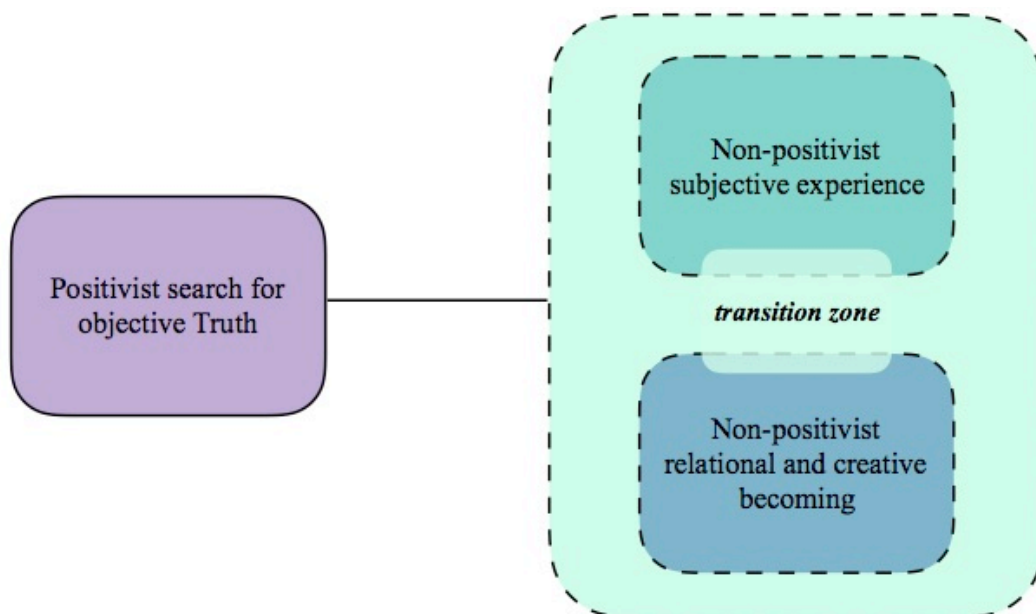


Figure 27: A shared play-space on the objective/subjective continuum

As mentioned in the introduction to this thesis, Gioia and Pitre (1990) asked whether the boundaries between paradigms are, in fact, permeable. Boundaries between them can be blurred and paradigmatic dimensions can be viewed as continua. It is not always simple, therefore, to identify exactly where one paradigm ends and another begins. My experience of intentional openness in practice during

sessions bore this out. I experienced this being what Gioia and Pitre referred to as a “transition zone” (p. 592).

7.4.3 Play Partners Who Gaze Upon One Another

When standing on the ground of the study informed by the theories of Deleuze and Gergen and gazing over the “fence” at the neighbouring descriptive phenomenological study in this multiparadigm inquiry the view of a self may appear as illustrated in Figure 28. This is merely one possible line of meaning that emerges from a social/theoretical assemblage in a particular time and place as articulated, in this case, by Husserl.

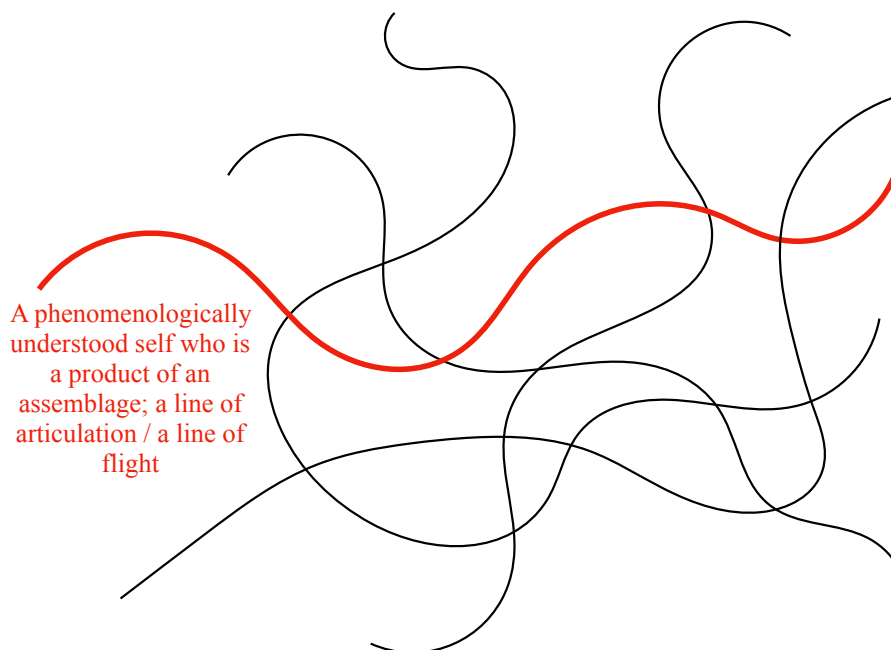


Figure 28: A possible view of a descriptive phenomenological self as informed by the thinking tools Deleuze and Gergen

When moving to stand on the ground of the descriptive phenomenological study, now gazing over the “fence” at the neighbouring study informed by the thinking tools of Deleuze and Gergen, a view of the group may appear as illustrated in Figure 29.

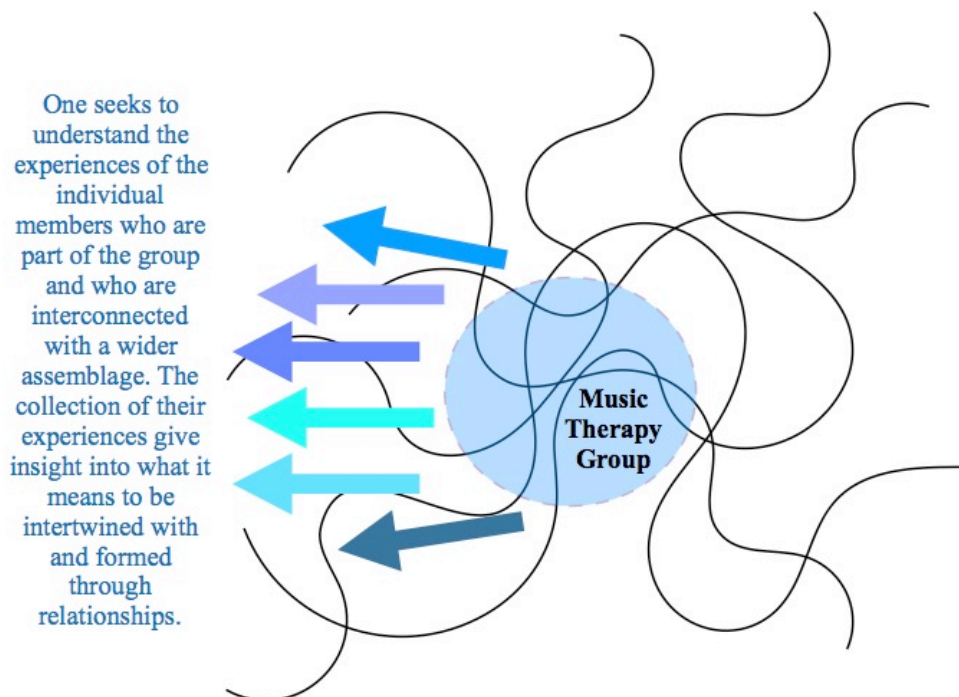


Figure 29: A possible view of a group as informed by descriptive phenomenology

While experiences mediate the flow of an individual and are one's windows into the life of another, affect is the flow of an assemblage. When positioned as a descriptive phenomenologist and looking over the "fence," it could be possible (as a theoretical thought experiment) to explore how a person may experience the intensities and sensations of affects and this capacity to affect and be affected. Although poststructurally there is now no self and no agency, the full dissolution of the "I" becomes so practically challenging (as St. Pierre (2017) has grappled with) that rhizomatic researchers still tend to ask questions (when selecting vignettes, for example) about moments that "glow" (MacLure, 2013, p. 660), but who perceives the glowing? They become particularly curious about a piece of data (MacLure, 2013), but who is curious and is there agency to decide to follow or disregard curiosity? They recognise heightened openness and awareness of the possibility of a disturbance or jolt (Deleuze & Parnet, 2002), but who is being disturbed and jolted? They are open to being moved by a hunch and a prompt (Hickey-Moody, 2013), but who is moved and prompted? With no subject are these sensations sensations at all? How are these "ever-modulating force-relations" (Gregg & Seigworth, 2010, p. 2) experienced? As [-I-] sought affective force relations in with the data in the study informed by the thinking of Deleuze and Gergen, [-I-] indeed drew upon subjective experiential processes, which highlights the unresolvable paradox of this paradigm. [-I-] struggled to fully escape the Husserlian limits of experience. [-I-] had the sense that [-I-] was moving towards, rather than reaching, a more poststructuralist rhizomatic understanding,

continuously navigating the more intuitive waters of functioning as an experiencing self (as somewhat crudely illustrated in Figure 30).

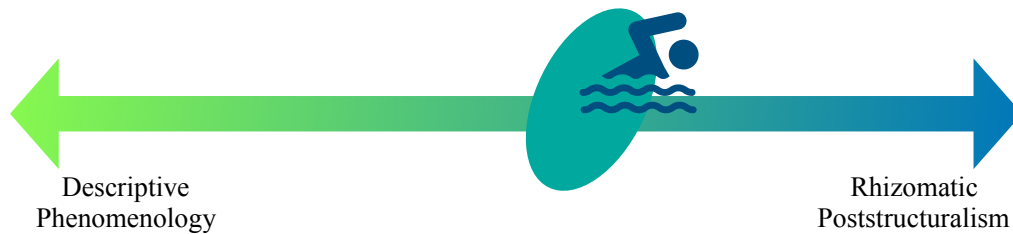


Figure 30: Swimming towards, rather than being able to fully reach, rhizomatic poststructuralism

A critic may argue that whether one subscribes to the view of experiences or affects, of experiencing selves who form relationships or a relational ontology that forms selves, may be nothing more than inconsequential metaphoric shenanigans. Playing hopscotch between the two views may seem even less useful. In studies of metaphoric transfer, however, researchers such as Schlegel, Vess, and Arndt (2012) as well as Meier, Hauser, Robinson, Friesen, and Schjeldahl (2007) have argued that the metaphors one uses have real-life consequences (for example, for cognition, memory, and infusing life with a sense of meaning or lack thereof). As music therapists, the theoretical frameworks that we use invite certain ways of making meaning and exclude others. This has implications for the frameworks we offer our clients to use within their therapeutic journeys. Exercising the capacity to step outside of frameworks that one may be committed to allows for additional critique that may not be present within the closed loop of a puzzle-solution that assess its outcomes only through its own measures. Maintaining the differences between paradigms, rather than assuming the stance of “anything goes” can still afford fruitful tensions.

7.4.4 Watching the Playing from Above

As discussed in the opening chapter of this thesis, Gioia and Pitre (1990) argued that it is useful to think of the boundaries between paradigms being “transition zones” (p. 592). Bridging across these transition zones is possible through the use of explanatory second-order concepts that function at a higher level of abstraction. I argue that there are two concepts already embedded in the paradigms of this study that simultaneously function as metaconcepts: assemblage and “the between.” In the previous section (7.4.3) assemblage functioned as a metaconcept in that it was able to hold the descriptive phenomenological paradigm within it. “The between” is, indeed, used differently in the two paradigms, however, it is an expansive metaconcept that holds the potential for fruitful

playfulness. In descriptive phenomenology it is an area where “I-Thou” relationships can come about due to the experiencing of each other as experiencing beings and the intersubjective responsiveness that can follow. In the framework offered by Deleuze and Gergen it is a place of mutual becoming and emergence. It is where the dance takes place (the dance that could be generative or destructive) and it is where lines of flight are born. In the one it is a meeting place and in the other it is a birth place and the only real place of being, as all being is becoming.

This thesis itself occupies the between. In it I was required to engage in co-experiencing with the adolescents who participated while recognising that I was a separate self, and I was then required to shift to a stance of relational ontology with the becoming-adolescents, where there were no separate selves. I moved between these concepts and positions. That “between” was a place of paradox. It is the space that the journey of this thesis has brought me to.

7.4.5 The Researcher/Music Therapist Who Plays

While by no means intending to oversimplify the vast differences between the two paradigms explored in this study, after working through this multiparadigm inquiry as a whole [-I-] was left with personal decisions to make regarding how [-I-] will conduct music therapy processes with adolescents referred for aggression going forward. I/[-I-] intentionally wore two hats in the two studies, but [-I-] did reach a more integrated sense of how [-I-] would choose to facilitate therapy and how [-I-] would argue for these facets of commensurability.

As discussed in chapter one, Denzin (2008) called for a paradigm dialogue, involving greater openness, complexity and interconnectedness. Kuhn’s shifting notions of incommensurability were also noted. He reached the point of referring to “local incommensurability” (Kuhn, 1983, p. 671), explaining that “only for a small subgroup of (usually interdefined) terms and for sentences containing them do problems of translatability arise” (p. 671). There is language that functions as common ground when it is peripheral to the sub-group of terms that are nontranslatable between incommensurable theories. Figure 31 illustrates my own formulation of how the concepts used within this multiparadigm inquiry could converse fruitfully with each other in music therapy with adolescents referred for aggression (and this could be extended to persons with other reasons for referral or self-referral as well). [-I-] fully acknowledge that there are theoretical tensions that could easily be critiqued by purists within either paradigm, however [-I-] suggest that this approach could still be pragmatically useful in music therapy practice. Practice does not become dislodged from

theory, but exploring both common ground and points of tension in a theoretical play space could, as this chapter has argued, offer conversations of commensurability that serve those who attend music therapy well (as illustrated in Figure 32).

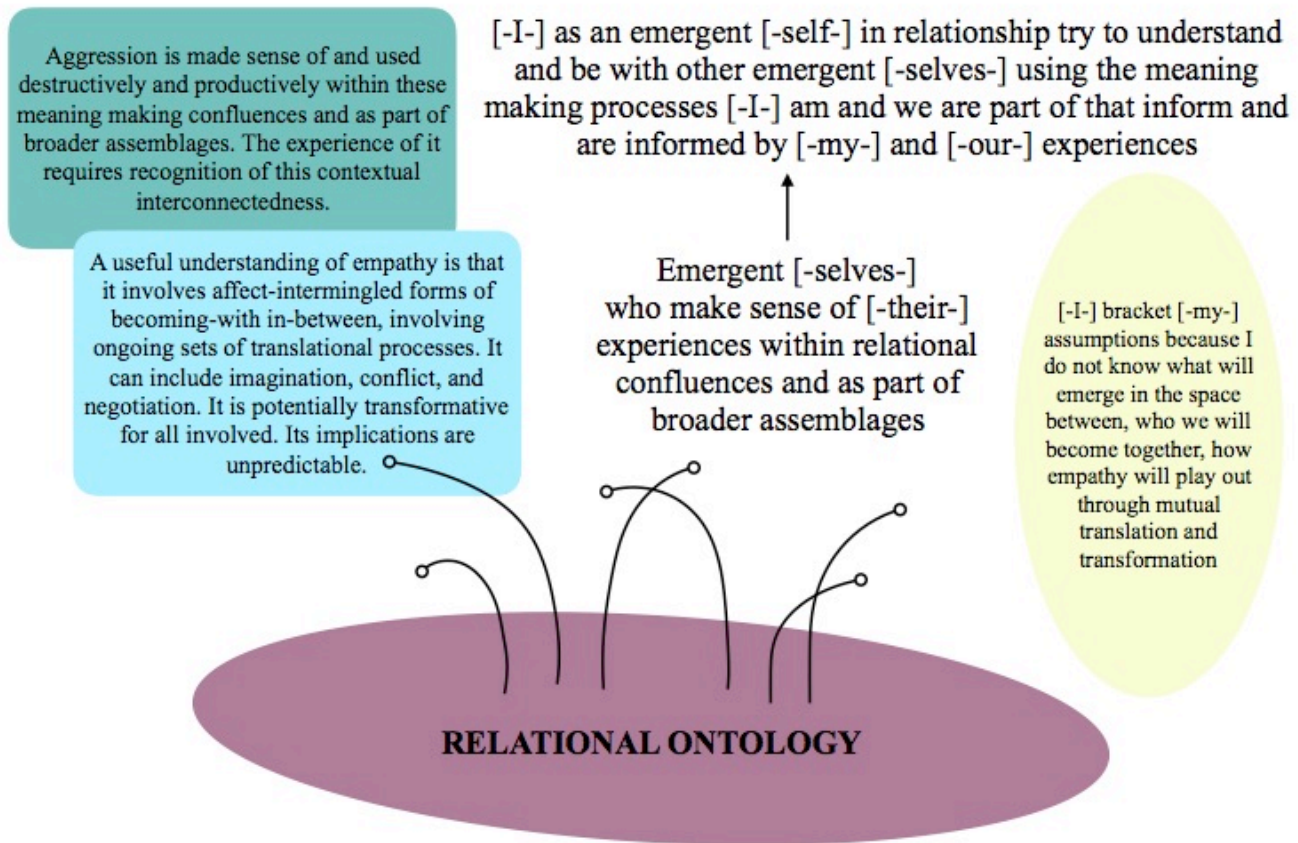


Figure 31: Multiparadigmatic conversations

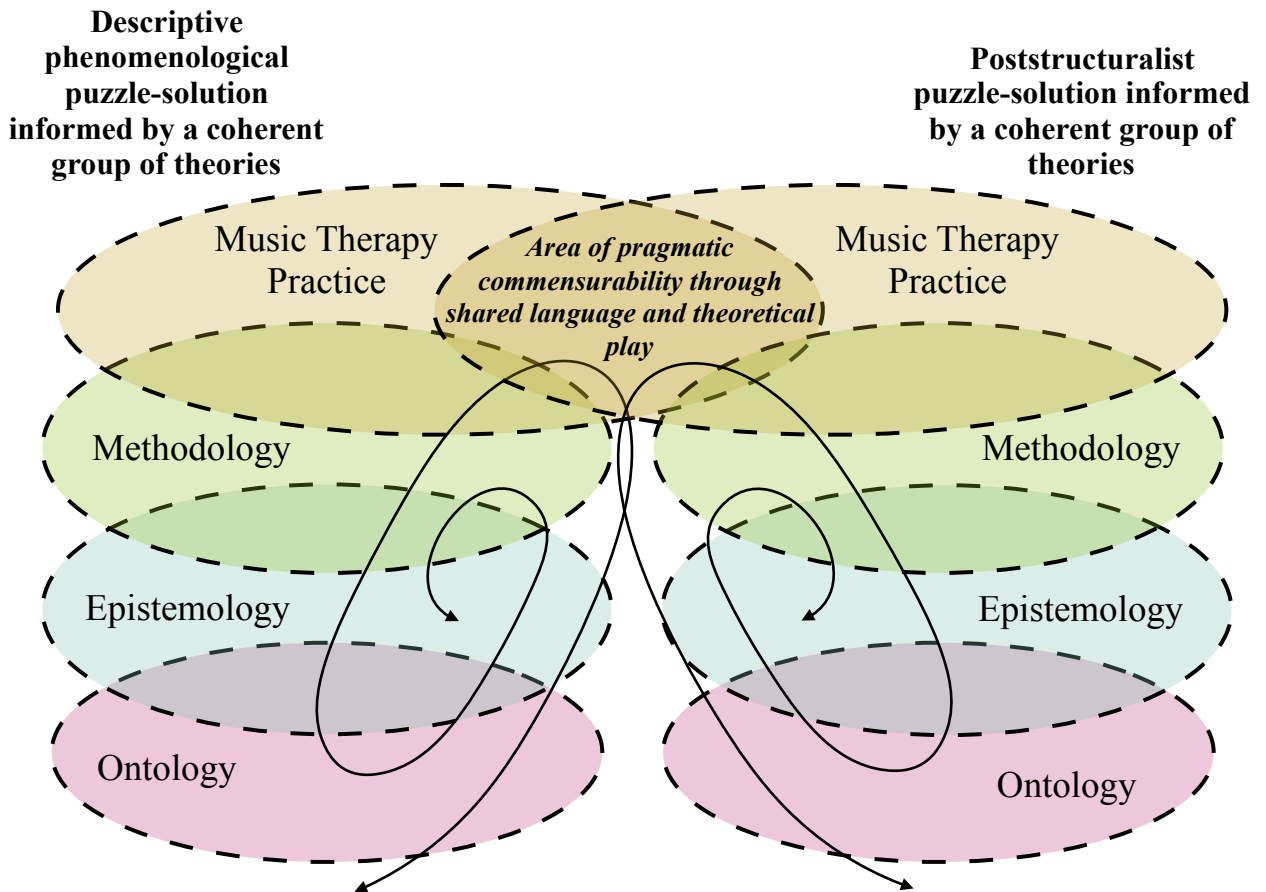


Figure 32: Pragmatic commensurability

7.5 Conclusion

This multiparadigm inquiry has enabled me to learn the languages, thinking tools, practices, and analytic skills of two different approaches to research and different forms of life. Multiparadigm inquiry is a democratic move towards greater valuing of alternative perspectives and greater intentionality in learning how to live in these different worldviews. The final chapter will offer a brief summary of the two studies and a brief concluding reflection on the multiparadigm inquiry as a whole, limits and challenges, and recommendations for further research.

Chapter 8

Conclusion

8.1 Towards One of Many Possible Endings

The words of Boss (2004) eloquently capture the current research endeavour:

What I have learned is that there are multiple truths. Each of us has an approximation of truth within our reach, but each tests his or her idea in a different way. The scientist tests a hypothesis, the therapist tries an intervention, and the artist creates a narrative. The theorist must be aware of all three endeavours (p. 564).

As discussed in the introduction (section 1.2.4), metaontology is the study of the nature of ontology. In other words, it is “the study of the nature of questions about what there is” (Eklund, 2006, p. 317). Deflationary ontology was mentioned earlier, which considers reality as “an amorphous lump” (Eklund, 2008, p. 382). Aggression and empathy were “carved up” differently in this thesis according to the two paradigms that were drawn upon. By employing the varying lenses of the paradigms, multiple perspectives of the ambiguous and complex phenomena of aggression, empathy, adolescence and music therapy were afforded. More insightful understanding could be offered as a result.

This closing chapter will offer a brief summary of the main findings. This will be followed by a discussion of the limitations of the research, and recommendations for further studies.

8.2 Summary of The Main Findings

This multiparadigm inquiry sought to examine how, firstly, Husserlian phenomenology and, secondly, the theories of Deleuze and Gergen, could inform the design, execution and analysis of music therapy group processes aimed at facilitating empathic interactions between adolescents referred for aggression in a relatively under-resourced school. The study also aimed to explore what a reflection upon these two qualitative research processes could offer music therapy practitioners and researchers in relation to considering the impact of paradigmatic orientation, particularly regarding the relationship between practice, theory and research.

In the phenomenological study six adolescents participated in a group music therapy process. Data were collected by video recording the sessions and excerpts were selected of musical interactions, verbal exchanges, embodied processes and image making. The excerpts were transcribed using MMPDD and descriptive phenomenological analysis was then conducted. Essential structural elements were identified regarding their experiences of themselves and their lifeworld, their experiences of others outside music therapy, their experiences of the group music therapy process, experiences of empathy, of aggression, and of the relationships between empathy and aggression. The textural-structural synthesis considered these in relation to one another and the main textural-structural essences were that, for these participants, experiences of aggression, empathy and the relationship between them occur: in a lifeworld coloured by underlying emotional pain; in the context of experiences of a lack of belonging, lack of connectedness and difficulty closely encountering one another; in the context of connection and support; in the context of experiences of power, independence and autonomy (but in group music therapy participants also experienced contentment to relinquish power, independence and autonomy, and could engage in experiences of interactional blending); in the context of ambivalent experiences relating to the desire to fight and the desire not to fight; in the context of experiences of fairness and reasonableness (reciprocity); and in the context of experiences of exploring what moving forward in life may and may not entail (tentative hope, uncertainty, momentum, and determination). The final main textural-structural essence entailed the experience and expression of empathy in their relationships with others in the music therapy group.

In the study informed by the theories of Deleuze and Gergen another six becoming-adolescents participated in a different group music therapy process. Data were also collected by video recording the sessions and vignettes were selected involving musical interactions, verbal exchanges, embodied processes and image making. Through a relational rhizoanalytic process of responding to the data (including creating images, musical improvisations, drawing assemblages, and integrating the notes from the assemblages) a number of lines of meaning were produced. The becoming-adolescents (re)presented and participated in their confluences in relation to territorialising the classroom, and in response to the disassembling and disrupting of relationships. They were produced in relation to lines of articulation (including fixed molar identities, rules for good living, and futility and “stuckness”), and they bent lines of articulation and created lines of flight. For these becoming-adolescents aggression produced becoming familiar equilibrium[]unfamiliar imbalance together; becoming territorialising[]territorialised together; becoming worthy[]unworthy and becoming power[]powerless together; becoming belonging[]isolated together; becoming an end[]ongoing together; becoming dynamic[]static and becoming free[]bound together; and becoming within

ambivalence[]singular clarity together. Becomings that group music therapy produced included characteristics of the group music therapy confluence (including willing participation, negotiation and playfulness, territorialising the space as their own; and support and acceptance); and relationship with the becoming-music therapist. The following becomings were also enabled within the music therapy confluence: becoming opening[]closing together; becoming gentleness[]roughness together; becoming on our own terms[]according to authority's prescription together; becoming fear[]calm and becoming sadness[]happiness together; becoming anxiety[]peace together; becoming power[]powerless; and becoming committed[]abandoning. In the confluence of the group music therapy sessions lines of meaning included when conflict did make sense, and when conflict was both sense and non-sense. In group music therapy the becoming-adolescents were able to becoming as multiplicities and to embark on lines of flight. Becoming-empathies included encountering and producing familiarity, attunement and synchrony, as well as encountering and producing differences (that encompass familiarity, attunement and synchrony).

An overarching reflection on the affordances of these two paradigms included a comparison of pursuing the essence (in context) compared to relational rhizomic expansion; how music therapy group members/research participants were produced through the research processes; the making of music; the making of empathy (empathy in a world of separation compared to empathy in a world of relationship); and the making of aggression. A discussion was offered regarding what the two paradigms do and not do in terms of practice, theory, research, and the interplay between these. This play space was then examined further from the perspective of the multiparadigm inquiry as a whole. The two paradigms offer unique thinking tools, hold certain fruitful similarities, can be used to reflect on each other, and metaconcepts can be worked with as transition zones. A multiparadigm analysis, therefore, offers a richer perspective, broader theoretical thinking tools, and a wider range of therapeutic tools (that can be drawn on reflexively as the music therapist considers what aspect of the situation is currently most relevant to focus on).

8.3 Limitations and Challenges

The type of qualitative studies that were included in this multiparadigm inquiry (and qualitative research in general) produces findings that can have limited impact on policy development. While qualitative research affords, for example, in-depth understandings of experiences and deconstruction of ideologies that perpetuate social injustice, findings from quantitative studies are more regularly drawn upon to inform policy decisions. While this can be read as implying the need for additional

quantitative studies into the value of music therapy within school contexts, it is simultaneously a call for greater recognition of the contribution that qualitative studies can make for enhanced understanding of lived experiences and the production of social meanings. Policies can then be most relevant for those they are designed to serve (as argued by Graham and McDermott (2006)).

While the size of the groups of participants—six in each study—was appropriate for both paradigms, I would have included a few more. Ideally, I would have involved eight adolescents in each group. (Further groups could also have been run, however, the decision to include two groups only was due to the in-depth and detailed analysis that this study required). Due to the social system within which this research was conducted, and due to the complexities of the responses of adolescents I was inviting, recruitment of participants was challenging. Some did not want to participate. Some wanted to participate, but their parents were either inaccessible or chose not to sign the consent form. Some wanted to participate, but due to very high rates of absenteeism they frequently did not attend school (for example, Shadi). After the process had begun and participants had been confirmed, many other learners came to the room where we had sessions asking if they could participate (after hearing the music emitting from the classroom and being drawn to the sound and the interactions they perceived to be taking place). Further consideration should be given to strategies regarding the best ways of inviting and including participants into this type of processes at this school and similar schools.

The length of the music therapy process was limited to how many sessions could be held weekly within two school terms. Due to severely limited resources in schools such as the one in which the study was conducted it is important to explore what briefer therapeutic offerings can afford, hence the decision to work over this duration. I propose, however, that it would have been ideal to extend the process. A more extensive process of therapy may have been even more beneficial due to the complexity of challenges that these adolescents face.

8.3.1 The Phenomenological Study

While bracketing is a key phenomenological enterprise to achieve phenomenological reduction, how it is to be accomplished in practice has been a topic of much debate (Finlay, 2009). Husserl (1970) urged the researcher to lay aside both ego and subjective experience and view the world as an essential, pure consciousness. According to Ashworth (1996), three areas of presupposition need to be moved aside (throughout the research process): scientific knowledge, theories and explanations; truth and falsity claims presented by the participant; and the personal experiences and

views of the researcher that would impose on the phenomenon. In my approach to the participants in sessions, and then to the data afterwards, I intentionally worked at setting aside theories on aggression and empathy, the truth and falsity claims made by the adolescents, and my own personal experiences that could cloud my interpretation. Complete detachment from all prior assumptions, understandings and subjectivity is, however, unrealistic. On one hand, this could be considered a limitation of the study as, no matter how much I attempted to accomplish this I would have fallen short of “perfect” bracketing. On the other hand, Finlay (2014) argued that it is erroneous to think that a researcher needs to utterly obliterate his or her past understanding. Rather, these need to be held in tension with the present experience so as to be able to detect differences (for example, during the process of imaginative variation). What is key is that the presuppositions need to be managed that would prevent the appearance of the phenomenon we are looking for. Finlay, therefore, encouraged “a dialectic movement between bracketing preunderstandings and exploiting them reflexively as a source of insight” (p. 3).

The lack of attempts to generalise the findings of this study could be argued to be a limitation. Husserl (1964) viewed eidetic reduction in phenomenology as not only seeking to uncover individual experience, but universal essences. Giorgi (2008) sustained this interest. This can be supported by the view of the lifeworld as being a human universal comprised of essential features (Dahlberg et al., 2008; Todres, Galvin, & Dahlberg, 2007). In Giorgi’s (2008) method, for example, idiographic analysis can form part of the analysis process, but the ultimate goal is to eidetically explicate the phenomenon as a whole, discarding individual concerns. In this study, however, I retained these, situating the findings explicitly in the context of the participants. Other researchers who keep idiographic meanings in order to understand phenomena that may or may not offer generalisable findings include Ashworth (2006), Finlay (2009) and King et al. (2008). Halling (2008) attempted to find a middle ground, encouraging phenomenological researchers to shift back and forth between experience and reflection, and between experience and abstraction. According to Todres (2005), the findings of descriptive phenomenological research are “experientially intelligible insights about the lifeworld that are transferable as ways of seeing other lifeworld phenomena in relation to the phenomenon studied” (p. 116). This does not imply that findings are final, or that they are the best way of describing these insights. Their importance lies in their capacity to promote enhanced understanding of the phenomenon. The transferability of findings is “always a reflexively critical process” (p. 116).

8.3.2 The Study Informed by the Thinking of Deleuze and Gergen

The subjectivities of the knower and the known are theorised within this second paradigm as split, situated, including contradiction, and “always constructed and stitched together imperfectly” (Haraway, 1991, p. 193). In poststructuralism we are freed from attempting to write a unitary text “in which everything is said to everyone” (Richardson, 1993, p. 518). This freedom is usually paired with an embracing of complexity. In the section on immanent relational ethics in the first part of chapter six, mention was made of St. Pierre’s (1997) view that those who see difference as productive and hopeful, therefore troubling language, produce texts that can be confusing and difficult to understand. Clarity and accessibility is a political and ethical issue. Debates have been ongoing between those who believe, in the name of ethics, that complexity should be simplified for purposes of accessibility and those who believe that simplification is not ethically preferable and complexity should remain. Writing is connecting; it is open and improvisational. Writing needs to engage with multiplicities and resist overcoding into rigid units and formal binaries that feed totalities. Standing back from the study at this end point, [-I-] am brought back to this debate and am left questioning the dual ethical demands of retaining rhizomic “messiness” as [-I-] subscribe to an immanent relational ethics, while seeking the ethical stance of accessibility. In this research [-I-] enthusiastically attempted to balance these two demands. The rhizomatic nature of the study was explored, while an accessible text was attempted to be produced. Although the thesis is long as a whole this is due to the demands of including two full studies within a multiparadigm inquiry, not due to presenting an inaccessibly long rhizomatic study. Many questions remain regarding this paradox, however, and in addition to the points that will now be made in the following section, these are ripe for further investigation.

8.3.3 The Multiparadigm Inquiry

Comparison between the two studies can be limited due to the uniqueness of the participants who took part in each music therapy group. If the same data had been collected and then analysed from both perspectives, though, this could be argued to be a case of crystallisation (Ellingson, 2011) rather than a multiparadigm inquiry.

Switching between the requirements of the alternative paradigms was difficult, particularly in relation to facilitating the music therapy sessions, but also when working with the research data. There is inevitable “bleed” between the two processes. The experiences of paradigmatic bracketing could be explored further in additional research. It could also be useful to work with (and explore the

paradigms with) two additional music therapist who could run each process. The interconnections between theory, practice and research were, however, one of the richest learning areas despite the difficulties when transitioning.

Constant engagement with commensurability/incommensurability was required. Although I have been explicit regarding my approach to this tension, many unanswered questions remain and critique will always be possible regarding the perceived permeability or impermeability of paradigmatic boundaries.

8.4 Recommendations for Further Research

Although the techniques used in the music therapy sessions were developed in relation to the paradigms guiding each study (as discussed in section 7.2.3.3.1), even more extensive adjustments to the techniques could have been made to situate the music therapy processes even more deeply within each paradigm. My process of immersion in the theories of Deleuze and Gergen took place (necessarily) during the same time that [-I-] was conducting the music therapy sessions. This was useful for exploring relationships between practice, theory and research (without one being hierarchically superior and dictating the form of the others). However, by the end of the research my knowledge of the theoretical perspectives had grown substantially and, if [-I-] were to repeat the process, [-I-] would change some of the techniques [-I-] used in sessions and add other ones (still in a client-centred process of negotiation with the adolescents). Additional studies could build on the material provided in this thesis to explore phenomenologically-informed music therapy techniques and ones informed by the theories of Deleuze and Gergen. Although these are not “models” of music therapy by any means, they provide multidimensional underpinnings for how one can think in theoretically congruent ways about the person attending sessions, the music, what therapy entails, what questions could be asked, how the process could be studied, and so on. These theoretical frameworks can enrich existing models and approaches to music therapy practice. Further research/practice/theory development could take place in this regard.

This research did not track the adolescents after the processes of music therapy were complete. Studies on music therapy and aggression, in South Africa in particular, could be designed so that the role of music therapy in the ongoing growth of participants could be explored.

In relation to the study built upon the theories of Deleuze and Gergen, additional research could develop ways to explore adolescents' assemblages more broadly. While community music therapy understands the importance of context (McFerran & Rickson, 2014; Pavlicevic, 2010; Pavlicevic & Ansdell, 2004; Stige, 2002), the theories of Deleuze and Gergen could specifically be drawn upon to develop methodological approaches to study community contexts.

Additional research could also be conducted into the relationships between (aggressive) adolescents and their teachers. Music therapy groups could also be facilitated for teachers, and/or groups could be run incorporating both adolescents and their teachers. These could then be investigated to understand the role that music therapy could play in potentially enhancing these relationships.

In the kind of rhizomic analysis that was conducted in this study (bearing in mind that there is no set model for this and every study will be different (Wallin, 2010)), further consideration could be given, particularly in music therapy studies, to how the music could be incorporated in the cartographic interminglings more explicitly.

It would be valuable to conduct further multiparadigm inquiries in music therapy. Although there are many mixed methods studies in music therapy that value the richness that integrating qualitative and quantitative approaches offers (Bradt, Burns, & Creswell, 2015), multiparadigm inquiry also contributes to a greater depth of understanding. Multiparadigm inquiries demonstrate the intrinsic importance of how rootedness in a particular paradigm impacts every aspect of a research study. Without this in-depth consideration there may be misalignment of the formulation of the concepts under consideration, how literature is reviewed to situate the study, methodological procedures, and interpretation of findings. The full potential of the affordances of a paradigm may also be neglected. I suggest, therefore, that conducting further multiparadigm inquiries would advance and enhance the quality and depth of music therapy research. Benefits and drawbacks of conducting multiparadigm inquiries as opposed to / in addition to studies utilising crystallisation could be examined.

It would be highly valuable within the current move towards championing decolonised education to conduct a multiparadigm inquiry between "colonised" and "decolonised" research practices (such as between a positivist or interpretivist paradigm and the transformative paradigm or indigenous paradigms).

8.5 Conclusion

Both studies in this multiparadigm inquiry were premised upon honouring the experiences and meaning productions of the adolescents/becoming-adolescents involved. Although referred for intensely aggressive behaviour, they displayed empathic interactions within the group music therapy sessions. They were able to draw on this capacity to engage in generative relationships with one another and with myself as the music therapist. I would argue that this warrants reconsideration of narrow, restrictive conceptualisations of who “aggressive adolescents” “are” and highlights how music therapy may open up possibilities for creative, constructive, caring and empathic relationships.

The overarching aims of multiparadigm inquiry are to encourage enhanced awareness of theoretical alternatives, thereby stimulating conversation across paradigms, and to increase understandings of paradox and plurality (Lewis & Kelemen, 2002). Through a respectful and accommodating ideology, differing paradigms are valued for the possibilities they hold to inform each other and to influence the development of broader, more inclusive theories. Hassard and Kelemen’s (2012) contention was that this process fosters innovation and creativity. Through two studies—one built upon Husserl’s descriptive phenomenology and one upon the theories of Deleuze and Gergen—this research has examined how paradigms inform every facet of the research process. The interplay between them has indeed offered, I suggest, innovative and creative insights. It is hoped that this thesis assists music therapy researchers in selecting paradigms that best relate to their area of study as well as how to consider the value of the interplay between paradigms. We work in complex, multi-faceted contexts and require research tools that can flexibly respond to this and can assist us in proactively engaging in generative social change.

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Appendix A: Participant Information Form

MUSIC DEPARTMENT
FACULTY OF HUMANITIES
TEL (012) 420-2316/3747
FAX (012) 420-2248



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

INFORMATION FOR LEARNERS

STUDY TITLE: Empathy and aggression in music therapy with adolescents: comparing phenomenological and social constructionist practice, theory and research

Dear _____,

As a PhD student at the University of Pretoria I am going to be running some music groups at your school as part of a research study. The groups will be run with a focus on helping you deal with aggression and developing empathy. We will meet once a week for two school terms. In the music groups we will be making music and listening to music. We will be doing activities like songwriting, drumming circles, improvisation, and discussing music that you enjoy. There will be eight learners (from grade nine or grade 10) in each group.

Your teacher has suggested that you may benefit from being part of this music group. I would be grateful if you would consider taking part. It is your choice whether you would like to participate. Your parent/guardian will also need to give their permission. If you decide that you would like to take part you are also free to stop attending if you decide that you no longer want to take part in the group.

I will be video recording the sessions. Only myself and my research supervisors will look at the video recordings. I will not be using your name in anything that I write. I will also not include any information in my thesis that identifies you.

I expect that you will enjoy being part of the music group and that you will find it valuable. I would really appreciate it if you would consider taking part.

Please feel free to contact me if you have any questions.

Thank you!

Andeline dos Santos

Researcher

Email: andeline@keysmusictherapy.co.za

Phone number: 083 289 8261

Dr Clorinda Panebianco-Warrens

Supervisor

Email: Clorinda.Panebianco-Warrens@up.ac.za

Appendix B: Information Form for Parents

MUSIC DEPARTMENT
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UNIVERSITEIT VAN PRETORIA
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PARENT/GUARDIAN INFORMATION

STUDY TITLE: Empathy and aggression in music therapy with adolescents: comparing phenomenological and social constructionist practice, theory and research

Dear _____,

As a doctoral student at the University of Pretoria I will be conducting a music therapy research project at Prosperitus Secondary School. I will be studying how group music therapy sessions may help to develop empathy in learners who are identified by their teachers as showing aggressive behaviour. I will be running two music therapy groups and exploring how different ways of conducting research impact on how a study is designed and run, and what this offers participants.

I will be running music therapy groups at Prosperitus Secondary for two consecutive school terms. I am a qualified music therapist, registered with the Health Professions Council of South Africa. The music therapy sessions will take place once a week. The sessions will be 45 minutes in length. There will be eight learners (selected from grade nine and grade ten) in a group. The music therapy sessions will involve activities such as drumming, song writing, improvisation, and song discussions. I will be video recording the sessions.

Participation in this study is entirely voluntary. Your son/daughter's teacher has suggested that it may be beneficial for him/her to take part in this study. It is your choice whether you would like him/her to do so. You are also free to withdraw your son/daughter from the music therapy sessions if you choose to.

I will not be using your son/daughter's name in any written documentation. I will be using different names in the thesis. I will also not include any identifying information regarding your son/daughter. The video recordings will be stored securely at the University of Pretoria for a period of 15 years. If this data could be relevant for any further studies your permission will be sought before this takes place.

I would greatly appreciate your son/daughter's participation in this study. I anticipate that it would be valuable for him/her to participate. If you are willing to grant your consent please could you complete the attached consent form.

Please feel free to contact me if you have any questions or queries. If you grant permission for your child to participate you are also free to contact me during the music therapy process with any further questions or comments.

Andeline dos Santos

Researcher

Email: andeline@keysmusictherapy.co.za

Phone number: 083 289 8261

Dr Clorinda Panebianco-Warrens

Supervisor

Email: Clorinda.Panebianco-Warrens@up.ac.za

Appendix C: Informed Consent Form for Parents/Guardians

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CONSENT FORM

STUDY TITLE: Empathy and aggression in music therapy with adolescents: comparing phenomenological and social constructionist practice, theory and research

I _____, parent/guardian of _____ hereby give / do not give my consent for my son/daughter to participate in this research. I understand that my son/daughter will be participating in group music therapy sessions once a week for two consecutive school terms. I am aware that I may withdraw consent for my son/daughter to participate during the process if I choose to.

I hereby give / do not give my consent for the group music therapy sessions to be video recorded. I understand that these recordings will only be used for the purpose of the research study and that my son's/daughter's privacy and confidentiality will be safeguarded.

With full acknowledgement of the above, I agree that my son/daughter may participate / may not participate in this study on this _____(day) of this _____(month) and this _____(year).

Signature: _____

Date: _____

RESEARCHER AND SUPERVISOR SIGNATURES:

Researcher's name: _____

Researcher's signature: _____

Date: _____

Supervisor's name: _____

Supervisor's signature: _____

Date: _____

Appendix D: Assent Form for Participants

MUSIC DEPARTMENT
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FAX (012) 420-2248



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

ASSENT FORM

STUDY TITLE: Empathy and aggression in music therapy with adolescents: comparing phenomenological and social constructionist practice, theory and research

I _____ agree / do not agree to take part in this research. I understand that I am agreeing to take part in group music sessions once a week for two school terms. I know that I can stop attending if I choose to.

I give / do not give my permission for the group music sessions to be video recorded. I understand that these recordings will only be used for this research study and that my information will remain confidential.

I understand this I agree / do not agree to participate in this study on this _____(day) of this _____(month) and this _____(year).

Signature: _____

Date: _____

RESEARCHER AND SUPERVISOR SIGNATURES:

Researcher's name: _____

Researcher's signature: _____

Date: _____

Supervisor's name: _____

Supervisor's signature: _____

Date: _____

Appendix E: Brief Biographical Information Form

Dear parent / guardian,

Thank you for agreeing to let your son / daughter participate in the music therapy groups that I will be running at Prosperitus Secondary School. Please could you be so kind as to fill in the following background information concerning your son / daughter.

Name of your son / daughter: _____

Date of birth: _____

Grade: _____

Family structure (e.g. Which family members does he / she live with? Does your son / daughter have sisters / brothers?):

Parent / guardian contact number: _____

Many thanks!

Andeline dos Santos

083 289 8261

Appendix F: MMPDD

Five methods commonly used in research involving phenomenological musical listening and analysis are included in this table. These are by the following authors (in order of development): Ferrara (1984), Forinash and Gonzalez (1989), Arnason (2000), Skewes (2001), and Trondalen (2003). Some of the levels that these authors proposed are unique, while others overlap. The table has been constructed so that the levels that relate are written in the same row for ease of comparison.

The method of MMPDD that was developed by the current author for the purposes of this study is included in the last column. Some of the layers of listening in the MMPDD are drawn from those proposed by the authors included in the table. Where this is the case these layers have been written in the same row, as explained above.

EXISTING METHODS FOR PHENOMENOLOGICAL LISTENING TO MUSIC / MUSICAL INTERACTIONS				Multimodal phenomenological dwelling and description (MMPDD)
Ferrara (1984, p. 359-361)	Forinash and Gonzalez (1989, p. 38-39)	Aranson (2000, p. 8-9)	Skewes (2001, p. 225-226)	
	Gathering information on the client's background;			Contextual step (considering the client's personal, biological, social,
			Trondalen (2003, p. 6-7)	

	Describing the music therapy session;			musical and clinical history)	
<p>Open listening (In goal of open listening is to orient oneself to the work in such a way that one may respond to any level of meaning within it.)</p>		<p>Open and keen listening to the improvisation as a whole</p>		<p>Open listening (listening a number of times to the improvisation as a whole)</p>	<p><u>Initial dwelling</u> – The researcher begins with keen, open listening to the music, the talk, and the interactions. S/he witnesses with an open stance the movements, gestures, and images created. Each excerpt is viewed a number of times and as a whole. The goal in this step is to orient to the excerpt in a manner that allows one to respond to any level of meaning. A brief</p>

				description is written of the key insights that emerge through this process.
				<u>Personal listening and witnessing</u> – The researcher watches and listens to the excerpt again, now drawing their attention to their own thoughts, moods, emotions, values, and embodied responses that are evoked while watching and listening to the excerpt. The description that is written at for this level is personal rather than necessarily being
			Open listening – How does the musical material sound to me? (and the writing of a description that is personal rather than metaphoric or interpretive).	
			A description of thoughts, emotions, moods, values or reactions that are evoked in the listener as he/she listens to the music.	

						interpretive or metaphoric.
	Syntax (This is an analysis of the actual musical elements and the “language” of the therapeutic relationship (body language, verbal exchanges) that comprise the session.			Musical listening – what can be heard musically? (a description of musical properties is generated).	Structural level (listening to the sound and intensity in time; listening for musical structures developed between the client and therapist)	<u>Listening to and witnessing content</u> – The researcher now becomes concerned with the syntax and structure of the content of the excerpt, as this relates to music, verbal, embodied, and visual material. A verbatim transcription of
Syntactical meanings (listen to sound as sound; one creates a reflective description in narrative form, both of what was heard and one’s mode of orientation towards	Sound as such (describing the sound qualities that were produced during the session).	A specific and descriptive account of the musical sounds and the elements of the music.	Dynamic listening – what intramusical relationships can be heard in the music? (this enables a description of how the components in the clients’ music relate to each other and this is			verbal utterances, a description of the musical properties that have been generated, a description of images created, and a description of meaningful non-verbal exchanges are written.

<p>the piece of music. While listening for syntactical meaning one brackets out ontological and semantic meanings that may come to mind and one also brackets formal training. One listens to sound purely as sound).</p>			<p>based on the fifth step of Bruscia's (IAP)).</p>		<p>The musical descriptions are written using the relevant profiles from Bruscia's (1987) Improvisation Assessment Profiles (IAP). This step also includes a description of vitality affects.</p>
<p>Semantic meaning (bell tolling symbolizing time).</p>	<p>Semantic (describing referential meanings as rooted in the therapeutic environment).</p>	<p>A description of the referential nature of the music such as images, imagery, metaphors or stories that are elicited.</p>		<p>Semantic level (By listening to the musical structures in relation to one another it can become possible to start</p>	

		<p>client's musical experience.</p>			<p>may be impacting upon their experience. As a framework to guide the researcher's attention, the features of the lifeworld as described by Finlay (2009) are born in mind: temporality, spatiality, embodiment, and mood. A description of these features is then written.</p>
			<p>Group leader listening - How does the group leader's music sound? (enabling a description of the musical material of the group leader).</p>		<p><u>Listening to and witnessing relationships between participants</u> – As the researcher listens again they now focus on how the elements and components of the participants' music, talk, images and movement</p>

<p>relate to the music, talk, images and movement of others in the group. Due to the focus on empathy in the current study attention is paid here to expressions of intersubjectivity. Also, Bruscia's (1987) techniques for conveying empathy are listened for and described. These include (as detailed in chapter three, part two) matching, particularly the quality of playing, absolute intensity, intensity contour, temporal beat, rhythm, duration, and shape;</p>					
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<p>imitating; synchronising; pacing; incorporating; reflecting; and exaggerating. The researcher also directs their attention to instances of co-experiencing (as articulated by Rosen (2012): affectively-living-from (resonating with the other's expressions of feelings); rememoratively-living-off (awakening echoes from the subject's own past that are taken up as variations of meaning of the other's situation); imaginatively-living-through (either through</p>					
--	--	--	--	--	--

<p>imagining oneself as the other, imagining oneself in the other's situation, or shifting one's perspective so as to understand discursive meaning differently); and bodily-living-in (a shared visceral sense of the situation). Crucially this step also involves listening for and witnessing instances where expressions of Brusica's techniques for empathy and Rosen's facets of co-experiencing are <i>not</i> present. These interactional processes are viewed along a</p>					
--	--	--	--	--	--

					continuum and the researcher remains open to listening to, witnessing and describing the spectrum of human interactions.
				Phenomenological horizontalisation (All important issues, events and musical cues are considered with equal status).	
				Open listening (the while improvisation is listened to again as an enduring whole)	
			A return to an open listening of the music to discover its distinctive musical character.		

				<p>Phenomenological matrix (writing a descriptive summary of the music, its possible meaning, and the potential effects of the music in the therapy process.</p>	
	<p>Metacritical evaluation (reviewing the data that was collected in the previous steps).</p>		<p>Final listening – How do the improvisations sound in the context of the music therapy experience? (the researcher uses a phenomenological process of distilling the data that was generated in the previous steps.)</p>	<p>Meta-discussion (taking in consideration the phenomenological matrix, the behaviour and comments of the client, an interview with the client, self-reflexive notes written by the</p>	<p><u>Metacritical dwelling</u> – During the last process of listening and witnessing, the researcher seeks to dwell within each excerpt while reflecting on how the improvisations, talk, interactions, movements, and images are situated within the context of the process of music therapy</p>

				therapist, and reflection on theory).	as a whole, and to write a description thereof.
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Appendix G: Summary of The Essence of The Structure of Empathy as Formulated within Descriptive Phenomenology

- ***I have an experience of myself***

- An aspect of empathy is that it is a kind of reproductive activity engaged in by consciousness that produces a certain understanding of the other subject based on my experience of myself (Rodemeyer, 2006). The experience that we have of other subjects includes appresentation of their consciousness. This, Husserl, referred to as empathy. He called this a “self-remembering” (in Rodemeyer, 2006, p. 116) as, although as we cannot directly experience another’s consciousness, there is an “echo” of the other in our retention. I hold associations through meanings in past experiences. In the fifth Cartesian Meditation Husserl calls this mirroring. Through passive synthesis I am connected to the other and through this kind of intersubjective remembering I have a co-memory with my experience of subjects I encounter.

- ***I have a bodily relation with the other***

- Husserl (1989) wrote, “In order to establish a mutual relationship between myself and an other, in order to communicate something to him, a Bodily relation...must be instituted” (p. 176).
- One imagines oneself in the place of the other through the expressive similarities of both lived bodies (Thompson, 2005).
- Rosan refers to a form of co-experiencing as bodily-living-in (a shared visceral sense of the situation).

- ***It is a kind of presence***

- One cannot think another person’s thoughts, but one can think that the other thinks. One cannot feel what another feels, but my emotional world is also hers, as I am present with her as she feels (Hermberg, 2006).
- Empathic awareness is a kind of “directedness toward another subject” (Jardin, 2014, p. 274). It is an intentional awareness in that it has as its intention the other, or something belonging to the other’s experience (Jardine, 2014). It is an other-directed presence (Rosan, 2012).
- The subject’s resonantly attuned presence involves waiting (for the other to express him/herself in his/her own way and own time), witnessing (unobtrusively), and welcoming the communicative event between himself/herself and the other (including both the other’s changing expressions and his/her own experiences that are evoked by the other) (Rosan, 2012).

- **There can be a stage of resonance**

- after the emergence of the experience one is drawn into the other person and one experiences with the other person (for example, the spectator “lives with” the acrobat and feels her dizziness). There is a moment of being drawn into the position of the other person where the appearance of self and other is lessened and the focus lies on the common object (Stein, 1989).
- There is still, however, consciousness of the difference between self and other and there is always the possibility to go back to oneself at any moment because of the connection to one’s body.
- Finally, after following the experience of the other, the other re-emerges as an object presenting to one’s awareness. When empathising with another person the empathised experience is still located within the other person, not in oneself.
- Our experience of others does not take place in relation to isolated mental states, or even to a static complex of states, but in relation to transitions between them (Stein, 1917). We resonate with what has come before and what may follow (Taipale, 2015).
- The subject can then co-experience facets of his/her own life alongside the other. A generativity is imparted to the encounter in that the subject is engaged as a participant while resonating with the other’s expressions. A coupling takes place between what is inspired by the other and what emerges from the subject’s own reverie. The encounter can trigger a memory, an image, a feeling or a bodily sensation or action. Empathy is embodied in the subject’s imaginative, affective, somatic, and memory life. Rosan (2012) describes possible forms of coexperiencing as: affectively-living-from (resonating with the other’s expressions of feelings) and rememoratively-living-off (awakening echoes from the subject’s own past that are taken up as variations of meaning of the other’s situation). I argue that the first, affectively-living-off may be extended to include: resonating with the other’s expression of feelings and affective contours, as well as sharing an affective flow through time. Here one could, therefore, include synchronising, one of Bruscia (1987) features of musical empathy.

- **A behaviour / co-performing is involved**

- Empathy requires a “co-performing” (Churchill, 1998, p. 66) with the other. Husserl explained, “In empathy I participate in the other’s positing” (p. 177). Here, positing refers to taking up a position so as to see certain meanings in a situation and to participate in the unique position of the other within the situation. After becoming a witness then one becomes a participant in the other’s showing and telling of self (Rosan, 2010). Affect attunement refers to “the performance of behaviours that express the quality of feeling of a shared affect state without imitating the exact

behavioral expression of the inner state” (Stern, p. 142). The partners are attuning to forms of feeling. Without imitating one another, what can be matched are form, intensity and timing. Empathy and identification require more than the “what” of an act (responded to with the help of mirror neurons) or other neurological intention detection processes that assist us in calculating the “why”. We need to know the “how” of another person’s form of vitality (Stern, 2010).

- One notes instances of matching through describing particularly how form, intensity and timing are matched (Bruscia 1987). These main aspects are based on underlying features of:
 - absolute intensity (when/how the intensity of a behaviour is the same, even when the form or mode of behaviour is different);
 - intensity contour (how increasing and decreasing intensity in time is shared);
 - temporal beat (how a regular pulse is matched);
 - rhythm (a pulsation pattern is matched);
 - duration (how the time span of the behaviour is matched);
 - and shape (how spatial features of behaviour are matched).
 - One also describes processes of imitating (echoing afterwards),
 - Pacing (how the the level and flow of energy is matched through using the same speed, effort, and intensity. They may not engage in the same expression, play at the same time, or in the same modality.)
 - Incorporating (using an aspect of the other’s playing in one’s own),
 - Reflecting (When reflecting, the same feelings that the one is expressing are musically conveyed by the other. This could be unimodal or crossmodal. Main modalities of reflection are music, lyrics, movement, and verbalisation. A musical reflection could also entail a reflection of the other’s personality.)
 - Exaggerating (Emphasising an aspect of the other or of what the other is doing that is distinctive. One could exaggerate timbre, for example, or melody, rhythm, intervals, phrase structure, contours, or the feelings that are being expressed by the other person).
- Rosan (2012) also described imaginatively-living-through (either through imagining oneself as the other, imagining oneself in the other’s situation, or shifting one’s perspective so as to understand discursive meaning differently). Finlay (2005) explains that empathy involves stepping outside of one’s own context and ways of understanding and attempting to project oneself imaginatively into the situation of the other so that one can try to see a situation through their eyes. She terms this “imaginative self-transposal” (p. 278).
- **Remaining in wonder**
 - According to Rosan (2012), a sense of wonder emerges out of and also illuminates the ambiguity and uncertainty of the encounter. The subject knows something of the other,

but is also aware that he/she does not yet know the other. There is unknowing and openness to the mystery of the other.

- **Empathy is dialogical**

- For Rosan (2012), empathy is a dialogical phenomenon.

- **One then “re-constitutes” the self through the experience of the empathy of others**

- Being experienced in this manner by another person helps one to constitute the self as one experiences oneself as an intersubjective being by empathically grasping the other’s empathy (Thompson, 2005).

Summary of descriptive phenomenological empathy:

- A. I have an experience of myself
- B. I have a bodily relation with the other
- C. It is a kind of presence
 - C.1 Intentional awareness
 - C.2 Waiting
 - C.3 Witnessing
 - C.4 Welcoming
- D. There can be a stage of resonance
 - D.1 Affectively-living-from
 - D.2 Rememoratively-living-off
- E. A behaviour / co-performing is involved
 - E.1 Matching (absolute intensity; intensity contour; temporal beat; rhythm; duration; shape; pacing; incorporating)
 - E.2 Imitating
 - E.3 Reflecting
 - E.4 Exaggerating
 - E.5 Imaginatively-living-through – (imagining oneself as the other, imagining oneself in the other's situation, or shifting one's perspective so as to understand discursive meaning differently)
- F. I remain in wonder
- G. Empathy is dialogical
- H. My self is "re-constituted"

Appendix H: The Music Therapy Sessions for The Group Developed with The Thinking Tools of Husserlian Phenomenology

On the days that the participants did not attend sessions they had either been suspended or were absent from school for other reasons. There were two sessions when Shadi was present at school, but elected not to attend the music therapy group.

Session	Attendance	Content of the session
1	All	<ul style="list-style-type: none"> • The group learned the greeting song (a chant with djembe drumming) • They collaboratively created some group norms and wrote these down • They drummed together with snippets of popular pieces of music (<i>If it ain't love</i> by Jason Derulo; <i>All eyes on me</i> by aka, featuring Burna Boy and Da L.E.S. & JR; <i>Endurance</i> by Reason, featuring HHP and Nova; <i>Khona</i> by Mafikizolo; and <i>This is what you came for</i> by Calvin Harris featuring Rihanna). They were asked to synchronise their playing to the pre-recorded music and to one another without speaking • Song-writing (Marius offered a poem he had written as a starting point for the lyrics. The group agreed and this became the foundation of the song that they further developed.) • Closing activity (Each were invited to play how they felt on their drum and this was mirrored by the rest of the group)
2	Marius, Laetitia, Floyd, Rameez	<ul style="list-style-type: none"> • Greeting song • Drum improvisation (“drumbeat building”) - one member began a beat and then, one by one, each member layered their own on top of this to create an integrated sound. • Continuation of the song-writing from the previous week. • Closing activity
3	Marius, Floyd, Ashlee	<ul style="list-style-type: none"> • Greeting song • Sonic sketch – A music track was played consisting of eight one-minute snippets of varied music (<i>Ritual Dance</i> by KakiKing; <i>Cool and Deadly</i> (Radio instrumental edit) by F. EU and Nyanda; <i>The unreachable lands-IV</i> by Forrest Fang; <i>Kplekple</i> by Musicas Africanas)

		<p>Grupo; <i>String Quartet No. 62 in C Major</i>, Op.76 by Haydn, played by Caspar Da Sal Quartet; <i>Shock wave Supernova</i> by Joe Satriani; and <i>Shine</i> by Jacob Karlzon). While listening, participants allowed thoughts and feelings about school to come to mind and drew these (as pictures or words) on a long piece of paper with oil pastels. Each time the music changed they were required to move to a different part of the page. Afterwards this led into a conversation about school.</p> <ul style="list-style-type: none"> • Closing activity
4	All	<ul style="list-style-type: none"> • Greeting activity • Creating an aggression sculpture and a discussion about the sculpture they had created • Musical improvisation • Closing activity
5	Marius, Floyd, Ashlee, Laetitia	<ul style="list-style-type: none"> • Greeting activity • Discussion and musical improvisation about their experiences of living in Eersterust • Closing activity • The structured closing activity extended into an improvisation
6	Marius, Rameez, Floyd	<ul style="list-style-type: none"> • Greeting activity • Drumming circle about strength (“strength beat-building”) • Symbolically using ropes to express their struggles and discussing their experiences • Listening to a piece of music (<i>The stream</i> by Martin Tingvall) and drawing their experiences of the possibilities of freedom. This was then verbally processed and worked with symbolically again. • Musical improvisation • Guided imaging through a piece of music (<i>Sunrise</i> by Taylor Mesple) on the theme of hope
7	Marius, Floyd, Rameez, Laetitia	<ul style="list-style-type: none"> • Greeting song (they began this spontaneously as the therapist was still busy setting up) • Musical improvisation

		<ul style="list-style-type: none"> • Story creation – Five pieces were played (<i>Vibrations</i> by Acid House Records; <i>Overture and a prisoner of the crusades</i> by Michael Kamen; <i>Bach Toccata and Fugue in D minor</i> by Bach; <i>Late night – early morning</i> by Jacob Karlzon; and <i>Dolphin morning</i> by Paul Winter). The group collaboratively developed a story based on what the music brought to mind. • They then dramatised the story • They discussed how their own experiences relate to aspects of the story • Closing activity
8	Marius, Floyd, Laetitia	<ul style="list-style-type: none"> • Greeting song • Creation of a symbolic timeline of their life from past to future using instruments and additional materials (fabric, stones, clay, ropes, paper, etc.). This was then verbally processed. • Musical improvisation
9	Marius, Floyd, Rameez	<ul style="list-style-type: none"> • Greeting activity • <i>The Tempest – Op 109 Vanska</i> was played and the group members imagined being in a storm at sea. They collaboratively developed the scene. • After reaching a point in the story where they had “found something to hold onto in the sea” (in their imaginations) they were invited to sit on towels on the floor (wherever they chose to in the room). They reflected on their life experiences and drew (in a lightly drawn circle on the page) the resources that they feel they have when finding themselves in a “storm”. This was then verbally processed. • They closed their eyes and “relaxed in their rafts” as the therapist played a gentle keyboard improvisation as this evolved from the direction of the conversation.
10	Marius, Floyd, Rameez, Ashlee	<ul style="list-style-type: none"> • Greeting activity • Four pieces of music were played (<i>Precious Jewel</i> by Pat Metheny and Charlie Haden; <i>Newbie</i> by Jacon Karlzon; <i>Pavane – Thoughts of a Septuagenarian</i> by Jan Lundgren Trio; and <i>Serenade to Spring</i> by Secret Garden). The group reflected on four different relationships that

		<p>are meaningful to them. They drew / wrote in four circles on a page as the music elicited thoughts and feelings about these relationships.</p> <ul style="list-style-type: none"> • Participants were given a piece of paper with a list of “emotion words”. Next to these words were additional, more nuanced versions of each word. Participants were invited to select any of the additional words that may perhaps more accurately reflect their feelings. This led to further discussion. • Closing activity
11	Marius, Floyd, Rameez, Laetitia, Ashlee	<ul style="list-style-type: none"> • Greeting activity • Body sculpture – participants were invited to position themselves in the room (separately or connected to one another) in three positions: firstly, in a position that represented their lowest point; secondly, in a position that represents where they feel they are now; and thirdly, how they imagine they will experience their future. After exploring these three positions the therapist improvised on the keyboard as they moved from one to the other and this experience of movement (the journey) was then verbally processed. • Discussion about the process of group music therapy and how they experienced it • Closing activity • Cake

Appendix I: Composite Textural Description

IN RELATION TO QUESTION 1: What is their experience of themselves and others (outside of the therapy group)?

1.1 What is their experience (as expressed *verbally within the group music therapy process*) of (the phenomenon of) themselves and their lifeworlds?

Participants' experiences of self include the identification of "positive" features (4), such as being "chilled" (2), looking after others (1), being trustworthy (when deciding that another person is worth behaving in a trustworthy manner for) (1), not being afraid of anyone (for example, the school principal) (1), and being someone who has pushed through tough times (1). **They hold certain values (3)**, such as thinking on their feet (1), happiness (2), and depth (1). One participant values being down to earth (as opposed to valuing status displayed through wealth) (1). They also identify experiencing ***"negative", difficult or painful aspects of self (4)***: from hatred towards the self (1), experiencing the self as a villain (1), as a bad person after being raped (1), as a ball of pain, anger, and confusion (1), and as being hurt, aggrieved and damaged (1). A participant feels constricted inside his own body (1). He encounters expectation of others that he will be like his mother (who died when he was very young) and he feels he does not know how to be like her (1). Another participant views himself as being someone who is closed and pushes other people away (1). ***Experiences of self also involve mixed or ambivalent features (4)***: having a good side and a bad side (2); having many possible available identities (1); and being a purveyor of life (rather than a direct participant)(1), spinning around and looking everywhere (1). Participants experience finding it difficult to connect with a sense of self (1); being a blank slate waiting to see what happens in life (1); and still trying to work things out (1). Some have the **experience of "owning" difficult feelings and characteristics of self (3)**, such as remorse (1), not being honest (1), and having a temper (2). One considers himself as at least being able to admit that he is "messed up" (1). ***They are aware of other's perceptions of them (4)***. Their experiences include feeling "weird" because of how others look at them (1), and feeling that others incorrectly believe they are insane (1). They feel they have being assigned a status of "less than" others (1), but also express not caring where they may or may not fit in to the social hierarchy (1). A participant explains that her teacher views her as rude and disobedient (1). Another responds by deciding to keep to himself (1). A participant questions the stereotypes that structure society (1).

Participants experience having available resources to draw on (5). They find that there are activities that assist with managing difficult feelings (4). These include sport (1), music and dancing (1), drawing and writing (1), and going to the movies (1). While some find their ***faith (4)*** in God (3) to be a resource in difficult times, one experiences his questioning into agnosticism as providing resourceful ideas and perspectives (1). Participants also **draw on resources within themselves (3)**, such as the guiding principle that they should bring the good out of the bad (1), a sense of self-sufficiency (1), dealing with events their own way (1), believing that they have some inner strength (1), and that an inner world of thoughts can keep them centered (1). **Relationships are also experienced as being a resource during hard times (2).** They can give perspective on life (1), and a sense of peace (1). Even a parent who has passed away can still be related to in a way that offers support (1).

One participant experiences his journey up to this point in life as having drifted (1). Other participants describe more specific difficulties and ***life struggles (4)***. The path to a future is experienced as involving struggles (1), and, for some the journey to where they are now has been hard (1), lonely and tiring (1). The last time one participant felt happy was long ago before all the difficult events in his life happened (1). Another feels that she no longer has a sense of how she felt before the bad things happened (1). She was raped twice (1). This participant has tried to kill herself and still has feelings of wanting to be dead. She also experiences cutting herself as a way to take away her emotional pain. However, she also simultaneously experiences self-harm as causing more pain. She explains that she cannot sleep at night. In some ways she feels she has conquered the events that have happened to her and in other ways she feels she has not conquered it. She currently feels close to rock bottom (1). Other participants explain difficult times in their life as a period of disappointment, (1) and as a period when they felt no emotion (1). Participants experience feeling stuck (1), feeling constricted by everything (1), not being able to imagine what freedom could feel like (1). They describe needing clarity (1), and currently just needing to be strong (1).

In relation to the future and moving forward, some feel that **it will be challenging to reach their desired future (3)**. It will take hard work and be a fight (1). It will be complicated to get there (1). Their experience is that freedom from pain, anger and confusion is far away (1). Participants describe **still working out how to move forward (2)**. One participant explains that his experience is one of not yet knowing how to address these feelings (1). For another hope feels as if it is there, he just has to figure out a way to reach it. Hope is all he has (1). Participants explain that **perseverance is required (3)**. Growth requires patience (2). It is important not to give up (1). They feel they are **trying to be better (2)**, trying to be a stronger person (1), and trying to stay away from trouble (1). **In order to reach their**

desired future they feel they need to do certain things (2), for example, letting certain things go (1), and resisting the influence of their friends (1). One explains that she wants to dismiss suicidal feelings and it would be “awesome” if these were behind her (1).

Participants describe **wanting to be successful one day (3)**, wishing to be a millionaire (1), to “become something” (1), to reach achievement (1) (that, for one, equates to having “a possession” (1)). **Dream futures are described as being blissful (2)**, containing love and lightness (1), and as being a holiday (1). For some their dream future entails being on their own (2). The “real future” is experienced as being a mystery (1). For one it is blankly “just there” (1). One participant emphasises that he will look out for one of the other participants going forward (1). Participants also experience their **situations as improving (3)**, themselves as growing (2) and advancing (1). The journey towards the future will be scary, but good (1).

1.2 What is their experience (as expressed through *music, art, movement, drama, and quality of their presence within the group music therapy process*) of themselves and their lifeworlds?

Participants demonstrate ***intrapersonal synchrony (6+)*** and a smooth flow in time as continuous (6), embodied beings (5+). They show the capacity for motor integration and co-ordination (2+). There are also moments, though, where they demonstrate ***less intrapersonal synchrony (4)*** and less motor integration and co-ordination (3). Some demonstrate ***less flow (5)***, expressed through jagged music (1), and stiffness (5).

In sessions they express ***relaxation (5+)*** (varying between expressing comfort (5+), relaxed focus (3+), relaxed strength and confidence (4), relaxed lightness and brightness (2), and relaxed sluggishness (1)).

Participants demonstrate ***energy, brightness and vitality (4)***; they play ***loudly, strongly and firmly (5+)*** (or moderately loudly, strongly and firmly (1)). At times they express experiencing ***increasing intensity (4+)***, through a growing and bursting energy, and greater vitality, momentum and direction (3+). Some participants express a light, bouncing quality (1), or a fast, tickling, or tumbling expression (1). Participants show ***explorative expression (5+)***, including, creativity and playfulness (4+); flexibility and expressive variability (4+); expressive freedom in their music (3) as well as varied embodied expressions (2). They demonstrate a determination to strongly express feelings (1) and also show an ease with and willingness to work symbolically (5+). At times they find it moderately easy / difficult to

work visually and imaginatively with music (1). There are also times when participants experience shifting between complexity and simplicity (2).

At other times participants express **lower affect (5)**, greater seriousness (4), as well as qualities of drooping, heaviness, expressions of defeatedness and despondency (3), sinking (1), flatness and dullness (2). There are also expression of tension and tightness (4). There are some expressions of experiences of **resistance (2)**. One participant expresses skepticism, reluctance or resignation (2). Some express a **small, quiet energy (5+)**, occupying a meager portion of auditory (5) and physical space (5). Participants also express **mixed or changing affective qualities (2)** (lightness and heaviness, brightness and dullness (2); gentleness and strength (1); sinking and strength (1); strength and retreat (1)) and movement characteristics (freer, but still smaller movements, narrower and larger movements (1)). They express **stability and grounding (6+)** centering of themselves within the music (for example, in alignment with the pulse) (6), musical grounding (5+), stability (4+), solidifying (1+), organization (2), limited variation (3+), tolerance of uncertainty in the music (4+) and careful listening to the prerecorded music (1).

At times there is expression of **self-focus (3+)**, self-consciousness, prominent self-awareness (1+), and the self as a point of reference (2); as well as **greater disconnect so as to isolate the self (6+)**, through distancing (1), separation (2) and reserved or guarded reluctance (3+). Their music sometimes expresses **gentleness (3+)**. There is demonstration of **agency and power (5+)**, through initiative, ownership, confidence or impulse (5+), as well as the occupying of larger portions of physical space (3).

1.3 What is their experience (as expressed verbally within the group music therapy process) of others (outside the therapy group) and of their interactions with these others?

Participants' experience of **school is that it is not enjoyable or it is something towards which they have mixed feelings (3+)**. School is "messed up" (2) in that classrooms are experienced as noisy and chaotic (2). They feel they get too much homework (2). In terms of relationships with peers, participants experience feeling separate from others at school and not fitting into any of the clearly defined social groups (2). They also experience receiving disrespect from other learners (1). They describe **difficult relationships with their teachers (3)**: feeling that they receive disrespect from them (1); that their teachers are always "on their case" (1); and that teachers do not understand that what underlies their "bad" behaviour is pain (1). They describe fighting with their teachers (1) and the principal (1) and, for example, getting into trouble with them for having brought a knife to school (1). One

experiences being scared of the deputy principal (1), but others are not concerned with any discipline that they receive or may receive at school (1). They are not scared of the principal, and still choose to come to school even if they have been suspended (1). A participant believes she will fail and has decided not to come to school for the rest of the term. Her father supports this idea (1). At times parents come to school to speak to the teachers (2). In addition to the challenges and difficulties of school it is also described as being a place where there is love and care. When teachers fight with learners it is motivated by love (1).

Participants have positive romantic and friendship relationships (4). Good romantic relationships are considered to be those that are reciprocal (1). **Honesty and respect**

are important in relationships (3). Good relationships are experienced as (“obviously”) including laughter, openness, respect (which is essential), love, trust, and honesty (2) (the last three, in particular, being interconnected (1)). Lying and playing “games” are considered to damage a romantic relationship (1). They experience themselves as living according to the principle that one should not raise one’s hand or voice towards the person one is in a romantic relationship with (2). One participant experiences his new budding relationship to be with a girl who is his mirror image (1). A special friendship with someone who really understands you is valued (1). Friends and girlfriends can offer a space that is experienced as nonjudgmental (1). ***Romantic and friendship***

relationships are also sometimes experienced as being very difficult (4). Friends do not see their pain (1), and friends can cause pain (1). Those who they considered to be friends are not truly there for them when times get hard (1). Broken trust is experienced as simply a part of life (1). The bad influence from peers is experienced as pulling them away from what they actually want to do (1). It takes practice to choose the right peer group (1). People are experienced as trying to “get them down” so that they can feel better (1). It would be good to simply be alone without all the drama (1). Some **ambivalence is also experienced regarding romantic relationships (2).** For example, although there “must be” trust in a relationship, this may not be the case in practice (1). While waiting to see whether a certain girl is “the one” different patterns of behaviour can be enacted (1). In terms of broader relationships, a person who is perceived as “bad” may be seen in a better light when one is in a relationship with them (1). **Peer pressure is also experienced with some ambivalence (2).** While wanting to resist peer pressure there is the simultaneous desire to give in to it (1). When one says no to one’s friends one then feels lonely (1).

Home is experienced positively (5), as a good (2), warm (1) place to be. it remains unconditionally (1). Some family members are viewed as taking care of them, loving and supporting them (2). They also view their role as being able to support their family members, for example, when a sister of one participant got married and he could support her at her wedding (1). Experiences of

struggles at home (5) including feeling confined and controlled by overly strict parents and grandparents (2). Parents are also perceived as being too judgmental (1) and making one feel like a child (1). One participant experiences her mother as pulling her to rock bottom (1). Another explains getting into trouble with his parents only when he is caught with drugs at school (1). Some describe conflict at home (2): their parents fighting with each other (1), and their stepfather hitting their mother (1). One participant explains that her father was a gangster (1). A participant shares that he was abused in the past and he experienced this as hell, and a time of darkness. His journey has been painful (1). One describes not feeling loved at home (1). Not having sufficient parental support makes it harder to do the good things one wants to do (1). It is particularly difficult not to receive parental support after experiencing rape (1). Participants experience people close to them causing them pain (2). **Experiences of loss have been very hard (2)**. The person who they love is no longer there for them (1). One participant describes the first event in his life being the death of his mother. He feels that finding closure or perspective on his mother's death would give him strength. Recently he has experienced the death of his grandfather, who raised him (1).

Experiences of home can also be mixed or ambivalent (2): home is both good and difficult (1). After the death of a parent one participant was raised by his grandparents. Although the loss has been extremely difficult he also experiences heightened appreciation due to being adopted by them. Although he is now mourning the loss of his grandfather he also knows that he loved him and experienced him as easy to love (1).

Eersterust is experienced as being a place where there is violence, anger and theft (2). One participant keeps a knife with her after being raped and mugged on separate occasions while walking on a road with a friend (1). There is the view that they have not yet experienced the "true" violence of Eersterust (2). The **community is also experienced as one where people share ties with one another and where people support one another (3)**. The experience of a drug rehabilitation program is also mentioned and it is described as an intervention that does not help (1).

IN RELATION TO QUESTION 2:

What is the experience (as expressed verbally) of the phenomenon of aggression for these adolescents?

Aggression is experienced as having a variety of causes (4). It is caused by pain (1), the

devil (1) and, in the community generally, by drugs (1). A person who provokes aggression may also not know why they do so (1). **Anger is specifically involved in the experience of aggression (5)**. Aggression is mostly an expression of anger (1). When one becomes angry one wants to explode (2). On the one hand one should keep one's anger inside instead of releasing it as aggression (1). On the other hand, anger can grow if one holds it inside (1). Although anger can result in hurting others, it hurts oneself even more (1).

Anger and irritation is currently experienced by some of the group members, and was experienced by some in sessions (3). People and circumstances cause anger (4). There can be difficult life circumstances that build over time and then trigger a response of anger (1). Being hurt can be experienced as evoking anger (1). Relationships with caregivers can be experienced as sources of anger (1), for example, when parents do not provide support after one is raped (1). **Teachers are experienced as triggering anger (3)**, for example, when they talk to one with disrespect (1), when they treat one unfairly (1), when they give unwelcome discipline (1), and when they respond by not allowing one back into class (1). **Peers are also experienced as causing anger (3)**, due to how they speak to one (1), especially with disrespect (2) (when they do not even know one) (1), and when they intentionally provoke one (2).

Aggression has multiple facets and degrees (5). It is experienced as being about how one expresses emotion (2), and also as an action (1). Intention is important in assessing whether a behaviour is aggressive (2), although people can experience an act as aggression when it was not intended as such (2). Sometimes one's own behaviour is misread as aggressive (2). Aggression is experienced as including verbal behaviour, particularly swearing (1), as words can also damage people (1). The physical experience of aggression is highlighted (1). The experience of receiving aggression entails receiving force, pressure or impact (1). When played out in full the receiver is badly injured or dead (3). For an experience to be aggressive, however, it is not essential that the other person is damaged (1). There are times when aggression can be used to protect another person (1). A sense of closeness and community can be expressed through aggression (1). There are times when aggression is necessary (1). Aggression can be experienced in the community in ways that are related to injustice (1).

Aggression is a process (3). It has stages (1). Anger builds and aggression begins as a little ball inside oneself (1). A sense of release and relaxation is experienced afterwards (1). Group members experience **themselves as only being aggressive when provoked (5)**. One does not want to be aggressive, but the day comes that one needs to be (1), as result of being provoked, particularly through

sustained pestering (2). Perhaps one plays a role in that one may do something that another perceives as being a wrong towards them. (1) Aggression should not be unprovoked, though. This can be experienced as shocking, surprising, or disdainful. (1) If one's mother is insulted then this will be experienced as deserving an aggressive response (2). People who fight a lot at school are not concentrating on learning (1). When being mugged one just swings one knife without hesitation (1). **Being provoked is a test (5)**. If one does not stop their pestering then they will keep coming for one (1). The aggressor (provoker) is experienced as engaging in this behaviour to try to prove that s/he is strong or big (2). They also provoke to see if the other can fight (1). Once this pestering is underway friends encourage one to be aggressive in response (3). If the test of provocation is passed then one has communicated the message: do not mess with me (2). One then gains respect and fear (1). Through responding aggressively to provocation one then protects oneself and will be left alone in future (1). Participants experience a **loss of self-control (4)**. Anger grows and then one just loses control (2). There can be a calmness and clear focus only on the other person at the exclusion of all else that is experienced right before one punches or beats them (1). When one feels that calmness one knows one can kill the other person. Aggression is experienced as unstable (1). It is a burst or explosion (1). In that exploding one experiences oneself in a way that is different from the norm: who one is changes (1); it is even as if one is mentally ill (2). **Participants experience aggression knowledge and creativity (1)**. One experiences herself as holding knowledge about aggression techniques that work (1). When needs be one can problem-solve to be aggressive, for example beating a person up after school instead of during school (1). There are some **consequences to being in a fight (3)**. One can experience making another person one's enemy if they get on one's bad side (2). One can also experience receiving a hiding from a parent for becoming involved in an aggressive encounter (1).

Experiences of self-control vary. Participants feel that they **do have some self-control (5)**, although this is expressed as being more pervasive (1), they can only exerted at the beginning of the growth of anger (1), until just before the aggressive explosion (1), or until mid-punch (1). Some experience others as deserving of two chances (1), others give one and one alone (1). Some participants feel that **one should not fight back (1)**. It is better to forgive someone who is attempting to provoke, as they will not be the one getting into trouble afterwards, it will be you. Fighting is not the only solution to one's problems (1).

There are also **ambivalent experiences of aggression (3+)**. Aggression has both "right" and "wrong aspects (+). It is good to walk away and it is good to fight back (3). One can experience having control over aggression and not having control (1+). One can experience oneself as being aggressive and not being aggressive (+). There can be the co-presence of empathic perspective-taking and the justification of aggression (+).

IN RELATION TO QUESTION 3:

3.1 What is their experience (as expressed *verbally within the group music therapy process*) of each other, of the therapist, of their interactions with each other, and of the music they create together?

Participants experience **enjoyment (2)** in their interactions with one another in sessions. They experience aspects of the music created as **spacious and open (1)**. At times they **agree (3)** with one another.

Participants demonstrate **willingness to share life experiences and feelings (1)**. Through their words they extend some **care (1)** and **support (1)**. They express **encouragement and affirmation towards one another (5)**. They **support and highlight another's role in the group (1)**.

Participants also express **disagreement (2)**. There is an expression of **synchronisation difficulties (1)**. There is an occasion of **resisting or disagreeing with the attempted encouraging offering from another (1)**. There is an **inquiry regarding what is permitted or acceptable (1)** within the musical activity and one inquires of the therapist whether they may speak Afrikaans (1). One member **suggests that another has violent intentions (1)**. Participants express experiences of **initiative and agency (1)**, **leadership and influence (1)**, and **valuing having power (1)**. Through verbal interaction they engage in being a **spokesperson (1)**, giving **advice or correction (2)**, and being a **critic (1)**. One participant explains that the **music therapy group has become like their family (1)**.

3.2 What is their experience (as expressed through music, art, movement, drama and quality of their presence and interactions within the group music therapy process) of each other, of the therapist, of their interactions with each other, and the music they create together?

Through musical and embodied responses with one another participants express experiences of **enjoyment in sessions (5+)** (for example, pleasure, humour, and satisfaction (5+) and quickening (1)) and **investment in the process (5+)** (for example, enthusiasm (5+), and eagerness (4+)). They offer clear expressions of their presence in the group (1). Occasionally there is alternative participation (joining the overall activity, but in a slightly different way to the rest of the group) (1). Musically they mainly express rhythmic prominence (+), but within the music they create together there are also occasions where melody or harmony (1+), phrasing (+), volume (+), and texture (+) become prominent. Participants demonstrate **tentativeness and caution (5+)**,

asking what is acceptable (1), occupying a smaller portion of auditory space in relation to the others (5) and expressing an experience of occupying space that is in the background (5). They then share only when asked a question (3). Their interactions can be cautious and careful before electing to participate and still during participation (3). On one occasion a participant expresses **resistance (2)** to participate as requested by the therapist (1). At other times there is expression of **openness to share with one another (5+)**, through vulnerability (4+) and trust (+).

Participants express experiences **of blending with and adapting to one another (5+)**. When creating music (and movement, role-playing and making visual symbols together) participants intermesh their offerings with one another, collaborating by fitting their suggestions into the overall creative process (5+). They also co-adapt, changing their ideas, music, music, action and visual symbols in relation to the offerings of others (5+). They negotiate musically (1+), verbally (3+), and through the joint creation of an image (1+). Leadership shifts between them (1). At times a participant offers a suggestion and then seeks confirmation from others (1). In the group there is **gentle challenging or disagreeing (3+)**.

Musically they express experiences of **stability and grounding in relation to one another (6+)**. (This experience is included under this question as well as under the question 1.2 as they demonstrate grounding themselves musically and grounding themselves in relation to the mutually created music). They show experiences of centering themselves in the jointly created music (especially in relation to the musical pulse) (6). They offer musical grounding and align with one another to ground the music together (5+). Through their joint music they express organization (2), stability, repetition, predictability and sometimes, inflexibility (4+) and limited variation (3+). Their music can move towards solidifying (1+). There is also a tolerance of uncertainty, though, and before stability returns they are able to remain in the music and continue to seek to “find one another” and to find musical clarity once more (4+).

Participants express experiences of **support, warmth, and kindness (6+)**. They display conventions of consideration (for example, offering a late comer one’s chair) (1). They offer one another encouragement and affirmation (5+). There are responses that show experiences of pleasure and warmth upon being encouraged or affirmed (4). A member shows support offers a translation when the therapist does not understand an Afrikaans word that another group member uses (1). At one point, when negotiating together a member “bounces” a question back to the group, (asking, “what do

you think?") (1). When a member arrives late another explains to him what is currently being discussed so that he understands what the conversation is about (1).

There are times when they express experiences of **greater disconnect (6+)** with others, being more disengaged and separate from the group (1); showing reservation, guardedness or reluctance to engage with the others (3+); pursuing an individual agenda (through persisting to offer a directional idea without adjusting to the other's music (1), not waiting for a turn to speak, or playing an instrument while another group member is speaking) (2+); or a sense of discomfort with or withdrawal from others' expressions of painful emotion (+). **Difficulties in interpersonal connection (5+)** were expressed through synchronisation difficulties (3+), matching difficulties (2+), musical conflict (4+), fragmentation, misalignment, incongruence, instability or disorganization (4+), not following other's musical changes or quality of playing (1). There are instances of refraining from perspective taking (+). On occasion an expression of warmth or enthusiasm is not met with resonance, (1) and even with resistance or disagreement (1).

Frequently there are **shifts between connection and disconnection (6+)**. The group shifts between loosening and cohering (1+); congruence and incongruence or organised and disorganized (3+); lesser and greater investment and engagement (1); lesser and greater openness and connection (3); and greater and lesser interactional flow and entering into a shared resonance (4). They shift between supporting one another and foregrounding the self (1); focusing inwards on their internal experience and outwards in the group interaction (4+); they situate themselves further away from the group and then move closer (1); occupy greater and lesser portions of auditory space (1); and they embed their own music in the group's and then differentiate or distance themselves / their music (1). There are expressions of an experience of willingness to engage, but on one's own terms (1), and sharing but in a limited manner (1).

Participants demonstrate **wanting to follow the lead of the therapist (5+)**. They relate to the music therapist with relaxed respectfulness (+). They seek clarity regarding how they are being asked to engage in the musical activities so that they are able to follow closely(3) and offer in alignment with what is being asked of them (4+). They follow as requested or led (infrequently they do this briefly or somewhat as requested) (1). There is some expression of experiences of reliance on the music therapist for direction (+). Participants **follow one another (6+)**, at times choosing a follower role even when other more directive roles are potentially available (2+). In addition to following one another participants also sometimes assume a more parallel role, where their

contribution takes place alongside others in a more parallel fashion (5+). They also sometimes assume the role of observer (3).

The participants show experiences of ***leadership (5+)*** through initiative, ownership of the creative process, and demonstrate initiative and confidence (5+). They offer direction and influence that is followed by others (5+). On occasion a suggestion or musical form that is offered exacerbates a lack of direction in the group (1). They show independence from the therapist as they generate creative direction (+). Participants also show some experiences of assertiveness (1) and dominance (1). At times participants occupy a larger portion of auditory (3) and physical space (3), foregrounding themselves. There are often ***balanced interactions (5+)*** as well, though, as a moderate portion of auditory space is occupied (5), as they both listen and offer (3), respond to others and influence the group (3), express and experience of their presence being in the foreground and then the background (1). They also express an experience of individual creative expression and variation within the group cohesion and stability (2+).

3.3 How did these adolescents express and engage in the essence of the structure of empathy as formulated within descriptive phenomenology?

A. I have an experience of myself

As the experience of another is a mirroring or self-remembering of one's own experience the textural descriptions of the participant's lifeworlds (addressed under the textural descriptions and composite textural description that relate to research questions 1.1 and 1.2) contribute in consideration of this aspect of the essence of empathy.

During the music therapy process, however, participants also had opportunities to imagine themselves in different experiences. Before (and while) imagining themselves in the shoes of others they could practice this imaginative transposal in a transitional space involving themselves. For example, while role playing the story they co-created they had the opportunity to imagine and reflect on what their characters might be feeling. While exploring the theme of being "at sea", Marius says "The ship just began to break." "I'm feeling afraid," says Floyd.

B. I have a bodily relation with the other

Although sharing a sense of bodily relation with another takes place within every interaction, the group music therapy process facilitates certain encounters that specifically enable targeted

experiences of embodied resonance. Expressive embodied similarities emerge as, for example, Floyd and Laetitia smile, look at each other and start moving their bodies to the rhythm of the music, and as Rameez and Floyd nod and rhythmically “groove” along with Laetitia. When exploring the body sculpture some participants move together as they role play as part of a member’s experience of needing to push some friends away. During the closing discussion the group members all have similar postures. Although they are relaxed there is serious intent showed through their embodied presentation. In the improvisation that flows from a greeting song everyone moves their bodies together, pulsing shoulders and nodding heads. This is the most sustained period of “groove”. There is an energetic co-experiencing that takes place during the story creation, including an apparent shared visceral sense of one another as they mirror some of each other’s movements. When exploring the theme of being at sea as Rameez moves his body as if being blown by a very strong wind, Floyd and Marius move theirs in the same way. While discussing the sonic sketch Ashlee describes how another learner kept pestering her. She moves her whole body expressively, opening up her arms and making claws with her hands. Floyd also moves expressively as Ashlee had, lifting his arms and directing his one hand towards the other repetitively, indicating how the other learner’s behaviour persisted.

C. It is a kind of presence

C.1 Intentional awareness directed towards another

In the beginning there is a tightness to the group members’ centeredness on one another. While the group is in a vast echoing hall they have created a small circle that seems contained and even quite intimate. They sit in a small circle without much space between them. They lean forward, looking. There is a seeking quality to their expressions and persistence and willingness in their attentiveness to attune to each other. They listen to one another closely. In the greeting song in the second session there is, overall, a kind of wide-awake openness, an eagerness to catch the task, to tune in, to place oneself in the groove at just the right spot. Wide eyes, leaning forward, sharp gazes and smiling faces. There is a popping, and even tingling quality in the group. Their alertness has a piercing quality in their attempts to attune. In the drumbeat building there is tight focus. Ashlee expresses her focus on the others by moving her chair forwards into the circle. Marius, Ashlee and Floyd interact with much interest in what each other are saying. As a song begins to play that Laetitia seems to resonate with particularly strongly she leans forward, both into the music and into more interactional contact with the group. She follows when the therapist initiates, stopping and returning to playing as led during a greeting activity. During song writing Laetitia sits in her chair leaning forward, showing interest in what each person shares. During drum beat building she makes eye contact with the others. As the greeting song extends into an improvisation her point of reference is the others and she attempts to attune to them and to support the group’s rhythmic groove. While playing together with the pre-recorded music Marius looks attentively at the others during the activity to try to follow what they are

playing. He shows embeddedness in the rhythm of the songs that are playing and in the rhythm that the group members are generating. He is concentrating on attuning. In a greeting song he carefully follows the other as his point of reference and organises the tempo and rhythm of his playing accordingly. The quality of his playing and being is not quite attuned though. His playing (and being) is slightly heavier and flatter. In an improvisation following a greeting song he is fully present in the moment of the activity and seems to be exerting careful concentration as he is part of creating the group's musical process. During story creation he also moves towards the others. When discussing living in Eersterust he is closely aware of all the others. As Laetitia shares her life-line and in the discussion at the start of a session Marius asks her further questions to understand her experiences.

When playing with the prerecorded music Floyd is leaning forward throughout, a warm smile on his face, looking at the "leader" for the moment and also the other group members, attempting to attune to their playing. His focus is on attuning the movements of his hands to the rhythms of those around him. His body language is warm and open. During song writing Floyd leans forward in his chair. He frowns when he becomes aware of fragmentation in the timing of the group and hears that members are playing out of time with one another. At times he shakes his head, stops and then starts again when he realises that his own timing is asynchronous. He follows very eagerly, attuning to the therapist through the music she is playing. During a greeting song his point of reference is the other. He carefully attempts to attune to the therapist's leading of the song. Not only does he listen to and watch the therapist, but Floyd also watches and listens to the others in the group. In a greeting improvisation he leans forward as he attempts to finely attune to others. He can align his time quite closely with others and intentionally expresses the clear will to do so. When the group's music becomes more unstable he closely seeks to find a "slot" within which he can align. He is fully in the present moment with the group. His body movements, music, eye contact are fully directed towards engaging with the group in the here-and-now. During drumbeat building he closely follows the therapist's initial lead and at the start his point of reference is the beat that she offers. Floyd asks Laetitia some additional questions when she is sharing to understand her experience more fully.

In the first activity (playing with the prerecorded songs) Rameez also leans slightly forward, carefully watching and listening. He contributes to the sense of a contained, focused space. Similarly, he leans forward towards the others as they negotiate the lyrics while song writing. In a greeting activity he is highly focussed and seems captured in the moment. He watches the therapist and the others in the group. Rameez plays slightly gentler than the therapist, although his accents are similar in intensity. He is welcoming of the musical material the therapist is introducing / reminding him of. He follows very eagerly, attuning to her through the music she is playing. He increases the tempo with her, which holds an increase in tension. He is in a horizontal relationship as he follows the therapist. During drumbeat building he watches the therapist initially as she offers the grounding beat, but then follows

each group members with his eyes as they provide an additional rhythm. He folds his arms and looks up at the therapist as she says stop and then begins again a fraction of a second after her when she says “go!” again, smiling. As the therapist introduces the decrescendo his beating becomes very soft and he looks up at her. He is looking at and listening to the others with intensity and a serious expression on his face. While playing with the pre-recorded music Shadi watches Ashlee and follows her rhythmic pattern closely, attempting to synchronise with her. There is eagerness, willingness, openness, warmth and enthusiasm in their attempts to find ways to musically attune to one another. They show physical expressions of intent (through eye contact and leaning forward). They are clearly attempting to attune to one another as precisely as possible. The group members wait for one another to see who will offer a rhythmic suggestion and how they might find their way into synchronisation. In the greeting activity they actively seek to attune to the song the therapist is teaching them / reminding them of (some were late to the first session and so hear it for the first time in the second). They are clearly attempting to carefully follow exactly what the therapist is playing. In an improvisation they stop, try again to “find one another”, stop, try again, stop try again. There is a keen sense of listening and attempting to attune to one another. Sometimes this is successful and at other times it is not, however, throughout there is focused effort towards this. Members seems to be trying to find one another, sometimes successfully and sometimes “not”, but always successful as “seekers”. All of them are highly invested in attempting to attune and do not give up when this does not occur. The group members can tolerate the discomfort and disconnect and pursue renewed attunement and cohesion.

C.2 Waiting

While playing with the pre-recorded songs Ashlee waits as the third song begins and Laetitia starts a rhythm. Ashlee follows her, watching her as well. In a later session she waits and listens and then rises to contribute. She can wait and listen to others as they contribute. As the greeting song extends into an improvisation, when the music becomes more disjointed Laetitia stops playing, watching and listening (still with a relaxed and open facial expression). As she observes she does not express criticism or distaste through her face. It is as if she is simply waiting and watching and then joins in again when the music has stabilised. When exploring the aggression sculpture Marius gently opens in synchronous laughter with others and waits with stillness and a concerned expression in more serious moments. He is fully in the present moment. During the body sculpture although he stands up first when they are required to move from one position to the next he then waits (waving his arms slightly) as the others are still stationary. When the group is discussing relationships he waits and listens to others as they share. Floyd also does the same while others share.

C.3 Witnessing

The participants listen to one another. While attempting to play together along with prerecorded music there is a pause in which they attempt to ascertain what to play. During song writing they witness and listen to one another, eager to hear each other's ideas. In the greeting activity there is witnessing and listening in the sense that they are attempting to closely follow the therapist. Not only do they listen to and watch the therapist, but two also watch and listen to the others in the group. While building the drum beat there is witnessing of one another and listening to one another's beat as the group develop a groove together that becomes solid and surging near the end. Participants wait for each other to speak during the discussion of the sonic sketch. There is one moment where everyone speaks together, but this settles quickly. They witness and listen to each other's points. While drumming strength participants listen to one another, playing simultaneously. Each person listens to the one who plays before him in the circle before integrating his playing into the music that they offer. While processing the rope symbols, although they do not comment on what others share, they listen closely and the group, together, forms a safe and trusting environment in which to be honest and open with one another. At the beginning of an improvisation participants wait (for an initial sound to be played and wait for the rhythm to slowly emerge from the more fluid initial sounds). When discussing experiences there is waiting displayed in how members listen to one another. There are no interruptions. They are witnesses to one another's expressions of emotion. In a greeting song the group members are all looking at and listening to one another very closely. When exploring their lifelines there is the capacity to wait and "wonder" in the experience of the other. They listen carefully to one another and find ways to merge their own unique contribution with the others in the group. During the body sculpture they listen while the others speak and there is a sense of waiting and witnessing. In the closing discussion the conversation flows between group members and there is a clear expression of waiting and listening as others share their experiences.

Ashlee does not respond when the tension grows slightly higher as others disagree. Her body language remains the same as she sits calmly in her chair with her arms folded, watching them. As the greeting song extends into an improvisation Laetitia listens closely to others. At the start of the story creation as they offer ideas for the story she is watching the other group members and smiling. In the closing discussing Marius uses a small amount of auditory space. He seems fully present in the moment as he listens to Laetitia. He does not intervene in the conversation, although he is surprised at and disagrees with what he is hearing. Rather, he chooses to allow the conversation to flow, listening to Laetitia speak. He chooses to participate, but also to often listen rather than speaking. During a greeting song Floyd watches the therapist and the others around him. As the therapist explains further in the middle he smiles very brightly and nods his head. During drumbeat building he looks at the therapist and all the others in the group, staying connected to each and smiling more and more broadly as the music progresses. He plays close attention throughout. As the music progresses he looks at and listens to each member in the group. While discussing Eersterust he listens carefully and watches

closely. He listens softly and nods warmly, with eager and encouraging eye contact. During story creation he listens carefully to others in an easy and relaxed way. While exploring their life-lines Floyd listens carefully without interrupting and is fully focused and present with the others as they share.

Rameez starts the first activity of playing with the prerecorded songs by listening and watching. Once he has listened to and observed the others he attunes quite closely and enters the shared musical space. As the next song begins he stops, waits, looks at Ashlee and as she begins a rhythm which he then he. In the third song he looks to Ashlee expecting her to lead. He is content to live in the time of others I this activity, after careful observation and measuring so that he feels he knows how to align himself with them. In a greeting activity Rameez watches and listens to the others in the group. While drawing and processing freedom he appears to be present in the moment as he closely listens to and watches the others in the group, although he does not speak much. In a greeting song that extends into an improvisation he watches the others and listens finely. He also listens carefully to what Laetitia says in the discussion at the start of a session, but does not show the shock or concern that the others do with reference to what she says. During strength beat building Rameez seems tentative at first. He watches the therapist and Floyd quite frequently, “checking in”, adjusting, finding his way by assessing where everyone else is. In the improvisation after drawing freedom Rameez often looks up slightly (his head is faced down) to watch what the therapist is playing on the drum, checking rather than being able to participate spontaneously and individually. Shadi is quiet during the creation of the aggression sculpture, but smiles warmly and watches the others closely.

C.4 Welcoming

When playing together along with the pre-recorded music they are welcoming of the musical offerings given by one another and welcome the musical experience of the other. During a greeting song Floyd and Rameez are welcoming of the musical material the therapist is introducing / reminding them of. During the discussion of the sonic sketch there is a quality in the group of welcoming one another's contributions to the conversation (there is no critique or belittling). No matter what is discussed this is held by the group. As they develop their aggression sculpture the interactional patterns in the group are flexible. Members wait while others speak. They witness and listen to each other's points and actively incorporate each other's individual sculptures into the group sculpture as a whole. They are welcoming of each other's contributions. When drumming strength each member is welcoming in their reception of the others' playing. When processing the rope symbols the space has a sacred quality to it. Each person's sharing is held by the respectful silence that is offered by the others. The sharing is welcomed. Nothing is disregarded or dismissed. Intensity is matched in this way, by holding the vulnerability of the sharing in a quiet, highly present manner.

In the greeting improvisation there is welcoming of the musical offerings given by others and attempts to integrate this into the overall product. At many points during the story creation they listen to one another clearly and respond very warmly to one another's suggestions. On the whole they welcome each other's creative offerings. While exploring their lifelines members wait for each other to share, and witness and listen to what is shared. Overall there is a welcoming of the experiences shared. When exploring the imagery of being at sea they welcome each other's creativity and playfulness. As they discuss the imagery they have created about relationships in the four circles there is a sense of nonjudgment. One member shares about her relationship with her girlfriend (which, in this particular community is not a relationship that would be easily accepted). The group does not "blink an eye", but simply continues to flow with the conversation. In fact, as her relationship is the longest one she takes on a role of one who is wiser in relationships than the others. She also shares confidently and unapologetically. Participants witness and welcome each other's experiences, but also offer some gently challenging comments too.

D. There can be a stage of resonance

D.1 Affectively-living-from (resonating with the other's expression of feelings and affective contours; sharing an affective flow through time)

There is a smooth flow of interaction between all group members when they are playing with the pre-recorded music. It is like watching and listening to a river that simply flows along. At times there is increasing tension in the music. The repeated figure that they play during the fourth pre-recorded song becomes significantly louder than the recorded music as they seem to be experiencing their mutual groove with enthusiastic pleasure. Participants frequently synchronise. They begin playing with the fifth pre-recorded song with a drum roll that coincides with a crescendo in the [pre-recorded] song. There is fluidity during the song writing process and a smoothness to the flow of interaction. The participants' interactions are flexible. They offer creative material and listen to one another. They build on each other's ideas and co-develop their lyrical and musical material. In song writing most participants openly resonate with the expression of one another's feelings. During the singing of their song they share a visceral experience as well: the group reaches a point where everyone is moving their bodies in a synchronous motion to the music, arms in the air. Everyone is smiling. The whole group is completely engaged and moving as one organism. They are pulsing as they resonate with the rhythm together or with the line they are saying simultaneously. There are instances of co-experiencing that involve resonating with each other's expressions of feelings. In these moments they (apart from Shadi) "burst" together in synchrony exclaiming, dancing, smiling simultaneously and following the same contour of intensity. There is a clear visceral co-experiencing. Synchronising takes place in a few instances as the lyrics are spoken together and as melodies are sung together. They are mostly able to sing in the key the therapist is playing on the keyboard. When playing their

song again in the next session the emphases that are played align with the pulse very strongly. In terms of the rhythmic part-whole integration, the drumming is undifferentiated as all group members play the same rhythm that they have developed for the song. One overall texture is maintained throughout as they drum essentially in unison during the song and the melody is also sung in unison. Melodic part-whole integration is undifferentiated as there is only one tonal part that everyone sings in unison. Only one tonal centre is used and this is appropriate due to the genre of the song. One thematic melodic idea is used. During the second chorus of a greeting song the group's drumming is more synchronous. In this greeting song, [although the precision of their beats was still not entirely synchronous with the rhythm of the song] they increase their tempo precisely together with the therapist's. During drumbeat building the therapist counts to four and says, "stop!" One member adds a final flourish as if this is the end of the piece. The therapist waits for the duration of one bar and says, "Go!" again on beat one as she resumes playing. Everyone begins exactly with the therapist, timing the movement of their arm in synchrony with the movement of hers. The music builds in tension and urgency, however, the overall quality of the group's presence together is still very relaxed. The group members pulsate rhythmically to the music they are creating, easily moving their bodies to the flow as it sweeps them along. The intensity builds and the drumming becomes vigorous, but this is smoothed by playfulness, lubricated interactions, smiles and fluidity. The energy tightens and tightens as the group builds in intensity, fading slightly, and building again. When the intensity builds the drumming becomes vigorous. The tempo increases slightly again as the energy begins to build. There is swelling as the tension builds, cresting, pulling in, followed by cresting once more. The ending was musically negotiated by everyone as the tempo became faster and the group transitioned into a drum roll that burst at the end. In terms of an expression of merging, in drumbeat building (in relation to part-whole) texture integration) the parts play very similar role functions. Although participants play figures (in relation to the ground that the therapist has set) the group soon begins to establish a mutual ground. It is difficult to ascertain what part is leading or following. When talking about the sonic sketch they find many common points of resonance. They listen to one another and respond with enthusiastic resonance when they feel that they have had similar experiences. As they all begin to speak together while talking about the sonic sketch they all move their bodies forward in a synchronous shared visceral sense of the encounter that is being discussed. Overall there is shared absolute intensity as the quality and intensity of all the voices and body postures are similar, with slight variations. There is shared intensity contour. Overall the intensity is low, and as it rises slightly this is followed by all group members and then diminishes synchronously. When discussing the sonic sketch there is a flow in the interaction between them. As they create their aggression sculpture there is some smooth negotiation in how they express symbolically their experience of aggression. Their conversation about living in Eersterust takes place in a very relaxed a flowing manner. They enjoy musicking together in a greeting activity that has flowed into an improvisation. There is a smooth flow between everyone. In their portrayal of the story there is co-experiencing as

the group resonates with one another's feelings (for example, of excitement) as well as resonating, to a degree, with the emotions of the characters they portrayed. In the third piece of the story creation the villain has entered the club. Everyone is becoming very animated together. When exploring their lifelines the interactional patterns are flexible and there is a smooth flow between the different members in the group as they share. In the strength drum improvisation everyone is synchronised together rhythmically (and have been from the start). There is a visceral co-experiencing, particularly as the music surges and all play very loudly together with similar strong weight being administered to the velums as beats are accented synchronously. When exploring their lifelines there is a shared affective flow between members throughout the session. When processing the symbols of the ropes this visceral experience of the situation (through pulling the rope) was shared (not through one person sharing and the others the experiencing it, but by a common experience that was articulated by all of three). During a closing improvisation there is a shared sense of affective flow. All members are integrally involved the creation of the music as a shared experience. The therapist has invited them to play how they feel about the upcoming week (on any instrument they choose). Initially they each take a turn to play. The therapist suggests that the group play together with each person to support the way in which they are playing. As the turns progress, however, the group begins to mirror each person's playing rather than matching the quality of it. The group members share honestly and openly about relationships that they are in with girlfriends and family members.

With specific reference to individual members, Ashlee shares an experience of time with the others in the sense of being present with them and attuned to their comments in the moment, but also through expressing sharing their experiences of school. She is present with the others in the group, sharing space and time with them. She integrates the flow of her conversation smoothly into the conversation of those around her. She is present in the moment with the others and flows through time easily with them as they share different life experiences. She is present in the moment, carefully tracking the flow of the conversation and being present in time with the others. She refers to her own experiences but also balances this with attuning to others as the frame of reference.

While Laetitia plays along with the prerecorded pieces on the whole she is able to synchronise between self and other. During drum beat building Laetitia and Floyd nudge the last crescendo. As Floyd and Laetitia, especially, begin to play even more vigorously the group follows and there is a further accelerando and crescendo. Laetitia reaches a triumphant ending with the group in a drum roll. She coordinates feeling states with those in the group as the music proceeds. In the second song writing activity she occupies shared time with the rest of the group. Her expression of time is steady. She shares (and participates in leading) the growth in energy in the song as the melody solidifies. When singing their song at times her musical expressions are very closely aligned with those around her (there is virtually no distance). Her music becomes merged with theirs. When exploring the

aggression sculpture she smoothly flows with the group in the creation of the symbol and, in this way, she is integrated with those around her. She reaches a point of climactic tension in the discussion as her and Floyd disagree. As the greeting song extends into an improvisation she enjoys merging her music with the others. Laetitia, Marius and Floyd have synchronised their playing on Laetitia's rhythm of dotted crotchet, dotted crotchet, crotchet, semi-breve. Rhythmic part-whole integration becomes fused here. In another greeting activity Laetitia's beats are relatively synchronised, but often lag behind the beat. In a closing improvisation she shares the flow of time with others in the group as her playing is rhythmically synchronous with theirs throughout. When Marius plays together with the pre-recorded music his beats align closely with the emphasis in the beats of the leader at any given moment, although he plays slightly more gently. In a greeting song only Marius initially synchronises exactly. Marius watches the therapist's hands closely as she plays and synchronises with her. While working on their song Marius raps the lyrics exactly with Laetitia. When extending the closing Marius, Ashlee and Floyd frequently synchronise and provide a stable and supportive musical foundation. Marius is able to occupy shared time with others when playing together with the pre-recorded songs. When exploring the aggression sculpture he easily flows with the narrative and symbolic development that is co-generated. Ashlee, Floyd and Marius flow smoothly with one another in an animated exchange as they describe aspects of their experience of life in Eersterust to the therapist who is the outsider. Marius, Floyd and Ashlee organise the rhythmic elements in relation to the shared pulse and in relation to the shared, negotiated rhythm developed between them. They occupy a space of shared thoughts and feelings as the three are highly present with one another, making eye contact, and moving their bodies synchronously (although Marius' movements are slightly smaller). They are embedded in their sharing of one another's time and are in the present moment. During story creation Marius, Floyd and Rameez become very animated as the piece builds, deciding what should be happening in the story. They are smiling while they enthusiastically develop the narrative. Their arm movements become bigger and more expressive as the music builds. They sit forward in their chairs. Their voices grow louder over the sound of the music as it crescendos. They become enlivened as the music surges in a kind of mutual, flowing dance. When acting out their story Marius is fully in the present moment with the rest of the group and moves moment-by-moment through the story as it is created and enacted. He follows and is also actively part of creating the intensity contour with the rest of the group. Floyd appears to live in the present of each song when playing with the prerecorded music, and he shares time with the others in the group during each song, while purposefully attuning to them to meet them in mutual time. He is mostly in control of the synchronicity of his rhythm. During a greeting song Floyd's accented beats at the ends of phrases are always precisely with the therapist's. He flows with the music, being acutely attuned to the music and to the others in the group as he flows through times with them. As he increases the tempo with the therapist he is able to co-experience this affectively and viscerally. Ashlee, Floyd and Marius flow smoothly with one another in an animated exchange as they describe aspects of their experience of

life in Eersterust. During story creation as the second piece begins Floyd and the others become very animated as the piece builds, deciding what should be happening in the story. He follows the intensity contour of the group. When exploring their life-lines he flows in the moment in time with others. In a closing improvisation he flows easily through time with the others in the group. He contributes to the growth in energy and intensity and this is experienced by him as pleasurable (as noted through his happy facial expressions). When it is Floyd's turn Ashlee, Marius and the therapist begin to play with him, mirroring his rhythm rather than only matching the quality of his playing. The group finds this beat simpler to play and they align closely with him. In a greeting improvisation Marius and Floyd have synchronised their playing on Laetitia's rhythm and their parts fuse. Floyd fuses his music with those around him relatively consistently. When he experiences a misalignment in the group's music he seeks to reintegrate. He experiences pleasure (smiling and moving his body more expressively) as he embeds his music with the music of those around him. In the last session there is co-experiencing in the sense that there is affectively-living-from (Marius and Floyd share each other's feelings of shock and disagreement). In the first activity of playing with the prerecorded songs Rameez synchronises with Ashlee. He follows the build in tension initiated by Laetitia, showing comfort in sharing this feeling contour with others in the group. He is content to live in the time of others, after careful observation and measuring so that he feels he knows how to align himself with others. During song writing Rameez, Marius and Floyd start singing together. He gently "grooves" to the beat as it plays, makes eye contact with others in the group, nodding his affirmation of what they suggest. He smiles in synchrony with humour and excited suggestions. During drumbeat building his body is now pulsing in a way that mirrors Floyd's and they express sharing of a visceral experience. There is a resonance between the two of them specifically. As the energy grows again Rameez continues playing quavers with alternate hands and increases his dynamic level. He ends with the others at the end of the drum roll and smiles. During song writing Rameez invests his physical "groove", singing and drumming into the shared pulse accurately. He follows and participates in the group's slight accelerando, sharing this increase in urgency and excitement with them. His musical expressions are congruent with the expressions of most of the other group members. While they create their aggression sculpture he flows with the surges and release of tension in the group (e.g. leaning slightly forward, smiling with others, leaning back again). Rameez, Floyd, and Marius become very animated during story creation as the second piece builds, deciding what should be happening in the story. Their arm movements become bigger and more expressive as the music builds. They sit forward in their chairs. Their voices grow louder over the sound of the music as it crescendos. When exploring being at sea Rameez organises his contributions in relation to the flow co-created by those around him. In a greeting song Rameez joins Floyd who has started playing the beginning of the greeting song and plays the same rhythm. As the intensity increases during strength beat building Rameez increases the dynamic level of his repeated quaver pattern. The music increases further in tempo until it "falls over a waterfall" into a drum roll, which Rameez participates in. He follows the group's build

in tension and is part of the generation of it as the group as a whole surges, but does not specifically contribute towards the growth in tension individually. While playing with the pre-recorded music Shadi often synchronises with the beat of the person who is leading a particular section. While playing with the pre-recorded music the rhythms that she beats are generally synchronous with the song and to the other members of the group. In this sense they are rooted to the pulse and connected to their origins.

D.2 Rememoratively-living-off

There are other instances during song writing where the group members affirm that the experience of another is the same as their own (e.g. the description of parents being like prison guards). Shared understanding of aggressive experiences are expressed while they create the aggression sculpture. Participants make eye contact, nod, smile and agree with the points of others, demonstrating through their body language that they have had similar opinions, thoughts and feelings. There are many instances of co-experiencing as they share their experiences of living in Eersterst and voice that they have much in common. While sharing near the end of the experience of working with sea imagery they listen quietly to one another as they speak about their experiences and they agree on some points, for example, the role of their faith. Ashlee agrees with comments made by other group members about the nature of relationships. Ashlee explains that it is difficult for her to control her temper and Floyd agrees with her. He also agrees with her when she explains that if someone gets on her bad side she can make them her enemy for years, saying that he feels the same way. Although he disagrees with Laetitia's view that one should always walk away from provocation, he says that he does understand her point (that if you retaliate then you often end up having to face the consequences). He says, "I've been there". Laetitia's description of wanting to leave school evokes memories in Floyd of his own experiences. Floyd says to Laetitia: "I was in your position. I know how it feels. You need to say sorry. You need to keep working hard. That was me. Go to the Meneer and say "Ek is jammar" [I am sorry]. I know. I know you feel alone. But I was there. Going to another school is not the answer." Marius agrees that other learners treat one with disrespect. Rameez agrees with other group members during song writing, discussing the aggression sculpture, and the body sculpture. When talking about the images he has drawn in the circles he says that his is the same as Ashlee's (feeling safe; love; honesty; trust). While discussing their lifelines there are aspects that Laetitia sees Marius' story that she resonates with, but there are also aspects that she superimposes from her experience onto his. She shares her struggles with him, initially framed as a resonance with him.

E. A behaviour / co-performing is involved

E.1 Matching (absolute intensity; intensity contour; temporal beat; rhythm; duration; shape; pacing; incorporating)

In the first activity, while listening to the third prerecorded song the participants begin together with each other, but in a manner that is rhythmically misaligned with the pulse in the song. While they play their song the beat is solid and everyone plays together tightly, although the tempo does increase slightly. In an improvisation Ashlee, Floyd and Marius initially establish a djembe rhythm that they play together as a self-contained musical experience. Their energy is relaxed but with a centered groove, and a solid gravitational pull downwards. They are pulsing firmly and with a jovial quality. They match one another's music from the start. Although there are slight variations in the rhythm, the overall quality is the same, accents are the same, and only some of the slight subdivisions vary as they embellish the beat. They use one phrase length. and follow one another in establishing a timbral range and pattern. They smoothly co-ordinate their movements and intentions, thoughts, emotions and interactions with each other. They organise the figural rhythmic elements in relation to the shared pulse and in relation to the shared, negotiated rhythm developed between them. They occupy a space of shared thoughts and feelings as the three are highly present with one another, making eye contact, and moving their bodies synchronously. They all assume an equally horizontal relationship with one another as the shared rhythm develops organically between them. They are embedded in their sharing of one another's time and are in the present moment with one another. When turn-taking Ashlee goes first and the group matches her, supporting the quality of her playing, but not mirroring exactly.

While playing along with the prerecorded pieces Laetitia, Rameez, and Marius synchronise to the main beats in Ashlee's rhythm, but they do not imitate her smaller flourishes. The beat that Ashlee initiates is a pattern of four semi-quavers and a crotchet, four semi-quavers and a crotchet. Some group members, such as Laetitia play less regular patterns than the four semi-quavers but "land" together with Ashlee on the crotchets. In a greeting activity her vitality affects matched the overall intensity at times. Laetitia's playing was slightly flatter, although her accents were similar to the therapist's. In drum beat building she plays slightly behind the beat of the others. Her flatter patting of the velum blends into the sound created by others and the space she occupies is "wedged in" to the musical texture. She then finds a more "solid" rhythm, aligning with the rhythm that is being created by the combined blending of all the other members' rhythms. There are times when her rhythm becomes slightly less stable again, but then she re-aligns. At times Laetitia's beat is slightly behind the others. And then she plays precisely in time with others. She is embedding her rhythm much deeper into the ground that is created through the shared basic beat than she was at the start. She becomes more committed to matching as the music proceeds. She organises herself in relation to the others, whereas at the start her reference point seemed to blur between herself and others. While singing their song Laetitia, Rameez and Floyd play strong beats together on their djembes. In a closing activity Laetitia is playing a combination of djembe (resting sideways on her lap) and glockenspiel (on a table in front of her). Ashlee begins by playing repeated moderately soft quavers at a moderately fast tempo in a 4/4 meter, accenting the first quaver of beat four and beat one. Laetitia

(leaning over the drum on her lap with her head down) plays only the accented beats and adds another on beat two. The others join. When the closing activity extends into an improvisation she is able to match on the last attempt. Once she begins to play together with the others the overall musical product is then integrated. There is then rhythmic part-whole integration. She then is able to meet the stable rhythmic structure of the others. The rhythmic figure congruence increases when Laetitia aligns her melody with the others. Her glockenspiel melody is then congruent with those in the other musical elements (i.e. the drumming of the other members). In the story creation she plays an integral part in matching the absolute intensity sometimes (and she is part of generating it at times). In a closing improvisation Laetitia matches the rhythm on the djembe. She does not play every beat, but joins the accents. She then begins to play on the glockenspiel. Initially her melody is closely related to the rhythm of the un-tuned percussion instruments. She is prominent, but also assumes a follower role as she embeds her rhythmic figures into the groove of the group. All participants move towards a similar pattern of accents.

When extending the closing improvisation Marius and Floyd, and then Ashlee, establish a groove together on the djembes. They assume leadership roles together as they strongly offer a unified pulse (ground) to which Laetitia ultimately aligns herself. Their rhythm moves in a stable and repetitive manner through time. During strength beat building Marius aligns his rhythm to the others'. At times this is clearly defined; near the end it becomes slightly less so, as his rhythm becomes more unpredictable, but he still clearly following the same basic beat. He attempts to organise his music with reference to the others. He assumes a horizontal position in relation to the others in the group. He shares time with the others in the group, although near the end his subdivisions become more individualistic. He grows with the others in the surge of tension through tempo and volume and contributes to the group generation of this. In the improvisation that flows from the greeting song he seeks to share time with those around him. He often aligns his rhythm (tempo and meter) closely, but there are times when this drifts a bit or when he becomes uncertain and then he loses the "lock" on the time of the others (just as they are also starting to lose this). In a closing improvisation Marius, Floyd and the therapist match each other's beating without mirroring the exact rhythm.

When playing with the prerecorded music Floyd's playing is often a simplified version of what the others are playing. During song writing Floyd taps his djembe in a way that matches the quality and phrasing of Marius' speech, tapping his djembe with Marius' phrasing. During drumbeat building his rhythmic figure is embedded in the ground of the basic beat created between everyone from the start. His point of reference is the group. He largely follows the tempo variability of the group, apart from when he initially offers his rhythm that is slightly faster than the established one. He steps in slightly ahead of the group. Floyd initially attempts to play only the accented beats (that Ashlee has established as it is her turn to lead) along with Laetitia, but is not able to co-ordinate these entirely.

During drum beat building the therapist played a leadership role. However, towards the end Floyd and Laetitia took over this role together as they grew the intensity. As Floyd and Laetitia developed the group energy the others followed. In a greeting improvisation Floyd and Rameez solidly hold the group's music, playing mostly quaver beats with fluid accents as they continue the groove of the music. Marius and Laetitia play a few accents, resting on Rameez and Floyd's foundation. During a closing improvisation the therapist begins to drum again and Floyd joins her. He then plays only her accented beats. His playing is very strong, firm, confident, boldly present. He leans towards her as he beats, with highly intentional matching.

Rameez closely watches the others and listens finely as he provides a consistently stable rhythm. In a greeting song that extends into an improvisation Rameez and Floyd solidly hold the group's music, playing mostly quaver beats with fluid accents as they continue the groove of the music. Rameez contributes to forming a musical grounding, especially through often offering simple repetitive quavers that establish tempo, with accents that establish meter. He integrates his music with others, but also seems to be carefully offering the stability underneath.

E.2 Imitating

While song writing some imitating takes place as one person suggests a line and then another or others imitate the same line in the same way. During story creation process Laetitia imitates some comments made by other group members. Floyd also does this at one point. In a closing improvisation Marius begins to beat his djembe, firmly and with a regular, clear rhythm. Floyd takes over the same rhythm as Marius stops playing it, now stroking the velum of his djembe. During drumbeat building Marius and Floyd have begun playing and Rameez joins with the same rhythm. When asked what triggers the feelings of anger and aggression that the group has been discussing Shadi copies the answers that Marius and Ashlee have given.

E.3 Reflecting

In session the therapist reflects, but the group members do as well. Ashlee verbally reflects on comments made by others about their school and relationship experiences. In conversation with Ashlee the therapist says, "So, she moved your stuff, and she said things that annoyed you, and she was getting up in your face?" Ashlee responds, "You know what I'm saying". When exploring the aggression sculpture there are times when Ashlee agrees with and extends comments given by others. Marius reflects on comments made by other group members (for example, during the story creation), on the personality of other group members (for example, suggesting that Ashlee could be a lion), and on the possible meanings of colours used in the sonic sketch. Floyd often responds to comments made by others, agreeing with and elaborating upon these. He comfortably enters the narrative space of

another and shares meaning making with them. When discussing their four circles Rameez mentions that he does not care if his girlfriend breaks his trust. Floyd responds, "It's life". Laetitia says that she cannot go back to a certain teacher's class. "So, it's about a book?" asks Rameez to try to understand. During the body sculpture when the therapist asks Laetitia how she feels she does not say anything. "She's just there," says Rameez, interpreting her silence. "Just there," she agrees.

E.4 Exaggerating

In song writing Ashlee repeats another's rapped line (adding an emphatic "uh" at the end) with hand motions in the air. During drumbeat building the therapist counts to four and says "stop!" Floyd adds a final flourish as if this is the end of the piece. In a closing improvisation Floyd often follows in the sense that he incorporates an aspect that the music therapist has offered and then exaggerates this and it becomes a prominent rhythmic figure. He incorporates a rhythmic pattern from the therapist's playing and then uses it to create a crescendo. When developing their aggression sculpture "Hostility is like a burst, hey?" Marius asks Rameez and Floyd sitting next to him. Rameez nods and says, "a quick burst".

E.5 Imaginatively-living-through – (imagining oneself as the other, imagining oneself in the other's situation, or shifting one's perspective so as to understand discursive meaning differently)

While discussing the sonic sketch Marius says, "For me, if you swear at me it's ok, if you swear my mother I will, I don't know..." "You'll lose it," says Ashlee. When asked what a person may be thinking who is provoking her, Ashlee says, "They think they're gonna now hit me." As she reflects on school Ashlee says that teachers, "actually row with you because they love you. [I can put myself in my teacher's shoes], obviously. Obviously, it's not easy teaching naughty learners." (She looks at Floyd and Marius, smiling). She continues by blending this perspective with a degree of dismissal, though: "I guess we just go with the flow. Makes me think about it. It's like: "Is she gone? Ok" [Just another day], ja." During the story creation Laetitia describes how her character, Gina, feels and thinks at various points. Although this involved her imagining how she may feel in such a situation, it also simultaneously required her to imagine how someone else in this position (someone like "Gina") may feel and think. During the discussion of the aggression sculpture Laetitia says, "Now, the thing is, when people make you feel down just look at them and walk away, because they gonna see you're not even trying to get angry at the person! So they're still gonna feel weak as they were before". During the closing discussion Laetitia explains how she imagined what her friend would go through if she was raped: "I was walking with my friend and a guy came up to us. He had a gun. He wanted to rape her. I know what it's like and what it did to me. I still can't sleep. I know what it would do to her. So, I told him he must rather rape me. He raped me. She stood there. Then we went home". Marius

says that it is “hell” for the teachers at their school as the learners do not listen and, for example, take the teachers’ lunch. He explains that one teacher responds to the learners’ behaviour by “breaking down” and becoming ill, as well as wanting to strangle them. Marius says that learners “don’t care, they just laugh”. During the discussion of the sonic sketch, when asked what a person who is provoking him may be thinking or feeling he suggests that they “want to be big”. During story creation Marius describes what his character, Alex the villain may be feeling and thinking at various points in the story. During the body sculpture when Laetitia is exploring her experiences and the group is invited to role play being those who she feels are pulling her. Laetitia explains that the only person who is supporting her is her brother. She chooses Marius to act as her brother. Marius crouches behind her with his arms wrapped tightly around her shoulders, enacting the role of her brother. He agrees that in the music therapy group he was able to feel what others feel even when he has not had their experience.

Floyd also explains that it is not easy for teacher] to discipline “naughty” learners. He says that “The teachers just want to kill us,” as he motions strangling with his hands in front of him. He describes how the learners “just laugh” when the teacher nearly quits. When exploring their lifelines Floyd acknowledges that “teachers do have their own problems, but then they take those feelings out on us”. When acting out their story he gives himself fully to portraying his character. He explains how his character feels and thinks at certain points during the story.

One participant explained that what was important for her was that, in music therapy, they were able to get to know one another. They felt that they were able to imagine how another feels because now they can know that another group member is also dealing with something that is making them feel a particular way. They agreed that they experienced others offering that to them as well.

E.6 Shifting between degrees of attunement and separation

In addition to the more well encapsulated structural features of descriptive phenomenological empathy, there is also the presence of shifts between degrees of attunement and separation. When discussing the aggression sculpture Ashlee offers thoughts, integrates her thoughts and also withdraws from interaction, seemingly distracted. She responds to the group process and uses that as a point of reference, but also responds to herself as a point of reference when she turns “inwards” or detaches from the others at times. Her boundaries open and then close and then open again. She is in the moment at times, but then withdraws to what seems to be a different cognitive space while others speak. Ashlee assumes a role that fluctuates between being a participant and being a bystander.

In a greeting song Leatitia looks down when saying her own name. Although she clearly says her name and plays a firm beat as she does so she avoids any direct responses from the others to doing so. She looks at each other person in the group as they say their name. While playing along with the prerecorded pieces at the start of the activity she seems more reluctant to enter a shared space with others, beginning with greater expressed distance from the others in the group (through leaning back, through playing relatively softer and through her small hand movements in comparison with the greater physical commitment shown by some others). As she becomes more invested she seems to dwell more in the present of the song. In the last song she initiates a drum roll, building in tension and pulling the group along with her. Although this is present in the pre-recorded song she amplifies this and increases the sense of urgency and climax. This building in tension is energetic and generative. It is shared with others. As the last song starts she reduces the distance between herself and the music and between herself and the others in the group. By the end she more comfortably occupies shared time. In a greeting song she enters a degree of shared space, but also retains her distance. In the second song writing activity her points of reference are, at times, the group's music (including a strong acceptance or rejection of another's idea), but at other times her point of reference is her own musical ideas, thoughts and feelings. During the drum beat building she seems drawn into the music and to the rhythm of the other group members, but is also intent on expressing separateness and some resistance to connection. She expresses pleasure, but also distance. There is variability in her expression and experience of time. She begins behind the beat, also contributes to the accelerando, and plays in the with others. There are moments when she seems to be in the "now" of the interaction (particularly during the accelerando and crescendo at the end), and other moments (when she looks away or does not play precisely in time with the others) when she seems not to be completely with the group in the "now". As the music builds, and then grows softer (but still with anticipation), and then grows again she enters the musical and personal space more fully. She both shares time with others and lives in her own time. When exploring the aggression sculpture at times she integrates her thoughts and feelings with others in the group, and at other times she clearly differentiates them, separating herself through the clear demarcation of her opinions. Arguing her case, as she foregrounds herself, takes prominence over blending in to the group exchange. Her point of reference is then her own past experiences and current views. When discussing Eersterust she moves towards the others and then distances herself, so there is a fluctuating presence. Occasionally she seems to enter the same time as the others, but at other points she seems to be in her own as she dominates content, or on her own in a distant time and place. She either offers a lot of herself in a "chunk" with less integration with the others around her and what they have to say or, as they begin to offer more, she withdraws. Laetitia is listening or is unaware in the middle of the conversation, although she does respond at times showing that, at least then, she is listening to the others around her. In the improvisation that extends from the closing activity after resisting musical connection she then assumes a follower role as she integrates her music with the others', shifting to a leadership role as her melody starts to offer

shape and direction to the improvisation. When Laetitia joins them initially she sets herself up in relation to them as her accompaniment, but because her melody is so misaligned this is not realised. As she aligns with them they then become her accompaniment. They do not shift to “find” her. She adjusts (eventually) to align with their supportive foundation. Laetitia seems both to want to be part of the group and the musical experience and also not to be. She seems to want to attune and also to be separate. While the rest of the group attempts to match and synchronise their rhythm to the person who is playing (in the first half of this excerpt) she does this to a point and then withdraws. Her point of reference is her own construction of musical direction in her own mind. She then finds a way / makes a decision to enter a shared musical space with others, on the fourth attempt. She is first in a distant position, then horizontal, and then slightly vertical, as her melody provides the music with direction. Initially she does not seem to be in the same present moment as the rest of the musicians or to be sharing time with them. She lives in her own time. She plays with urgency, even though her body is slumped. She is then able to align herself precisely so as to share time with them. She introduces a peak experience as she decides / becomes able to align with the others and the music “takes off”. She offers creative contributions, initially disjointed and then fluidly connected.

During the body sculpture Marius relates to others around him through integrating his response (he follows the flow of the task and positions himself as others are positioning themselves around him), but also in his decision to remain separate rather than to develop a position together or in relation to any of the others. During drumbeat building he is in the present moment with the rest of the group though his intensity of completing the task of concentrating. He places himself in the time of others; and his concentration remains his personal experience. He follows the build of tension and, to a degree, seems to share the emotional contour, but still with some stiffness in his body and concentration on accuracy expressed in his facial expressions. His boundaries are open in that he is attempting to follow the timing of others closely, however he is less attuned to the warm sociality that forms in the group. While working on their song his singing is in relation to the ground laid by the others, but he does not always participate in laying this ground. He does not entirely share the musical experience with the others (but does share musical time with them from a tempo perspective). When imagining being at sea he is present in the time flow of the rest of the group. At times, when sitting on the towel, he seems to slightly drift off, but quickly returns. During strength beat building Marius (whose eyes are now also closed) shifts to playing two quavers on every second beat, with alternating hands. Both are strongly accented each time. During rope processing he shows determinism in how he chooses to share his feelings of being restricted with the group, but these feelings of restriction also seem to bind him (at least initially) from being fully connected with the group. While exploring freedom he occupies a moderate amount of auditory space. He is present in the moment with the rest of the group, although at times he may be more distant in presence or time (thinking of the poem he wants to add; reflecting on loss in the past, but also what this means in the present).

While Floyd sings and beats his drum he closes his eyes, moves his body, as if he is totally immersed in what he is singing. When playing the strength beat building his eyes are closed as he concentrates on the instruction to focus inwardly on his strength. His arm movements are larger and his beats have more weight. The intensity of the music increases even further. Floyd is still playing strong quavers with closed eyes. The music increases further in tempo until it “falls over a waterfall” into a drum roll. Floyd still has his eyes closed as he, too, rolls on his djembe with the others. He then suddenly looks up too (as the others have slightly earlier), with a mischievous smile on his face (his tongue sticking out slightly between his teeth and twinkling eyes). Although he still aligns his playing rhythmically with the rest of the group, he clearly also “tunes in” to his own inner experience of seeking strength within himself and draws on this as he increases his volume and tempo and surges with the rest of the group. He, therefore, balances drawing on both the others and himself as a point of reference. He aligns his time clearly with the rest of the group (although his tempo quite quickly introduces the crescendo). Here we see again a tension/balance between his aligning with the group and also his reference to his own personal material and experiences. He aligns his meter and rhythm to the others, although he does increase the tempo. While drawing inviting freedom he is drawn into himself in this excerpt as he shares increasingly about personal pain. He assumes more of a distant quality (away from resonating with the others) as he does this, however, there is also a movement towards others entailed in this process as he shares openly how he feels. He is present with the group, but drawn deeply into past experiences that greatly impact his present. In the last session he is directed towards [Laetitia] as the point of reference, but draws on his own life experiences to connect with her and to try to advise her. He occupies the present moment with the others in the session, and also freely journeys in time through his own experience as he articulates this to Laetitia.

As the therapist adds rhythmic variety in her playing at one point (adding some crotchets and alternative accents), Rameez looks up at her, but continues with his repeated quavers. While playing with the pre-recorded music Shadi plays slightly more firmly in the second last song as the group begins to establish a groove, also moving her upper body slightly more to the music. When the rest of the group becomes even more enlivened in the last song her movements become smaller and more wooden again, as if she retracts herself from the groove. She seems to remain largely within her own music space although she mathematically aligns herself to the tempo. Her music remains in the background and this is where she positions herself. Both her music and her presence are distant from the others. There is congruence in this. She enters a shared musical space with others in a very limited manner. She assumes a horizontal position in that she follows, but, as mentioned, this is distant and removed. She “complies” rhythmically.

F. I remain in wonder

Encountering one another through a blend of verbal, musical, symbolic and embodied meanings allows for both clarity (through more direct representational communication) and mystery (through non-directly representational, and more experiential communication).

G. Empathy is dialogical

When co-creating music, a conversation, an image, or an embodied enactment, a blended co-performance takes place as a flow of mutual positing is required. Here, empathy and initiative become intertwined. In the data three closely related aspects emerged in this regard: intermeshing, co-adaptation, and negotiation.

G.1 Intermeshing

In terms of intermeshing (collaboratively fitting one's own contribution into the threads being offered by others), when playing along with the pre-recorded music the interactional patterns are mostly flexible. The group members offer various beats that intermesh with one another. During song writing there is easy give and take. There are relaxed waves that come in and out as ideas burst forth and as members sit back and wait for new ideas to come. While drumbeat building the therapist has encouraged them to listen to one another as they add a beat. They all carefully find a rhythm to add and, although each rhythm is different, they intermesh with one another. unity holds individual variation. The group finds a cohesive "groove" to play together (although it varies in tempo and dynamic level through the piece), yet each member plays something slightly different within it. During song writing While they drum as they sing their song the rhythmic figure-ground is integrated, as it is comprised of clearly distinct, although repetitive, figures that are integrated closely within the pulse and meter. The rhythm of the vocal material is also integrated. When including consideration of the rhythm of the vocal component of the song (melodically and during the rap) rhythmic part-whole is more integrated as the drum and vocal parts are both similar and different. They are recognisable as rhythmically different, but are closely related. They coincide and deviate, in terms of duration, organisation and emphases, but are consistently compatible with the pulse and meter. Examined as a whole, the timbre of the djembes contributes towards creating the ground, the timbre of the keyboard provides the harmonic "glue" in the middle, and the timbre of the voices creates the figure. Timbre could, therefore, be considered as integrated. Most take equal leadership. The interactional patterns in the group are flexible. Each member offers contributions. There was no direct leader in the development of the clay aggression symbol. It was entirely collaborative. Incorporating is demonstrated in how the group members develop one sculpture out of combining each of their own clay forms. When the closing is extended into an improvisation the solo-accompaniment relationship is achieved through timbre. The round, rich, resonant quality of the timbre of the djembes offers a solid and containing (yet energetic) accompaniment for the glockenspiel. During the drumming on the theme of strength the rhythms are jointly creating figure and ground. The music therapist sets the

phrasing to begin with and as each member adds their rhythm they “slot” into the preexisting phrasing structure. When playing their improvisation about hope the rhythmic part-whole integration is fused to a degree, in that each contributes an element that then creates a rhythm in its entirety. They form a unified rhythmic pattern by combining their various contributions. When the greeting song extends into an improvisation part-whole texture relationship can be classified as integrated. More than one part plays more than one role function. There is quite smooth integration between accompaniment and figural parts, with group members shifting easily and frequently between these roles. The independent parts create an interdependent whole. Apart from the melodic line that the therapist introduces, the texture of the music is comprised of a rhythmic block. Within this block there are further textural “lines”. There is a density in this block, due to the variety of rhythmic patterns that are played. Those rhythmic patterns, and how they overlay, fit together and contrast one another to create the central feature of the piece. In this sense texture is salient. The therapist offers other timbres and Marius is the only group member who takes up this invitation. When he offers another timbre it is integrated and assists in establishing some part-whole relationships and in enhancing cohesion. When creating their story incorporating is used as elements of different group members’ ideas are drawn upon in the story line. In a closing improvisation the ground is figured and the figure is developed upon a solid grounding. As such this is integrated. Parts played are both alike and different. They are recognisably distinct, but also closely related rhythmically. Therefore, this is also integrated. Timbre is integrated as timbres are alike and different, but also well blended. When there are distinct ground-figure, figure-figure or solo-accompaniment relationships these are accomplished through differences in timbre. The range of timbres is varied but limited. They have reached a point in the therapeutic process where they can attune to one another and find ways to merge their own unique contribution with the others in the group.

Considering individual responses of intermeshing, as Marius pauses during the song writing process Ashlee begins to rap. She waits and listens and then rises to contribute. Although Ashlee shares in a more forthright manner when discussing the sonic sketch there is space for the others to share too and they find a smooth flow between themselves. When discussing relationships Ashlee shares her own experiences and also respond to the experiences of others. She demonstrates determinism in influencing the flow of the conversation, as well as being able to wait and listen to others as they do so too. She shows freedom and will to participate, to be honest about how she feels and to integrate her sharing with others’. She blends smoothly into an activity after arriving late, and relates to others around her through integrating her responses, but also in her decision to remain separate rather than to develop a position together or in relation to any of the others.

As a greeting song extends into an improvisation Laetitia integrates herself into the musical space created by the group. In a closing improvisation she clearly organises her musical material in relation

to the group, especially rhythmically. Marius shows intermeshing in discussions about aggression. While discussing the aggression sculpture he has a horizontal relationship with other group members. He blends more than foregrounds his verbal offering into the flow of the conversation. His thoughts and feelings are closely connected to those of the rest of the group members. He occupies a moderate amount of auditory space. When he speaks the others in the group listen to him even as his voice is slightly softer than others'. He intermeshes musically during the strength beat building and in the improvisation after they have drawn freedom, in a greeting song and improvisation that follows. Marius' beats become more varied, although he is still playing in time with the group and according to the basic beat. While exploring their aggression sculpture he does not often direct the flow of the conversation, but does offer fluid interspaced comments that contribute in guiding the conversation. He flows between leaving the direction of the conversation and the symbolic development to the group and offering his own contributions. While discussing Eersterust he assumes a strong horizontal relationship with the others. He is present in the current flow of time with the others, sharing time and space with them. He contributes and listens.

Floyd intermeshes his musical offerings with those of others during drumbeat building. When exploring the aggression sculpture he is content at times to allow the group process to develop smoothly around him, or to be part of interlacing his opinions in a flowing manner into those of the others around him. In the story creation process he integrates his contributions smoothly within the narrative that is also being developed by the other group members. He balances himself and his contributions with reference to the others and theirs. While exploring their life-lines he steps forward (metaphorically) to share when he is given the opportunity and steps back to allow others to share when it is their turn. During a closing improvisation he organises his musical space very clearly in relation to the others. He embeds his musical elements (rhythm, timbre etc.) in relation to the musical ground. He integrates his thoughts clearly within his musical space. While discussing the four circles he shares his own experiences and also responds to the experiences of others. He integrates the flow of his conversation smoothly into the conversation of those around him. He influences the flow of the conversation, as well as waiting and listening to others as they do so too. He shows freedom and will to participate, to be honest about how he feels and to integrate his sharing with others'. When discussing living in Eersterust he shows power in his capacity to contribute to the conversation, but also to "hold back" and listen.

In the first activity of playing with the prerecorded songs Rameez shows the power to embed in the music of others, but also to remain separate until he feels ready to join. During the rope symbol processing he listens carefully to the others as they share. He blends drawing on his own point of reference (through sharing vulnerable information) and also references others (as he still guards himself; and also in how he listens carefully to what others share). He assumes a horizontal position in

relation to the others, both contributing to the discussion and listening. He uses a moderate amount of auditory space, talking slightly less than the other two. During story creation he balances sharing and listening. During song writing Rameez develops lyric variation that falls within the tempo, adding some subdivisions. While creating the aggression sculpture he has a horizontal relationship with others in the group. He often integrates his thoughts and feelings with the others, drawing on them as a point of reference. In an improvisation that follows a greeting song a groove develops. Rameez is still playing quavers as he “fills out” the space. He is fully present in the moment in a careful and stable way. He makes the effort to see how his music can carefully fit in with those around him. While discoing the four circles he shows freedom and will to participate, to be honest about how he feels and to integrate his sharing with others’.

G.2 Co-adaptation

While, through intermeshing, they fit their own contributions into the activity in relation to the contributions of those around them, there are times when they adapt their own offerings in relation to what is being offered by others (and as the others adapt to them). Intermeshing and co-adaptation form more of a continuum than being two separate processes.

When they play a rhythm that they realise is asynchronous with the pre-recorded song that is playing they pause and briefly wait as they attempt to adapt and until a member offers an alternative. When song writing the group members witness and listen to one another, eager to hear each other’s ideas. No-one takes offence at their ideas being changed, in fact they welcome this, smiling as they see how their ideas form part of the mutually developing song. Incorporating takes place as ideas that one person offers (for example, a line from Marius’ poem) is altered and incorporated into another person’s idea for a line in the lyrics. They are confident in this space. They do not attempt to own or dominate the space, though, and are happy to listen to and negotiate with the others in the group. [After a member offers a melodic fragment] the group develops this into a melody for that line and the melody of the chorus as a whole develops from there. Distinct melodic figures are developed by the group and therapist in interaction. Each member of the group plays an equal role in leading the shifts in volume level. They do this together and are closely attuned to one another as they decrease or increase the volume. The group collaboratively work on one member’s poem and re-craft this into the song. Most suggestions are witnessed and welcomed. Some are responded to with bright enthusiasm and eagerly incorporated. The rest of the group allows the rapper more auditory space, but their softer playing also resonates with the serious content of her lyrics (although the same could be argued to be true of the serious nature of the chorus lyrics, yet here the group grows stronger because they are now all singing together). In drum beat building some incorporating takes place as aspects of members’ pattern are used by others. When extending the closing into an improvisation the other group members welcome the addition of the ordered and bright melody played by one by enhancing the

liveliness of their playing in response. During the strength drum improvisation initially the group members show some dependence as the therapist establishes the basic beat, meter and tempo, however, a member increases the tempo and all then contribute to the growing energy and to the climax at the end. The group generate the accelerando. Participants act as partners in that rhythmic ideas are offered by all members. Sections of one another's rhythms are incorporated within the next person's playing. In the improvisation that flows from the greeting song incorporating is also used as fragments of one another's rhythmic ingredients are used. Even when they do not welcome one another's creative offerings in the story creation, importantly, this is transformed into part of the creative process. The material that they disagree over is "chewed on" and used part of the development of the story. There is capacity to tolerate disagreement and even use it as a creative energy. They easily enter imaginary space with one another and smoothly develop a narrative together. The group members interact with one another flexibly as they create the scenario. They listen to one another and add on to each others' ideas. In terms of part-while texture integration in a closing improvisation there are shifts between some parts offering ground while others provide figures; all rhythmic parts providing figures together; melody echoing the figure in the rhythmic part; melody offering another figure on top of djembe figures; melody offering a figure on top of rhythmic grounding. The fluidity with which these shifts happen is what is one of the main characteristics of this improvisation. Texture roles are variable as group members shift roles. Roles shift between contributing and following. Roles fluidly intersect with each other. There is clear listening and responding to one another in an attuned way and this serves to create a coherent and apparently pleasurable musical experience. This improvisation demonstrates a high degree of interpersonal fluidity and the capacity to organise their own behaviour and integrate this into the flow of the behaviour of the people around them.

In terms of individual participants, Ashlee's boundaries are permeable in the activity where the group is playing with the pre-recorded songs: she is influenced by the shape of the music and also transitions between leading and following. She follows the music, asserts herself, and relates her music, thoughts and feelings to others (for example, when Laetitia leads). Although she leads she also very comfortably and willingly follows. Her relationship with the others transitions between being vertical and horizontal. When discussing the sonic sketch she is responsive to the comments of others and does listen and follow on from their comments as well as offering her own. When discussing and playing aspects of Eersterust she directs the flow of the conversation, but also listens to, disagrees with, and agrees with others. Laetitia adapts her suggestions in the story creation along with the suggestions offered by others in the group. As part of this she agrees with others and plays together with others. Marius adapts his suggestions with others as they develop the story and while they discuss Eersterust. Rameez adapts his suggestions in relation to those offered by others during song writing, story creation and developing the theme of being at sea.

At times Floyd frowns when he is playing with the prerecorded music and tries to readjust or look around as if to communicate to the others that they also need to readjust. He can adapt his sense of time to those around him. When discussing living in Eersterust he shares the affective shaping of the interaction. His point of reference is the others who are sharing their experiences. He is attuned to them and adds his own contributions onto theirs, integrating smoothly into the flow of the conversation. He has permeable boundaries. During the extended closing improvisation Floyd, Marius and Ashlee organise their rhythmic elements in relation to the shared pulse and in relation to the shared, negotiated rhythm developed between them. They occupy a space of shared thoughts and feelings as the three are highly present with one another, making eye contact, and moving their bodies synchronously (although Marius' movements are slightly smaller). They all assume an equally horizontal relationship with one another as the shared rhythm develops organically between them. They are embedded in their sharing of one another's time and are in the present moment. They share power and determinism in setting the rhythm for the improvisation and also remain committed to it even when the melody does not "fit". They continue their idea until Laetitia joins in with them. Floyd, Ashlee and Marius all take equal responsibility in establishing the volume, through the beating on the djembe. They smoothly co-ordinate their movements and intentions, thoughts, emotions and interactions with others. In a greeting improvisation Floyd initially begins the greeting song, deciding that it is an appropriate time to start and doing so with warm and attuned consideration for the rest of the group and the flow of the space. During story creation he adapts his offerings in relation to the offerings of others. In a closing improvisation Floyd begins hitting his tambourine with a flat hand on quaver beats (with a big smile on his face). The therapist starts a rhythmic pattern on the egg shaker. This turns into a call and response as the timbres of the instruments (egg shaker on the desk and tambourine that Floyd begins to shake instead of hit the second time the therapist plays the egg shaker pattern) stand out as separate from the drumming (and are even brighter and have more of a "tingling" treble quality). Floyd plays the drum with his other hand in the bar in between and Marius and Laetitia accent their drumming even louder in this "response" section. In a closing improvisation his boundaries are permeable to the music of others, to which he clearly responds to and builds his own music upon and in relation to. He shows power to control various elements, such as volume, timbre, figure-ground relationships. He balances taking responsibility to guide aspects of the music with flowing with the way the piece develops through the interactions of the group as a whole. Floyd integrates his playing with the others, but also incorporates a rhythmic pattern from the therapist's playing and then uses it to create a crescendo. He adapts his contributions in relation to others while discussing being at sea.

G.3 Negotiation

Verbal negotiation takes place during song writing. Negotiation takes place in the way that ideas are offered, stewed over for a bit, and then incorporated as the song flows. Ideas are not “pounced upon”, but seem to be introduced and then swirl for a bit before they are picked up on and used as material in the song. It is not always a smooth and easy flow of negotiation, though. It is dynamic and contains flowing, blockages, struggles, peaks and dips. Participants are tightly engaged in the creative process. The group allows for difference to be negotiated amicably and for that to become part of the necessary creative process. There is collaboration and negotiation in how they create their sculpture. Each member offers their own thread as they discuss their experiences of Eersterust and this is woven together in an easily negotiated way. Smooth verbal negotiation takes place between Ashlee, Floyd and Marius. In the story creation process some tension is created when there is disagreement. Floyd stays fully present in this as the group members navigate their way through to a resolution that they are happy with.

As the prerecorded songs provide the rhythmic ground the group members musically and interpersonally negotiate to what degree they will align with this grounding and to what degree they will create a figure. In the drumbeat building improvisation the ending was musically negotiated by everyone as the tempo became faster and the group transitioned into a drum roll that burst at the end. During song writing there is a clear tonal centre. The therapist is providing this on the piano as they rap, but the figure is drawn from the upwards extension of the words of the rap. As melody is added through group negotiation the energy of the piece increases significantly. In the improvisation following the closing activity flexibility is displayed in the manner that the three drummers musically generate a cohesive “groove” together. When extending a closing improvisation collaboratively, participants decide to stop and start again.

H. “Re-constituting” the self

As participants synchronise, imitate, or reflect and then extend the musical material or verbal content, they attune to or mirror the other and then proceed to create their own way forward. In this way they develop their own contribution and self-expression by using the shared encounter as a springboard for the further development of self.

IN RELATION TO QUESTION 4:

What is their experience (as expressed verbally) of (the phenomenon of) this group music therapy process?

The music therapy group is experienced as a place where they can find others who are “just like me” (1). A participant describes that, after music therapy, he experiences that things are getting better (1),

that freedom feels a bit closer now (1), there is the possibility of hope (1), and he acknowledges reassurance that he can try again if failing or making a mistake (1). He experiences being different now, after music therapy (1), and does not feel alone anymore (1). Others explain that they realise it is good to talk and cry about bad things that have happened (1) and that they are more expressive now, after music therapy (1). Participants experience having momentum to achieve their desired future. It now seems easier to reach this future (1) and there is the experience of belief in their capacity to push barriers to a desired future out of the way (1). Music therapy is experienced as being more helpful than drug rehabilitation programs (1). A participant feels that he will carry memories of the music therapy process with him (1). One participant explained that what was important for her was that, in music therapy, they were able to get to know one another (1). They felt that they were able to imagine how another feels because now they can know that another group member is also dealing with something that is making them feel a particular way (1). They agreed that they experienced others offering that to them as well (1). They explain that they will miss the music therapist (1).

Appendix J: Textural-Structural Synthesis

For these participants, aggression and empathy, and the relationships between them, emerge in a context of support, strength, vibrancy and independence, as well as pain, a lack of belonging, and a fight for the right to be present and to be powerful enough. Both home and school, family and friends, offer resources, but also hurdles.

Experiences of aggression, empathy and the relationship between them occur in a lifeworld coloured by underlying emotional pain (this pain could be voiced and shared within group music therapy)

Relationships are experienced as being a source of pain and unpleasant complexity at times. People close to them are seen to be unreliable. Their experience is that others intentionally behave in hurtful ways. Floyd explains that others want to “pull you down.” He describes his experience of friends claiming loyalty, but “I do bad things with them, and then where are they? They’re not there anymore...Now I regret everything.”

Rameez created a symbol of himself and described this as a ball of pain, anger and confusion (that he does not reveal to anyone else). Participants have faced loss, for example Floyd described his experiences of grief after his father’s suicide. Although he is now cared for by his uncle he feels emotionally guarded and his experience is that no other person will be able to love and care for him the way his reliable and dedicated father did. He also blames himself for his father’s death and carries guilt and self-hatred. His mother abandoned him at a young age, choosing rather to live on the street. Floyd described his experience of abuse at the hands of his step-mother as hell, and as a time of darkness. Marius explains the enduring impact that his mother’s death (identified as the first significant event in his life) has on him and the more recent death of his grandfather who, along with his grandmother, adopted him after his mother died. He encounters others’ expectations that he will be like his mother, yet he feels he does not know how to accomplish this as he does not know her. He feels that, should he allow himself to experience the depth of emotions within him, this will overwhelm him and he will not know how to proceed. Participants described how loss and trauma have the capacity to change who one is. Marius feels damaged, as if there is a hole in his sense of identity and that he has lost his bearings. Laetitia has been raped on two separate occasions. She feels that this has destroyed her, transformed her into a bad person, that she has lost access to her emotional

world prior to this trauma (although she is able to picture herself as relatively psychologically whole before the first rape occurred). She has suicidal ideation and has attempted suicide on more than one occasion. She engages in self-harm as an attempt to ease her emotional pain, but finds that self-harm also causes her more pain. She experiences other features of post-traumatic stress such as insomnia. For Laetitia, not receiving adequate parental support has resulted in her recovery from rape being much more challenging. Laetitia currently feels “close to rock bottom.” Participants experience helplessness and hopelessness, tiredness and heaviness, detachment, and a lack of a sense of control. Laetitia describes how, in the past, she experienced poverty (saying, “You’re hungry at school, ah! It’s not nice”). Greater clarity, strength, and relaxation is sought.

The experience of living in the context of Eersterust entails the presence of potential violence. Participants have been victims of crime. After an attempted mugging recently Laetitia now carries a knife with her out of fear. Violence in the community at large is associated with drugs and the participants experience themselves as being slightly more removed from this. There is the view that they have not yet experienced the “true” violence of Eersterust.

Marius explains that emotional pain can underlie aggressive behaviour. Floyd agrees, feeling that their teachers do not understand this.

Experiences of aggression, empathy and the relationship between them occur in the context of experiences of a lack of belonging, lack of connectedness and difficulty closely encountering one another (the presence of this in daily life could be expressed in group music therapy, and aspects of this were also experienced in group music therapy)

Participants feel unloved, unsupported, unnoticed, and misunderstood. Some feel critically judged under the gaze of others, particularly their parents. They value feeling accepted in terms of being who they would like to be and doing what they would like to do. In terms of relationships with peers, participants experience feeling separate from others at school and not fitting into any of the clearly defined social groups. They experience receiving disrespect from other learners. Participants fear negative social status, and some are assigned this due to the lower economic circumstances of their family and being perceived as different, which prompts feelings of distance from others. The drive to belong within a peer group informs choices to participate in aggressive group behaviour and it is intensely difficult to refuse this.

Resisting the demands of peers to take part in destructive behaviour comes at a cost of guilt, isolation, and loneliness.

Within the group music therapy sessions there are times when participants remain distant, inflexible, or reserved from one another and from the therapist. This is expressed through cautious participation, limited or restricted expressive flexibility and guardedness. At times the creative exploration has a tentative quality to it. Participants then occupy a smaller portion of auditory space in relation to the others and express an experience of occupying space in the background. In such moments they share only when asked a question. On one occasion Laetitia expresses resistance to participate as invited to by the therapist. At times in their interactions they express experiences of being stiff and static. There are a few occasions when participants seem to experience slight distraction. Members occasionally pursue their own individual agenda (through persisting to offer a directional idea without adjusting to the others' music, not waiting for a turn to speak, or playing an instrument while another group member is speaking). There are also moments where there is a sense of discomfort with or withdrawal from others' expressions of painful emotion (an experience particularly expressed by Rameez). Instances of refraining from perspective taking occur. On occasion an expression of warmth and enthusiasm is not met with resonance. Participants express resistance and disagreement towards one another. Importantly, however, this disagreement remains contained within a productively creative process, for example, within song-writing. Difficulties in interpersonal connection are expressed musically through synchronisation difficulties, matching difficulties, musical conflict, fragmentation, misalignment, incongruence, instability or disorganisation, and not following others' musical changes or quality of playing. Underlying this misattunement with others are moments of lack of intrapersonal flow.

Frequently there are shifts between experiences of connection or disconnection. The group alternates between loosening and cohering; congruence and incongruence; organised and disorganised; lesser and greater investment and engagement; lesser and greater openness and connection; and greater and lesser interactional flow. They shift between supporting one another and foregrounding the self; focussing inwards on their internal experience and outwards in the group interaction; they situate themselves further away from the group and then move closer; occupy greater and lesser portions of auditory space; and they embed their own music in the group's and then differentiate or distance themselves and their music. There

are expressions of an experience of willingness to engage, but on one's own terms, and sharing, but in a limited manner. For Laetitia, particularly, experiences of disagreement, strong agreement, musical quickening, critique, thinking of a creative idea and feeling a strong impulse to share this act as pivots that trigger fluctuations in her engagement.

Experiences of aggression, empathy and the relationship between them also occur in the context of connection and support (this is a resource that is present to a degree in their daily lives and they found and created this in group music therapy)

Home is experienced at times as being warm and peaceful. For Marius, his grandmother remains unconditionally reliable. Some family members are viewed as taking care of them, loving and supporting them. Eersterust is a community where there are supportive networks. When Marius was robbed others saw his predicament and together they pursued and found the perpetrators. Enjoyable experiences are shared with friends, for example, in the context of social drinking. Support can be extended to family members, as Marius did when his sister recently married. Support and protection can also be offered through aggression, as Laetitia experienced when defending her friend by stabbing the man who was trying to rob them. Laetitia also describes how she empathically placed herself in her friend's position when a man wanted to rape her. Laetitia offered herself instead (knowing what the experience of rape had done to her previously and not wanting the same for her friend). Participants demonstrate how sharing experiences and understandings of anger and aggression also offers a platform of relating and mutuality.

In group music therapy participants experience support and encouragement, and experience being able to offer this to others. (This includes offering support to the therapist, for example, as Marius provides a translation). They enjoy the sessions and are invested in participation. They make one another feel welcome in the group and support each others' creative offerings. They express warmth towards one another, as well as care, support, kindness and conventions of consideration (for example, Floyd offers a latecomer his chair). Participants experience pleasure in being noticed, affirmed, encouraged and supported. The music therapy group is experienced by Marius as a place where he can find others who are "just like me." When Laetitia is exploring her experiences relating to feeling as if she is at "rock bottom" and being "pulled" by other people she explains that the only person who is supporting her is her brother. She chooses Marius to role play her brother while the others enact pulling her. Marius crouches behind her with his arms wrapped tightly around her shoulders. The others

pull her from the front. She wrestles back and Marius helps her to do so. As she separates from the others he remains with his arms wrapped around her shoulders. “How does it feel to be standing here?” the music therapist asks her. “Awesome,” she answers. Marius encourages her to “Breathe it in.” He then lifts Laetitia up in his arms so that he is holding her with her feet completely off the ground. He urges her to “Feel what it’s like to be supported like this. Feel what it’s like to be held up.” Later, when Laetitia shares her experience of being raped and how it has changed her, the music therapist invites the group to voice the good they see in her. Marius responds, “You have all this strength, but you don’t know it. You have us now.” When reflecting on the process of music therapy Marius comments, “I feel like we really supported each other.” In group music therapy these participants find togetherness, friendship, a sense of being part of a family, and acceptance. At times, when the music becomes unstable and uncertain, they sustain their engagement and pursue shared creative flow and a return to stability. They offer musical grounding and, through their jointly created music they express organisation, stability, repetition, and predictability. Participants experience emotional safety in the music therapy sessions. Due to knowing that the sessions are confidential, and because of the openness they receive from others, they decide to venture towards openness themselves. Participants then experience being vulnerable with one another and share deeply painful experiences. It is useful to be able to explore emotions through creative means as verbal expression can be difficult. Through growing in relationships during the music therapy sessions Floyd, in particular, experiences growth in his personal relationships outside of therapy. He decides to lower his guard in his relationship with his uncle and to give the relationship the opportunity to develop. As a result of experiencing the music therapy group becoming his family he allows himself to experience his uncle as his family, after he had always held up a wall between them as he felt that his uncle could never love him as his father had. He describes how, in his peer relationships, he is learning to resist peer pressure.

Empathy was experienced and expressed in their relationships with others (in relation to particular structures of the essence of empathy as conceptualised within descriptive phenomenology)

Ashlee explains that what was important for her was how, in music therapy, they were able to get to know one another. Empathy serves as a means through which connection and support is fostered between participants. As empathy is premised firstly upon an experience of self, it is notable that during the music therapy process participants have opportunities to imagine

themselves in different experiences. Before (and while) imagining themselves “in the shoes of others” they can practice this imaginative transposal in a transitional space that involves their own experiences. For example, while role playing the story they co-created they have the opportunity to imagine and reflect on what their own characters may be feeling. On one occasion, while exploring the theme of being “at sea,” Floyd imagines that he is “feeling afraid.”

Participants experience entering the lifeworld of others in the group through attempting to consciously focus on them, by approaching them more explicitly through association with events in their own lives, and by creating a shared experience between them where a sense of “we” can emerge. In terms of the first of these processes, participants experience and express carefully attending to each other through intentional awareness (warmth, openness, leaning forward, attempting to attentively attune, making eye contact, following one another’s music closely), waiting (while the others speak, for the others to move, and for the music to stabilise), witnessing and listening (during the music and while engaged in verbal discussions), and welcoming each other as experiencing beings (without dismissal, interruption, disregard, or judgement). They also accomplish this entry into one another’s lifeworld through co-experiences of imaginatively-living-through (placing themselves in one another’s positions and imagining what the experiences of the characters they are role-playing would be), as well as by reflecting (for example, verbally reflecting upon statements made by other group members and the underlying experiences that they perceive to be involved), and exaggerating (encouragingly highlighting the contribution of another).

With regards to the second broad approach to entry into another’s lifeworld, participants exercise more explicit reflection on their own life experiences by rememoratively-living-off (for example, as Floyd says to Laetitia, “I was in your position. I know how it feels”). Thirdly (although these three empathic experiences have large areas of overlap), they find a way to occupy a resonant, co-experiential space together by engaging in affectively-living-from (resonating with others’ expression of feelings and affective contours, and sharing an affective flow through time as Marius, for example, describes that in the music therapy group he is able to feel what others feel even when he has not had their experience); bodily-living-in (for example, as participants move their bodies in a synchronous “groove” with one another); and imitating and matching the quality of the other’s music (matching intensity contour, and matching temporal beat). These empathic encounters are also extended as the

music of another is attuned to and then developed, reconstituting individual expression through an encounter with another. The capacity to fluidly co-experience with others underpins the participants' own capacity to experience intrapersonal fluidity.

It is not only in nurturing environments that empathy is experienced in this manner. Participants have a sense of connectedness to other people by empathically relating to them as they have shared experiences and understandings of anger and aggression. They experience fine attunement to another when they are in the centre of an aggressive encounter; they experience heightened awareness of the person they are about to respond aggressively to. Floyd terms this "the zone." Ashlee experiences a moment of intense calmness before she hits another person. She explains: "When I'm calm, that's when I'm scared of myself because I can kill you. It's a calmness I can't understand. I'm calm in my soul. I think it's in my soul...Then I took her out. I just dragged her out of the room and beat her up outside...I can only see her. Nothing else. I swear, I only see her." Participants understand their teachers' difficult experiences at school, but know that their own behaviour contributes towards them feeling that way. Even in this community at large, they are supportive of one another, but are also aggressive towards one another.

Experiences of aggression, empathy and the relationship between them occur in the context of experiences of power, independence and autonomy, but in group music therapy participants also experience contentment to relinquish power, independence and autonomy and can engage in experiences of interactional blending

Participants have experiences of resilience, resources, and self-worth. They find that there are activities that assist with managing difficult feelings. These include sport, music, dancing, drawing, writing, and going to the movies. While Rameez and Floyd, in particular, find faith in God to be a resource in difficult times, Marius experiences his questioning into agnosticism as providing resourceful ideas and perspectives. Relationships are experienced as being a resource during hard times. They can give perspective on life, and a sense of peace. Even a parent who has passed away can still be related to in a way that offers support. Participants also draw on resources within themselves, such as the guiding principle that they should bring the good out of the bad, a sense of self-sufficiency, dealing with events their own way, believing that they have some inner strength, and that an inner world of thoughts can keep them centred. They have experiences of being powerful, independent, competent, self-sufficient, and having agency. Ashlee experiences the freedom to speak her mind, assert her

opinions, and define and protect her boundaries. Rameez experiences self-sufficiency by withholding his true feelings (of pain, confusion, and anger) from those around him (“No-one knows...I just keep everything to myself. I deal with it my way”). Laetitia experiences herself as being able to resist peer pressure and as having the power to violently defend herself from an attack (“...he wanted to grab me, so I stabbed his leg and then the guy went. He ran away. So, I cleaned my knife and put it back in my pocket”). Marius experiences independence and agency in terms of being able to resist peer pressure (although this comes at a cost of loneliness). He navigates school according to which rules and teachers he knows he can bypass and which ones he needs to take more seriously. Participants described their experiences of being able to redefine self and situations, for example, Marius resists being defined by and judged through the category of race, self-defining according to categories that he decides, rather than those that are given by the society in which he finds himself. Ashlee attempts to self-define alongside what is deemed to be socially appropriate by her peers. Laetitia tries to disregard others’ judgements and to redefine her experiences of home.

In addition to these experiences, participants also articulate desiring more freedom and power (for example, in the light of the constrictions of life, the confines of overly strict parents, and desiring the power that “villains” command in society). Aggression is one medium through which strength and power can be obtained and expressed. Different facets of aggression are experienced, such as physical and verbal aggression; and particular features of aggressions are highlighted, for example, aggression is such due to the intentions of the aggressor, and aggression does not always necessarily cause damage.

Marius experienced intense power and control when retaliating to aggression with aggression. The other person was helpless. In his capacity to block the attacks of another he still experiences himself within the most powerful position of the two, as he also is when he then chooses to hit back so that his attacker is lying on the floor. Ashlee experiences herself as being the one who determines how an aggressive encounter will end, and as one who can cause serious harm to another person. Personal boundaries can, and must, be exerted through aggression. For Ashlee this is non-negotiable. The person who is provoking you, explains Marius, will continue indefinitely unless you respond aggressively. Rameez agrees. Thus, he does this, with no second chances granted. Shadi feels the need to respond aggressively once another person infringes the boundaries of her face. Floyd also experiences himself as having drawn firm boundaries, and if another person crosses these he will respond aggressively.

Through aggression participants demonstrate to others that they are powerful enough. By responding aggressively enough (passing the test) they prove strength and demonstrate that they deserve fear and respect. Laetitia finds that perspective-taking can be advantageous in that it allows her to understand and subvert the motives of the person who is provoking her.

In group music therapy participants have opportunities to experience and express power, strength and presence (unapologetically voicing who they are in the group). They experience strength and firmness, the ability to influence or try to influence the creative process, and they express experiences of confidence. They assume leadership roles and offer direction that is followed by others. (On occasion a suggestion or musical form that is offered exacerbates a lack of direction in the group.) They take initiative and ownership of the creative process. Participants show independence from the music therapist as they generate creative direction. Participants also exert some assertiveness and dominance. At times they occupy a larger portion of auditory and physical space, thereby foregrounding themselves. Laetitia tests the relational space and the quality of authority to see how flexible it is and what it can contain. They have opportunities to experience themselves in the music therapy group as having energy and vitality. Participants experience exploration, playfulness and self-expression within their relationships in the group.

In addition to desiring power and independence, participants demonstrate experiences of not always needing or wanting to be powerful and strong in sessions. They experience being content to follow and draw from the ideas offered by the music therapist. Participants relate to the music therapist with relaxed respectfulness. They seek clarity regarding how they are being invited to engage in the musical activities so that they are able to follow closely and offer contributions in alignment with what is being asked of them. There is some expression at times of experiences of reliance on the music therapist for direction. Participants follow one another, at times choosing a follower role even when other more directive roles are potentially available. On occasion they choose to remain in the background, observing, being quieter and occupying less physical space, allowing the group to determine the flow of the interaction and participating peripherally. They enjoy entraining with the flow of the group's music. Also, in addition to experiencing strength and firmness in the music, they demonstrate experiences of gentleness, lightness and stillness.

During music therapy sessions not only do participants experience power, independence and autonomy, as well as relinquishing the need for dominance, they also experience opportunities for generative interactional blending. They are part of the group while still being able to maintain their individuality. They are able to balance offering their own contributions while listening to and incorporating those of others. They can blend their ideas with the others', as others do the same, so that the group as a whole can create, collaborate and adapt together. When co-creating music, a conversation, an image, or an embodied enactment, a blended co-performance takes place as a flow of mutual positing is required. Here, empathy and initiative became intertwined. In light of the dialogical nature of empathy, three interactional processes emerge in sessions as important in this regard: intermeshing (collaboratively fitting one's own contribution into the threads being offered by others), co-adaptation (adapting their own offerings in relation to what is being offered by others, and as the others adapt to them), and negotiation (verbally and musically deciding and debating how to proceed).

Experiences of aggression, empathy and the relationship between them occur in the context of ambivalent experiences relating to the desire to fight and the desire not to fight

Aggression is experienced as a common part of daily life and their environment. There is chaos and conflict at school. They describe fighting with their teachers and with the principal of the school. Anger is also experienced, by Laetitia, Rameez and Ashlee in particular, as a pervasive quality of their life experience. Ashlee mentions that, in Eersterust as a whole, community members both support one another and behave aggressively towards one another.

Participants experience ambivalence between wanting to be a "good person" and do the "right thing," and wanting to protect their boundaries, prove their strength, and belong. They experience themselves as people who do not want to fight. Laetitia, for example, views herself as inherently calm and relaxed. Ashlee explains that provocation from a peer can appear unexpectedly while she is attempting to concentrate on her work. Marius' experience is that he does not initiate aggression. He explains pleading with an aggressor to stop and describes how he gave the other person a chance before responding aggressively. Floyd also describes trying to avoid aggressive altercations and sees a person who can do so in a positive light. The person who provokes aggression is viewed as a fool, and as weak. When responding to aggressive provocation, or to persistent pestering, the intention is to stop

further aggression going forward. Laetitia has also experienced punishment that she viewed as being unjust (due to the person who provoked the attack not receiving any punishment) and would like to avoid further aggressive encounters as a result.

Participants believe that the aggressive altercations they become involved in are not their fault. Teachers are experienced as triggering anger, for example, when they talk to one with disrespect, when they treat one unfairly, when they give unwelcome discipline, and when they respond by not allowing one back into the classroom. Peers are experienced as causing anger, due to how they speak to one, especially with disrespect (when they do not even know one), and when they provoke one. Participants experience being powerless to exert self-control when provoked. This is largely a result of feeling powerless to resist peer pressure (this can make one feel like a victim, Floyd explains). Marius articulates that once you have demonstrated your strength through retaliating then on future occasions your friends will insist that you do the same. When expressing their experiences of aggression, participants explain that it is good to walk away from a fight, but they also feel that it is good to respond aggressively so that the person provoking you (and the rest of the social circle) will know that you have passed the test and are strong enough to be left alone in future. You have then earned your place as one to be respected and feared.

One is also unable to exert self-control due to a build-up of anger that demands release and expression. Ashlee experiences her temper as being severe. Floyd agrees. Aggression, explains Marius, is a moment of blind rage. It is unstable; it is a burst and one wants to explode. Ashlee's experience is that she is helpless to stop the anger once it has built up and then reaches the point where it breaks the "dam wall". For Rameez, once he is exploding he is no longer able to choose any course of action other than an aggressive response. In that process of exploding one experiences oneself in a way that is different from the norm: who one is changes; it feels as if one is mentally ill.

While experiencing powerlessness in the face of an aggressive explosion, and feeling that this is in response to the provocation of another person, there are occasions where group members acknowledge that they may play a role in starting an aggressive encounter, and also in the degenerative nature of some close relationships. For example, Laetitia explains, "I'm a villain mostly every day. I can be a villain. I can think about stuff like that." Laetitia, Rameez and Floyd reflect on how they have the capacity to act both in generative and in destructive ways.

The ability to exercise self-control is reliant upon circumstances. It depends on the type of provocation. Also, Laetitia explains that the devil wants them to fight back, but she feels that she does have agency in resisting this. There are occasions when participants articulate an experience of having a high degree of self-control. Rameez mentions that going to the gym assists him in controlling his anger. Ashlee and Rameez discuss an aggression “rule”: one must not be physically aggressive to the person one is in a romantic relationship with. They both feel that they can and do uphold this, exercising self-control in that context.

Empathy is present in this process of ambivalent responses and feelings towards aggression. Marius and Floyd explain that they understand their teacher’s stress at school, although they recognise that they are part of the group that presents her with these challenges. Ashlee articulates that she does know how her teachers feel (“They actually row with you because they love you,” she explains), but in response to the teacher then leaving the school Ashlee dismissively reflects, “I guess we just go with the flow...It’s like: “Is she gone? Ok.”

Experiences of aggression, empathy and the relationship between them occur in the context of experiences of fairness and reasonableness and reciprocity

Aggressive responses take place within a context where fairness and reasonableness (and violations thereof) are experienced in particular ways. Anger and aggression are prompted by a sense of unfairness and behaviour from another person that is deemed to be unreasonable. Laetitia argues that the fights she is involved in with her teachers stem from unjust behaviour on their behalf. Ashlee, Floyd and Marius also confirm that reciprocity is used as a guiding principle (if you are aggressive towards me then I will respond with aggression towards you). Shadi and Ashlee explain that if another person crosses their boundaries then aggression is a necessary and justifiable response. While not wanting to fight other people, if one is provoked then this does infringe on these principles of fairness, reciprocity and reasonableness. Aggression serves to restore fairness and reason. It is necessary to avoid continuous provocations and altercations. Aggression is a move against further aggression, not a move in favour of continued aggression.

Specific ideas are held regarding the nature of good relationships (for example, these must contain love, respect, trust, honesty, and openness). These definitive notions also guide their sense of how to judge reason and fairness within interactions. While the notion of reciprocity

is a dominant guiding principle, Rameez and Ashlee did articulate some ambivalence regarding how this is executed within their own romantic relationships, though.

Experiences of aggression, empathy and the relationship between them occur in the context of experiences of exploring what moving forward in life may and may not entail (such as tentative hope, uncertainty, momentum and determination).

Rameez describes how he feels he has drifted to the place he is now, rather than intentionally and strategically choosing his path. For Marius and Laetitia, the future is a mystery.

Participants identify certain tasks and approaches that they feel will benefit them (such as “letting things go,” finding who they are, and gaining a broader perspective). Floyd states that he would like to make better choices, such as cutting down on the number of cigarettes he smokes, and extricating himself from peer pressure. There are other aspects towards which they experience less clarity. Laetitia would like to remedy her experiences of emotional pain, but finds that self-harm causes more damage. She is not sure what alternative to try. She is certain that she will fail the school year and that her only option is to leave this school and begin the grade again at a new school in the following year. Floyd feels that he needs to make sense of his circumstances, and is still trying to develop a strategy for reaching freedom and wholeness. Marius feels that, to gain the ability to manage peer pressure well, one needs to practice navigating it. When one is overprotected by strict guardians this cannot take place. Rameez also feels that he is yet to reach insight into how he could achieve a sense of freedom from the pain, anger and confusion within him, but believes that that is precisely what he needs to know.

Marius and Floyd perceive life to entail a pursuit of happiness. Marius has hope that he will reach an experience of freedom from his emotional pain, but is uncertain how to actualize this. Although, at times, Laetitia struggles to access an imagined future, in other moments she can conceptualise a future where she has recovered and regained her sense of self. Floyd explains in a session midway through the music therapy process that, although there are people in his life who support him, he realises that he distances himself from them. He finds it hard to feel hopeful. “I feel stuck, Miss,” he says, as tears begin to fall down his face. The music therapist explains that she will feel hopeful for him, even if he cannot yet access hope for himself. A few sessions later Floyd reports, “Before I came here I was low...but now I’m here. I’m building myself to be better...I’m different now. I just need to keep working hard...I’ve cut off those friends. I want to focus on what is good for me...Now I know that

there's hope." In the following session he says to the music therapist, "You told me that there's hope. So, I believe you. And I'm starting to release my stress and stuff in better ways. I show it differently." Floyd describes that, after music therapy, he experiences greater hope, improvement in his family relationships, and that freedom feels a bit closer. He acknowledges reassurance that he can try again if failing or making a mistake. Floyd explains that he does not feel alone anymore. Laetitia experiences realising that it is good to talk and cry with those she now trusts about bad things that have happened. Marius feels that he is more expressive now, after music therapy. Participants experience having momentum to achieve their desired future. It now seems easier to reach this future and they hold belief in their capacity to push barriers to a desired future out of the way. Music therapy is experienced as being more helpful than drug rehabilitation programs. Ashlee articulates that the group will miss the music therapist. Rameez explains that he will carry memories of the music therapy process with him. As the group leaves the last session Marius motions to Floyd and quietly says to the therapist, "Don't worry, I'll look out for him."

Appendix K: The Music Therapy Sessions for The Group Developed with The Thinking Tools of Deleuze and Gergen

Twelve sessions were conducted with this group. The following provides a description of the content of each session. A narrative approach was selected (as opposed the tabular format of Appendix H) due to being more appropriate for the paradigm of this study.

Session 1 [43.17min]:

My therapeutic goals for this first session are to establish initial rapport with and between group members; to work with them in beginning to construct the purpose of the therapeutic process; to construct group norms; to begin to create a therapeutic space that affords safety and firm containment; to verbally and non-verbally convey acceptance of a wide range of personal expressions and multiple, ongoing, open meaning possibilities; to begin to offer an opportunity for expression of meanings related to life experiences that can be received in a supportive environment; to facilitate opportunities, through both non-verbal and verbal means, for translational processes (including negotiation, compromise, disagreement and resistance (in a contained space), imagination, co-creation, and forming new interactional languages); and to offer an enjoyable experience that is valuable in itself and that will also encourage group members to return the following week.

In this first session, all group members are present. I invite them to sit on chairs that I have arranged in a circle; in front of each chair I have placed a djembe. We are in the hall today and this circle creates a sense of a smaller, slightly more contained space within the echoing expanse of the room. I begin by introducing the group to the greeting activity. This is a chanting song with accompanying beats on the djembes. I play one phrase at a time, slowly and clearly, and invite them to copy me. Once they have repeated each of the four simple lines after me (“Hello to you, hello to you, hello everybody, hello to you”) we play through the song as a whole. I encourage them to emphasise the final beats as they say “everybody” with playfulness and enthusiasm. They respond warmly, openly and with good humour. Once they are comfortable with this chorus section I introduce them to the “verse” where we chant “Hello to...” and each person in the circle has a chance to loudly say their name. The group members listen to me closely and are willing to participate with enthusiasm.

After the greeting activity I immediately introduce the group to further drumming techniques. Firstly, I invite each group member, on at a time, to play a short drum rhythm (any rhythm they would like to play). We then mirror this rhythm back to each in turn. I then invite them to add a vocal sound with their beat, which we also mirror back to them. For both of these rounds I offer my contribution first to model what I am asking of them. We take turns in an anticlockwise direction for both of these rounds.

For the following technique I explain that we will go around the group in a clockwise direction (to balance who may feel “put on the spot” first). I state that I will begin by offering a simple, stable beat and then, one by one, each can add a beat, so that we will create increasing layers of sound. We do this, and the group grows increasingly confident to offer musical ideas, until we have worked around the circle and have returned to me. I say that we will now add a vocal sound to the beat as well and layer this too in order to build our music further. This develops into a strong, energetic “groove.” There is smiling and laughing and a quality of fun, playfulness, presence and engagement.

We end this structured improvisation and the group members sit back in their chairs with smiles on their faces. I ask if I can speak in English and explain that I am happy to translate into Afrikaans and that they are welcome to speak in Afrikaans. I demonstrate my relatively competent, but still flawed Afrikaans and they laugh with me. I begin a discussion with them, explaining who I am, what music therapy is about, and how this is a space that we will be creating together in order for it be something that may be useful for them.

We then begin to establish group norms. I highlight how these are decisions that we make together about what kind of group this will be and how we want to treat each other and be treated within it.

We discuss this and they decide on the following norms, which I write down:

When one gives an idea we're open to it and act it out

Practise makes perfect

We help each other and if someone has a problem we discuss it

We listen to each other and respect each other

After this I suggest to the group that we could begin a process of song-writing together and they respond with cautious enthusiasm. I offer a theme for the song, “my life”, and they agree to this

idea. As it is the first session I offer a more structured and less threatening approach, by not immediately expecting open-ended and spontaneous creative suggestions. I rather hand out newspapers and invite the group members to select a few headlines that capture something of how they would like to enact meanings about “my life”. They take some time to find, cut and tear out headlines. Once they have selected these I invite them to share their headlines with the rest of the group. We place the headlines on the floor and I ask them to begin to think about how they would like to arrange these into song lyrics. What might be part of a verse? What could form the chorus?

The lyrics they decide on and the order that they elect to place them in are as follows. The name of the person who selects that headline is written next to it for noting here, however, in the session the headlines become part of the group’s song as a whole and do not remain affiliated with particular group members.

Verse 1:

I will face my sins on my own (Cherise)
Right on the bottom (Aaliyah)
Better and better (Malaika)
Time will come (Cherise)
Start a different journey (Aaliyah)
Made easy (Malaika)

Chorus:

There are no limits (Devon)
For good opportunities (Natalie)
As bright as it gets (Devon)

Verse 2:

Told you so...listen! (Cherise)
Leading thought, sharing knowledge (Natalie)
Open eyes give hope (Leihlani)
On the road to restart (Leihlani)
Thinking on the bright side (Natalie)

Devon begins to sing a melody. I encourage him to continue and the others also begin to add ideas about how the melody could sound. Once they are singing it they also start to play a rhythm on their djembes. After repeating the song it extends into an improvisation at the end as the lines “As bright as it gets” and “I told you so” are looped and layered over each other. The music crescendos and the becoming-adolescents hit the djembes as hard as they can. I musically support their creative expressions. The improvisation ends with bursting laughter. The following is an audio excerpt of the last part of the song, flowing into the improvisation. The audio quality is not of a high standard as the vastness of the echoing hall made sound recording on the equipment that I had available difficult.

As we end the session I invite each group member to play how they are feeling in this moment and the group mirrors it back. The closing is brief as the becoming group members need to return to their status as “learners” and go to their first class of the day as the bell has rung. They play on the djembes with bright vibrancy, as forcefully and brightly as they can. Malaika adds a vocalisation too. The following is a recording of this closing activity.

Session 2 [43.54min]:

In this session my therapeutic goals are to explore how group members recognise the performance of different emotions and how they produce and make sense of various emotional performances (particularly aggression, but I include others that they see as being important as well in order to work with them in their multiplicities). I also continue to build upon goals from the first session, including developing rapport, constructing a therapeutic space that affords safety and containment, conveying acceptance of a wide range of personal expressions and multiple, ongoing, open meaning possibilities, and facilitating opportunities, through non-verbal and verbal means, for translational processes (including negotiation, compromise, disagreement, resistance, imagination, co-creation, and forming new interactional languages). As sessions progress the goals of exploring power relations as part of translation, as well as change (as mutual transformation) can be included as affect-intermingled becoming-with is afforded through the sharing of life story material within the relational dynamics of the session.

All group members are in attendance this week for our session in the hall and they all seem eager to be here. We sit in a circle with djembes and begin the session with the greeting song I had taught them the previous week.

After the song, through which they enact firm participation, I explain that I will be handing out pieces of paper that have the name of an emotion written on each of them. They will select one of the pieces of paper without knowing what emotion is written on it. I walk around the circle and they each select one, without telling the other group members what word they have selected. I then invite them to create a symbol out of clay that depicts that emotion. I have different coloured clay available and they each choose a piece. They take their time to carefully construct their symbols, all deciding to place them on the vellums of their djembes. We patiently wait while everyone completes their symbols. Once they finish I ask them to move the drums to the centre so that we can see everyone's symbols. I take the pieces of paper from them and invite the group to try to ascertain what symbol was created for what word. As they are discussing this they begin to talk about how certain emotions precede or follow after others. I follow this line of discussion and ask if they want to arrange their symbols in the order that they feel to be most appropriate. They do this as we explore their sense making around the flow of particular emotion-performances in more detail.

I ask them which of these emotions they feel most frequently and then invite them to create embodied symbols of these particular emotions. After exploring this we develop short stories regarding what may be occurring in their lives when they are feeling this emotion, what may have preceded feeling this way and what could happen next. We then divide into two groups. One group embodies the story through movement while the other group improvises a "soundtrack" with musical instruments to musically explore the emotions and the situations within which they are performed. I encourage them to take their time and see how the scenario evolves. The group members engage tentatively at first, but then with more expressive confidence. Leihlani laughs and finds it difficult to enter the emotional performance of the story.

The two groups then swop around: those who were creating the music assume the role of performing the next story through movement, focusing particularly on the emotions that may be part of this story, while the others move to the musical instruments and create the "sound track".

We process the experience verbally afterwards and the discussion includes more multiple and textured explorations of emotions.

While I pack away the pieces of clay Leihlani begins to beat her djembe and Cherise starts playing the glockenspiel. Malaika dances to the rhythm they are creating. Devon joins on the djembe too, and Malaika and Natalie pick up and start playing a tambourine and rain-stick respectively. I join in

on a djembe as well. The music grows in energy and becomes driving. Both Malaika and Natalie are dancing while they play. As the music comes to a natural end I invite them into a closing “round” as we did in the previous week, by playing how they are feeling on their djembe and mirroring each group member’s expression.

Session 3 [45.38min]:

In combination with the continuing therapeutic goals of creating a space for open meaning possibilities, welcomed in a safe, non-judgemental and contained relational space, and facilitating opportunities for translational processes, my therapeutic goals in this particular session are to explore the shared meaning constructions regarding various relationships in the group members’ lives. This is to create a space for the exploration of relationships characterised by aggressive features, but also to understand their relational worlds more broadly and contextually, to offer exploration of what they deem to be significant (not only what I may consider to be significant), and to facilitate a process of sharing that specifically does not require binary constructions, but can hold ambiguity and multiplicity.

We begin with the greeting activity. I have brought printed lyrics from the song they had written in the first session. In the second session Malaika had asked, “Miss, where’s our song?” In this session we sing their song and I also accompany them on the guitar.

I then introduce them to a technique termed “Sonic Sketch” (dos Santos & Lotter, in print). I have placed a large piece of paper (three sheets of flipchart paper sellotaped together) on a table and have scattered boxes of oil pastels around the paper on the table. I explain that I will be playing one-minute snippets of eight pieces of music (spliced together into one track). As the music plays they will be reflecting on relationships they are in. As feelings and thoughts come to mind they can write or draw anything they want to represent these on the page (words, colours, pictures, etc.). Each time the music changes they need to move to another part of the page. The snippets of music are from the following pieces: *Ritual Dance* by KakiKing; *Cool and Deadly* (Radio instrumental edit) by F. EU and Nyanda; *The unreachable lands-IV* by Forrest Fang; *Kplekple* by Musicas Africanas Grupo; *String Quartet No. 62 in C Major*, Op.76 by Haydn, played by Caspar Da Sal Quartet; *Shock wave Supernova* by Joe Satriani; and *Shine* by Jacob Karlzon. The pieces are selected to offer a wide musical canvas that can welcome multifaceted reflection and open broad, even ambiguous and contradictory meaning making possibilities that can be simultaneously contained.

After the music has finished we walk around the table to look at the image from all angles. I ask them what stands out for them. The group members begin to tentatively and briefly share. I then give each one a paper “picture frame” and ask them to place it on the part of the drawing that represents something that is most important to them at the moment. They do this and I ask open questions to facilitate a discussion. I then give each person another picture frame and invite them to place it over an area of the drawing that they feel represents something that they really want, or feel that they need in their life at the moment. They do this and again I ask open questions to facilitate discussion. Lastly, I invite them to place a picture frame on what they feel they are struggling with at the moment, and we discuss this as well.

We then return to the circle of chairs and I place a range of instruments in the middle. I invite them to think about what they feel they need. In the discussion at the table Devon had explained that he need “chilled vibes,” Aaliyah had said “love and trust,” Leihlani said “happiness,” Natalie mentioned “joyfulness,” Malaika said that she needed “hope and love,” and Cherise had said “love.” I invite them now to close their eyes and play as if we could pour these feelings into the space between us. This improvisation extends from being quite soft and gentle to being firmer and more pressing. While the intensity grows, it seems to “hover,” however, as opposed to progress, particularly in relation to a melodic or harmonic direction. We end the session with our regular closing activity.

Session 4 [46.58min]:

In combination with my overarching therapeutic goals, in this session I aim to offer opportunities for constructing meanings of interactions characterised by anger through creative methods. I pair this with an opportunity for exploring playful and humourous interactions creatively as well, as, at no point, do I frame these becoming-adolescents as one-dimensional. The goal is also to offer these techniques as shared processes through which meaning is constructed collaboratively. This aligns with the broad goal of facilitating opportunities for translational processes (through non-verbal and verbal means).

All are present in this session. We have been asked to meet in a classroom this week as the hall is being used for a meeting. We begin with our greeting activity. I then lead the group members into the beginnings of a vocal improvisation. I do this by asking them to think of a vocal sound that would represent who they are. I explain that the group will then mirror their sound. They are rather cautious, but with some encouragement all offer vocal sounds, which the rest of the group closely

mirrors back. I then ask the group members to think of a sound that is very “unlike” them. They each offer sounds—still somewhat tentatively and with performances of self-consciousness and awkwardness—and the rest of the group imitates them.

Prior to the session I had set up three areas in the classroom each with a piece of flipchart paper resting on a table. I had also placed two boxes of oil pastels on each one. I ask the becoming-adolescents to go to the three tables in pairs. I explain that they will be having a conversation with one another through drawing instead of talking. Firstly, I invite them to imagine that they are having a playful and humorous conversation with their partner. I will be playing a piece of music while they draw and I encourage them to listen to the music and allow it to help them with the flow of their conversation. The first piece of pre-recorded music I play is “String Quartet No. 14 in F-sharp Major, Op. 142” by Shostakovich (performed by the Eder Quartet). Afterwards we discuss their drawings. I ask what the experience was like and we explore what it is like to have such an interaction. After giving them a second piece of paper, I invite them (still in the same pairs) to have a conversation where they are angry with their partner. I invite them again to allow the piece of music that I will play to assist them in the flow of their conversation. While they draw I play a pre-recorded version of “The Planets: I. Mars, The bringer of war” by Stokowsky. Afterwards we verbally process the “conversation,” exploring what it was like to engage in this process and discussing when, where and how these kinds of conversations take place in their lives. The group shares particularly about their experiences of interactions in their classrooms.

At the end of this session I invite them to play whatever they are feeling in that moment, but to play together this time instead of separately as we had been doing at the end of sessions thus far. They begin to play on their djembes. The music is initially quite chaotic. Malaika then adds a vocal sound. I say “Yes! You can use your voices too.” Immediately they all burst into using their voices loudly and vigorously, almost as a shouting release. There is a marked difference between the self-conscious manner that they responded to being invited to vocalise at the start of this session and how they vocalise with confidence and bold enthusiasm at the end.

Session 5 [44min]:

In combination with my overarching therapeutic goals, in this session I aim to offer opportunities to explore how meanings are constructed in relation to power/powerlessness. I initially invite reflection in relation to a binary form, but then purposefully lead the group into more complex and multifaceted explorations.

All members are present today. After the drumming greeting activity I ask the group how their week has been. I enquire if anything stands out for them that they would like to share with us. Cherise shares that she has found out that there is another learner at school who is pregnant and father is the same young man who is the father of the baby she is carrying.

After this conversation I ask the group what makes them feel powerful and powerless. I lead this discussion into a body sculpture (dos Santos & Lotter, in print). On the one side of the classroom they create a “sculpture” together using their bodies in a way that they feel portrays powerlessness. I encourage them to take their time to “enter” this meaning-space in a manner that feels “real” to them. Once they have all found their positions (they are bent closely over one another) I walk around and gently touch each on their shoulder and ask them to say one word that describes how this position feels. I ask them to remember this position and to then move out of it. I invite them to create another body sculpture on the other side of the classroom, but this time to express being powerful. Devon and Leihlani stand on tables, stretching upwards, Malaika kneels on a table and the other three are gathered beside them with hands on hips, and fisted hands in the air. I gently touch each of their shoulders and ask for a word that describes their position. I ask them to remember this position again and then to move out of it once more.

I invite them to return to their first position and take some time to resituate themselves in this space (emotionally and cognitively). Then I ask them to move from this first position to their second one while I improvise music on the keyboard as they move. I encourage them to reflect on what this move between powerlessness and powerfulness may feel like. I play in a manner that matches the ways that they are moving. Some find the move to be easy, while others, like Aaliyah, cannot move for a long time. I attempt to express the variety of these experiences on the keyboard, with both more regular and harmonic ostinatos as well as moments of dissonance and irregularity, with flow and also with directional ambiguity. The music is central to this technique as it invites embodied reflection. It also encourages the becoming-adolescents to remain situated in the reflective process for a time instead of rushing through the transition; it contains exploration of potentially difficult feelings; and it supports multiplicity of expression. Once they are in the final position I touch each on their shoulder and ask for a word that describes what the movement was like. We then discuss the experience further as a group.

I then ask them to reflect on the two positions and the movement between them and to move to a part of the room that represents where they are in their lives right now: closer to feelings of powerfulness (or right in the centre of power); closer to feelings of powerlessness; positioned in a space between where there may be both, neither, or something else; on the side looking at one or the other. Once they have positioned themselves accordingly we discuss this further. We then have a musical dialogue and I support their music through playing with them on the keyboard. While initially more separate the two groups' music blends into a combined, integrated improvisation.

Lastly, I invite the becoming-adolescents to complete the sentence: "The most powerful part of me is..." My aim here is to facilitate awareness of and reflection on a range of aspects that can be resources for power, particularly ones that are relationally generative. They also play a musical expression of the word or phrase they added to complete the sentence and the group mirrors this back to them. The group then begins to play a spontaneous group improvisation. We end the session sharing some cake that I had brought as it is Leihlani's birthday.

Session 6 [41.38min]:

In combination with my overarching therapeutic goals, in this session I aim to offer opportunities to explore both bullying, being bullied and relationships between these. Only Natalie and Aaliyah are present at today's session. When I arrived at the school Cherise was waiting at the reception for her stepmother to fetch her as she had begun to have contractions. The rest of the group members are not at school.

We start with the usual greeting activity. I then invite them to create a musical story. They decide that it will be about a girl who is tired at school on a Monday morning. She has an interaction with a teacher who frustrates her and she slaps the teacher. The girl and her teacher then start to have a conversation to try to resolve their conflict. We explore this story musically together.

I then offer Natalie and Aaliyah an A3 page of paper each upon which I have drawn three light pencil circles (the size of side plates) (this technique is explained further in an article by dos Santos and Lotter (in print)). I explain to them that, for the first circle, I will be playing a piece of music and they can allow the music to take them to a happy memory. As they listen they can draw or write anything that represents that memory within the first circle. They do not have to stay within the circle line; it is merely a guide. I play the piece *Lisanga* by Gerald Toto, Richard Bona and Lokua Kanza. Once they have finished drawing I then invite them to allow the second piece of music to

help them reflect on being bullied or of bullying others and to represent this through images or words in the second circle. I play the piece *The death of Cisco* by John Barry. For the third circle I invite them to let the music take them to a safe place, and I play the piece *Walking the path* by Peter Kater while they draw and write. Afterwards I ask them what they would like to share. I ask open questions rather than leading ones to facilitate this discussion. We end by drumming our hopes for the week ahead.

Session 7 [37.26min]:

For this session I aim to explore identity construction (through relationships, as any sense of self is an emergent of relational processes) and also to “play” with new constructions of who they could be within their relationship with others. I aim to facilitate opportunities for new lines of flight in this regard. The overarching therapeutic goals are sustained, including providing a therapeutic space that affords safety and firm containment; verbally and non-verbally conveying acceptance of a wide range of personal expressions and multiple, ongoing, open meaning possibilities; and facilitating opportunities, through both non-verbal and verbal means, for translational processes (including negotiation, compromise, disagreement and resistance (in a contained space), imagination, co-creation, and forming new interactional languages).

This week only Natalie, Devon, Aaliyah and Malaika are present as the other two are not at school.

We begin with the greeting activity and then engage in a drum imitation round.

Following this, I ask the becoming-adolescents in the group to each draw themselves on a large piece of flipchart paper. I emphasise that they may draw themselves however they would like to and that this is a non-judgmental space where there is no “assessment” of the “quality” of their artwork. Their drawing has value because it is their drawing. After they have finished their images I hand out small rectangular pieces of paper and ask them to think about labels they believe have been placed “on” them by other people. They take some time, write these, and stick them with prestik onto the drawings they have made. I then invite them to think about having the power to create themselves as they wish. I ask them to look at the words on their drawing and to place a tick on the words they would like to keep. Then I ask them to draw a cross on the ones they would want to take away. I also ask them to think about any words they would want to add. They can write these and stick them on to their drawings. After they have done this I ask them to think about one word that they like the least and that they would most want to remove. I also ask what word they would replace it with if they could. They write this word onto a piece of paper too.

I then invite the group members to come back to sit in the circle with the word they have taken off and the word they would like to replace it with. They tell the other group members about the words they are holding in their hands. I ask them first to find an instrument that they feel they would like to play for a piece of music about the word that they took off. They play these words individually as I support them on the keyboard. They then individually explore the word they took off, musically, while I accompany them. Finally, we create an improvisation where we musically journey from the first words to the second words. The words blend musically into one another. This leads into a discussion. We end the session with an improvisation about how we are feeling in this moment after we have been reflecting on these matters. The improvisation includes drumming and vocalisations.

Session 8 [44.52min]:

In this session, in combination with the ongoing therapeutic goals, I aim to explore their constructions of what the future may be like and what they may be wanting to work towards. I then invite an exploration of constructions of what they see as being “unchangeable” and what they deem to be “changeable” in relation to the circumstances of their lives. Although introduced as binary the goal is to deconstruct this and to facilitate explorations that are creative, more nuanced, multiple, open, and that facilitate the activation of lines of flight.

Natalie, Leihlani, Aaliyah and Malaika are present today. After the greeting activity we begin to write a song. I suggest that we focus on what they want their future to be like. They easily contribute lyrics. We begin working on a melody. Different members of the group offer suggestions and the melody develops organically. The group begins to play the rhythm of an Afrikaans song they are familiar with on their djembes. We incorporate this rhythm into our song. The song then takes shape and they sing it with enthusiasm. The lyrics are as follows:

Happiness

Future musicians

Money, money, money

Happiness, love and peace

Joyfulness

Travelling the whole world

Hey, hey...

Make your dream a reality
Hey, hey...
Have a big happy family
Hey, hey...
So people can see your success

I'm gonna be independent
Strong, wise, powerful
Hard working
Classy

Once we have finished singing the song I then suggest that they sit in a row of chairs with the djembes in front of them, facing a row of chairs across from them. I frame where they are sitting as a place where they may feel “stuck.” I invite them to imagine that and to think about what aspect (if any) of their life might feel this way at present. We then discuss this and each group member plays how it feels to sit here (the imaginative “here”) on the drum. I then suggest that they can imagine the row of chairs opposite them as a mountain that they could sit on to look at the issue from a different angle, perhaps with different perspective or with insight into how they may be able to change it. If and when they want to they can move to the chair across from them in order to do this.

Natalie, Leihlani, and Malaika are able to access this process and seem to embrace a sense of agency. Aaliyah says that she cannot speak today because she is having a difficult time with her boyfriend. She sits with her arms in her hands and begins to cry. I suggest that the group sing a kind of “musical hug” for her to support her. I supportively accompany them by playing the guitar and vocalising with them. Malaika and Natalie can enter this space with Aaliyah, while Leihlani finds it more difficult. She shifts between singing, giggling, shedding a few tears and then singing again.

I ask how they want to end the session today and they say they would like to sing a bit more. We continue to sing softly and gently while I accompany on the guitar and sing with them.

Session 9 [36.10min]:

This session takes place after a school holiday. In combination with the overarching therapeutic goals I aim, in this session, to create opportunities for the group to negotiate, resonate, and co-create musically and relationally. I also aim to create opportunities for group members to share with one another in ways that, perhaps, require greater vulnerability. The intention here is to further their

capacity to listen to, share with, and support one another. I aim to model ways of doing this and to affirm generative relational interactions (Gergen, 2009) as they take place in sessions. My aim for this session is also to facilitate interactions of encouragement towards one another as they embark on the new school term.

All are present today except Leihlani. We begin with the greeting drumming activity. I then explain that I will be playing snippets of five songs. I invite them to work out a rhythm to play with each song without talking to one another, just through negotiating musically. The songs I play are “How much a dollar cost” by Kendrick Lamar; Hey Mama by David Guetta; Mama I made it by Cassper Nyovest; Uhuru Khona by Mafikizolo; and No Lie by Khuli Chana. While they are less familiar with the first song they become very enlivened when the second song begins, and even more so with each subsequent song as they are familiar with each one. In these songs that they know they find it easier to establish a shared beat as they align the rhythm they beat on the djembes to the rhythm of the lyrics in the song.

I have spread out a wide variety of words and I ask the group members to select one word that best describes how they feel today. I then ask them to create a sculpture out of clay that symbolises that word. We discuss their sculptures. Importantly, in this activity the group members begin to ask one another probing questions instead of relying on me to do so, as well as listening and offering support. The group is increasing in their potency as a therapeutic force. This is important in light of the limited period of time that I will be working with them for. It is valuable that they begin to support one another in a manner that they can sustain after the music therapy sessions have finished (and that they can engage in these types of generative ways within other relationships in their lives).

I then invite them to sit in a circle, with one member of the group seated in the centre. One by one the members around them complete the alternating sentences “You are...” or “You can...”. These sentences are directed towards the person sitting in the centre. Each member in the circle completes a sentence and plays a beat on their drum that matches the quality of their statement, which the group as a whole then copies too, further affirming the comment towards the person in the centre. At first each group member plays a different beat after completing the sentence, but soon the group develops a drum roll that they play consistently between each sentence. This activity offers a space for shared construction of meaning. Members are constructed through their relationships with one another. They ask me to sit in the centre of the circle too. Each member in the circle then takes the

opportunity to complete the sentences “We can...” and “We are...”, in between which they play their drum roll.

I end the session at the close of this activity as it seems fitting to me to do so, but the group starts to play the greeting song, changing the words “hello” to “goodbye”. At the end of the session they are reluctant to leave.

Session 10 [53.05min]:

The group has developed in their relationships with one another and they have reached a deeper level of trust in me. As a result my aims continue to relate to facilitating spaces to share with greater vulnerability and I can invite them into experiences that I would not have done at the start of the process. In addition to the overarching therapeutic goals, my intentions for the session are to explore ways that they have been hurt and ways that they have hurt others, to explore meaning making around these experiences that may then inform aggressive behaviour, and to create a space where they can discover shared emotions, experiences and meanings.

All group members are present in this session. We play the greeting song on djembes together. I then play the pre-recorded piece of music “Home” by Secret Garden and invite them to allow the music to imaginatively take them to a beautiful place. When they are ready they can draw something that captures that experience on a piece of paper. They return to the circle of chairs afterwards and briefly share with the group what they have drawn and why it is meaningful to them.

Cherise has drawn herself and her child in a beautiful natural environment. Devon has drawn what he calls “paradise.” It is a picture of nature and a rainbow. Aaliyah’s picture is filled with hearts and sunshine. Malaika has drawn a picture of her and Aaliyah spending “quality time together.”

Once they have shared I ask them to swop their drawing with another person in the circle. I then ask them to destroy the picture they are holding. They may do this in whatever manner they would like (they may tear it, stomp on it, rip it, chew it, etc.). Leihlani gasps, saying “No!” Natalie also gasps.

Aaliyah exclaims “Uh uh!!”, shaking her head, and Cherise says “No, ma’am!”

Malaika then tears Devon’s drawing in half and once she had done this the others begin to also destroy the pictures they are holding. Cherise states, “Miss, now you must explain”. I tell them I will. Although they do not initially want to destroy each other’s images, they trust me enough at this point to follow what I am suggesting, even though they do not understand why.

Once the pictures are torn and cut I invite a conversation about how we may feel we have been “torn” by others and how we ourselves have “torn” others. After discussing this I invite them to create a new image out of the pieces of the drawings they have destroyed. We then discuss the new image and the process of recreating.

Lastly, I invite them to listen to another piece of pre-recorded music, “Serenade to Spring” by Secret Garden. I give them each a single piece of paper with a light pencil-drawn circle on it (the size of a dinner plate) and invite them to reflect on something that this process has brought to mind for them that feels meaningful. They can draw or write this on the page while listening to the piece of music. They do not have to remain within the boundary of the circle. The circle is drawn on the page simply to offer some containment, and so that a blank piece of paper may not be experienced as intimidating. We end with the usual closing activity (playing how we currently feel on the djembes with the other group members mirroring each person’s rhythm). The group plays more quietly and gently than they have in previous sessions.

Session 11 [50.10min]:

To continue the work that was done in the previous session, my aim for this one is to continue processing feelings of hurt and anger. I aim, also, to explore alternative ways to engage with others when angry. These goals are considered and addressed in light of the general therapeutic goals for this group: offering a therapeutic space that affords safety and firm containment; verbally and non-verbally conveying acceptance of a wide range of personal expressions and multiple, ongoing, open meaning possibilities; offering possibilities for expression of meanings related to life experiences that can be received in a supportive environment; and facilitating opportunities, through both non-verbal and verbal means, for translational processes (including negotiation, compromise, disagreement and resistance (in a contained space), imagination, co-creation, and forming new interactional languages).

Cherise, Devon, Aaliyah, and Natalie are present today. We begin with our greeting song. The group seems somewhat subdued today. After the greeting I invite them to participate, once again, in developing group rhythms to snippets of pre-recorded music. They are asked to accomplish this through synchronising musically rather than using words to communicate. I play snippets from the following songs: “Levels” by Nick Jonas; “Run away with me” by Carly Rae Jepsen; “Siyabonga Jesu” by Spirit of Praise; “Sunshine” by TIEKS featuring Dan Harkna; “Five more hours” by Chris Brown and Deorro; “Lean on me” by Kirk Franklin; “Sul’ Inyembezi” by Bongo Maffin; and “Bang

Bang” by Jessie J, Ariana Grande and Nicki Minaj. I selected these songs through my growing knowledge of what each member of the group enjoys listening to. I selected a higher number of song snippets this time, compared to the last time I used this technique (in session nine), but played each for a shorter length of time. I had spliced the snippets together into one track. While listening to the music and attempting to synchronise their playing there are moments when the group members play precisely together and other moments when their playing is less synchronous.

I then ask the becoming-adolescents in the group to draw a person they are angry with on a big piece of paper. We stick very large pieces of paper on the walls and doors so that they can draw life-sized images of the person they want to represent. I have developed the idea for this activity based on the material they shared in the previous session. I explain that they can draw the person they spoke of as tearing them in the previous session, or anyone else who they are feeling angry with at present.

After they draw the person on the large piece of paper I play “Palladio” by Escala and invite them to do whatever they want to do to that person. They can say something, write on them, tear the page etc. (as if it was in a world with no consequence). I play the music loudly. It is strong and driving, with a cutting melodic line. The intensity builds during the piece and it contains aggression well as a result. They engage in this process with vigour, tearing, scratching, rubbing colour on the page with force, writing words, and even shredding the drawings they have made.

After sharing about their images and their experiences of destroying them I invite the group members to find a partner. I explain that they will now be doing a mirroring activity through movement. Once they have decided on their partners I invite them to imagine that this is the person who they drew on their page. They now have the opportunity to engage with this person through embodied role-play. This is no longer an entirely imaginary world, with no consequence for the body of the other, but a step closer to the “real world” and they need to think about different ways of engaging with this person. The feelings may be equally as intense, but they can no longer simply do whatever they want to. I play the same piece of music. They move vigorously together, but in a more restrained and bounded way as they engage with the embodied presence of the person in front of them.

Afterwards I give them a piece of paper with a single circle and play a gentle piece of music, “Largo” (From Xerxes) by Georg Friedrich Handel. I invite them to listen to the piece, to reflect on

what they feel they need and to represent this, or any other aspect of how they feel, in the circle if they choose to. We then gather together, sitting in a circle, to talk about the process as a whole. We explore their emotions, particularly feelings of anger. I validate how they feel in light of experiences they have been through. We explore various ways of responding to anger and the consequences that these may generate. At the end of the session we play our closing activity on the djembes, with each group member playing how they feel and the group mirroring this back to them.

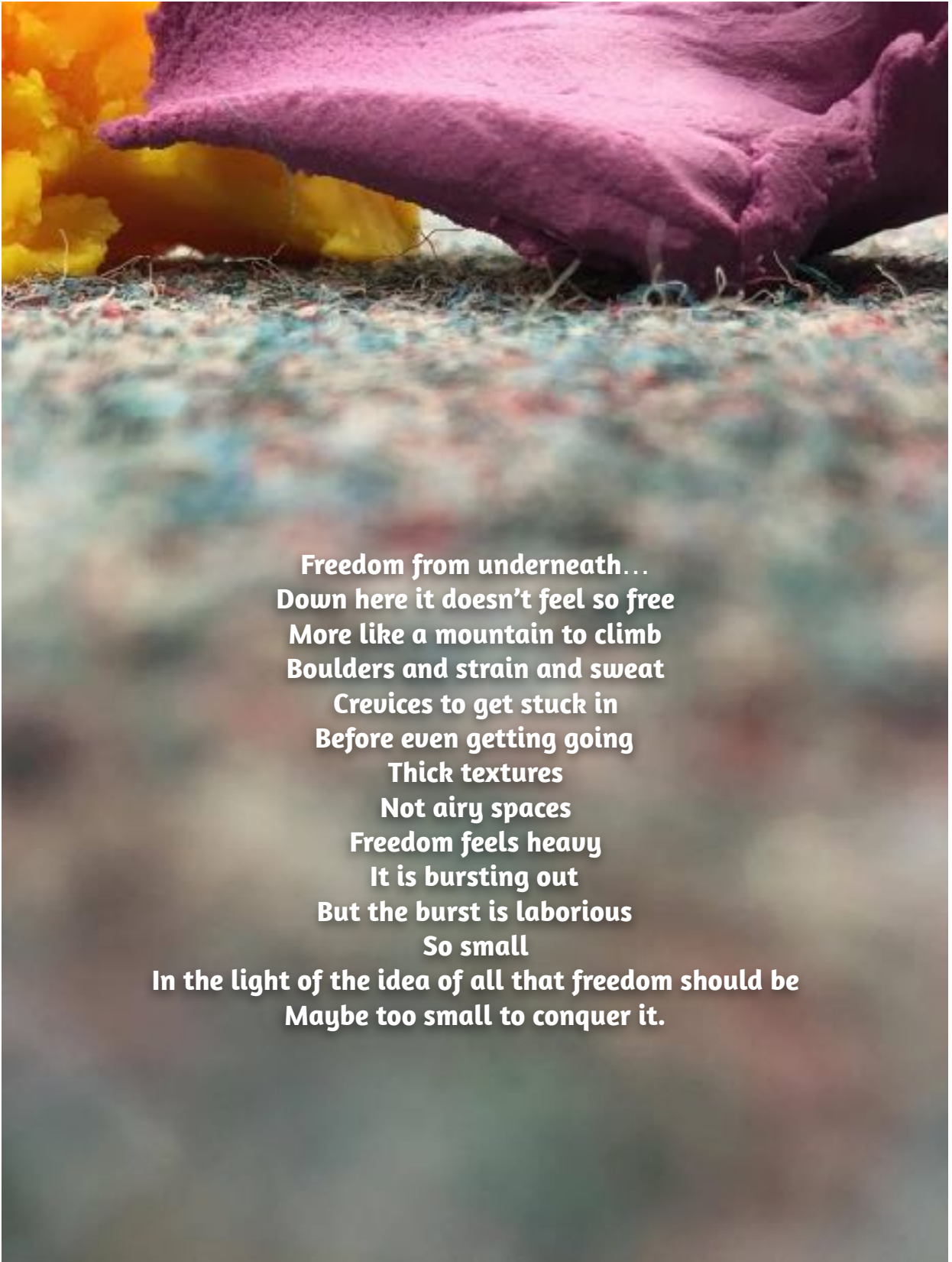
Session 12 [1.05.37min]:

It was difficult to set up this last session as exams had begun. I had negotiated a different time slot at the end of their exams to close off our process. They had agreed on the time, but on the day only Cherise, Devon and Leihlani could attend. My goals for this session are to offer opportunities for reflection on the therapeutic process, and to provide closure. I also aim to provide a final space for explorations about meanings of aggression. Importantly, I aim to stimulate a discussion of how the group can continue to be a support system for one another.

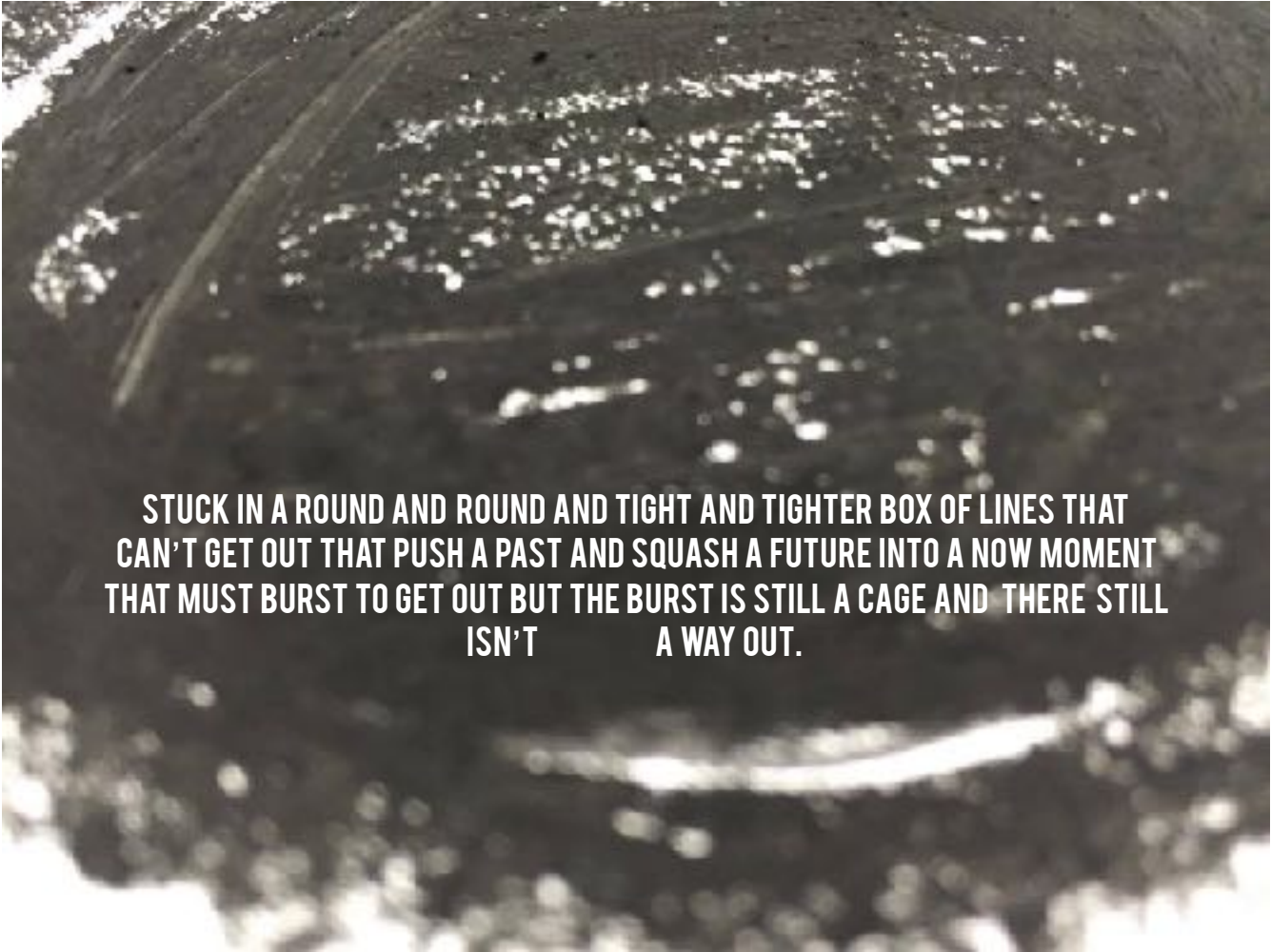
After the greeting activity I ask them to work with the clay to symbolise the range of different kinds of aggression that they encounter. As they work on their symbols they share verbally about various events that are currently taking place in their lives. For example, Cherise explains that the father of her child was arrested last week for selling drugs. She is feeling sad that he is in jail. Engaging in a creative tactile task in a now trusting space appears to lubricate sharing. After they have completed their symbols I invite discussion about their constructions of aggression and how they are engaging with previously held constructions, while also re-creating and newly creating meanings and behaviour choices. We explore what they have gained in the therapeutic process in this regard, but also what they are still struggling with.

As an activity to close the process I ask them to draw their hands in a circle on a piece of paper. I draw mine as well. I then ask them about what they feel this group has been like and what it may have offered them. They describe the group and the therapeutic process as being a peaceful and happy space, one in which they could relate to one another. They explain that it was a space where they felt they could know one another without hurting each other. We end with a drum improvisation.

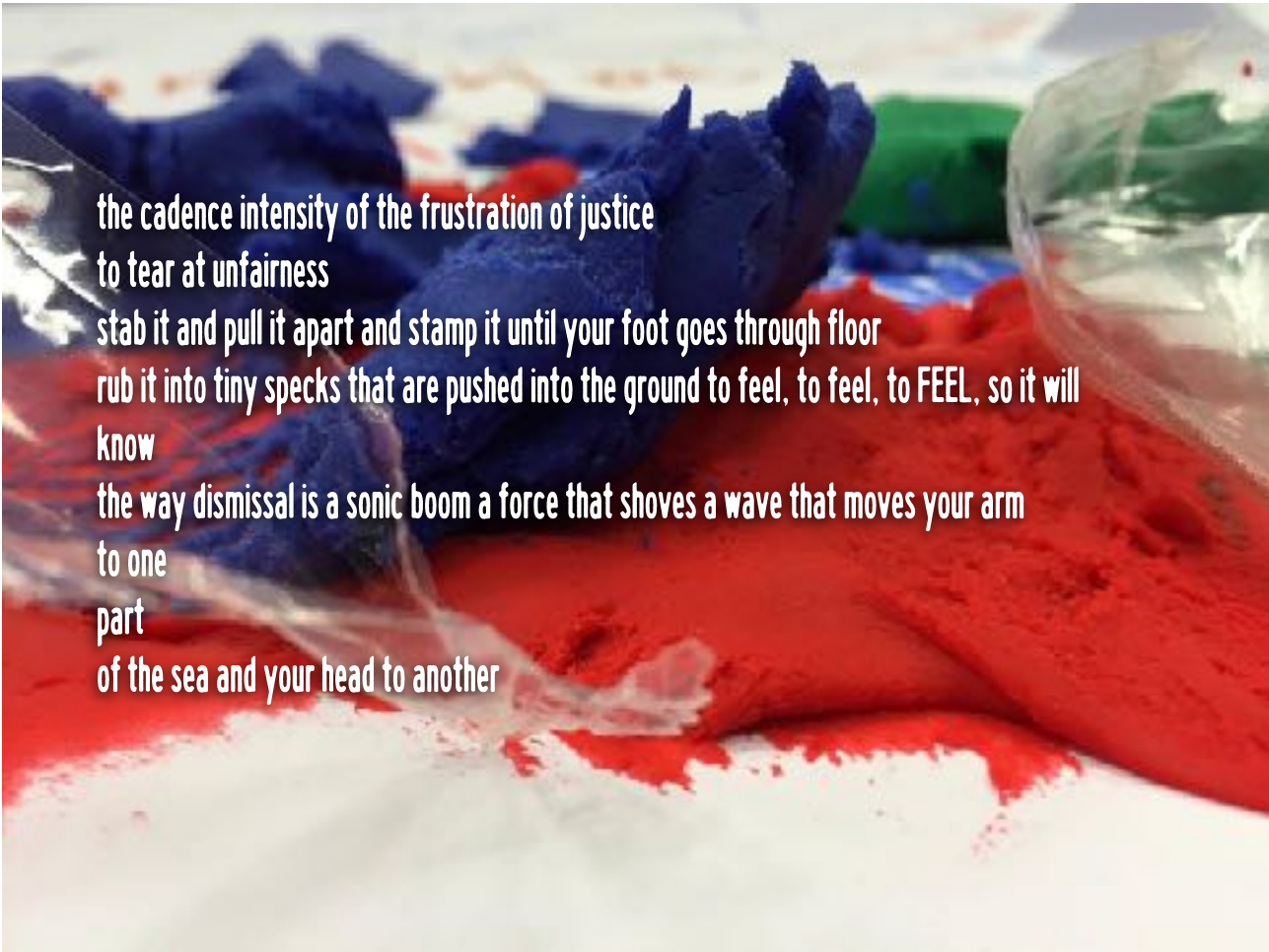
Appendix L: Poems



**Freedom from underneath...
Down here it doesn't feel so free
More like a mountain to climb
Boulders and strain and sweat
Crevices to get stuck in
Before even getting going
Thick textures
Not airy spaces
Freedom feels heavy
It is bursting out
But the burst is laborious
So small
In the light of the idea of all that freedom should be
Maybe too small to conquer it.**

An aerial photograph of a circular road with a central island. The road is dark and has several lanes. The central island is a lighter, circular area. The surrounding area is a mix of dark and light patches, possibly representing trees and open spaces. The text is overlaid on the lower half of the image.

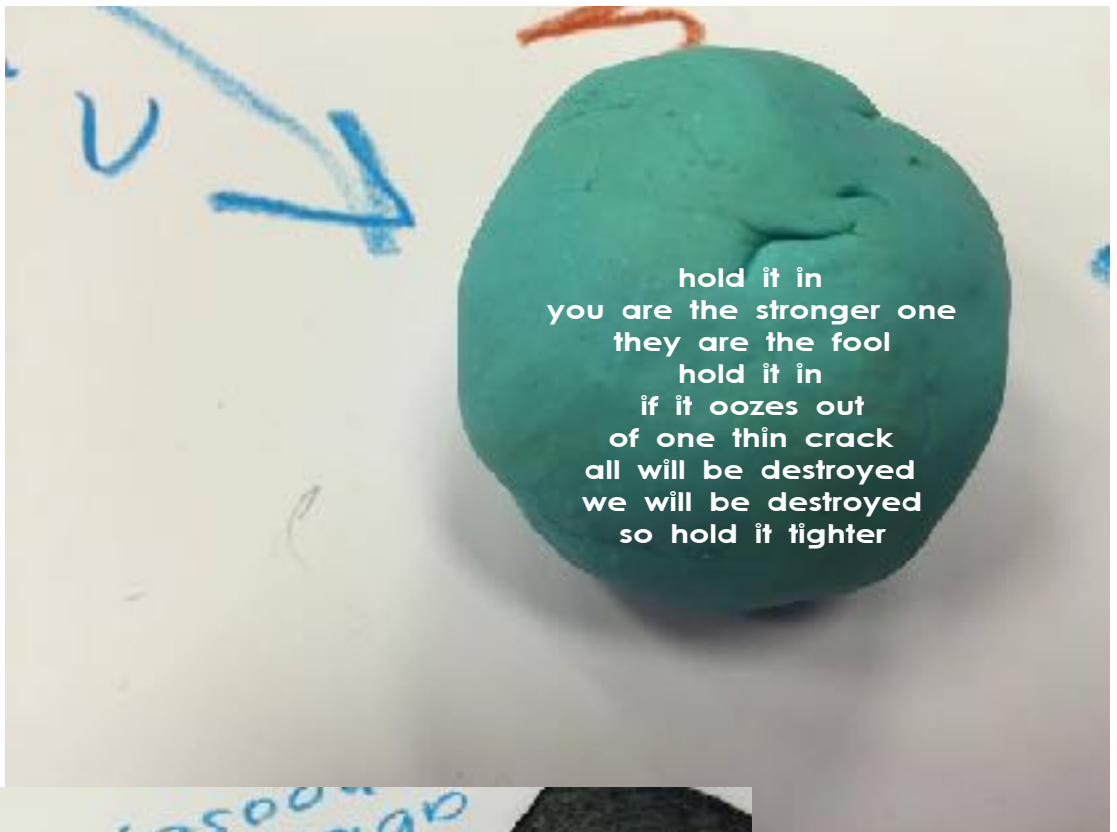
**STUCK IN A ROUND AND ROUND AND TIGHT AND TIGHTER BOX OF LINES THAT
CAN'T GET OUT THAT PUSH A PAST AND SQUASH A FUTURE INTO A NOW MOMENT
THAT MUST BURST TO GET OUT BUT THE BURST IS STILL A CAGE AND THERE STILL
ISN'T A WAY OUT.**



the cadence intensity of the frustration of justice
to tear at unfairness
stab it and pull it apart and stamp it until your foot goes through floor
rub it into tiny specks that are pushed into the ground to feel, to feel, to FEEL, so it will
know
the way dismissal is a sonic boom a force that shoves a wave that moves your arm
to one
part
of the sea and your head to another







hold it in
you are the stronger one
they are the fool
hold it in
if it oozes out
of one thin crack
all will be destroyed
we will be destroyed
so hold it tighter



*Tipping over
seeping.....
and out
breaking out
tearing out
surging out
raging in ripping OUT tumbling over
lava from the locked well
uncaged
there is no longer a cage
other ones
but no longer this one
You did it
You made me
You quaked the earth and opened the crack
Just look at what you've done.*

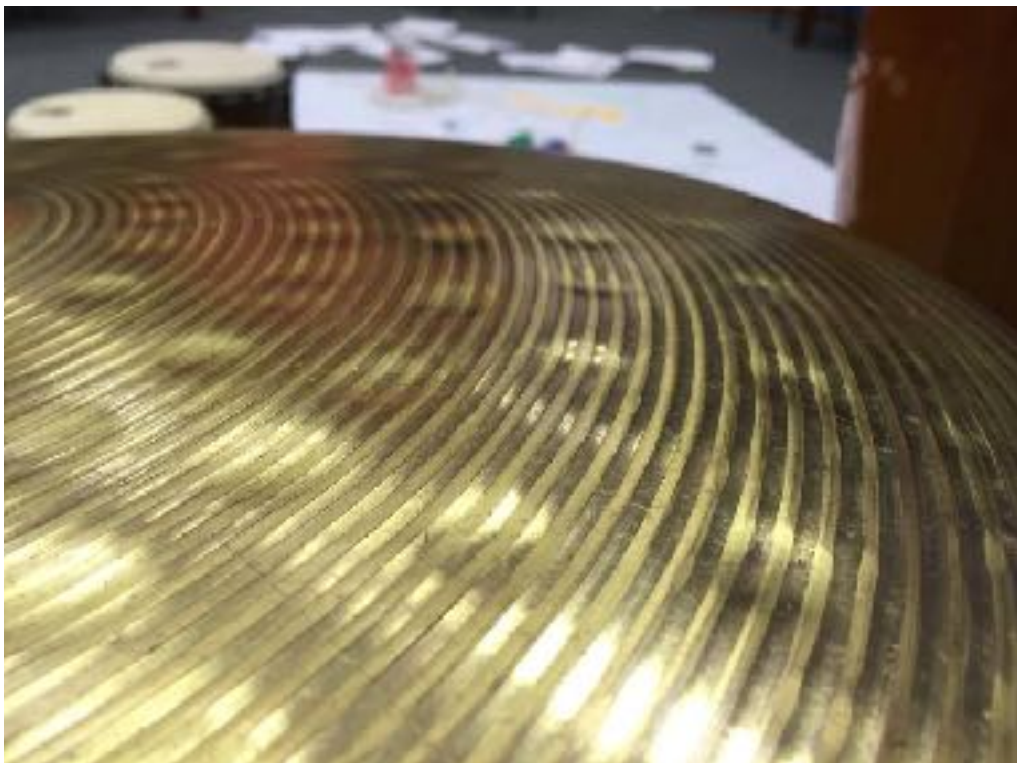


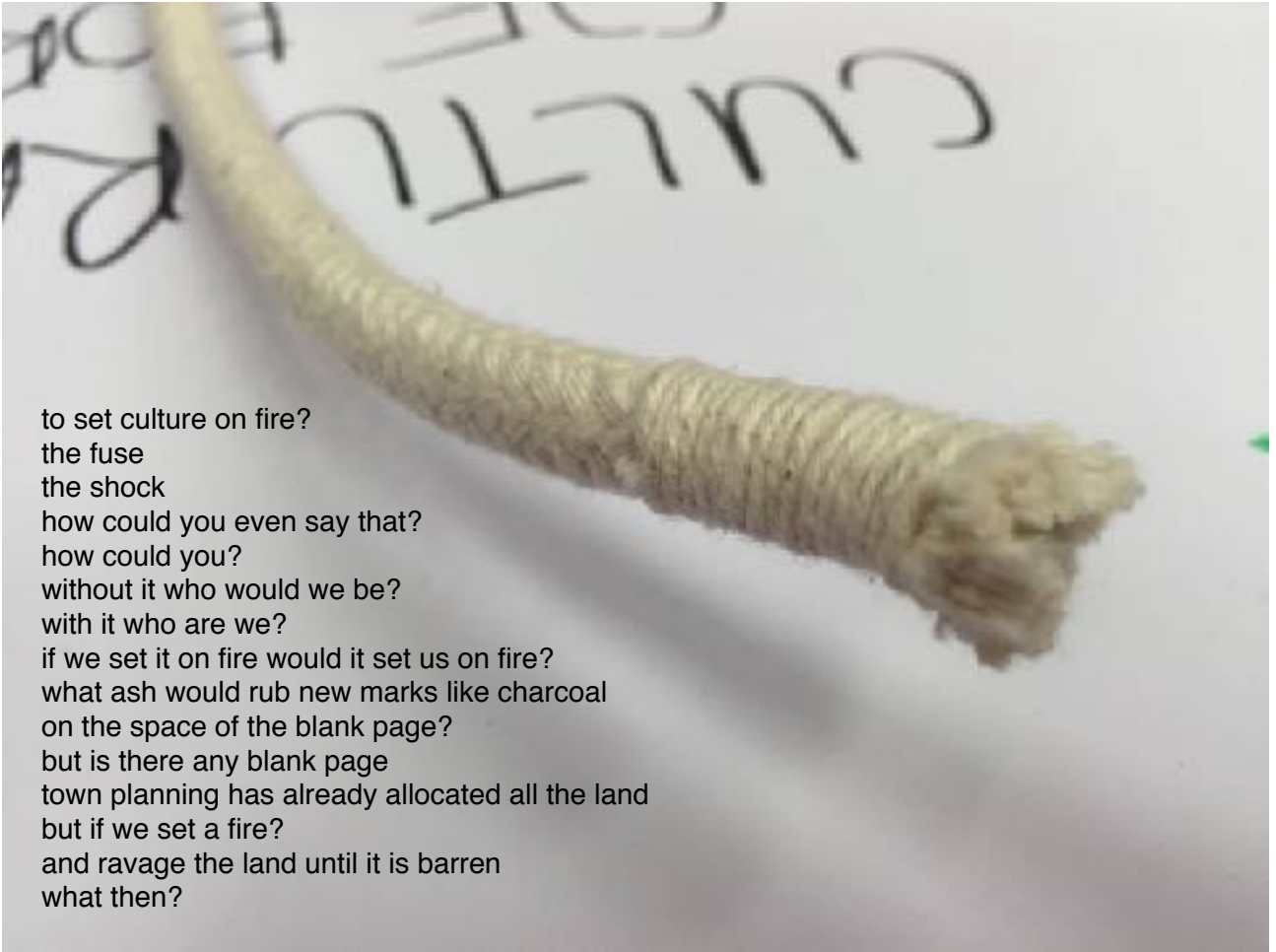


over and over and over and yet over
just more
and still
and on and over
round but relentless
smooth but unmoving
a different stuck
a giving-up stuck
a sort of hopeless just how it is and always
has been stuck



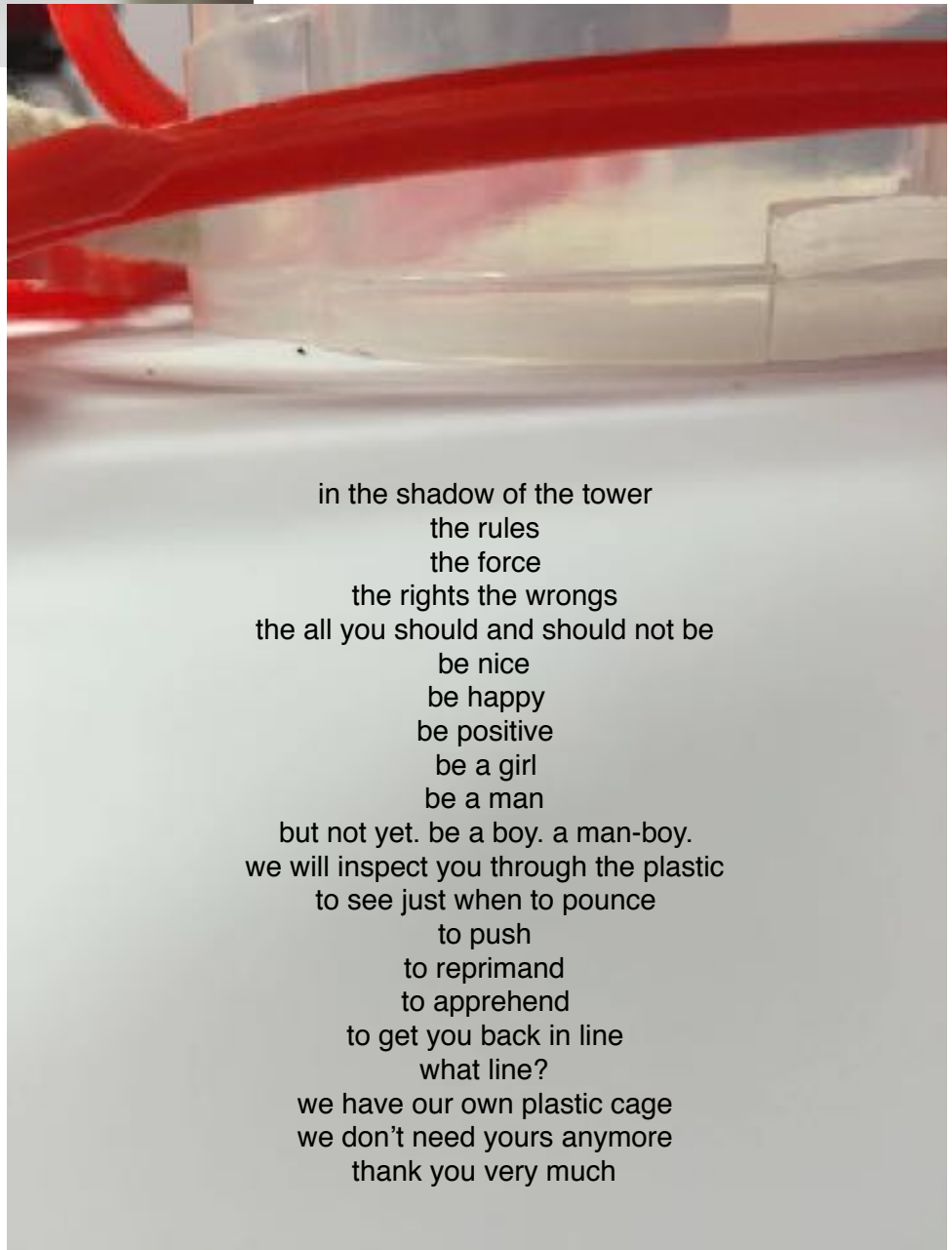
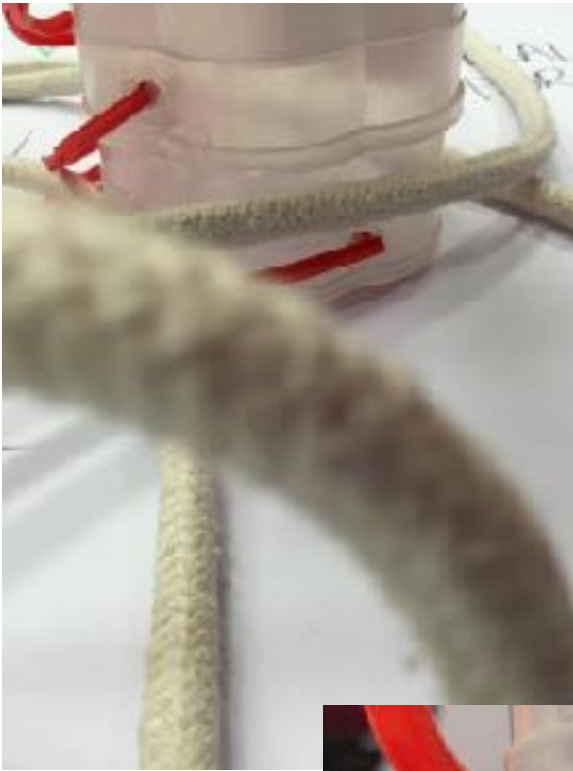
the edge
the thin
the sharp
this edge
this pain
the deep
for too long
for too much
for someone else?
for me
please
no
the edge



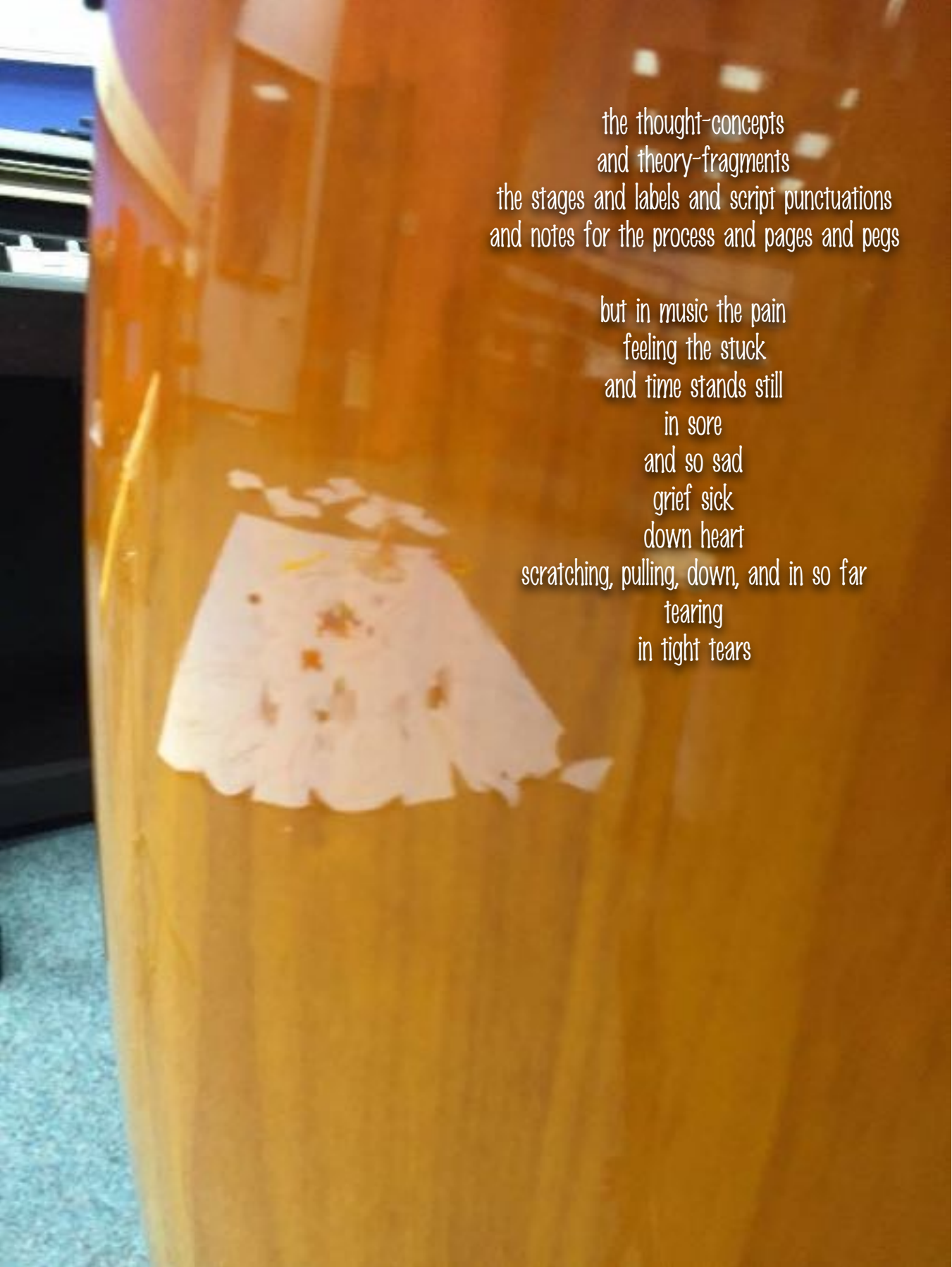


to set culture on fire?
the fuse
the shock
how could you even say that?
how could you?
without it who would we be?
with it who are we?
if we set it on fire would it set us on fire?
what ash would rub new marks like charcoal
on the space of the blank page?
but is there any blank page
town planning has already allocated all the land
but if we set a fire?
and ravage the land until it is barren
what then?





in the shadow of the tower
the rules
the force
the rights the wrongs
the all you should and should not be
be nice
be happy
be positive
be a girl
be a man
but not yet. be a boy. a man-boy.
we will inspect you through the plastic
to see just when to pounce
to push
to reprimand
to apprehend
to get you back in line
what line?
we have our own plastic cage
we don't need yours anymore
thank you very much



the thought-concepts
and theory-fragments
the stages and labels and script punctuations
and notes for the process and pages and pegs

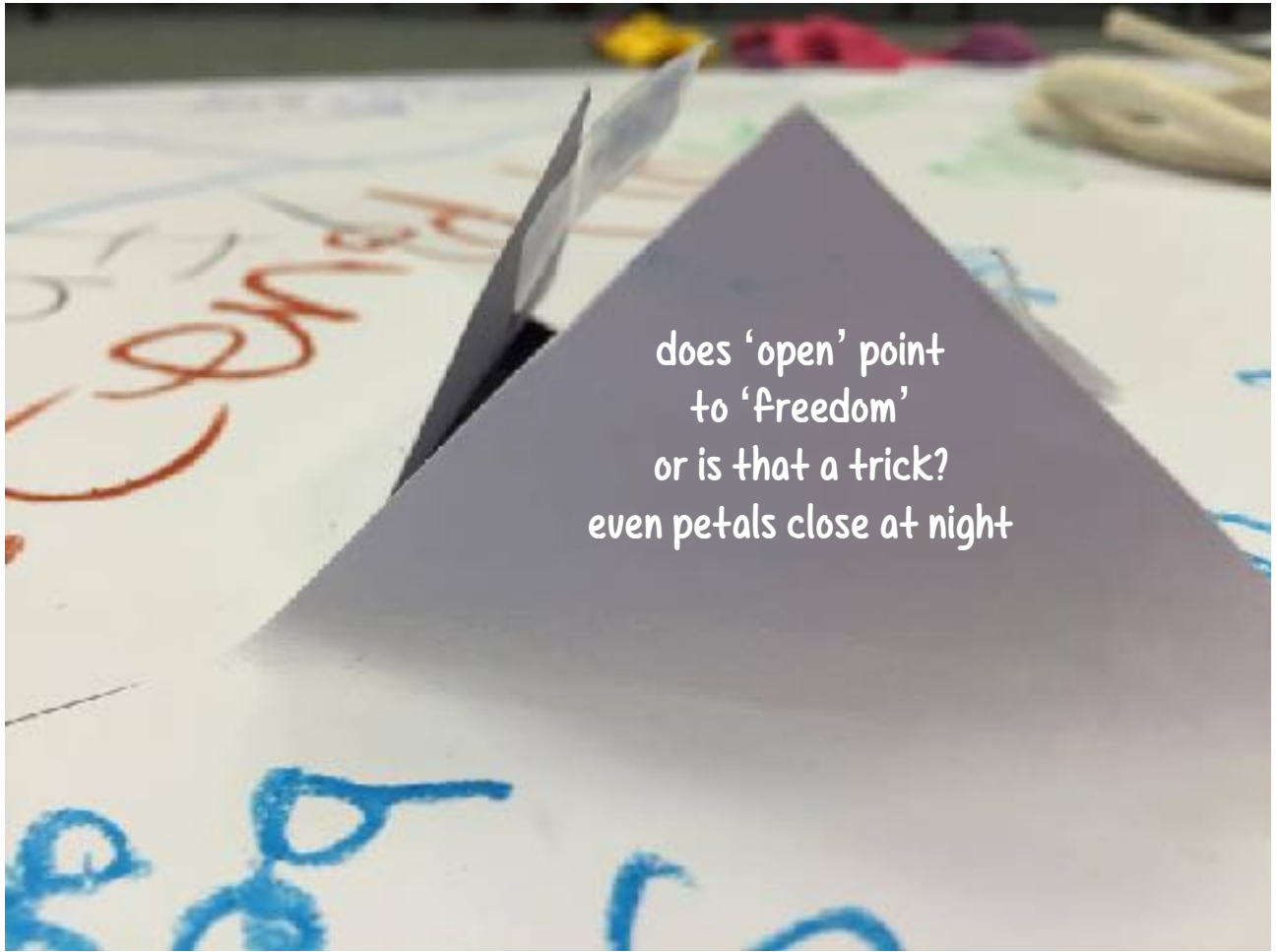
but in music the pain
feeling the stuck
and time stands still
in sore
and so sad
grief sick
down heart
scratching, pulling, down, and in so far
tearing
in tight tears

to be able
to open &
close?

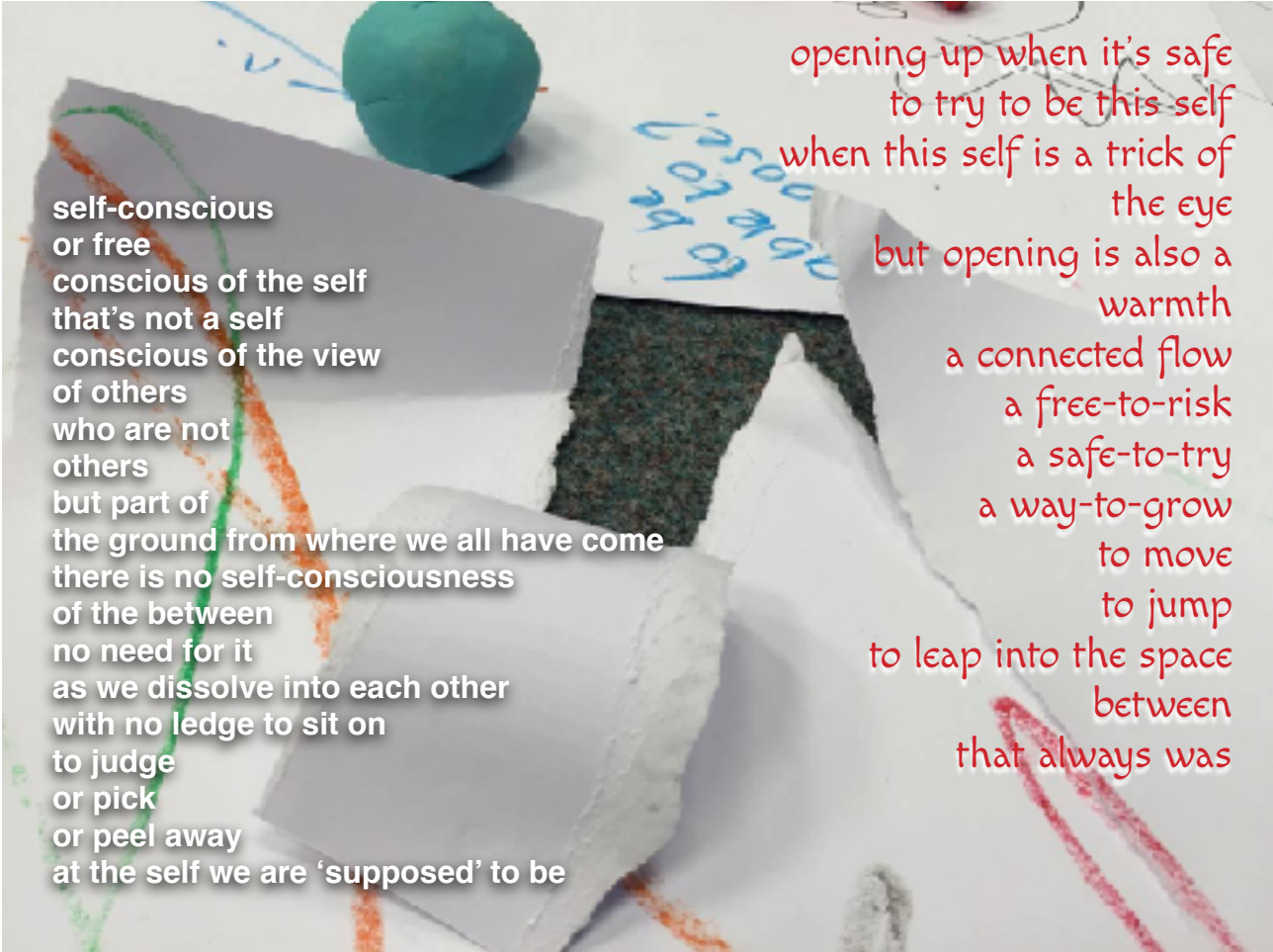
*pulsing through
high tide and low tide
always the sea and shore
but closer and then further
in our lunar dance*

Sydney
be out
of Sydney





does 'open' point
to 'freedom'
or is that a trick?
even petals close at night

A collage of torn paper, a green ball, and a dark textured strip. The background is white with various colored lines and shapes. A green ball is at the top center. A dark textured strip is in the middle. A piece of white paper with blue handwriting is at the top right. A piece of white paper with orange and green lines is on the left. A piece of white paper with a red line is at the bottom right.

self-conscious
or free
conscious of the self
that's not a self
conscious of the view
of others
who are not
others
but part of
the ground from where we all have come
there is no self-consciousness
of the between
no need for it
as we dissolve into each other
with no ledge to sit on
to judge
or pick
or peel away
at the self we are 'supposed' to be

opening up when it's safe
to try to be this self
when this self is a trick of
the eye
but opening is also a
warmth
a connected flow
a free-to-risk
a safe-to-try
a way-to-grow
to move
to jump
to leap into the space
between
that always was



SILENCED

shout

try it, go for it

THE WALL

my power

I take your arms and fold them over your chest

Then grab your hands and push them over your mouth

You will not speak

I will not hear you

You are inaudible

Your arms are your own straightjacket

And I hold them there.

i feel far away

But my closeness closes you in.

I am your claustrophobia.

No sound. Not one.

Let that frustration grow, I will just force your hands tighter

Over your own mouth.

Blocked by my right to silence you.

The ball of self-consciousness
and the ball of the tightly held-onto possible-burst
Both a ball
a moving in
a hiding away
pulling back
pulling in
hiding or holding
or hiding what I'm holding

Touching 'rules'
Rules of who to be
and how to do
How do you do?
The approach in education for children
with Autistic-Spectrum-Disorder
Learn to do the 'right' social dance

Here: learn to hold it in
Learn to hold you in
Both ways: accepted
Maybe

Both are powerless
And both are powerful:
I choose to hide from your gaze
I choose to withhold from you
I choose to make you the fool
I choose to hold my own
To hold my me
To hold my possibilities

Rules.
Rules to live by
to live the 'good'
to be the 'good'
good enough by disappearing
my self and feelings
Gone

Or I can make you disappear
I can turn you into the ball
And then turn my back
And win my lonely victory.



Rules

to be
able to
choose?

Appendix M: Assemblages

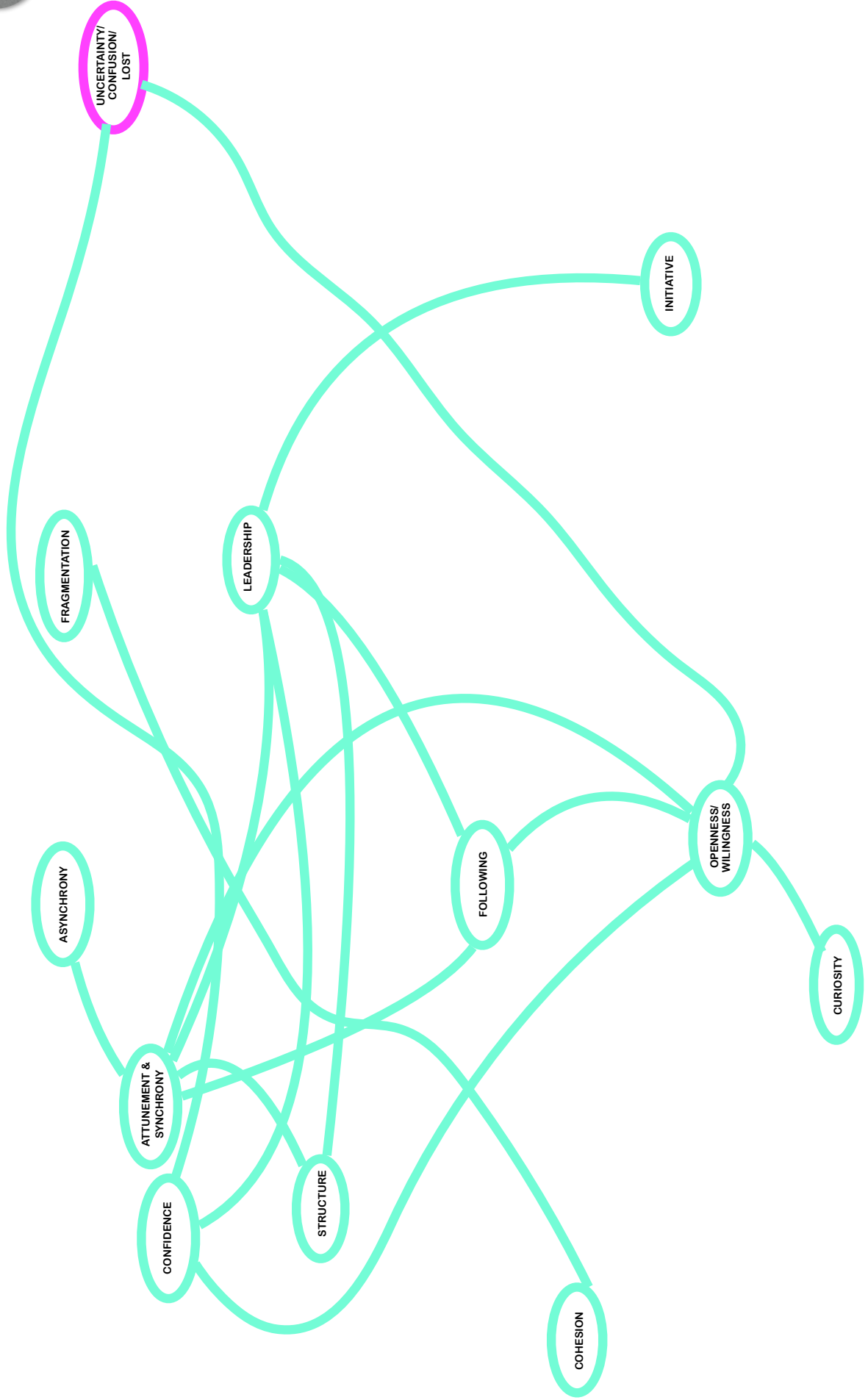
[T-1-A, p. 1] They have **open** facial expressions; All focused on me; **looking directly into my eyes**; There seems to be **anticipation** and some **uncertainty**, but **willingness**. Overall they have a confident presence.

AdS: I'm going to play something; you play it back. I play one strong beat.

Group: **Copies**, **matching the firm quality of my beat**, but their beats are not played in time, rather in quite a **scattered** manner.

REFERRAL = Aggression. As the session begins there is an **OPENNESS TO PARTICIPATE**, perhaps curiosity, perhaps a following driven by an expectation of required obedience. I offer a clear, confident musical idea and model what they could do. The group's music is synchronous in its equality and also asynchronous in tempo.

1



- Copies: this is an **experiment** and an **expression** (of stepping in a new confluence as a verb)
- Open-eager-willingness to the new, and to this (whatever they perceived “this” to be at this stage), aggression (and...and...) in established patterns
- Open to uncertainty [**differing/becoming: OPEN-UNCERTAINTY**]
- **CONFLUENCE AS OPEN: Open structure, open to explore [exploration is becoming, exploration is movement...enables creating] - IN WHAT WAYS DID THE CONFLUENCE REMAIN OPEN THROUGHOUT (as new meaning was added where did it still remain spacious?)**
- It could be: “I’ve been sent here...I’m supposed to do what I’m told” ... (but that is what is expected in the classroom, but does not happen in practice).
- **Uncertainty: from vulnerability (as a defined noun, something could happen to me) to the beginnings of creative becoming (the cusp of a noun becoming a verb (or at least more of a verb, being as “to be is to differ”, there are just degrees of differing (Hallward, 2006, p. 19)... (affectively similar as a liminal space, but conceptually very different)**
- Fragmentation in MT: useful for “reading” the relational characteristics of the group in the moment; one would aim to guide the group musically towards a more cohesive musical experience. If this confluence is an open structure then why would this be framed in a positive/negative way?

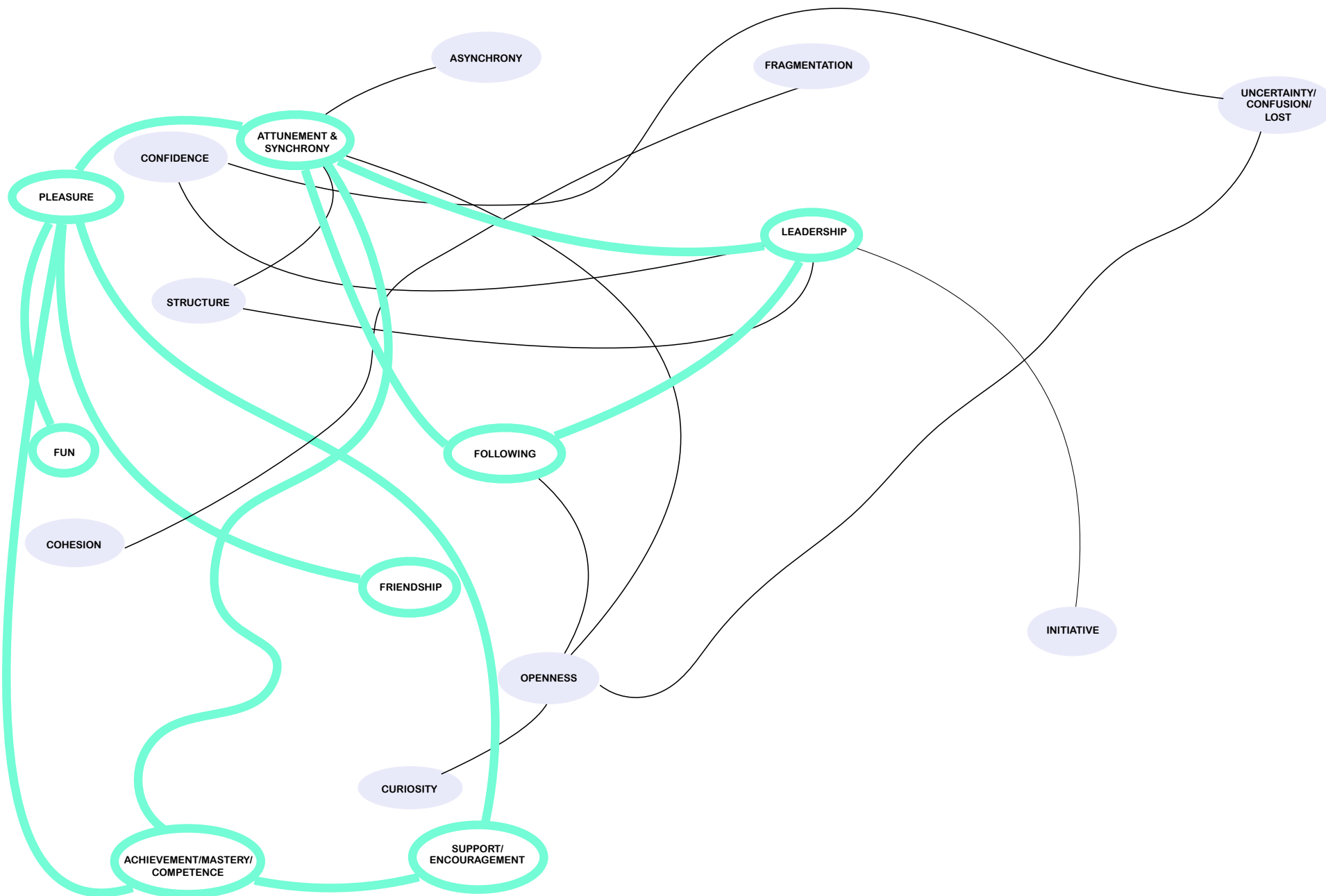
[T-1-A, p. 2)]

Group: *imitates exactly*, this time all together

AdS: Ok? Easy (open hands).

M: Smiles (broad open smile like silent laughter) at A

The group shares a synchronous musical moment. I affirm their attempts at following my musical initiations and emphasise that this is an easy task. M smiles at A. They are close friends.



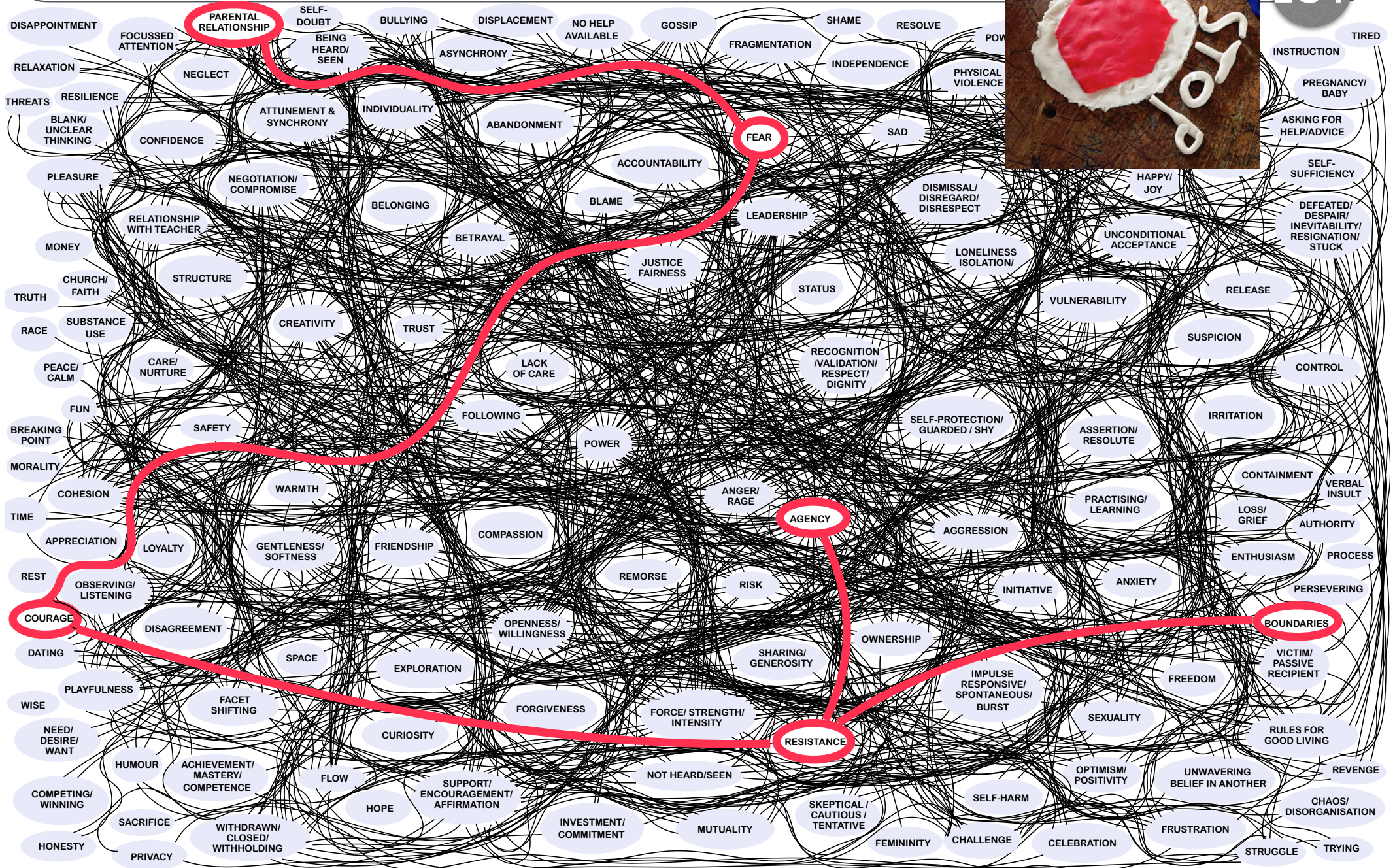
- Taking the risk to engage in becoming-expressive is supported by others who do the same and is then supported by the facilitating adult who listens to their sound and then adds a supporting melody
- Link to later moments on being silenced in other confluences (e.g. home or the classroom) - where taking the risk to speak does not emerge as a creative supported becoming...

- Reasons for referral: noun “aggressive adolescent” intensity and strength linked to desire to cause hurt, closed loop (in an aggressive system), predictable aggressive response as opposed to flexible, creative solutions, relational splintering and lack of smooth navigation between individuality and cohesion.
- **This moment of becoming intensity and strength is characterised by playfulness, openness, flow, creativity, enthusiasm, cohesion and individuality**
- This is not about creating a binary. The first is how the adolescent is constructed in the school confluence through the referral and reports from teachers and deputy head (and sometimes in sessions by themselves and one another). The second is how they were becoming in this moment...

[T-12-A, p. 19-20] AdS: Tell me about your stop sign. Tell me about this self-control. In the moment, here's this stop sign. What's that about?: C: I put it to a stop, Miss. My father, yo. He's the one who sent me to go to the grandmother. Ja. And then I was scared of my father and all of that, but yo [shakes her head], it was, yo. Then I did say to him, he shouts and he doesn't want to listen and all that, and then he sees ok this one, **she doesn't keep quiet anymore**. If something's wrong she's telling me, face to face and all that. But now it's fine, Miss.; AdS: So that helped, when you started speaking and saying "this is not ok"; C: Yes.; **AdS: So your stop sign was not just pulling back and not being aggressive back, but also about speaking up for yourself and saying "this is not ok"?**; C: Ja.



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- **{C spoke up to her father to ask him to not to shout and to listen to her}**. This took courage as she was afraid of him (bearing in mind that she had also watched him shoot her mother)
- **He realised: “Ok this one, she doesn’t keep quiet anymore” - DISRUPTING THE DANCE**

- WHEN AGGRESSION IS FUN AND FUNNY
- IT'S FUN TO HAVE POWER
- And - "he first bullied us" ...so that makes it ok
(more, than ok, it makes it humorous)
- L: In the moment you don't realise it

- Difference between co-constructed meaning making and speaking on behalf of another. A and M dominate the narrative and create meaning for N (sometimes contradicting her and rewriting meaning over hers), rather than sharing the narrative development with her. **Aggressive narrating (aggressive consumption of the narrative space; story bullying)**. I try to create room for N to speak.
- They are also advocates *for* her in the narrative as they describe how they questioned the girl who was not speaking to N.
- **Rather than “you are powerful/dominant” and “you are power-less/dominated” here, the question is how is a dance of power playing out between them and how are they both becoming through that dance with one another.**
- The power dance: AdS: You say you’ve decided to keep quiet about it?; L: Because I told her to. She’s going to give her more power if she says something. (L is telling N what to do, so that N will have more power...creates a hierarchy with L on the top, N in the middle, and the girl they are talking about on the bottom.)
- POWER AS CURRENCY.
- Withholding as an attack.
- N plays in a sweeping away/dismissive manner on the drums to express keeping quiet. To sweep another away and not be provoked by them but just keep quiet is constructed as a way of gaining, rather than losing, power.
- To have self-control is to have power. To have self-control is to TAKE power from the other.
- L constructs herself here as someone with self-control - L: I’m just a person like that. Almost in every situation I just keep quiet, and I just let it go. ‘Cause I feel if you say something to me, or if you make me feel bad and I respond and say something I’m actually giving you power over me. So it’s better not to. -(compare this to becoming-anger slide 7 where a situation where L severely beat up another girl is described). Her becoming is an intermingling of lines of self-control and (reactive) aggression...She becomes within the intermingling of the lines.
- “I told her to do that” - I have it figured out and I’m telling her what to do. Leadership as instruction.
- **“By keeping quiet you can actually hurt them more than they hurt you by saying things to you” - withholding as aggression (and revenge)**
- Rules for living: forgive but don’t forget
- AdS: Do you want to hurt them back?; L: No; AdS: Are you sure? What feels real for you in that moment? Do you feel like you want to hurt them back?; L: It feels like that sometimes, ..**yes and no**
- **SELF PROTECTION** - in an unsafe relational networks one binds oneself for protection

- **She doesn't like us, we don't like her. Locked assemblage.**
- Gossip as humorous (rules about what is acceptable if some is your friend or is not your friend. This girl is first constructed as not-friend and then gossip is mentioned as humorous). - rules for living.
- Narrating on behalf of others (domination of narrative space)
- A chooses not to play, and she is heard in her choice to be silent
- M dismisses A's expression of being heartbroken and announces that she is a happy person. (**Narrative aggression**)
- **M constructs herself as very strong and powerful** (strength constructed through the music and through her dismissal of A)

Appendix N: Responding to The Research Questions with The Becoming-Data

As each assemblage was drawn additional interminglings were added. The final image that was created after all the assemblages were drawn is depicted in Figure 27.

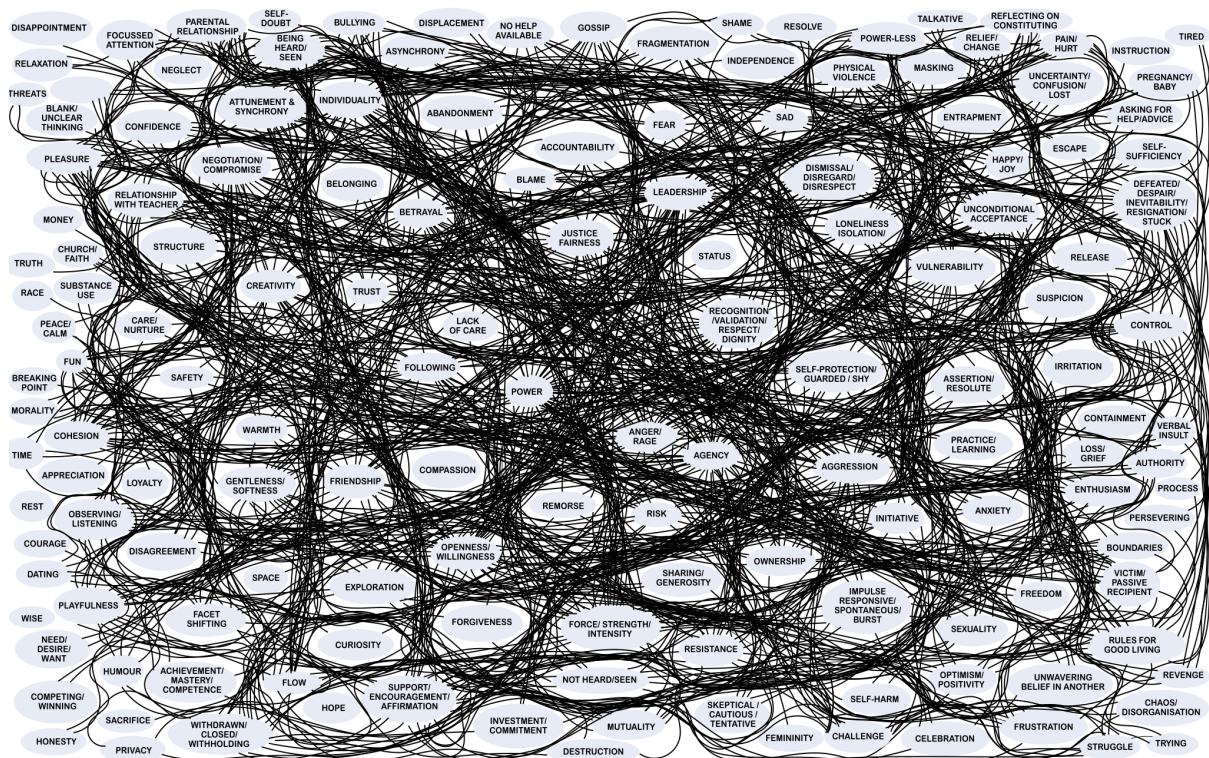


Figure 27: The last assemblage that was drawn

The responses to (with) the questions are written in the present tense, as the response is a continuous one. There is some overlap in the information written under the different questions. The data are encountered as connections and as interminglings. This is unavoidable and theoretically congruent. The interminglings that are included in the discussion are not pairs or tri-connections. They are portions of interminglings. For example, $x-y$ may be mentioned, but also $y-a$ and $x-a$ and $y-b$. This forms a network of interconnections. I am simply mentioning portions of connections due to the limitations of clarity of expression. Throughout this appendix I have written possible lines of flight in the font *Dancing Script*.

1. How do these adolescents (re)present and participate in their relational confluences?

1.1 Relational Confluences

1.1.1 *Territorialising the Classroom*

The group explains how their classrooms are territorialised (and territorialising). Devon and Leihlani have drawn a playful interaction, as shown in Figure 28.



Figure 28: Devon and Leihlani's dialogue drawing for playfulness

Devon explains, "This is just, it's deurmekaar" (confused/jumbled) (T-4-b, p. 6-7/assemblage 123). "It's complicated?" I reflect. "Ja," Devon laughs. "All this stuff happens in our class," he says. "And what is this stuff? You've said some of it is confusing..." I say, pointing to areas of the image. "Ja," says Devon.

"There's love. People are always dating and kissing each other... I don't know what's that now," he says, looking at another part of their drawing. "This is dancing." "Does it sometimes feel a bit chaotic, or not? Is it a fun space, an energy space, or is it... deurmekaar?" I ask. "Deurmekaar, but fun."

In the seventh session Natalie voices her stance that no matter what her and her peers say to the teacher and principal, "they are going to say something different" (T-7-A, p. 10/assemblage 80). There are different sense-making, rule-making confluences in the same classroom. The territorial rhythms of the learners and the teacher clash.

1.1.2 *Disassembling and Disrupting Relationships*

The becoming-adolescents explored the disassembling of friendship relationships. “It doesn’t matter that they think I’m bullying them because I’m not their friend anymore,” says Malaika (T-7-A, p. 9/assemblage 111). “Ja,” adds Natalie, “I can’t be in a friendship where we all are dating, um, each others’ boyfriends, Miss. No.” There are friendship rules, for example, if you take my boyfriend you are no longer my friend. Becoming-betraying is mutually exclusive from becoming-friendshipping. “You must choose your friends,” explains Natalie (T-5-B, p. 7/assemblage 48). “I’m sad, though” she adds, “because we used to be friends.” Malaika responds by framing meaning-making in a neat life code that defends against pain: “Nothing lasts forever.”

“When my mother and father was still together, ne, he tried to kill me and my mother,” explains Cherise (T-10-A, p. 4/assemblage 73). “He shot my mother. He went to court. I forgave him.” “My father cut me off,” Devon adds. “He left us. We slept on the floor for two years. Three spoons, three cups, three forks. He took everything.” While Cherise constructs a neat story that is now “ok,” a molar that holds pain in a tight ball of closed sense, Devon bursts it open. “He took everything.” It is not ok. In an earlier session (T-2-A, p. 3-4/assemblage 72) Devon explained, “After the baby died, because my mother was going to deliver, so my brother, while my mother was giving birth, he died. So, my father, they had a fight, and he left. So, then he married the other one... And she came... she packed up all the house stuff, even all my mother’s stuff, and she took it... She took the stove, everything... We hardly had any food.” “What’s the situation like now?” I ask. “Now my mother and my father they are friends... she forgave him now.” “Yo!” says Natalie with a shocked expression on her face. “How do you feel about that?” I ask Devon. “I’m not happy about it,” he replies. Aaliyah joins the current conversation saying, “When your father gets in a new relationship everything changes in the house. There’s no more happiness.” The family confluence that has consisted of and has generated certain meanings up to this point is altered. Who the members are considered to be alters. The rights that one had as a valued daughter or son within the family (for example, access and having time with one’s father) change. Boundaries are erected where there was previously open access. Territories change. Some of the potential interminglings in assemblage 73 include justice/fairness—betrayal; betrayal—lack of care; parental relationship—lack of care; parental relationship—boundaries; pain—authority, and parental relationship—dismissal/disregard/disrespect. The parental relationship referred to here is not (perhaps, only) related to an ideal, but to a previously experienced relational dynamic that has now been altered.

“My father’s, ok they’re married now, but my father’s wife, everything must go under her rules,” Malaika says. Leihlani adds, “My father’s wife, when she wants to spend time with him, we mustn’t be there, because it must be her time.” “How do you feel about that?” I ask. “Sad, Miss,” replies Leihlani. Natalie shakes her head. Leihlani says “Sometimes you just miss your mother and father being together.” “Yes,” nod Cherise and Aaliyah. While Cherise constructs a neat story that is now “ok,” a molar that holds pain in a tight ball of

closed sense, Devon bursts it open. “He took everything.” It is not ok. For his mother to have forgiven him is not ok. The assemblage drawn for this interaction holds multiple interminglings such as agency—forgiveness, aggression—physical violence, justice/fairness—betrayal, and pain/hurt—attunement and synchrony. Parental relationships are connected to authority, neglect, forgiveness, sadness, betrayal, pain/hurt, loss/grief, and physical violence. When exploring the data through creating an image on the floor, improvising this, taking photographs and writing poems, the becoming-adolescents’ constructions of pain served as a shock to thought and an affective surge (assemblage 98).

1.2 Lines of Articulation

1.2.1 *Fixed Molar Identities*

In assemblage 17 (T-4-B, p. 5-6), drawn from a snippet of session four, shame—anger and shame—dismissal/disregard/disrespect intermingle. Aaliyah says, “The teacher was saying how bad I am and what what and afterwards she was telling me...” (Aaliyah then waves her hand). “And how did that make you feel?” I ask. “It made me feel bad. I get angry first. She know, Miss” (as she points to Malaika).

Shaming may function as a line of articulation, defining, devaluing, and limiting possibilities.

Malaika explains, “Miss, you know what, ne? Here at this school, ne, if we complain about a teacher, if we go to the principle, he won’t let you speak. He will take the teacher’s side, not your side” (T-9-D, p. 1/assemblage 96). “A story comes from both sides!” exclaims Natalie (T-4-B, p. 14-16/assemblage 80). The becoming-adolescents in the group are talking about the way their teacher responds to them in the classroom (T-4-B, p. 13-14/assemblage 124). Devon explains that Aaliyah made a joke and the teacher responded, “Ek is nie jou chommie nie” (I am not your friend) (stands up to face me). Aaliyah responded, “Ek is ook nie jou chommie nie!” (I’m not your friend either!). Leihlani argues, “Aaliyah was making a joke, and then the teacher said something, and then Aaliyah just said ‘Ha, Miss, how can you say that because I wasn’t even talking?’” “Dankie!” (thank you!) Aaliyah announces indignantly, hearing her side of the story affirmed. “And then she said to Aaliyah, ‘But I’m not talking to you’,” continues Leihlani. Aaliyah adds, “So I said, ‘Well I’m not talking to you!’” She moves her head from side to side and points her finger. “And then it started,” she says. “And the space between you started feeling like this?” I ask, pointing to the picture of “fire,” which they’ve explained captures the way their chaotic classroom feels. “Yes, Ma’am,” Aaliyah answers. “It all started just because she doesn’t listen to us,” states Leihlani. At this point Leihlani, Aaliyah and Devon all begin to speak loudly and simultaneously, gesticulating emphatically. “So you feel like she’s not listening to you?” I ask. Cherise, Natalie, Devon, Aaliyah and Leihlani then all speak very loudly together, gesticulating further. “One at a time...” I say. They discuss their frustration at the teacher not hearing them and treating them unfairly by all talking at the same time over each other so that no-one can hear anyone clearly. There is perhaps a locked assemblage here: wanting to be heard while being part of creating environments where no-one can be heard. Impulse/responsive/spontaneous/burst intermingles with dismissal/disregard/disrespect as well as cohesion. Other interminglings in assemblage 124 include

frustration—not seen/heard; frustration—impulse/responsive/spontaneous/burst; frustration—release; aggression—challenge, assertion—frustration, frustration—justice/fairness and boundaries—assertion, to list a few.

In the twelfth session (T-12-A, p. 11-13/assemblage 141) Devon says, “Our parents...they don’t want to listen, ey! It’s like talking to a wall. They can’t listen to you. They always want to be right.” “Agh” voices Devon as he waves his hand dismissively, “they don’t want to hear your side.” He explains, “Cause, like, you sometimes you know the right thing, actually, and then they don’t want to hear...Like there’s stuff that my mother does, it’s not right. And then she wonders why I act so strange to her and won’t listen to her...but she doesn’t look what she’s doing.” When talking about his father Devon states, “He won’t listen to my opinion. He just swears at me.” Devon explains how he confronted his father about an extra-marital relationship he was having. His father then stopped speaking to him. As the “child” he did not have the right to question his father on his extramarital affair. There is an authoritarian devaluing of the becoming-adolescent and his opinion, and force of an impenetrable wall that communicates the desire to block a flow of mutual becoming. “We didn’t speak for like four months,” says Devon, “we didn’t speak.” Devon holds concepts that a parent should listen to their child; a parent should not have extramarital affairs; a parent should be able to receive criticism from their child without their authoritarianism counter-attacking. *The line of flight that challenges adult authority that is perceived as flawed persists at the cost of encountering even further relational barriers and isolation.*

Devon explains that he could go to live with his aunt, who has offered this as a possibility if things become too difficult for him in his relationship with his mother (T-12-A, p. 20-21/assemblage 83). He describes this as a difficult decision as he would need to change schools and also, although he can speak to his aunt, he desires a relationship with his mother. “I also miss that motherly feeling...I need a mother that I can talk to about everything,” he shares. I encourage him to talk to his aunt during the upcoming school holidays.

While employing a body sculpture technique I invite the becoming-adolescents in the group to embody powerfulness (T-5-B, p. 8-10/assemblage 128). Natalie exclaims “Hey!”, immediately jutting out her hip with one hand placed upon it and the other positioned behind her head in a dramatic pose as if she was a media personality posing for a photograph. Aaliyah also responds immediately and puts her hand high up in the air with open fingers in a dramatic posture. Similarly, Malaika assumes a pose also with her hand high in the air and her weight shifted to one leg with that hip extended. These postures could be explored as being (over)sexualised in relation to constructions of power in popular culture. Messages of advice for good living include notions of interminglings between power, sexuality and femininity. These becoming-adolescents may be enacting consequences of such becomings, within a confluence in which this makes sense.

seems symbolic of how she used it to represent “skobejak” (T-7-A, p. 11-13/assemblage 136). She enacts becoming trapped in a particular definition of identity through gossip. She feels she needs to move to a different area where nobody knows her to become something different, to start again with a new line. Other’s perceptions are the lines of articulation that halt becoming. In this gossip becomes aggression as a violent binding.

Natalie is constructed by the group as always happy: “She always makes us laugh,” explains Leihlani (T-2-A, p. 10 / assemblage 26). The group’s nickname for her is “Smiley” (T-9-C, p. 4-6/assemblage 51). Natalie was the group member who shared the fewest difficult life experiences with the group. She divulged virtually no information about her family and was reluctant to disclose any information about difficult experiences she has had in her life. I pose the question whether this molar construction—formed, forced and reinforced by herself and others—limited her possibilities for multiplicity in the group (and possibly outside of it too).

1.2.2 Rules for Good Living

Becoming-adolescents in this music therapy group articulated a number of “rules for good living” that function as lines of articulation. As discussed above, for example, Devon explained how his parents’ behaviour is not “right” and how he has challenged them on this (with unsuccessful results).

After the body sculpture and discussion about power I invite the group into a themed improvisation relating to this concept. Afterwards I ask what powerlessness might say to powerfulness (T-5-B, p. 22-23/assemblage 135). Devon answers, “When someone says something negative to you do ten times something positive back to them, something better than what they said. When they bring you down come back up.” I ask Natalie, “And what would you say?” She answers, “Just stay positive.” While moving to the side of the room where they constructed a body sculpture symbolising powerlessness I suggest, “What if I, in this powerless position, said to you ‘but it’s hard to stay positive?’” Devon replies, “You just have to go on.” “And Cherise,” I ask, “what would you say? If you think of a time that you have been here what would you say to yourself?” Cherise looks up at Natalie questioningly and says, “I don’t know.” “Everything happens for a reason,” contributes Malaika. “Ok, everything happens for a reason,” I reflect. “So just hold on,” she adds. There is a gentle silence for a few moments. I try to loosen the rigidity of the “rule for good living,” but then

Devon counters with another one. Only Cherise remains within the uncertainty of not knowing. After the next “rule for good living” is offered I do not then challenge it, but just reflect it as I can see that the rigidity of these lines of force is very much in place in this present moment, and I remain with that.

I have invited the group members to say what they view as being the most powerful and/or strongest part of themselves (T-5-B, p. 24-25/assemblage 47). Natalie says “staying positive.” Devon says, “being a saint.” Aaliyah states, “being happy,” Malaika offers, “being loved,” and Cherise says, “being happy in life.” Being powerful and strong is affiliated with “positive feelings.” Strength and power intermingle with happiness,

and happiness intermingles with strength and power. We may become, here, as events that are the consequences of this intermingling and, as aggression also intermingles with power (for example, we see this in assemblages 57, 76, 81, 138) this event could gain meaning in relation to aggression being a tool for the accomplishment of becoming-happiness. However, power was also constructed by refraining from aggression (“She’s going to give her more power if she says something,” commented Leihlani referring to Natalie’s anger towards a fellow classmate (T-8-A, p. 2-3/assemblage 139)). Devon enacts his sense of power and strength in relation to religious constructions, also functioning as lines of articulation. Malaika finds power and strength (possibly also via associations with “positive” feelings) in relational care.

On the sonic sketch drawing they have written, for example: “Everything will be ok, just believe”; “Life has its ups and downs but in the end everything is ok”; “There is hope”; “Don’t be sad”; “Just be happy and enjoy your life”; “Don’t be so negative”; “Everything will be fine” (Image 2/assemblage 60). After they have drawn the sonic sketch we are now verbally exploring the image (T-3-A, p. 4/assemblage 28). I offer them paper picture frames and invite them to place these on areas of the image that symbolise something that feels important to them at the moment. Malaika places hers and comments, “This is about stuff that makes me sad, but you have to have a good attitude.” “Is that easy or difficult?” I ask. She answers, “Difficult, because you must get used to it.” Aaliyah continues, “Sometimes you don’t trust that things will go well.” “Ja, mine is ‘don’t be negative’,” adds Natalie, “because if you are negative then, how can I say it, then everything will be bad.” “Is that something that is easy to take hold of or is it difficult?” I ask. “It’s very difficult, ooh,” she responds. I ask, “What are some of the things that are in the way?” Leihlani joins the conversation, saying, “Sometimes you have to forgive people. But it’s not easy.” “When someone has hurt you, what’s the easy thing to do?” I probe. Leihlani answers, “When they ask for forgiveness I will forgive you but it’s just like...” (she waves her hand away in front of her) “we won’t talk to each other. I’ll forgive, but I won’t forget.” I ask, “Does it feel like that’s a way of protecting yourself?” Leihlani nods her head and says, “Yes. Distance yourself.”

I ask about a situation they have been in when they experienced loss as well as struggling to find trustworthy support after they mention that they have encountered this (T-2-A, p. 16-17/assemblage 71). Cherise suggests, “When her father left,” looking at Malaika. I say “Ok, father leaving...then comes fear...and then what happens next?” “Everything falls apart,” replies Natalie. We improvise this musically and move expressively. The music begins softly, and the characters move as if in slow motion. Cherise begins louder glissandos on the glockenspiel; I increase the dynamic level of my guitar playing. Devon shakes the rainstick vigorously and the crescendo ends as Natalie falls down on a chair. Malaika says “There’s no-one there. No-one to care for you. So, you’re alone now.” “Would there be any way of putting those pieces back together?” I ask. She replies, “You’re alone, but you must be strong enough to pick it up and you must build yourself.”

Advice for good living is a line of articulation. *Resilience and determination are also lines of flight.*

“This teacher wants to know everyone’s things,” Malaika says (T-5-A, p. 2-3/assemblage 110). “This week she was...saying she knows everyone’s business.” “When we have a conversation...” Malaika says, pointing to Devon, “Then she’s listening,” adds Devon, completing her sentence, “who smokes, who’s on birth control ja...” He shakes his head. Looking down at the floor, Cherise says, “She knows everything.” Malaika adds, “We’re going to tell her ‘It’s not your story. Why’re you listening to our conversations?’ And she’s very angry.” “What does she do with the information she hears?” I ask.” She uses it against you, Miss,” says Natalie emphatically. “And it’s unfair!” Aaliyah says pointedly, folding her jacket tightly over herself. “How does it make you feel?” I ask the group. “Angry, Miss!” exclaims Natalie. Connections that are drawn in assemblage 110 that intermingle with the relationship with this particular teacher include aggression, gossip, verbal insult, and privacy. For these becoming-adolescents there is information that is deemed to belong to them, and not to the teacher. Through the sharing of this information amongst one another territorialising takes place and, in this example, the teacher is seen to violate this becoming-territory.

Who owns a story? Who has the right to tell a story? Who has the right to listen to a story? Who decides if a story is true? “We don’t like to gossip, Miss,” explains Malaika. “We tell a story like it is, Miss” (T-7-A, p. 10/assemblage 122). An assemblage closes its drawbridges through belief in perceptions of one’s own singular truth, or the truth of one’s group. Gossiping is defined, here, as the disseminating of a story that is untrue. If a true story is shared then it is not gossip. In this case it is the story-teller who decides what is true. In other instances, though, (such as Natalie’s infuriation at being called a “slut”), the truth is determined by the listener, who then decides that the story is gossip. These intersecting lines rub and resist as contested territorialising plays out.

Both Natalie and Leihlani articulate that they “need more trust” (T-3-A, p. 5/assemblage 102). I ask, “What do you feel has broken your trust?” Malaika answers, “If I tell you something, and I trust you, and then you tell someone else and they find out and then the whole school knows.” Leihlani adds, “And then you can’t trust other people in relationships.” The sense that emerges in this confluence spreads and is generalised within other confluences. I ask, “What do you think it takes to trust someone?” (T-3-A, p. 6-7/assemblage 121). “Everything, Miss,” Leihlani answers. I ask, “Like what?” “Time,” she says. “Would they need to prove themselves to you over time?” I seek to clarify. “Ja,” Leihlani agrees. “And what does it feel like to live in a world where you feel you can’t trust people?” “Sad” she says. “Why do we need to trust people? Why do we need people in our lives we can trust?” I ask. Malaika answers, “There must be someone that you can speak to.” “Otherwise do you feel alone?” I ask, reflecting on what they have been discussing I relation to the sonic sketch. Malaika and Aaliyah answer together: “Yes.”

When they have each drawn beautiful images and I then ask them to swop these with a partner and to destroy one another’s picture (T-10-A, p. 4-5/assemblage 112) I then ask Aaliyah, “How did you feel tearing someone’s picture?” “My picture!” exclaims Malaika. “Shit,” says Aaliyah. “And Natalie, how did you

feel?” I ask. “Ai,” says Natalie, shaking her head, “it’s my friend, yo.” Apart from Cherise who, after a moment of hesitation then dives into tearing Devon’s image, finding it enjoyable, the others all have reservations to varying degrees. Once Cherise is destroying his, Devon then feels justified in destroying hers, laughing with enjoyment then, too. Malaika wants to emphasise that Aaliyah is not simply destroying “anyone’s” drawing, but hers. Her image is valuable. Also, she is Aaliyah’s friend, which should then also place a higher value on her image. Aaliyah feels bad about destroying Malaika’s drawing and Natalie also highlights that this behaviour does not make sense in terms of what becoming friendshipping should mean.

Cherise has been summoned to see the mother of the father of her baby (T-2-A p. 10/assemblage 57). She calls her “skoonma,” meaning “mother-in-law” in Afrikaans. (Cherise and the father of the baby are not married, nor are they technically in a dating relationship at the moment, although the practicalities are a little more complex). Cherise explains to us, in session two, that she does not know why she has been called and she is feeling anxious about it today.

1.2.3 Futility and “Stuckness”

In the twelfth session Devon also explains, “You can be like stuck because you’re sad” (T-12-A, p. 11/assemblage 141). As we share about what they have drawn in the sonic sketch in the third session Leihlani says, “I need more trust” (T-3-A, p. 5-6/assemblage 102). I ask the group, “What do you feel has broken your trust?” Malaika answers, “If I tell you something, and I trust you, and then you tell someone else and they find out and then the whole school knows. And then you can’t trust them anymore. And then you can’t trust anyone.” “His mom was married to his dad,” Malaika explains in the session two, attempting to illustrate Devon’s family dynamics (T-2-A, p. 3-4/assemblage 72). “And then, like, you come along en toe krap jy alles op (and then you mess everything up) and then his dad goes and marries you.” Here she points to Leihlani, as an example. “Then Leihlani is sad because she ruined their relationship so there’s no relationship anymore. And now Leihlani is married to his father. But his father will always have another girlfriend, because you,” she points to Leihlani again, “were his girlfriend before so he will always have other girlfriends.” “So how can you trust him?” I ask. “Ja,” answers Malaika, and Cherise also says, “Yes.” Malaika continues, “Cause when you take someone else’s boyfriend it won’t last forever.” According to Malaika, if a person is unfaithful to their partner once, they will continue to do so in the future and cannot be trusted. A line of articulation has been set in motion; a molar identity has been forged. Interminglings that were drawn in assemblage 72 include parental relationship—betrayal, assertion—advice for good living, defeated/despair/inevitability/resignation/stuck—suspicion, defeated/despair/inevitability/resignation/stuck—betrayal, defeated/despair/inevitability/resignation/stuck—agency. Although futility is constructed (it is hopeless to trust again) this still intermingles with agency as one chooses, therefore, not to trust the other in future. This is not agency that functions as a line of flight. It appears, rather, as a pseudo-agency that loops within a locked assemblage.

Sense-making concerning forgiveness takes various shapes in the sessions, perhaps sometimes as a line of flight, but sometimes, perhaps, as a line of articulation. During the technique of tearing one another's images

I ask whether they feel that they have done this to another person. Malaika answers, "I wasn't nice to the other person and I had to say, 'please forgive me'" (T-3-A, p. 4-5/assemblage 105). Cherise's gave the account of her father's trying to kill her and her mother (T-10-A, p. 4/assemblage 73). Cherise stated that she forgave him. Malaika cautions Devon not to forgive his father too easily (T-10-A, p. 2/assemblage 93):

"Those other women, he does the same things with them." "So, it's hard to forgive someone who keeps doing the same thing?" I ask, and Malaika and Devon nod. "You can forgive, but then they hurt you in the same way again?" I probe further, "Ja," resigns Natalie, and Malaika asks rhetorically, "What's the hope?"

While forgiveness appears to be socially constructed as a line of flight, only Cherise mentions forgiveness as a clear and simply useful option, implying a move toward generativity and even potentially a line of flight.

Her statement is very brief though (which is potentially noteworthy too) and further elaboration may be too

speculative. The other group members who constructed meanings regarding forgiveness did so more reservedly, as something they felt they "had" to do, and as more heavily and with some speculation. An adapted version, "Forgive, but don't forget," appears to have been developed as a blend of this given molar and circumstances within confluences involving painful exchanged where sense making changed shape. I

listen openly to their enactments of these lines of articulation without judgement or alteration.

My affective response to Devon's construction of his situation is one of "stuckness." Although he mentions the possibility of moving to his aunt, the manner in which he describes how that would then entail changing school, and the dejected expression on his face as he says this, enacts a sense of defeat and despair. There

were a number of other occasions during this music therapy process when the affect, or "shock to thought" that struck me was this "stuckness." Devon also refers to his attempts to talk to his parents as "talking to a wall" (T-12-A, p. 12/assemblage 141). As another example, as mentioned, Natalie explains that the teacher

and principal, "are going to say something different" no matter what her and her peers say (T-7-A, p.

10/assemblage 80)). Malaika explains, "Miss, you know what, ne? Here at this school, ne, if we complain about a teacher, if we go to the principle, he won't let you speak. He will take the teacher's side, not your side" (T-9-D, p. 1/assemblage 96). Devon's clay construction of aggression is also one of "stuckness." When

I initially responded to the data through creating an image on the floor, then taking photographs and writing poetry, I produced a response to "stuckness" through Poem 2 and Poem 6 (Appendix R).

As I initially responded to the data by creating an image, improvising, taking photographs and writing poems I noticed this photograph. The clay on the carpet, that I had created as an outburst of freedom on the one side of the page looked like a mountain from this angle. This allowed me to playfully engage with constructions of meaning in the data and to respond to the idea of freedom being both liberating and laborious. Poem 1 was

written in response (Appendix R).

As the group describes their conflict with a teacher (T-4-B, p. 14-16/assemblage 80) Natalie argues, “A story comes from both sides!” “Every day when someone just makes her mad she just jumps in there,” says Leihlani. “Is it just this teacher or do you have a few teachers like this?” I ask. Natalie, Aaliyah, and Leihlani answer, “Just this one.” “We don’t want to fight with her,” says Natalie. I probe, “Do you feel that you behave differently in her class than you do in other teachers’ classes?” “No!” exclaims Malaika, shaking her head. “We’re the same,” responds Aaliyah. Cherise says “same” simultaneously. “But do you feel like because of how she is to you that you then respond differently to her?” I ask. “For me, ja,” answers Aaliyah. There is conflict in this teacher’s class, and this has played a role in their referral to music therapy. They contend that they do not instigate this conflict; they feel they do not behave aggressively in other teachers’ classrooms. Aaliyah agrees that as a result of the teacher’s behaviour she then responds in a manner that may then be problematic. Beyond an argument about “who started it,” of note here is that they evoke a system in which the rule is that one’s response is dependent upon the treatment one receives. This is a locked assemblage either way: if you treat us disrespectfully and aggressively, we will treat you disrespectfully and aggressively; if you treat us respectfully and warmly we will treat you respectfully and warmly.

While processing the tearing of one another’s images I ask if this brings to mind events that have happened within their lives. Devon replies, “In my family” (T-10-A, p. 2/assemblage 93). “You’ve had an experience like this in your family?” I probe. “Ja, Ma’am,” he says. “Is it still happening now?” I ask, to which again he replies, “Ja.” I ask him, “What does it do to you?” “I stop caring,” Devon says. “And if you do care? What would happen?” He answers, “You try helping someone and in the end it just, how can I say? Jy word f*n’ naar (You get f*ing sick). You try to get them right but then they have this and this and this. Ai. You can go now,” he points to Natalie, not wishing to discuss the matter further. He enacts pointlessness. Natalie shows some reluctance to speak and I reassure her that she does not have to share about a specific event and tell us the details; she can talk generally about what an experience of being torn may be like or may have been like.

Devon then decides to continue, saying, “You can’t make people come right: my father.” “You mustn’t be too fast to forgive him,” Malaika cautions. “Those other women, he does the same things with them.” “So it’s hard to forgive someone who keeps doing the same thing?” Malaika agrees, nodding along with Devon. I reflect, “You can forgive, but then they hurt you in the same way again?” Natalie says, “Ja,” and Malaika comments, “What’s the hope?” Aaliyah adds, “Mine is just the same,” pointing with a large, bold arm movement at Devon. Hopelessness takes on a forceful role as a limiting line of articulation. One may argue that the choice “I stop caring” could function as a line of flight. However, a nomad does not recreate new territory that looks like the old territory s/he has come from. Colonisation is not a result of lines of flight. These becoming-adolescents articulate a locked assemblage where the possibilities for new meaning making seem futile. Leihlani ventures the closest towards this possibility as she says, “I want to say I forgive them.”

Devon describes his experience of his father leaving his mother. “What’s the situation like now?” I ask. “Now my mother and my father they are friends,” he answers. “Friends?” Aaliyah asks, “no.” Natalie adds,

“Niks chommies, niks!” (Not, friends, no). She shakes her head firmly, emphasising that this is not the approach that she would take. “But she forgave him now,” says Devon. “Yo!” exclaims Natalie incredulously. “How do you feel about that?” I ask Devon. “I’m not happy about it,” he says. Malaika argues, “His father will always have another girlfriend...”

When Natalie explains that she would like to move Devon agrees. “You also want to get away?” I ask (T-7-A, p. 11/assemblage 136). “Ja,” he says, “because I’m going to kill my mother one day, so I just want to go.” “He hie!” exclaims Natalie, performing disturbed surprise. Natalie responds with empathic resonance to the shock of his affective statement. In the twelfth session Devon comments on Cherise’s capacity to stand up to her father. “At least she has the guts, Ma’am,” he says. So, it takes guts to do that? What might happen if you do that, Devon?” He replies, “I’ll hit my mom. One wrong move, Ma’am. Ja, I’ll beat my mom, Ma’am.”

Devon speaks fatalistically of having no other options left than to leave or to respond with extreme aggression to his mother. I ask, “Are you afraid that there’s so much anger inside that you won’t be able to say ‘no’ but it’ll come out as...” “Eish it will come out in anger, Ma’am,” Devon answers. There is a fear of overwhelming anger and an expectation of the inevitability of aggression that he will be power-less to stop if he remains in that particular situation. Although (perhaps less realistically) suggesting a move to Germany, Devon then adds, “I must just go live with my aunt.” “Is that an option for you?” I ask. “Mmm,” he says. “They told me, she told me if it gets too much I must just tell her, and she’ll come fetch me. But then I have to start a other school.” Again there is a block to potential becoming as he reflects on how difficult this would be.

Cherise explains that she feels powerful “when someone listens to you” (T-5-B, p. 1-2/assemblage 125). As mentioned earlier, aggression becomes a way of being heard within a context in which they feel they do not have a voice and are not listened to. Natalie explains that no matter what her and her peers say to the teacher and principal, “they are going to say something different” (T-7-A, p. 10/assemblage 80)) and Devon refers to his attempts to talk to his parents as “talking to a wall” (T-12-A, p. 12/assemblage 141). I offer to mediate between the group members, the deputy headmistress and the teacher who they repeatedly express their frustration regarding. Malaika responds, “Miss, you know what, ne? Here at this school, ne, if we complain about a teacher, if we go to the principle, he won’t let you speak. He will take the teacher’s side, not your side” (T-9-D, p. 1/assemblage 96). She views my attempts to raise the matter as futile too. As their silencing serves to bind them, they cover me with the same cloak, constructing me as power-less and silenced too.

During my initial response to the data, as I created an image on the floor, improvised this, took photos and wrote poems, I affectively encountered the concept of silencing especially in the improvisation and then in a continued manner through Poem 14 (Appendix R).

1.3 Bending Lines of Articulation and Creating Lines of Flight

- *Determining not to remain silent*

Cherise explains how she stands up to her father (T-12-A, p. 20-21/assemblage 83). She describes how she was scared of him (he had tried to shoot her). “*I put it to a stop, Miss...I did say to him, he shouts and he doesn’t want to listen and all that, and then he sees ok this one, she doesn’t keep quiet anymore. If something’s wrong she’s telling me, face to face and all that. But now it’s fine, Miss.*” Aaliyah has created a stop sign (as seen in Figure 30). As we reflect on Cherise comment I ask, “So that helped, when you started speaking and saying ‘this is not ok?’” “Yes,” Cherise says. “So, your stop sign was not just pulling back and not being aggressive back, but also about speaking up for yourself and saying, ‘this is not ok?’” Cherise answers, “Ja.” *She has the agency and power to stand up to her father who previously attempted to shoot her and owns her ability to bring becoming-aggression to a halt.*



Figure 30: Stop sign symbol

- *Determining to remain silent and walk away*

“You say you’ve decided to keep quiet about it?” I ask Natalie, referring to the conflict she is facing with a peer (T-8-A, p. 2-3/assemblage 139). Leihlani says “Because I told her to. She’s going to give her more

power if she says something.” I invite Natalie to continue playing her instrument, to play this feeling of “keeping quiet.” She beats the drum in a stroking motion, moving from closer to away from herself. The initial contact of her hands on the velum is firm, but the stroking motion produces a gentle sound. “I told her to do that, Miss,” says Leihlani. “I’m just a person like that. Almost in every situation I just keep quiet, and I just let it go. ‘Cause I feel if you say something to me, or if you make me feel bad and I respond and say something I’m actually giving you power over me. So, it’s better not to.” Notably, however, Leihlani’s enforcing of the rule of good living to “let it go” and remain silent, silences Natalie.

- ***Wanting to bend the line: Knowing what to do, but still needing support to do it***

In session nine, Devon describes that he has reached a decision about what he needs to do regarding a particular situation (T-9-C, p. 2-3/assemblage 36). “I decided I must do the right thing,” he says. I ask, “Is it tough to do the right thing?” “Yes,” Devon answers. “What do you think would help you to be strong?” I ask, to which he replies, “Just support, Ma’am.” Devon constructs generative decisions as requiring supportive relational presence.

- ***Resisting the authority of the teacher when it is deemed to be unfairly enacted***

In the fourth session we are verbally processing an experience of drawing in pairs (in a dialogue of imagined anger) to Stokowsky’s *The planets: I. Mars, the bringer of war*. Aaliyah says, “My teacher, she was rude to me” (T-4-B, p. 12-13/assemblage 79). “Eish, I felt lots of anger.” We begin to role-play the situation. Leihlani elaborates, referring to Aaliyah, “She was working. She was making a joke, but she was working.” Aaliyah says, “then the teacher swore at me” (with Natalie saying “swore” at the same time as Aaliyah). Natalie, role-playing the teacher, shouts at Aaliyah while hitting her fist on the desk, “Moenie met my f* sukkel nie!” (Don’t f* give me a hard time!). “That’s what she said?” I ask. “Yes!” replies Aaliyah and then, simultaneously with Natalie exclaims, “the *teacher!*” (with expressions of incredulity on their faces). Aaliyah explains, “I said I’m not getting out of her class, I also paid school fees to be here.” Aaliyah expresses, “I belong here!” (This is my territory too!). Aaliyah becomes as one who, through paying school fees, has the right to be in the classroom and to behave as she wants to (within the limits that the learners have deemed appropriate: “She was working. She was making a joke, but she was working”; “You’re planning to take out your books”) (T-4-B, p. 15/assemblage 80).

- ***Creative solutions in conflict***

When Cherise describes her relationship with her stepmother (who she refers to here as her mother) she also enacts a relationship that involves multiple interactional lines (T-12-A, p. 12-14/assemblage 65). Cherise holds the complex mixture of the following positions: “I say bad stuff”; “She starts it”; acknowledging that they both swear at each other; describing her mother as “a difficult person and as a “good person”; sharing both about her mother’s quietness and anger; and explaining that her mother simply tries to help her, but then she becomes angry as she does not want to be told what to do. There is ambiguity and there is contradiction.

Cherise explains, “I just turn my back and she carries on, Miss. I’m getting tired now.” I ask, “And is it hard to walk away when you live in the same house as someone? Especially if it goes on and on...” “It’s better to talk,” Cherise replies. “And what would help that talking to come about? How do you think you could find a way to talk to each other?” “*When I give her my child,*” Cherise says and laughs. “Then I ask her ‘what must I do?’” “So you ask her for her opinion and it makes her feel like you’re listening to her?” I ask. Cherise nods and says, “Ja.” Cherise has found a creative line of flight in the midst of conflict with her mother,

- *Exerting self-control at the cost of loneliness*

An ambiguous becoming is enacted in session two, as Malaika constructs relationships between joy, sadness, fear and loneliness (T-2-A, p. 12/assemblage 69). She explains, “You have a lot of friends. They are joy. And when you don’t have those friends anymore then comes loneliness. Then there comes sadness and then comes fear... Because when your friends start to smoke and you don’t want to smoke, so they mustn’t be in your house because then you will smoke again. So, they can’t be your friends. So, there was joy in the beginning and then it comes to loneliness.” Friends bring joy, but also smoking which is considered bad. To erect boundaries comes at a cost of loneliness. “So, they can’t be your friends” is a statement that rings of strength. A referral of aggression (articulated by the teachers through some descriptions of stubbornness) here resonates with *the strength to be able to exercise self-control (or at least to enact this in the moment), even when that brings loneliness.*

- *(Attempts to resist one line of articulation by clinging to another)*

“People bully me in class,” Aaliyah says (T-4-A, p. 6/assemblage 100). Malaika adds (taking hold of the “happy-molar” too) “I’m always happy, Miss. Even when they make me sad and I don’t come to school.”

2. What does aggression do?

The following is organised in various sections (processes of intensities in conflict with others, the accomplishments of conflict, boundaries in conflict, and reasons for conflict). While the second section “the accomplishments of conflict” speaks directly to the question of what aggression does, all four subsections here highlight material related to this question, as it is prevalent in the data throughout.

2.1 Processes of Intensities in Conflict with Others

The becoming-adolescents in the study construct meanings of what aggression is. They refer not only to aggression specifically, however, but also create meanings related to closely affiliated concepts of bullying, anger, verbal attacks, and retaliation. As they do not always directly define these as “aggression” the separate

terms are retained within this response. “Conflict” is then used as a broader umbrella term under which aggression, and the other means of engagement discussed in this section, are included.

2.1.1 Aggression

In addition to aggression-becoming, aggression also ends becoming or is part of a “logjam” of becoming.

Devon’s symbol of aggression is two interlinking loops of a chain, as seen in Figure 40.



Figure 40: Devon’s symbol of aggression.

Devon explains that “the emotions build up and they can’t...” (T-2-A, p.6/assemblage 89). He cannot find the word. It is stuck; blocked. They are stuck (“stuck emotionally,” says Malaika). Emotions build like a river, moving and surging and growing, only to encounter a logjam. Where to from here? How does the water burst through, burst out, burst around? What destruction does it bring as the pressure inevitably becomes too much? As the group talks about aggression relating to anger and stuckness, Malaika rocks back and forth in her chair, hitting her fist against the palm of her other hand each time she moves forward. I ask, “Is it the anger you feel stuck in?” “It’s the anger,” replies Devon, “You don’t know what to do with it.” In the assemblage that was created in response to this snippet described above aggression intermingles with defeated/despair/stuck.

- *We perform aggression by enacting/releasing “stuckness.” (Aggression is bringing the return of affective movement within and between when experiencing being bound in intensity of inner affective enclosure)*
- *Aggression is a manifestation of anger; one does not know what to do with this anger and as it builds and one does not know what else to “do with it” it then “overflows” as aggression. (Aggression voices anger, releases anger, and gives anger another shape...Aggression tries to take back ground lost in the offense that prompted the anger)*

When Devon constructs aggression he says, “It’s violence; angry; wanting to beat someone” (T-2-A, p. 7/assemblage 90). In assemblage 90 there are interminglings between for example, physical violence—desire/wanting, physical violence—force/strength/intensity, and aggression—anger.

- *Aggression involves anger*
- *Aggression is about wanting to beat someone...it is driven by desire in the moment (Aggression satisfies desire and feels good)*
- *Aggression involves physical violence*

2.1.2 Anger

They describe their teacher as being rude (assemblage 57). There is shared anger becoming when the group members role-play their interaction with this teacher. Aaliyah says, “My teacher, she was rude to me” (T-4-B, p. 12-13/assemblage 79). “Eish, I felt lots of anger.”

- *Anger can be triggered by the rudeness of a teacher*
- *Shared anger (mutually expressed anger creates solidarity)*

When responding to the images that they have drawn of people they are angry with, anger is performed as a response to a boyfriend being a “player” (SN-11, p. 1/assemblage 87).

- *Anger can be triggered by a boyfriend who is a “player”*

In the fourth session Natalie explains that their teacher performs anger simply upon seeing them (T-4-B, p. 14-16/assemblage 80). They see this as unjustified anger: “You just say something, or you just sit there, you’re planning to take out your books, and she’s angry with you,” Leihlani argues. Aaliyah adds, “I can’t go to the principal ‘cause he’ll say it was me.”

- *Anger should have a cause (anger should be a performance of justified indignation at a legitimate offence)*

Referring to his teacher, Devon explains (T-4-B, p. 15/assemblage 80), “She’s like, every day, ‘Come, f*!’” while he waves his arms. Natalie adds, “When she sees us she’s angry” (and Cherise says “angry” at the same moment). Leihlani comments, “You just say something, or you just sit there, you’re planning to take out your books, and she’s angry with you.” Devon responds with an angry performance: “I’m like, f*, man, ek is ook mos mens” (I’m also a person). His anger defends his right to be human.

- *Through anger one defends one’s right to be human and to be treated so*

Aggression builds a self, defends and protects a self, affirms a self, announces a self, demands for the self to be heard: I am human too, I can be here too, I have worth too, I have rights too!

2.1.3 Verbal attacks

They describe their teacher as being rude (assemblage 57). It is form of territorialisation through language. The teacher becomes as one who has the right to determine the line of unacceptable behaviour and use verbal attacks in her classroom when she deems these to have been infringed. In the becoming-adolescents' eyes the teacher also becomes as one who is breaking an important rule of social conduct in swearing at the learners in her class. They feel that she is violating the concept of how a teacher should be treating her learners.

In the fourth session we are verbally processing an experience of drawing in pairs (in a dialogue of imagined anger) to Stokowsky's *The planets: I. Mars, the bringer of war*. Aaliyah says, "My teacher, she was rude to me" (T-4-B, p. 12-13/assemblage 79). "Eish, I felt lots of anger." We begin to role-play the situation. Leihlani elaborates, referring to Aaliyah, "She was working. She was making a joke, but she was working." Aaliyah says, "then the teacher swore at me" (with Natalie saying "swore" at the same time as Aaliyah). Natalie, role-playing the teacher, shouts at Aaliyah while hitting her fist on the desk, "Moenie met my f* sukkel nie!" (Don't f* give me a hard time!). "That's what she said?" I ask. "Yes!" replies Aaliyah and then, simultaneously with Natalie exclaims, "the teacher!" (with expressions of incredulity on their faces).

- *Some teachers are rude to their learners*
- *Teachers swear at learners (as they territorialise their classrooms)*

As Devon explains how he feels angry in this class he shares that he swears at his teacher (T-4-B, p. 8-9/assemblage 75).

- *Swearing at teachers when one is angry at them (to "push back" and attempt to regain territory, to perform justified indignation, to release anger, and to assert self-worth and dignity)*

I begin the tenth session and ask if they would like to share anything with us about their week (SN-10-A, p. 1/assemblage 32). Aaliyah says that she is feeling sick. Malaika, her best friend, replies "You must just die."

Friendship protects and friendship is vulnerability. Friendship becomes through rules that include loyalty ("loyalty" was constructed as the binary to "bullying" ((T-7-A, p. 3/assemblage 64). Here, friendship seems to license Malaika to verbally attack Aaliyah as an annihilation.

- *One can verbally attack one's friend (to assert one's right to act from a dominant position of self regardless of any friendship rules that may apply to others in the social order)*

2.1.4 Bullying

"This girl...she likes to bully...She like to gossip about people, it's not right " says Natalie (T-7-A, p. 8-9/assemblage 111). "Is there any way you could talk to her about it?" I ask. Malaika and Natalie respond at the same time, vigorously lifting their arms and exclaiming, "Uh-uh!" "I'm going to hit her!" declares Malaika. "I'm not going to talk to her!" bursts Natalie. Malaika states defiantly, "I'm not even joking, Miss, I'm gonna go there and hit her so we'll be finished with each other." While humour is part of aggression

enactments described earlier, here Natalie draws a line between humourous “joking” and a serious expression of intent regarding force that is guaranteed to be delivered in embodied practice between her and the girl she is talking about.

- ***Bullying includes gossiping***
- ***Talking is not an appropriate response to a “bully,” who is gossiping about you; hitting them is an appropriate response (as this declaratively expresses the severity of how far they have crossed the line of the rules of acceptable behaviour, and reasserts your power and status)***
- ***Talking does not end conflict; physical violence can end conflict once and for all (by proving who is indeed at the top of the hierarchy)***
- ***There is a difference between joking and serious intent of carrying out physical harm***

Devon says, “We have a lot of fun with this one teacher. He’s still scared of us.” He then adds, “shame” as he smiles (T-10-A, p. 5-6/assemblage 138). He continues, “Me and my cousin...the teacher is older than us, but we made him so scared of us.”...“What’s fun about it?” I ask. “When we say jump, everyone jumps” Devon says. I probe further and enquire, “How did that make you feel?” Devon says, “It was nice, Ma’am. Every day we did it. Every day we’d make kak (sh* / trouble) with him, Ma’am.” “So, he did what you wanted him to do?” I ask. “He first bullied us, ne? so me and my cousin went...” (he laughs).

- ***Bullying can be towards peers, or from a teacher to a learner, or from learners to a teacher***
- ***Bullying teaches a teacher that he should not have bullied you (the acceptable authority of a teacher does not include bullying learners and aggression is used to deliver this message; the hierarchy of power is then overturned)***
- ***Through bullying one is able to make the other fear you***
- ***Bullying is an ongoing process of intentionally causing trouble for the other person (it sustains relationship and does not allow the other to forget the message)***
- ***Bullying feels “nice” (bullying—making a teacher afraid of you and asserting your power over them after they tried to assert theirs over you—is satisfying)***

“Why do you think you keep doing it?” I ask (T-6-A, p. 2/assemblage 106). Natalie answers, “Just to impress your friends...But I’m working on it Miss,” she then says, “I don’t like doing it, hurting children and other people,” and shakes her head sharply. Earlier aggression was pleasurable, here it also becomes as unpleasant.

Natalie likes bullying her peers and Natalie does not like bullying her peers.

- ***Bullying impresses your friends and improves your status, but bullying hurts people, which is not supposed to be a good thing (the ambivalence of two simultaneous but contrasting “sticky” affects)***

2.1.5 Laughing at those who are different (relational aggression becomes as an identifier and performer of difference, in order to exert the boundaries of sameness and belonging)

When we create sculptures of different emotions (T-2-A, p. 7-8/assemblage 67), Malaika sculpts loneliness as a red “stick figure” with a sad, downturned mouth. I ask how one recognises loneliness. “You’re quiet,” answers Malaika. Devon adds, “You’re different from...” and Malaika completes his sentence: “You’re different from other people. People laugh at you.” I asked about loneliness and heard about relational aggression. Through laughter relational aggression becomes as an identifier and performer of difference, in order to exert the boundaries of sameness and belonging. Reinforcing uniformity territorialises, as those who are deemed to be different are laughed at and feel lonely (T-2-A, p. 8/assemblage 67).

Tension between an environment where aggression is enforcing uniformity and annihilation of individuals, while aggression is being used to exert existence and presence as an individual and as a recognised member of the group.

2.1.6 Retaliating by defying authority / attempting not to retaliate, through leaving during the conflict

As Devon explains how he feels angry in this class I ask, “What do you do when you’re feeling like that?” (T-4-B, p. 8-9/assemblage 75). Devon answers, “I walk out of the classroom.” Perhaps his withdrawal is his attack and perhaps his withdrawal is aggression attempting to become an end. A bit later I ask Devon in relation to the conflict he describes with his teacher: “What else do you think you could have done with that fire?” (the fire that he has drawn) (T-4-B, p. 10/assemblage 76). “‘Cause the fire’s there, hey? It’s not like we can just say ‘oh well, I’ll put the fire out’ (In a sing-song tone)...In that moment, when you want to swear at your teacher, and you know that that’s probably not the greatest thing to do, but here’s the fire!” Malaika answers, “You know what, just walk away.” “But sometimes in the class you can’t really do that, hey?” I ask. “You can, Miss,” she replies in a strong voice, moving her body forward together with the accents in her speech. “If you’re angry, you just go out.” “Are you allowed to walk out of your class, though?” I ask again. “No,” says Malaika, in a firm, declarative tone. “You will tell them: such and such happened so I’m walking out.” In assemblage 76 there are interminglings between the junctions of aggression—anger, aggression—verbal insult, aggression—physical violence, aggression—relationship with teacher, aggression—withdrawn/closed/withholding, aggression—relief/change.

2.2 The Accomplishments of Conflict

All the bold, underlined lines of meaning in the previous section (and this section) relate to the accomplishments of conflict, in addition to the material covered in this section here. This complexity is unavoidable (and welcomed rhizomically). For clarity, though, Appendix U provides a list of all the lines of meaning related to what aggression is doing in the data (and shows how this was organised further for the purposes of structuring chapter six, part three).

2.2.1 Destroying what someone has created with care destroys their happiness

They have each drawn beautiful images and I then ask them to swap these with a partner and to destroy one another's picture. There are a range of responses (T-10-A, p. 4-5/assemblage 112). Cherise finds it enjoyable.

Devon explains that he tore Cherise's image because he first tore his. He laughs. I ask, "If she hadn't done that first how would you have felt?" "I wouldn't have teared it," he answers. "It would have been hard then?"

I prompt further, and he answers, "You're destroying someone's happiness."

2.2.2 Another's aggression will defend me

"My mother said she's going to come to the school," Leihlani explains (T-8-A, p. 1-2/assemblage 84).

"She's not gonna talk to the teacher. There's gonna be war." Leihlani describes her mother's potential encounter with this teacher (imminent, imagined, or projected) as one in which conflict comes to her defence. Her mother will demonstrate that she cares and that she is on Leihlani's side by engaging with the teacher in a manner that will aggressively exceed talking. In her view the aggression of her mother will defend her against the aggression of the teacher. If she "boils over" then the situation will become even more problematic for her in the classroom, however, if her mother "boils over" with the teacher then this could contribute to her teacher's behaviour changing. The consequences of the aggressive acts are imagined differently due to the perceived differences in power of the potential aggressors. As sessions progress and I ask Leihlani whether her mother has come to see the teacher she repeatedly answers that she has not. The parental defence does not arrive.

2.2.3 Physical violence as support and friendship

Cherise has been summoned to see the mother of the father of her baby (T-2-A p. 10/assemblage 57). She calls her "skoonma," meaning "mother-in-law" in Afrikaans. (Cherise and the father of the baby are not married, nor are they technically in a dating relationship at the moment, although the practicalities are a little more complex). Cherise explains to us, in session two, that she does not know why she has been called and she is feeling anxious about it today. Maliaka says "You know why she's nervous, Miss¹? That boyfriend's mother's very rude. That's why." Devon says to Cherise, "Ons sal haar slaan" (we will beat her). In assemblage 57 some of the interminglings that emerge in this snippet are drawn between physical violence—cohesion, physical violence—support, physical violence—friendship, force/strength/intensity—support/encouragement, as well as anxiety—dismissal/disregard/disrespect, and anxiety—uncertainty/confusion/lost. Here violent threats become as protecting, defending, supporting and encouraging. It is a declaration of unity around Cherise. "We" will beat her. (We tell this story together, too). Physical violence becomes as friendship. In the space between physical violence—support/friendship fierce care emerges. Physical violence is expressing acceptance for Cherise, our teenage friend who is

¹ Despite introducing myself as Andeline and encouraging group members to call me by my first name they continued to call me "Miss" or "Ma'am."

pregnant (the socially-defined molar “you should not get yourself pregnant” is not only irrelevant, but part of the construction of a person worth protecting), and it is rejection for her “skoonma” who is constructed as being rude to her.

2.2.4 *Rage and verbal attacks become as an expression of self-worth/self-doubt and an enactment of rights / “right infringement”*

Aggression becomes as an expression of self-worth/self-doubt and an enactment of rights / “right infringement.” When, in session eleven, the group members are invited to respond to an image they have created of a person they are angry with—while listening to and experiencing *Palladio* by Escala in an embodied manner—Aaliyah writes “Hate u,” “U are a player,” “Go to hell,” “Hate,” “I hate u 4 what you did 2 me,” “U will never find a person like me,” and “U are ugly” on her piece of paper (SN-11, p. 1/assemblage 87). Her image is shown in Figure 41.



Figure 41: Aaliyah’s drawing of a person she is angry with

Aaliyah has been emotionally hurt in a dating relationship with a fellow learner at the school who has been unfaithful to her. Her rage becomes both as an enactment of self-worth (for example, “U will never find a person like me”) and as an expression of wounded self-worth (for example, “I hate what you did to me”). She feels the need to attack the socially defined value of his appearance (“U are ugly”), perhaps in response to feeling that he has done the same to her own (personally and socially). As she attacks his image she attempts to build her own self-worth while simultaneously expressing how her self-worth has been damaged.

She affirms her right to being treated with dignity, while enacting how she has not been treated with dignity (therefore, these rights are not guaranteed). She voices her feelings and is able to be heard.

2.2.5 *You feel better after smacking a person who is making you feel angry*

I ask Devon in relation to the conflict he describes with his teacher: “If you were to replay it is there anything else you could have done with that fire?” (T-4-B, p. 9/assemblage 76). He answers, “Ja, I could have smacked her. Then I would have felt better.” Cherise laughs softly. I say, “Ok. And would that have helped you in terms of your relationship with her?” “No,” says Devon, “No,” echoes Malaika.

2.2.6 *Bullying wounds the other emotionally*

“It’s not nice, Miss, to bully somebody else. You’re hurting someone’s feelings,” Natalie says, looking down.

2.2.7 *Bullying involves making the other person feel afraid*

In this classroom that is described as chaotic Aaliyah explains that she is “a person who is scared” (T-4-A, p. 6/assemblage 100). She is configured as a function of bullying that territorialises. Bullying sets up a line of becoming-afraid. Bullying is intended to minimise the other’s presence in the territory and to maximise one’s own, as the person who is bullying others.

Devon says, “We have a lot of fun with this one teacher. He’s still scared of us.” He then adds, “shame” as he smiles (T-10-A, p. 5-6/assemblage 138). He continues, “Me and my cousin...the teacher is older than us, but we made him so scared of us”...“What’s fun about it?” I ask. “When we say jump, everyone jumps,” Devon says. I probe further and enquire, “How did that make you feel?” Devon says, “It was nice, Ma’am. Every day we did it. Every day we’d make kak (sh* / trouble) with him, Ma’am.” “So, he did what you wanted him to do?” I ask. “He first bullied us, ne? so me and my cousin went...” (he laughs).

2.2.8 *Aggression becomes as a form of problem solving to balance power relations*

The dominant parental authority of the “skoonma’s” molar identity grants her the unquestioned author(ity) to summon her. The line of flight “Do not go to see your skoonma” is not offered as a possibility, and “We (not you, we) will go, and we will beat her up” is. Aggression becomes as a form of problem solving to balance power relations. Even the expression of aggressive intent becomes as balancing of power relations in the here-and-now of voicing power. *Aggression, here, is also a line of flight resisting authority that is perceived to be unearned. The line of articulation that enforces unquestioned, adult authority is challenged. Becoming-aggression attempts to participate in deterritorialising the molar that is unquestioned adult authority.*

2.2.9 Aggression diminishes the other

Natalie has been called a “slut” (by the girl who has “taken” her boyfriend). In the discussion of what we can do with labels that others place on us (that then leads into an improvisation) Natalie suggests that she could ignore this girl (T-5-B, p. 6-7/assemblage 48). I mention that this is often hard to do. She then responds, “I don’t want to ignore it, but she,” pointing to Malaika, “told me I must ignore it.” “What do you want to do about it?” I ask. “I want to hit that child,” she answers. Aggression intentions become through diminishing of the rank of the girl who has offended her (to “child”).

2.2.10 Bullying diminishes the other

“How do they feel?” (when you bully them) I ask. “Not nice,” she says. “Small,” Aaliyah adds (T-6-A, p. 2/assemblage 106).

2.2.11 Bullying attempts to get rid of the other

“People bully me in class,” Aaliyah says (T-4-A, p. 6/assemblage 100). Malaika adds (taking hold of the “happy-molar” too) “I’m always happy, Miss. Even when they make me sad and I don’t come to school.” Aggression becomes as an attempt to make an other withdraw and even disappear (in this case when the other person does not come to school).

2.2.12 Bullying impresses one’s friends

In relation to bullying: “Why do you think you keep doing it?” I ask (T-6-A, p. 2/assemblage 106). Natalie answers, “Just to impress your friends...”

2.2.13 Through physical aggression (fighting back) you accrue status; You must not assume the molar identity of “one who is afraid,” and aggression enables you to prove that this is not who you are

“Yoh, Miss! That’s hard, Miss!” Leihlani exclaims when I ask if it is possible to walk away from someone pointing their finger in one’s face and continuing after one has asked them to stop (T-12-A, p. 9/assemblage 81). “Why’s it hard?” I ask. “People will say you’re scared,” she adds, and Cherise follows, “You’re scared. You can’t fight.” I ask what happens if you do respond by fighting. Devon and Cherise announce together, “You’re the boss!”

2.2.14 Becoming-powerful through making a teacher scared of you is pleasurable

“We have a lot of fun with this one teacher. He’s still scared of us.” He then adds, “shame,” as he smiles (T-10-A, p. 5-6/assemblage 138). He continues, “Me and my cousin...the teacher is older than us, but we made him so scared of us.” He laughs again. “What’s fun about it?” I ask. “When we say jump, everyone jumps,” Devon says. I probe further and enquire, “How did that make you feel?” Devon says, “It was nice, Ma’am.

Every day we did it. Every day we'd make kak (sh*/trouble) with him, Ma'am." "So he did what you wanted him to do?" I ask. "He first bullied us, ne? so me and my cousin went..." (he laughs). Everyone else in the group then laughs too. "Shame," Devon says again.

2.2.15 Aggression defends and enacts reputation

Aggression also participates in (re)territorialising reputation. Natalie enacts anger towards and intentions to hit the girl who called her a "slut" (T-5-B, p. 6-7/assemblage 48).

2.2.16 Aggression provides desirable outcomes like status and also undesirable outcomes like guilt and sadness

Leihlani explains that she also feels sad when she hits another girl. Doing the "right thing" equates to having little power or status, yet one does not then feel sadness afterwards from hurting another person. Doing "the wrong thing" equates to having power and status, and feeling good in the moment, although afterwards one may feel sad. Being the boss is a molar identity that is maintained both for safety (socially and perhaps even physically) as well as status. In assemblage 81 there was intermingling between aggression—rules for good living, aggression—blame, aggression—justice/fairness, aggression—anger/rage, aggression—power, aggression—guilt, aggression—status, and aggression—masking; sad—physical violence.

2.2.17 Aggression can serve to express the desire for the end of a destructive relationship

The group members have drawn a picture of a person they are angry with on a very large piece of paper, large enough for a life-size drawing. As I play the piece of music, *Palladio* by Escala, I invite them to respond to this person in any way they would like to (speaking, drawing further, writing on the drawing, changing their drawing, anything they want). Devon writes the words "let go," "hurt," "beat," "never speak to again," "don't communicate," and "try helping" on the image (see Figure 42). He then cuts his drawing straight down the middle, and tears the section where the heart would be. Aggression can serve to express the desire for the end of a destructive relationship.

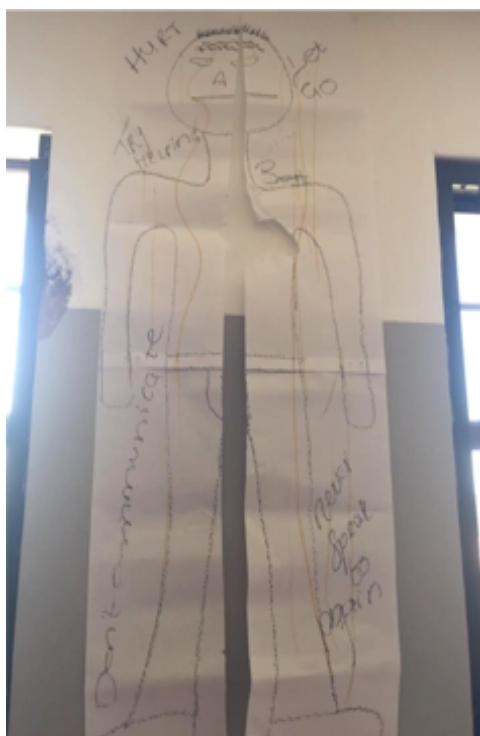


Figure 42: Devon's picture of a person he is angry with and his cutting and tearing of the image

He tells us in the discussion at the end of the activity that he has drawn himself, although on his image he has written some of the statements that he has made in relation to his father and mother in previous activities. He explains that he feels this is what other people have done to him, but also that this is how he feels towards himself. The person on the page is split in half from top to bottom. Devon tears himself in half at the same time that he tears his parents in half. The words "never speak to again" and "let go" add to his enactment of finality. Aggression becomes as the end. It is a statement of desire for the end of pain. Up to here and no further. A territory is torn. Hope that a territory can be restored is torn.

How can a torn territory be reterritorialised? What can be birthed in the tear?

2.2.18 *Aggression is one way of knowing another person.*

In the last session, when I ask about the nature of the confluence that we have created over our period of time together (T12-B, 1-2/assemblage 37), Cherise says that it was a space that she felt happy to be inside of, "Cause we know each other better, Miss," and Devon adds "Without hurting each other." "Yes," I reflect, "without hurting each other." This statement infers that there are different ways of knowing, involving hurting one another and not involving hurting one another. Aggression could be viewed here as a way of knowing another person. In a relational confluence it is a way of wrestling with relationship and through relationship as a form of knowing the interaction and knowing the beings that are born out of it.

2.3 Boundaries in Conflict

2.3.1 *Do not be destructive towards me; One should not be destructive towards a friend*

When they have each drawn beautiful images and I then ask them to swop these with a partner and to destroy one another's picture (T-10-A, p. 4-5/assemblage 112) I then ask Aaliyah, "How did you feel tearing someone's picture?" "My picture!" exclaims Malaika. "Shit," says Aaliyah. "And Natalie, how did you feel?" I ask. "Ai," says Natalie, shaking her head, "it's my friend, yo." Apart from Cherise who, after a moment of hesitation then dives into tearing Devon's image, finding it enjoyable, the others all have reservations to varying degrees. Once Cherise is destroying his, Devon then feels justified in destroying hers, laughing with enjoyment then, too. Malaika wants to emphasise that Aaliyah is not simply destroying "anyone's" drawing, but hers. Her image is valuable. Also, she is Aaliyah's friend, which should then also place a higher value on her image. Aaliyah feels bad about destroying Malaika's drawing and Natalie also highlights that this behaviour does not make sense in terms of what becoming friendship should mean.

2.3.2 *It is acceptable to want to hit a teacher; It is not acceptable to want to / feel like you will kill your mother; One should not bully one's friends; It is acceptable to express wanting to kill someone who is found with your boyfriend*

An expression by Devon of wanting to hit a teacher (T-4-B, p. 9/assemblage 76) was met with light laughter by Cherise. Here Devon's comment about wanting to kill his mother was met with more surprise and shock.

There are accepted boundaries regarding who one can be violent towards and when it is acceptable to be violent, what makes sense and what does not (hence becoming more notable, evoking an affective response, as opposed to something simply worth laughing at). There are behavioural rules that apply when a relationship is defined as a friendship, and others that apply when this is not (or is no longer) the case. "It doesn't matter that they think I'm bullying them because I'm not their friend anymore," says Malaika (T-7-A, p. 9/assemblage 111). "Ja," adds Natalie, "I can't be in a friendship where we all are dating, um, each others' boyfriends, Miss. No." As mentioned, "bully" and "loyal" are constructed as binaries. Dating is territorialising and bullying is an expressive move to protect one's territory. If I find someone else with my boyfriend "I'm going to kill them," determines Malaika (T-7-A, p. 9/assemblage 111).

2.3.3 *In the moment and after the moment*

"In the moment" is territorialised in particular ways, as is "afterwards." For example, Leihlani says, "Every time when you do something to someone you don't think clearly, but afterwards you feel bad. You don't like someone to do to you what you just did to them" (T-3-A, p. 5/assemblage 105). "What was it like hitting her?" I ask Leihlani (T-12-A, p. 7/assemblage 81). "I was blank," she answers, waving her hands in front of her face. "So you weren't thinking?" I seek to clarify. "It was something you did in that moment? And afterwards?" I ask. "I was sad," she says. When exploring the experience of tearing one another's images in

session ten, and how this relates to “tearing one another” in daily life, Leihlani says, “But you don’t always think about it at the time” (T-10-A, p. 6/assemblage 138). Devon adds, “At that moment you don’t think” and Leihlani continues, “You don’t realise it at that moment.” In the moment Devon wants to swear back at his teacher (T-4-B, p. 9/assemblage 76). “After that I can just laugh and then [the fire] is gone” he says. “We don’t want to fight with her,” Natalie explains with reference to their teacher (T-4-B, p. 16/assemblage 80).

2.3.4 When boundaries matter less (and aggression towards anyone becomes acceptable as a form of release)

Sometimes boundaries are less relevant. Diffuse aggression also becomes as anger needs to find a place of release and the target become less important. “If you keep quiet in the class and the fire’s still there,” I ask Devon, “then what do you do with it?” (T-4-B, p.10/assemblage 76). Malaika answers, “Go beat up someone else” (aggression—displacement). Anger bleeds out into aggression ripples.

2.4 Legitimising Conflict

2.4.1 Revenge (aggression is legitimised by and affirms the principle of reciprocity)

Provocation by another deserves an aggressive response. When referring to this dynamic as it is enacted with a fellow learner, Natalie calls it “The revenge war” (T-6-A, p. 2-3/assemblage 106). When Devon describes the way that he and his cousin “have a lot of fun” with a certain teacher by evoking fear in him (T-10-A, p. 5-6/assemblage 138) their justification is that “He first bullied us, ne? So, me and my cousin went...” He then begins to laugh to the point that he cannot finish his sentence. Finally, he says, with a smile on his face, “Shame.”

2.4.2 A response to rudeness (the performance of anger communicates how a rule of good living (regarding how teachers are supposed to behave) has been infringed and this is unacceptable; the performance of anger also reasserts territory and self-worth)

Anger is constructed frequently as a response to “rudeness.” Rudeness is one of the ways that territory violation appears to take place. The group is discussing relationships between aggression and anger. Aaliyah asks me what causes anger (T-4-B p. 11/assemblage 78). I bounce the question back to her, asking her what she thinks. Malaika answers, “Aaliyah.” Aaliyah laughs. “She’s rude to me, Miss!” explains Malaika. “And for you, Aaliyah?” I ask her. “My teacher. She was rude to me. Eish.” They hold the concept that our emotions are determined by the acts of others.

2.4.3 Part of a process of long-term relational conflict; Reaching breaking point and losing control (a communication of “this far and no further” (in terms of how significantly rules for good living have been infringed); asserting personal boundaries; pain release)

Devon describes conflict with his mother. “Maybe we were fighting then I just turn away,” he says (T-12-A, p. 14/assemblage 82). “But then she’ll go on and on and say something, then I’ll come back at her. ‘Cause like you’re keeping quiet for too long and everything is just building up, building up until it just breaks.”

Although at times aggression can be part of “long-term fights” (As Devon explains (T- 12-A, p. 15/assemblage 82)), aggression is enacted here as becoming through an involuntary breaking, at a point in time when stress in the bending branch can only take the line of breakage. Earlier on in the relational interaction a wider variety of lines may have been possible, even as splinters, although the difficulty of perceiving or travelling these contributes to the inevitability of this outcome. In the seventh session we are exploring what we could change and what is difficult to change (T-7-A, p. 11/assemblage 136). Natalie explains that she wants to go away to a place where nobody knows her. “I want to go to Germany, Ma’am,” says Devon. “You also want to get away?” I ask. “Ja,” he says, “because I’m going to kill my mother one day, so I just want to go.” “He hie!” exclaims Natalie, performing disturbed surprise.

2.4.4 Finding out the truth about one’s parents’ behaviour can trigger an aggressive response

Devon explains that “facts” can lead to aggression (T-12-A, p. 11/assemblage 141). He has been exposed to social constructions of morality through his parents and within his community, but he then encounters the “facts” of his parents’ actions and views these as being misaligned to this moral framework (as discussed above in relation to assemblage 126). Later in the session Devon says, “Like you wanna say something, but you just think, eiy...All the Coloured, let me say Coloured people: ‘Your mom: respect’ blah blah blah. They only talk about the right, they don’t talk about the wrong. But then they know the wrong. That’s why I try, ‘cause people also knows about this stuff. Like maybe Ma’am and Ma’am’s friends they know what Ma’am does wrong, but then they only talk about the right Ma’am does. So like, they’re also like actually in. That’s why where my mother goes I don’t go with” (T12-A, p. 20-21/assemblage 83). Devon feels frustrated and intensely angry at the contradictions and hypocrisy he sees between the morality he has been taught and the morality he witnesses. He explains how he fears that this anger will erupt as physical aggression towards his mother.

2.4.5 Aggression makes sense as an expression of grief and sadness; Aggression making sense when loss is accompanied by loneliness and having no-one to talk to whom one can trust (without the containment and structure of trusting support and guidance aggression becomes as a chaotic outpouring)

Aggression is framed as making sense as an expression of grief and sadness. The group describes a situation where a character's mother has passed away. "What might happen next?" I ask (T-2-A, p. 14/assemblage 70). "Aggression comes next," answers Devon. I ask what some alternatives to this path may be to. "Some people smoke drugs, sniff things, stuff that can hurt them, or other stuff. They try suicide, or run away from home," Devon answers. "To escape the feelings?" I ask. "Yes," he says. "How do you feel when you're in this place?" I probe further. Cherise shakes her head and looks at the floor. "You feel like there's no-one there who can help you, and if you're gonna tell someone they're gonna tell other people. So you feel like no-one can help you," says Malaika. Leihlani adds, "There's no-one you can trust." Meaning-making in a situation of loss and the ramifications thereof include aggression making sense especially when accompanied by loneliness and having no-one to talk to whom one can trust.

2.4.6 Fairness and reciprocity

Group members repeatedly expressed a desire for fairness and justice. For example, in the fourth session Natalie explains that their teacher performs anger simply upon seeing them (T-4-B, p. 14-16/assemblage 80). They see this as unjustified anger: "You just say something, or you just sit there, you're planning to take out your books, and she's angry with you," Leihlani argues. Aaliyah adds, "I can't go to the principal 'cause he'll say it was me." Natalie states emphatically, "A story comes from both sides!" I ask whether they have similar experiences in other teachers' classes and Natalie, Aaliyah and Leihlani answer, "Just this one." "We don't want to fight with her," Natalie adds. Interminglings that were drawn in assemblage 80 include justice/fairness—recognition/validation/respect/dignity; justice/fairness—blame; dismissal/disregard/disrespect—authority; anger—justice/fairness; blame—dismissal/disregard/disrespect; blame—victim/passive recipient; frustration—dismissal/disregard/disrespect; and power-less—authority. In this moment there is an emphatically cohesive performance of becoming receivers of the teacher's undeserved anger.

- Desiring fairness (anger becomes as a response to the infringement of the principle of fairness)

Conflict with their teacher is cyclical. It is driven by concepts of fairness and reciprocity. Devon explains (T-4-B, p. 15/assemblage 80), how his teacher is angry every day and how he responds with anger in return. This event is stratified according to the concept of fairness, as a line of articulation, that wraps around the assemblage, locking it, so that molecular multiplicities are suffocated. You swear at me; I will swear at you. In role-playing the teacher Natalie shouts again in a piercing voice, "Get the f* out my class!", pointing to the door (T-4-B, p. 12-13/assemblage 79). Cherise, Devon and Leihlani laugh. To role-play the teacher has

turned a certain complex power relation inside out. “How did you feel? I ask Aaliyah. “Very bad, Ma’am. She mustn’t swear at me. Then I’ll swear at her,” she replies, folding her arms tightly and shaking her head.

Devon folds his arms strongly at the same time as Aaliyah.

Devon explains how he feels angry in this class. As he has just drawn a fire and described that this is how his anger feels, I ask, “As you swear at her what’s happening with that fire in you?” “It stays the same,” he says (T-4-B, p. 8-9/assemblage 75). “What does she do?” I ask, referring to the teacher. Malaika replies, “Swears back,” while Devon answers, “She says ‘get out!’” (There is a tussle over who has the final declaration of exit: he walks out; she says, “get out”). Anger becomes as receiving perceived rudeness from his teacher, an angry fire building up, swearing at her, hearing her swear back, walking out the classroom, and the continuing fire. This is less a linear process and more an interconnected set of enactments building in intensity within a confluence of meaning-making.

- ***Conflict with teachers is driven by a sense of reciprocity***

Notions of justice and fairness rose with affective intensity for me as I initially responded to the data through imaging, musicking, photographing and creating poetry. In fact, this is where the image on the floor began.

After reading through all the transcripts and session notes in one sitting, very soon after the process of therapy had been completed (and was still very “fresh” in my mind), this notion of justice and fairness seemed key (a photograph from the image I made is included as Figure 43). I physically experienced a sense of intense frustration as I engaged with meanings around these concepts and their infringements as described by the becoming-adolescents in this group (assemblage 109).



Figure 43: Section of the drawing involving my response to their production of injustice

“We have a lot of fun with this one teacher. He’s still scared of us.” He then adds, “shame,” as he smiles (T-10-A, p. 5-6/assemblage 138). He continues, “Me and my cousin...the teacher is older than us, but we made him so scared of us.” He laughs again. The group sits quietly, listening. There is a quality to Devon’s overt enjoyment of this interaction that seems to serve as a shock to thought for the group and they appear to respond as being open to the affect presented through it. I was struck by how Devon performed himself here as somewhat callous and cold when up to this point in the process he had appeared closer to my conceptions of warmth and kindness (SN-10-B). “What’s fun about it?” I ask. “When we say jump, everyone jumps,” Devon says. I probe further and enquire, “How did that make you feel?” Devon answers, “It was nice, Ma’am. Every day we did it. Every day we’d make kak (sh* / trouble) with him, Ma’am.” “So he did what you wanted him to do?” I ask. “He first bullied us, ne? so me and my cousin went...” (he laughs). Everyone else in the group then laughs too. “Shame,” Devon says again. Perhaps when Devon feels he has been wronged by someone it is easier to retaliate.

- ***It is acceptable to bully a teacher if the teacher has bullied you***

They have each drawn beautiful images and I then ask them to swap these with a partner and to destroy one another’s picture. There are a range of responses (T-10-A, p. 4-5/assemblage 112). Cherise finds it enjoyable.

Devon explains that he tore Cherise’s image because he first tore his. He laughs. I ask, “If she hadn’t done that first how would you have felt?” “I wouldn’t have teared it,” he answers.

- ***I can tear yours because you tore mine (aggression becomes as a legitimate response of reciprocity – which is a guiding rule for good living)***

2.4.7 Bullying / aggression is something one wants to / likes to do

When Aaliyah describes one of their teachers she says, “She likes to shout at the children” (T-5-A, p. 2-3/assemblage 110). “This girl...she likes to bully,” says Natalie (T-7-A, p.8-9/assemblage 111). In session ten the group members have drawn beautiful images and have then destroyed one another’s work. Linking the metaphor (that is also a “real” experience in the here and now) to other daily experiences I ask whether there have been times that they have damaged other people in a similar manner (T-10-A, p. 5-6/assemblage 138). Malaika and Natalie say, “Ja.” “It was fun,” Devon responds.

- ***The teacher likes to shout at her learners***

In the sixth session we have participated in a “Three-circles” technique. I ask Natalie afterwards if she would like to talk about any of the images she has drawn in any of the three circles. “Which one stands out for you?” I ask (T-6-A, p. 2/assemblage 106). Natalie points to the one on the far left that she drew while listening to *Lisanga* by Toto Bona Lokua (see Figure 44).



Figure 44: Natalie's "three circles"

While listening to the piece she has drawn a tree, a flower, a sun and a smiling face (the images would be assessed, according to a molar definition of "normal developmental," as being typical of the drawing style of a much younger child). I ask, "What's that one about for you?" "Eish" she says, laughing and looking at Aaliyah. She performs self-consciousness and uncertainty. "I like to be happy," she says. "I like to feel...ja.

I'm just...ja." As her words trail off she looks again at Aaliyah, and then puts her hands over her eyes. Talking about herself and how she feels is difficult. "Did you think of a specific happy memory or is this about how happy you are in how you experience life generally?" I continue. "How I experience life," she replies. Throughout the therapy process Natalie has held tightly to a molar identity of "the happy one."

Through her expression of shyness I continue talking in a relaxed way as if there is nothing to be self-conscious about. I purposefully keep "chatting" with the intention of normalising the experience for her. "Is this part of your identity? Is this how people see the way you are?" I ask. She nods. "What happens when you're feeling not-so-happy?" I then offer. My attempt is to receive her as she presents in this moment and to offer possibilities for multiplicity and for the voicing of multiplicity. She points to the circle in the middle of the page. The music that I played while they drew in that circle was *The death of Cisco* by John Barry. "So, there are times when it's like this?", I ask. "Yeah," says Natalie. "And what happens there?" "Eish" she says in a very soft voice, "I like to bully others."

- *The becoming-adolescent likes to bully others*

Natalie has been called a "slut" (by the girl who has "taken" her boyfriend). In the discussion of what we can do with labels that others place on us (that then leads into an improvisation) Natalie suggests that she could ignore this girl (T-5-B, p. 6-7/assemblage 48). I mention that this is often hard to do. She then responds, "I

don't want to ignore it, but she," pointing to Malaika, "told me I must ignore it." "What do you want to do about it?" I ask. "I want to hit that child," she answers.

- *The desire to retaliate through physical force*

2.4.8 *Sometimes conflict provocation is unjustified (anger and aggression are justified as a response, not as proactive behaviour)*

Sometimes conflict makes sense within a particular confluence and sometimes the sense is that conflict does not make sense. "She was making a joke, but she was working," we heard Leihlani say in the previous section, followed by Aaliyah recounting, "Then the teacher swore at me" (T-4-B, p. 12/assemblage 79). This is constructed as an unjustified verbal attack. (It violates the concept: If I am minding my own business doing what I think is appropriate in class then the teacher should not be rude to me).

3. What becomings does group music therapy produce?

3.1 Characteristics of The Group Music Therapy Confluence

3.1.1 *Willing Participation*

The confluence was characterised by focused, fully present participation (for example, assemblages 14, 18, 54), including my performed pleasure at being in their company (assemblage 30). For example, when I played snippets of five popular songs spliced together and asked the group to work out a beat to play together by attuning to one another without using words (T-9-A, p. 1/assemblage 18) they enthusiastically engaged with alert concentration and awareness of one another and their interconnections.

As they enter the music therapy space they arrive open and receptive, from the first greeting song (for example, assemblages 1-12). I encourage them to say their names loudly, to be heard, to "arrive," and I enact the value of their presence (T-1-A, p. 3/assemblage 3). They have open facial expressions and make direct eye contact. There seems to be anticipation and some uncertainty, but willingness. Overall they have a confident presence (T-1-A, p. 1/assemblage 1). In sessions they show openness, willingness to participate, following, and pleasure (T-1-A, p. 12/assemblage 6).

3.1.2 *Negotiation and Playfulness*

Negotiation

During the song-writing activity in the first session (T-1-B, p. 4/assemblage 14) the confluence already begins to become one in which gentle negotiation makes sense. Their bodies are all moving gently upwards on the downbeats as they play their djembes. Devon is still singing the chorus softly, and Malaika joins him.

The group then stops as the flow of the lyrics does not seem to make sense to them. Natalie suggests swapping two of the lines around. The group agrees. Leihlani beats a rhythmic pattern twice on her drum and then also suggests a swapping of lines. Devon tears one of the lines in two and splits the words. Malaika says

“Ja, there are no limits,” referring to being happier with where that line is now positioned in the song. Devon agrees. Natalie picks up her drum again and they all start up the soft rhythmic pattern again as they have reached consensus. Devon and Malaika start singing the chorus again. Leihlani then stops playing and suggests that another word should be moved. The group continues to gently negotiate the lyrics and melody. Aaliyah is quiet, but watches closely. Malaika suggests a strong, driving rhythmic beat for the song (dotted crotchet, dotted crotchet, crotchet, minim) that she begins to play loudly. All except Natalie start playing it with her (including me) while some verbal negotiation still continues over the music. The group starts speaking the words of the verse, as rap. At the chorus the group starts singing together the melody they have developed. *In addition to gentle negotiation there is the freedom to play or not to play* (as we see enacted by Aaliyah). Figure x shows assemblage 14 in which there were interminglings between, for example, negotiation—gentleness/softness, negotiation—cohesion, negotiation—asynchrony, individuality—being heard/seen, agency—creativity, ownership—agency, flow—negotiation, being heard/seen—support/encouragement, attunement and synchrony—negotiation. After singing the song the group spontaneously develops an improvisational extension. This audio excerpt can be listened to at: https://www.dropbox.com/s/rad41711d4xbhvh/AppendixN_audio%20excerpt1.mp3?dl=0 (or as the 22nd file in the USB accompanying this thesis).

The becoming-adolescents intentionally try to synchronise with one another through musical nonverbal micro-negotiations. I explain that I will be playing snippets of a few pieces of music. They need to play a drum beat together with the music (T-9-A, p. 1/assemblage 18). They need to negotiate (without speaking) the beat that they will all play together. As the first piece starts Malaika begins beating crotchet beats firmly on her djembe in time to the music. Cherise plays crotchet beats too, very lightly, while watching Malaika. Natalie plays a dotted crotchet, quaver, minim pattern, also in time to the song. Devon starts a pattern of three crotchets and a crotchet rest. Looking at Natalie as if trying to synchronise with her, Aaliyah starts a two-bar pattern of two minims, three crotchet and crotchet rest. Cherise’s beats changes to two minims per bar and she plays more firmly. As they each join in the beat the group’s tempo starts to increase. Cherise says, “Uh-uh,” with a slight, gentle smile on her face). She stops playing. The others stop too and listen to the music. Aaliyah starts to play again moderately firmly. Natalie joins with moderately firm minims. Malaika joins with minims too, playing together with Natalie. Aaliyah changes to a pattern of three crotchets and two quavers. Cherise tries to softly play the same beat as Aaliyah, but then stops and rubs her eye. Devon is playing a pattern of three crotchets and a crotchet rest, and Malaika synchronises with him. Cherise looks at the group with her forehead furrowed in an expression of “this is not working / this is not sounding right.” The songs ends and the next one begins. As soon as they hear the first few notes and recognise the song they become vibrantly enlivened with wide eyes, broad smiles and larger body movements. Aaliyah starts to dance in her chair. And play her drum. The others join her very quickly. They all play a pattern of three crotchet beats and a crotchet rest. The beats are firm and loud with each last crotchet slightly accented. They begin to increase the tempo. Natalie stops and holds up her hand to the group while she listens to the

song. The group continues playing, but realigns to the tempo in response. They start to complexify their beat slightly by playing a quaver before beat one (Malaika introduces this). Their rhythms begin to fragment and Cherise, Aaliyah and Malaika laugh and stop playing. The song is starting to increase in intensity and they start playing again in straight loud crotchets. The chorus starts and they immediately start trying to beat the rhythm of the lyrics. They all end on the same beat together as the song stops.

Playfulness

The confluence of the group music therapy sessions is frequently playful. From the first session laughter is a feature of our interactions (for example, assemblages 21, 38, 39). As they enact playfulness with me I too perform a playful interaction with them (for example, T-4-A, p. 3-4/assemblage 30). In session four we are role-playing the interaction that Aaliyah had with her teacher (“My teacher, she was rude to me. Eish, I felt lots of anger,” Aaliyah recounts (T-4-B, p. 12-13/assemblage 79). As the drama unfolds in the sessions there is a tangible performance of anger in the here and now, however, this fluidly blends with laughter and playfulness (fun—anger/rage).

In session four I explore with the group different ways that one could respond when in conflict with a teacher. Aaliyah is explaining that she is angry with her teacher, as discussed above (in the response to question B2-2). “I want to sort this out today,” she says (T-4-B, p. 5-6/assemblage 17). “What do you think the best way to sort it out is?” I ask. Aaliyah explains that she wants to discuss the matter with the head of the grade. “Ok, and what are you going to say to her?” I ask. “I want to tell her what happened,” Aaliyah answers. Natalie, Cherise, Leihlani and Malaika start talking together loudly in an eruption of opinions and advice. “Ok, imagine I’m the head of the grade,” I say. “Ok? So, practice your conversation with me. There are different ways of approaching it. Depending on how you approach it you may get a different outcome. So, practice with me.” My comment is an urging encouragement: Try it out, explore, it is safe to try it with me. I am holding the exploration. We are exploring the difficulties of confrontation in a manner that is fun (confrontation—playfulness).

3.1.3 Territorialising This Space as “Ours”

In the first session the becoming-adolescents are writing their own song. As they select newspaper headlines that will become part of their lyrics Aaliyah points to a headline “Zuma must pay back the money,” to which Devon replies “Zuma is not going to be in *our* song!” (SN-1/assemblage 117). I am struck that there is already this degree of *ownership* being taken. There is ownership of territory through selection of song lyrics rather than ownership of territory through aggression. In the second session Malaika asks, “Miss, where’s our song?” (T-2-A, p. 2/assemblage 118). It has already become valuable as a jointly created expression of the group.

3.1.4 Support and Acceptance

Problem-solving is a shared process

In session four I explore with the group different ways that one could respond when in conflict with a teacher. Aaliyah is explaining that she is angry with her teacher, as discussed above (in the response to question B2-2). “I want to sort this out today,” she says (T-4-B, p. 5-6/assemblage 17). “What do you think the best way to sort it out is?” I ask. Aaliyah explains that she wants to discuss the matter with the head of the grade. “Ok, and what are you going to say to her?” I ask. “I want to tell her what happened,” Aaliyah answers. Natalie, Cherise, Leihlani and Malaika start talking together loudly in an eruption of opinions and advice. “Ok, imagine I’m the head of the grade,” I say. “Ok? So, practice your conversation with me. There are different ways of approaching it. Depending on how you approach it you may get a different outcome. So, practice with me.” My comment is an urging encouragement: Try it out, explore, it is safe to try it with me. I am holding the exploration. We are exploring the difficulties of confrontation in a manner that is fun (confrontation—playfulness). As the music therapist I aim to convey strength in my safe holding of the exploration of confrontation while being open to fun, laughter, silliness and playfulness at the same time. The “problem” also becomes situated relationally (It is a problem that we can work on solving together).

Interest in each other

Over time members begin to seek clarification, responding with curiosity to one another’s accounts and performing a desire to further understand (T-9-C, p. 2/assemblage 74; T-9-B, p. 3; 6 / assemblage 94).

Support

I offer support and affirmation to them, musically, verbally and through embodied presence, and they offer musical support to me (for example, all the group members play two strong beats on “An(de)line” where I do not play during a greeting song (T-1-A, p. 3/assemblage 23) as well as affirmation (for example, in the snippet depicted in T-9-C, p. 6-7/assemblage 52).

In session five I have asked the group about their week (T-5-A, p. 1-2/assemblage 9). Cherise says, “I found out something, Miss. Eish.” She looks back over her shoulder and then shakes her head. “I don’t know how to tell it.” Malaika jumps in, saying “She’s very upset because her boyfriend, her child’s father made another girl pregnant at the school.” “At this school?” I ask. Malaika and Cherise answer together, “Yes.” I ask, “How far is she?” “She’s only four months,” Malaika says. “Ja,” Cherise agrees, “four months.” Cherise introduces what she wants to share, but is cautious about sharing more; Malaika shares on her behalf; both Malaika and Cherise answer a question simultaneously; Malaika answers the next question; Cherise continues from there, able to share more freely. There is co-construction of the narrative, but it is also clear to see how the story was able to emerge in a relational context that supported Cherise's sharing.

Affirming and free

What is offered in any given moment is affirmed (for example, assemblages 16, 38, and 39) as their diverse and freely offered expressions. Group members were also free to share with and move towards others in the group, as well as to be guarded and to move away (for example, T-3-A, p. 5/assemblage 43). I show belief in them (for example, assemblages 6, and 38).

Accepting and non-judgmental

Cherise is nearing the end of her pregnancy. In session five she describes that she is feeling happy “‘cause there’s someone’s life inside of me and now I’m happy” (T-5-B, p. 15-16/assemblage 131). She positions herself at the side of the room where we have just constructed an embodied sculpture enacting powerfulness.

She puts her hand over her face and smiles shyly. “Are you excited about your baby?” I ask, and Cherise answers, “Yes, Miss.” I ask her if she knows whether she is having a boy or a girl. Cherise says “No,” shaking her head, while it is cocked sideways in a coy manner). Malaika smiles warmly at Cherise, as do I.

As music therapist I listen, respond warmly and hold an unconditionally accepting space for celebration of her baby and how she feels. This moment was about her constructing her experience and expressing agency and happiness. The invitation to the group was to express how they felt. I do not lead this into a discussion of

what may be hard. There are also expressions of acceptance and warmth from the other group members towards Cherise and her discussion of her pregnancy. On the day that I conduct the sixth session I encounter Cherise in the office waiting for her stepmother to collect her as she has begun to have contractions (SN-6-A, p. 1/assemblage 132). She appears anxious and frightened. I had noticed in the fifth session that fear, anxiety,

struggle and uncertainty/confusion/lost were absent from Cherise’s constructions of the meanings of her pregnancy, in that moment. While holding this I also recognised that the session was a space to share with

Cherise as she celebrated the life within her. This confluence could hold many different features of meaning making for Cherise’s process in music therapy as a whole. There were opportunities for multiple becomings rather than a locked assemblage of singular meanings, and these were embraced in a shared and supportive

confluence. During musical improvisation I emphasise, “There’s no right, there’s no wrong, just play anything you want” (T-1-A, p. 5-6/assemblage 38).

Safety

While being tentative to share at times, they also enacted vulnerability and performed belief in the emotional safety of the confluence (for example, assemblage 101). They show trust in sharing with me (for example, assemblage 103). In the last session I ask, “Ok, so, while we’ve been together these past weeks what has this

space been like that we created between us?” (T-12-B, p. 1-2/assemblage 37). Devon says, “First everyone

was like...” He opens his arms and spreads his hands out wide. He continues, “like it was her and her

friends, me and my friends, that one there, and then we started relating to each other and getting to know

each other.” He brings his hands closer together. “Now I know when you’re feeling down,” he says, looking

at Cherise, "I can take a guess because I know you can feel like this or this." I encourage them to write the words they are saying in the circle of hands that we have drawn on the page.

"So you've got a better sense of how someone else in the group might be feeling now?" I ask. "Ja," Devon says. "And Cherise," I ask, "what did this space feel like for you? What was it like to be here, to be together in this space?" "Happy to be inside," she answers. "What do you think made you feel happy?" I ask. She replies, "*Cause we; know each other better, Miss.*" "*Without hurting each other,*" Devon adds.

"Yes, without hurting each other," I repeat. "Leihlani, how did it feel for you?" I ask. "What kind of space did we create between each other?" "It was peaceful," she answers. I encourage her to write this on the page as well. "For me it was a space where I felt grateful because I got to know all of you," I say. "So, going forward now that these sessions are finished do you think there are ways that you as a group can keep creating this kind of space for each other?" Leihlani answers, "We can try." "What do you think that would take?" I ask. "You see each other a lot. How could you be a support for each other?" "We can be there for each other," Cherise says. "Yes," I respond. Devon adds, "When someone goes through a tough time we can give them advice and help them." "Yes," I respond, "and sometimes even being there to listen can help a lot.

It's hard when you feel you don't have someone to really listen to you, so you can offer each other that. Sometimes when it's hard to know what advice to give, you can still give them the gift of being listened to."

We quietly look quietly at the drawing we have made. There is a gentle and peaceful quality between us.

Facet shifting

Although encountering one another from a dominant position of self took place frequently within the therapeutic process (for example in the last paragraph of the previous section), there were moments when this shifted to a degree. At times I actively instigated encounters that required facet shifting, for example role-playing (T-4-B, p. 12-13/assemblage 79). In the second session Cherise role plays being Malaika's father (T-2-A, p. 16-17/assemblage 71). She embodies her imagination of how Malaika's father may move.

In the scene we are co-creating, based on a world we co-create and that co-creates us, and we are intentionally mutually shifting the facets of our view of these co-created relationships.

Reluctance to share more openly

Devon explains that he feels confused. (T9-C, p. 2-3/assemblage 36). "Why are you confused?" Cherise asks. "It's a personal thing," he says "but, I think I'm just gonna have to..." He trails off. "Is there anything you feel might help you in making that decision?" I ask. He replies, "I already have a decision, ma'am, I think I'm just gonna... Last night we were in church, ne, ma'am, and I just started crying because I decided I must do the right thing." "Is it tough to do the right thing?" I respond. "Yes," he says. "What do you think would help you to be strong?" I ask. "Just support, ma'am." Devon is opening and shares with the group, and also remains guarded and cautious to sharing his difficult experiences further.

Mutual joy and appreciation in relationship

In the ninth week I am preparing for the session and walk to the school reception area to find out whether the group members are on their way (SN-9-A, p. 51/assemblage 12). I find Cherise sitting on one of the chairs.

Her face lights up and she says, “I was waiting for you Miss!” This is the first week that Cherise is back at school after having her baby. We give each other a warm hug. I feel very happy to see her. Cherise and I talk to one another as we walk to the classroom where the session will be. She explains that the labour was very sore and that she is tired. Her stepmother is happy to look after the baby and has assumed the role of the child’s mother to a degree. I asked her if there were difficult moments where she wants to do things one way and her stepmother wants to do things differently and she says “no.” I ask her if it was difficult coming back to school when her baby is still not yet a month old (imposing my own frame of early mothering experience onto the conversation). She says that she was happy to return to school. She seems relieved. In the moment of seeing one another there is *simply joy and appreciation. There is valuing of the other.* This could be noted in relation to other relationships that these becoming-adolescents have with adults in their lives as explored in this process of group music therapy. This relationship that is enacted in this warm and tender moment is very different to others they have discussed with authority figures in their lives. My role is still one of leadership and authority, but it is a kind of authority that may deterritorialises some of their existing molar meaning structures, (deterritorialises constructions I may held about “aggressive adolescents” before this process; there is translational processes on both our behalf).

3.2 Relationships with The Becoming-Music Therapist

- Constructing leadership and authority through the therapeutic relationship

I intentionally present myself as a holding facilitator of their process, as opposed to a dominating authority figure, but I do also provide guidance, direction and momentum at times. An intermingling that, I suggest, is particularly notable is that of leadership—fun. In the very first session, for example, the interaction that the becoming-adolescents had with me as an appearing-becoming-adult-authority-figure was one involving fun and playfulness. As the members respond to being asked to say their name in the greeting activity they do so with broad smiles on their faces (T-1-A, p. 3/assemblage 23). The drum activity that follows this greeting is also replete with laughter and smiling (T-1-A, p. 5-6/assemblage 38). When I ask them to add vocalisations to their drum beats even more laughter ensues (T-1-A, p. 7-10/assemblage 39). At the end of the improvisation that develops from this I introduce a fast roll on the drum. They copy me and beat faster and faster on theirs too. I lean forward and all except for Malaika and Natalie lean forward too. Devon smiles extremely broadly. As I reach the end of the crescendo and accelerando I stop and lift my hands in the air and they lift theirs with me. All of them are smiling widely. I exclaim, “You see, you can play drums!” I initiated an activity that they all decided to participate in with openness and enthusiasm. They found pleasure in following and in simultaneously offering their own contributions with this structure. *There is openness to leadership and guidance (openness— leadership) and following the cues of the leader is*

experienced as pleasurable (leadership—pleasure). Referrals to this group music therapy process

have centered on aggression, and, within a school context this has involved aggression between these becoming adolescents as well as between them and their teachers. Their relationships with many authority figures are strained at best and violent at worst. They describe in sessions how they do not feel heard by many of the adult authority figures in their lives (for example, Devon refers to his attempts to talk to his parents as “talking to a wall” (T-12-A, p. 12/assemblage 141); Natalie explains that no matter what her and her peers say to the teacher and principal, “they are going to say something different” (T-7-A, p. 10/assemblage 80)). *In light of the confluences in which these kinds of sense making take place the intermingling of leadership—fun could be seen as a line of flight.*

- **Therapist as holding facilitator**

- **Relationship between leadership and fun, leadership and playfulness, leadership and pleasure**

Leadership also became as a genuine celebration of the members in the group. Although my role as therapist is more complex than “leader” (in fact, I consider leadership as a music therapist to most often be subservient to facilitating, holding, and handing over agency) there were times in the process, for example at the outside where they were unsure of what to expect, and when they intentionally sought guidance from me, that this was indeed a facet of the role I needed to offer. As a leader I was one who laughed with the becoming-adolescents in the group often, whooped joyfully in musical improvisations, shared cake on birthdays and genuinely expressed that we would miss Cherise as she took leave to have her baby (T-5-A, p. 2/assemblage 46). In this assemblage (46) there is intermingling between leadership—care/nurture, leadership—enthusiasm, leadership—celebration, happy/joy—leadership, and care/nurture—recognition/validation/respect/dignity.

o **Therapist as a celebrator of group members**

I performed encouragement towards the becoming-adolescents in the group. From the first session, after expressing belief in their ability to play djembes and to improvise I supported their music improvisational beginnings by commenting, for example, “You see: you can drum!” (T-1-A, p. 12/assemblage 6). In the music I offer musical attunement, full presence, eye contact, warm facial expressions, nodding and smiling in response to their musicking (T-1-A, p. 12/assemblage 4; T-1-A, p. 12/assemblage 5). I also perform leadership that co-enacts playfulness and challenge, expectation and freedom. For example, in the vocal play in session four, I state that I would like them to make a vocal sound that is “completely not like you, a sound you would never normally make, that’s not part of who you are, maybe that you don’t even like” (T-4-A, p. 3-4/assemblage 30). I tell them that I will go first, and offer a playful, silly sound. After my turn they are reluctant to offer their own sounds, and perform self-conscious avoidance. I emphasise that they can make any sound they want to. Once they begin to offer sounds, we copy these, even “Ek weet nie,” (I don’t know) is mirrored. Natalie vocalises, “Ooooooh!” (in a high pitched, descending then ascending). I mirror her and

encourage the group to mirror her sound too. I ask Natalie to make her sound again and everyone copies her this time. They are giggling in a manner that is a mixture of playfulness and self-consciousness. Leihlani leans far forward in her chair, laughing and laughing. I laugh with her. “Go for it,” I say to Leihlani, who vocalises “leelelee” (moderately loudly at a very high pitch). I am aware that the group members have probably not explored using their voices in this manner and may feel uncomfortable doing so. By the end of this session they are vocalising freely and with no performance of self-consciousness (T-4-A, p. 5-6/assemblage 8). In this example my role is one of encouraging participating through tolerating discomfort, while doing so with an emphasis on freedom and valuing any contribution whatsoever that is offered.

Interminglings in this assemblage (30) include leadership—unconditional acceptance; humour—containment; leadership—playfulness; self-protection/guarded—withdrawn/closed/withholding/avoidance; risk—self protection/guarded; individuality—risk; anxiety—self-protection/guarded; and fun—vulnerability.

Within this confluence I enact unwavering belief in the becoming-adolescents’ capacity and potential. I explain that I will offer something and then each becoming-adolescent in the group will offer their own musical idea in turn ((T-1-A, p. 5-6/assemblage 38). This is not an order. My invitation for them to each offer their own rhythm is expressed with warmth, acceptance and playfulness (there is much laughter in this portion of the session). The invitation is an enactment of absolute belief in their creative abilities. In addition, there is still acceptance of any group members’ decision not to play (while this also does not diminish the unwavering belief in their capacity to play if they had chosen to; in fact their silence is regarded as an offering in itself). The line of becoming here is an intermingling of unwavering belief in another—respect for other’s agency. As another example, in session four as we engage in a vocal improvisation I treat them with conviction that they can participate in this activity and affirm whatever they offer (even to imitate “ek weet nie” (I don’t know) (T-4-A, p. 3-4/assemblage 30). I then encourage them to do the same to one another: to affirm any creative expression.

Acceptance and validation is conveyed throughout and is a building block of sense making in the music therapy confluence. From the first session every offering that a group members made was accepted (creativity—unconditional acceptance) (T-1-A, p. 5-6/assemblage 38; T-1-A, p. 7-10/assemblage 39; T-1-A, p. 10-11/assemblage 40; T-1-B, p. 2/assemblage 41; T-3-A, p. 5/assemblage 43). Acceptance was modelled and the group members validated one another’s playing. When I ask the group members how they are feeling after singing the song they have composed in session one, each person plays a rhythm on their drum and offers a vocalisation. The group unquestioningly mirrors this back (T-1-B, p. 9/assemblage 42). I have asked them to draw an image of themselves in session seven. Devon has drawn coloured lines emanating out from a central point. Aaliyah asks “Is that yourself?” to which Devon responds, “Don’t criticise my drawing” (T-7-A, p. 1/assemblage 44). I comment, “That can be himself if he wants it to be, if he wants to draw himself like that,” attempting to continuously model acceptance and a non-judgemental relational space. As I model this I hope to infuse their relational interactions with greater levels of acceptance of difference.

- *Therapist as affirming, encouraging and validating*
 - *Therapist as non-judgmental*
 - *Therapist that co-enacts playfulness and challenge, expectation and freedom*
- *Therapist as encouraging participating through tolerating discomfort, while doing so with an emphasis on freedom and valuing any contribution whatsoever that is offered*
 - *Therapist demonstrating unwavering belief in the becoming-adolescents and also respect for their agency*

The group has chosen their newspaper headlines that will now form the basis of their song lyrics. They have placed these on the floor and we begin to negotiate what words should contribute to the verses and chorus of the song. I crouch down on the floor next to their words. They are sitting on their chairs around me, leaning forward, looking down at their headlines and at me. I ask, “How do you think our song should start?” (T-1-B, p. 2/assemblage 41). Devon responds immediately. There is no pause between the end of my sentence and the beginning of his suggestion. Pointing to this headline he states, “There are no limits.” This is the first session and I am intentionally invested in constructing a very particular kind of role as the music therapist in this group. *I become with respect towards the becoming-adolescents in the group*, clearly guiding (by explaining the technique we will be engaging in), but highlighting the value I place in their agency, their creativity, their capacity to initiate, their innate ability to become-music, and their skills to become through negotiation with one another. My posture is one of crouching on the floor alongside their words. I am low and look upwards at them as I seek their direction. They sit in a position that is higher, upon chairs, and are in control of the creative process. As such, becoming-with-less-power is deterritorialized. Here it becomes a characteristic of leadership. Some of the interminglings that were drawn in assemblage 41 include power-less—leadership; authority—power-less; leadership—recognition/validation/respect; initiative—creativity; leadership—being heard/seen; power-less—being heard and seen (although I position myself with less power they are watching and listening to me closely).

- *Therapist as respectful*

Leadership became as gentleness. For example, I ask who would like to share about where they have placed their frames on the sonic sketch. After some had initially shared I then ask “And these ones?” (T-3-A, p. 5/assemblage 43), pointing to the other frames. Aaliyah, who is back at the table standing with the rest of us now after walking away a little earlier as we began to share, looks down and giggles slightly. I then say, “You can share whatever you want,” in a gentle tone, and, when she still chooses not to I simply say “Ok.” Leadership also became more forcefully, for example as I give clear direction in the improvisation in session one, saying “1...2...3...4...STOP!” as I lift my hands (Y-1-A, p. 12/assemblage 5). They all stop with me. I then say “...3..4 GO!” At the end of singing the song in the first session we enter an improvisational section. Leihlani begins hitting her drum very loudly, as forcefully as she can (T-1-B, p. 8-9/assemblage 55). The group’s music then gets even louder. They follow her beat. Some offer slight variations, but overall it is her

beat that they imitate (it is the current that pulls the groove). Leihlani initiates a drum roll and ends the piece. She lifts her hands in the air and everyone follows her. Everyone laughs loudly and joyfully, leaning forward in their chairs in perfect synchrony. There is a bright and bursting energy in the room. Her leadership has been stronger and more directive and has moulded the creative flow. The interminglings drawn in assemblage 55 include joy—cohesion; leadership—attunement and synchrony; leadership—following; force/strength—leadership; leadership—flow; joy—flow; force/strength—flow; initiative—leadership; agency—confidence; agency—recognition/validation/respect; force/strength—investment/commitment.

○ **Therapist as gentle**

Although there was a dynamic movement between openness and sharing and more guardedness, the music therapy confluence appeared to be a space in which trust (at least to a degree) could be experienced. When, in session ten, I ask them to destroy one another's images Cherise does what I have asked her to do and then says, "Miss, now you must explain" (T-10-A, p. 1/assemblage 104). I tell her that I will. She proceeded to engage in the task I had asked her to do before knowing why as she trusted that there would be a reason for it. She also holds me to account. I am responsible to them, not necessarily only for them.

○ **Therapist as accountable**

In session five Malaika comments, "It's hard to trust. You must build a relationship with that person first" (T-5-B, p. 18-19/assemblage 103). In the second session Leihlani suggests that, when someone has experienced loss and the sadness could develop into aggression, *an alternative could be speaking to someone. She clarifies this, however, by adding "someone she feels close to"* (T-2-A, p. 14-16/assemblage 70). "How do you do it, Miss?" asks Leihlani (T-5-B, p. 18-19/assemblage 103). "How do you make people feel...open with you? And it's not usual. We just feel open with you." "We trust you," says Malaika. Leihlani continues, "We just feel open. We can be open with you about our feelings. You think we're like this normally, but we're not." I respond by suggesting, "Well, this is a space for you. I'm here because I care about you. I'm not here to give you what I think are the answers or solutions. I respect how you think about things and I know that you all have a lot of resources and ideas, and sometimes you just need someone to stand next to you and say, 'How can we walk through this together?' 'What matters to you?', and how do we find the good stuff about you and around you so that you can use that in your own life. Who am I to say 'this is what you must do!'... You have a lot of knowledge and insight, there is so much good inside you. All of us need someone to walk alongside us." Malaika says, "That's what you do for us. You don't say 'this is what you did wrong'" (wagging her drumstick). "Because you know that already!" I add. "When we've done something wrong we know inside ourselves that that was the wrong thing to do, without someone saying 'you bad person'. We know! But we also know that we're good people too." "We appreciate that you take your time to come here," says Leihlani. I attempt to convey care and the high value that I place on who they are and the potential they possess. I construct them as worthy of respect, as thinking in ways

that can be helpful, having resources and good ideas, as needing someone to walk alongside them, as knowledgeable, and as insightful.

- ***Therapist as trustworthy***

In session four, the situation is enacted in which the teacher and principal will not listen to their “side” of the story (T-4-B, p. 16/assemblage 80). I respond to this by inviting reflection on the possibilities of the jointly produced dynamic between themselves and the teacher in their classroom. The goal is not to produce a new binary: teacher/principal who does not listen to their “side” of the story and music therapist who listens to and understands their “side.” The goal is to listen with and explore with in a manner that can open a molecular without sides. *The therapist becomes as a supporter of exploration of multiplicity.*

- ***The therapist becomes as a supporter of exploration of multiplicity.***

Devon discusses the conflict between him and his mother (T-12-A, p. 20-21/assemblage 83). “That’s a lot to carry,” I respond. “Too much,” he replies. “It is,” I say, “and maybe there’s a way of finding a way to let some of those feelings out. Is there a friend you can talk to?” “I don’t tell that stuff; he must speak up,” declares Leihlani. I say, “Ja, Devon’s saying that this is his experience and for him right now speaking up doesn’t feel like it’s necessarily going to work out.” “I must just go, live with my aunt,” Devon says, and we discuss this possibility further. Leihlani urges Devon to respond as *she* would/does in a similar situation. I attempt to highlight that Devon’s meaning making may be different.

- ***Therapist emphasising the value of differing constructions***

The quality of the structure that is offered varies. It can intermingle with gentleness (as an offering that can be refused) (T-1-B, p. 2-3/assemblage 13) and it can also be bright, strong, and firmly yet playfully demanding (T-1-A, p. 12/assemblage 5). It is offered in relation to the perceive needs of the group in the moment.

- ***Therapist responsively offers varying forms of structure***

- ***Constructing shifting leadership between becoming adolescents in the group***

There were shifts in leadership throughout as different members took initiative, instigating changes or resisting directional flow as they finely negotiated attunement to one another. In the first session there is already this kind of leadership—flow and leadership—negotiation taking place (T-1-A, p. 10-11/assemblage 40, T-1-A, p. 12/assemblage 24). As the different members add their own beat one by one to the drumming rhythm we are creating their contributions adjust the rhythm and quality of the music as they synchronise to one another. In the ninth session mentioned we see subtle shifts in leadership as the group non-verbally negotiates musical direction (T-9-A, p. 1/assemblage 18). As I begin playing the pre-recorded music (How much a dollar cost by Kendrick Lamar) Malaika starts beating crotchet beats firmly on her djembe in time to

the music. Cherise plays crotchet beats too, very lightly, while watching Malaika. Natalie plays a dotted crotchet, quaver, minim pattern, also in alignment with the rhythm and tempo of the song. Devon starts a pattern of three crotchets and a crotchet rest. Aaliyah looks at Natalie as if trying to synchronise with her beat. Cherise's beat changes to two minims per bar and she plays more firmly. As they each join in the group's tempo accelerates. "Uh-uh" says Cherise, expressing that something is going "wrong," with a slight, gentle smile on her face. She then stops playing. The others stop too and listen to the music. Aaliyah starts to play again, moderately firmly, with a pattern of three crotchets and a crotchet rest. Natalie joins her, layering with moderately firm minims. Malaika joins in with minims too, playing together with Natalie. Aaliyah changes to a pattern of three crotchets and two quavers. Cherise softly tries to play the same beat as Aaliyah, but then stops and rubs her eye. Devon is playing a pattern of three crotchets and a crotchet rest and Malaika then begins to play that beat with him. Cherise looks at the group with her forehead furrowed in an expression of "this is not working" or "this is not sounding right." The next song starts to play (Hey Mama by David Guetta featuring Nicki Minaj). As soon as they hear the first few notes and recognise the song they become vibrantly enlivened with wide eyes, broad smiles and larger body movements. Aaliyah starts to dance in her chair. She begins to play her djembe and the others join her very quickly. They all play a pattern of three crotchet beats and a crotchet rest. The beats are firm and loud with each last crotchet slightly accented. They begin to speed up the tempo. Natalie stops and holds up her hand to the group while she listens to the song. The group continues playing, but realigns to the tempo of the song. They start to complexify their beat slightly by playing a quaver before beat one (Malaika introduces this). They all start to stumble over the beat a bit and Cherise, Aaliyah and Malaika laugh and stop playing. The song is starting to build and they start playing again in straight loud crotchets. The chorus starts and they immediately all change together (in the same moment) and start trying to beat the rhythm of the lyrics. They end on the same beat together as the song stops. This example shows shifting leadership, but also mutual attunement and sensitivity to one another as they adjust to each other's music.

3.3 Becomings

3.3.1 *Becoming opening[]closing together*

The group members elect to become opening in the music therapy group. The first assemblage I drew was formed around the following snippet of a vignette from the initial moments of the first session. The group members have open facial expressions. They are all focused on me, looking directly into my eyes. There seems to be anticipation and some uncertainty, but willingness. Overall, they have a confident presence. I say, "I'm going to play something; you play it back." I play one strong beat. The group copies, matching the firm quality of my beat, but their beats are not played in time, rather in quite a scattered manner (T-1-A, p. 1/assemblage 1). Assemblage 1 includes interminglings between confidence—leadership, confidence—uncertainty/confusion/lost, confidence—openness/willingness, cohesion—fragmentation, structure—leadership, structure—attunement and synchrony, attunement and synchrony—asynchrony, attunement and synchrony—following, attunement and synchrony—leadership, attunement and synchrony—

openness/willingness, curiosity—openness/willingness, openness/willingness—uncertainty/confusion/lost, leadership—initiative, and leadership—following. Copying my actions constitutes an experiment and an expression. Similarly, in assemblage 6 (also from this improvisation in session 1) interminglings include leadership—openness; following—individuality; force/strength—attunement and synchrony; openness—following; and leadership—support/encouragement. *They are stepping into this new confluence as verbs, open to hear, to see, to “check out” this space they have been sent to.* The confluence is an open structure at this point. Although in some ways it closes as we progress (as we develop norms, for example), in other ways it remains open and spacious. There is an openness/willingness—uncertainty. Uncertainty is deterritorialized from vulnerability to the beginnings of creative becomings. The group’s music is synchronous in its quality and also asynchronous in tempo. We become as attuning and as enacting separateness simultaneously. Here, becoming adolescents referred for aggressive behaviour, rebellion towards authority, rudeness, and resistance to participate in structured activities also become as open, willing, curious, cohesive and synchronising.

In session 12 (T-12-A, p. 5/assemblage 11) I have asked them to mould sculptures of aggression out of play-dough. As they work the dough between their fingers Leihlani asks “Can you eat playdough?” I laugh and say, “I wouldn’t recommend it! You can make play-dough.” Devon responds, “It’s flour; flour and butter.” I say of the play-dough I bought for the session, “But this one I don’t know, so I don’t recommend it.” “Are you nearly done?” I then ask. “One more minute.” “Don’t laugh at mine,” says Cherise to the group. “No-one is allowed to laugh at anyone else’s,” I say. Devon laughs. Cherise then says, “There’s something else Ma’am; something else happened Ma’am.” “Today?” I ask. “My baby’s dad was arrested,” says Cherise. “What did he do?” I probe. “For selling drugs, Miss. He’s in jail.” “Has he appeared in court yet?” I enquire. “I don’t know, Miss,” she says. “Do you have a pen or a stick, Miss?” Leihlani asks, looking at her developing play-dough sculpture. I hand Leihlani a mallet as a possibility. “No, it’s too big,” she says. “Scissors? The tip of a pair of scissors?” I suggest. “Yes,” she says, and takes the pair of scissors I hand her. I then ask Cherise, “Is he quite involved? Does he see the baby a lot?” Cherise shakes her head. “Does he want to be an involved dad?” I ask. Cherise waves her hand in a careless, dismissive motion (possibly mirroring his dismissal of his role). “It’s still hard for you that he’s in jail,” I reflect. “Do you know when he will appear in court?” “I’ll ask him later when we talk,” she says. “So, you still chat to him quite a bit?” I ask, and Cherise nods her head. As we mould play-dough and talk about playful things such as whether or not one could eat it Cherise tells us that the father of her child was arrested for dealing drugs. This confluence has become one in which the sharing of events and experiences, including difficult ones, makes sense within trustworthy and containing relationships. This happens while we continue to discuss the tools we need to create the play-dough symbols. Her sharing is as “every day” in this encounter as the question “Do you have a pen?” It is deeply important in her world, but can get shared in the context of safety and ease. The group’s continued work on their symbols while she speaks is not dismissive. Her sharing is part of

the normal flow of the group's life. There is ambivalence in how Cherise speaks of her relationship with the father of her child and this is easily held within the confluence too, as I listen and explore with her.

In the seventh session I ask Aaliyah, "You said you were feeling sad today because of stuff that's happening at the moment?" (T-7-A, p. 11/assemblage 136). "Ja, relationships," she answers softly. "At home or with a boy?" I ask. Aaliyah smiles shyly and looks down. "You don't have to share anything you don't want to," I say to her gently. *"It's ok," Aaliyah responds, "I'm open. It's with a boy."* (I suggest that this openness may be interpreted as a line of fight considering Leihlani's comment that they do not usually share in this manner (SN-5/assemblage 10; T-5-B, p. 18-19/assemblage 103)). Devon (T-9-C, p. 3/assemblage 36) and Leihlani (T-3-A, p. 5/assemblage 61) directly voice what they feel they need. Devon says that he needs "support" to make a difficult decision, but one that he feels is right, and Leihlani says that she needs "more trust." These are movements towards, movements that reach out as an activity of becoming. Group members become vulnerability (for example, as Natalie articulates "everything falls apart" (T-2-A, p. 16/assemblage 71), together with guardedness (she shares this through a projective medium rather than explaining her own situation). Leihlani steps from the projective space firmly into acknowledgment of present, stated reality. While discussing anger in the dialogue drawing she has created she states, "This is how I felt this morning," following this with a discussion of how she felt angry in an interaction with her mother. Cherise also shifts from a symbolic realm into a present, concrete emotional enactment when she explains that she is feeling nervous to meet her "skoonma" this afternoon (T-2-A p. 10/assemblage 57). After explaining how angry he is with his mother Devon adds, "...I also miss that motherly feeling...I need a mother that I can talk to about everything. For example, my brother, he doesn't live with us anymore, 'cause like, also like stuff did happen and him and my mother fought a lot...He didn't care anymore. One day they fought and he was gone for a time, he came back, and then they fight again and now he's gone, it's probably about five years now" (T-12-A, p. 21/assemblage 83). In the music therapy space he can become as one who knows loss and who is willing to openly share this with the group.

During a song-writing activity the group has selected newspaper headlines as a basis for the development of lyrics. I ask questions such as "How do you think verse one should go? We could have a bridge too, if you like, even one line that we could repeat. Let's see how we go" (T-1-B, p. 2-3/assemblage 13). I emphasise that the composition of the song is up to them. After they have roughly decided on the lyrics I hear Devon begin to sing a melody (T-1-B, p. 3/assemblage 7). "So you were already thinking of a tune for the beginning?" I ask him. Devon laughs. "Sing it for us," I encourage him. Devon sings in a gentle, but clear voice. He begins at the start of the song and sings a tune for the verse. The group looks at the headlines that we have arranged on the floor and listens to Devon sing. As he sings he adds, "There are" before the words "No limits" that they have selected. I write that on a piece of paper and add it on the floor. I then pick up my drum and the others do the same. Malaika begins to sing softly with Devon, exploring the possible tune. "Do you want to think of a tune for the chorus?" I ask Malaika. "Yes please," she answers. "Ok," I say, "we'll

sing it a few times. You can work it out as you go, practise it as you want to.” In group music therapy small becoming growths can be recognised, highlighted, and supported. I have initiated the activity of song writing and provide some structure (through the suggestion of using newspaper headlines). Within this they are encouraged to explore and experiment. Some of the interminglings that are drawn in assemblage 7 include vulnerability—support/encouragement, vulnerability—creativity, leadership—following, leadership—individuality, being heard/seen—attunement, being heard/seen—individuality, individuality—gentleness/softness, support/encouragement—unconditional acceptance, and openness—creativity.

The music therapy confluence became a space that was safe for *vulnerability of expression*. In the first session we have reached a fluid “groove” in our joint drumming, after each becoming-adolescent added a beat, layering one by one. I look at Devon and ask, “Will you add a sound with your voice?” (T-1-A, p. 12/assemblage 4). Devon makes a soft, sustained “doo” sound that is barely audible over the drumming. I look at Malaika and nod at her, indicating that she can add a sound too. Malaika immediately begins to sing “aah” (where each aah fills two bars before she takes another breath). She has a wide open mouth and she sings moderately loudly and with a bright, full sound while moving her body to the music. I look at Aaliyah and she joins with a moderately soft “ooh” sound. She looks down briefly (as if self-conscious) but then looks up again. I then glance at Natalie. First Natalie laughs gently then begins to ululate. The pitch is clear above the sound of drums and the others’ vocalisations. As their turns arrive both Cherise and Leihlani join in with “ooh’s.” I then add a simple melody using “laa” on top of their singing. Interminglings in assemblage 4 include cohesion—individuality; risk—individuality; risk—cohesion; playfulness—creativity; leadership—being heard/seen; being heard/seen—cohesion; exploration—openness; risk—creativity; leadership—structure; and attunement—structure. The becoming-adolescents take the *risk to engage in becoming-expressive and this is supported by others who do the same*. They are also supported by a facilitating adult who listens to their sound and then adds on to their contributions. This is notable in the light of how they have articulated that they feel silenced, at times, at home (e.g. T-12-A, p. 12/assemblage 141) and at school (e.g. T-7-A, p. 10/assemblage 80) where taking the risk to express oneself does not emerge as a creative and supported becoming (within a confluence of degenerative interactional patterns that they also participate in constructing and being constructed by).

In session four we have just finished an activity where they drew in pairs to music that evoked explorations of playfulness and music that evoked explorations of anger. I suggest that we begin to play how we are feeling in this moment on instruments (T-4-A, p. 5-6/assemblage 8). We begin immediately. Initially the music sounds quite chaotic as everyone plays their own beat. I start quite fast and then slow down to attempt to find a basic beat. I call out, “You can use your voices too!” Immediately they all start saying “AAAHH!” and “OOHH” at a forte dynamic level. There is no tentativeness and no self-consciousness as there was during the vocal improvisation at the start of this session. They “dive in” and make loud, bright sounds with

freedom. Suddenly they look up and around as they think someone is at the door. The music stops and that seems to be the end. It is as if the bubble of safety and confidentiality has popped. Once they see that there is not someone at the door Cherise then hits her drum hard and says “Whooo!” in a high pitched voice. I copy that and everyone starts again, hitting their drums loudly and energetically at a fast tempo, while calling “whooo!” Cherise ends with one last vocal exclamation and the group stops together. This audio excerpt can be listened to at: https://www.dropbox.com/s/imidej0qhvs0zr/AppendixN_audio%20excerpt2.mp3?dl=0 (or as the 23rd file on the USB accompanying this thesis).

One of the tentative unfoldings that emerged in sessions was risk taking. For example, I invite them to vocalise a sound that represents their personality and the group will copy (T-4-A, p. 1/assemblage 29). (I should also have reworded this as an invitation to become, not to be; I should have invited becoming as lines not points. A musical expression is still more of an open meaning structure than a defining word, though, but some then do choose to give words). Although there is some laughter that seems to be an enactment of self-consciousness and some awkwardness, each group member offers a suggestion. I then invite them to make a sound that is “completely not like” them (T4-A-p. 3/assemblage 30). While there is still some laughter, looking down, placing a hand in front of a face, a wider variety of offerings are given. In assemblage 30 some of the interminglings that were drawn for this snippet include risk—creativity, risk—following, risk—fun, risk—being seen/heard, risk—impulse responsive/spontaneous, with the junctions that risk connects to being connected to a host of others. In session eight Aaliyah explains that she is heartbroken (T-8-A, p. 2-3/assemblage 31). I suggest that we engage in a vocal improvisation as a way of enacting care for her. Leihlani finds it difficult to enter into a shared affective musical space with Aaliyah and the rest of the group. She appears to resist the emotional experience and also seems simultaneously swallowed by it. She sings in a slightly dramatic style, laughs, and also wipes a few tears from her eyes. *She persists, though, risking to enter a mutual space that she clearly finds uncomfortable.* This audio excerpt can be listened to at: https://www.dropbox.com/s/2zgz1ndgqt6d8zk/AppendixN_audio%20excerpt3.mp3?dl=0

3.3.2 *Becoming gentleness[]roughness together*

“Ok, how do you think verse one should go?” I ask (T-1-B, p. 2-3/assemblage 13). They all look at the headlines. There is a quiet, gentle energy. Malaika says, “Right on the bottom. Better and better.” The group negotiates where the lines should go. Each member makes suggestions. They speak quite quietly. Malaika speaks a little louder. Leihlani does not say much but watches closely. The rest offer suggestions fluidly. There is a calm negotiation that everyone is part of (even Leihlani as she closely watches). While we are shuffling the words of the verse around, Devon stand up and walks to the piece of paper on my chair where he begins trying out other melodies for the chorus. Devon sits down again. He finds the last line for the verse. “We could have a bridge too, if you like, even one line that we could repeat. Let’s see how *we* go,” I say, sitting back in my chair, moving it slightly so I can read all the words. I then read the lyrics in the order

they've placed them. I read softly. They all begin to read with me, also with soft voices. Structure is offered gently, as a suggestion that can be refused. There are interminglings here include those between gentleness/softness—negotiation; gentleness/softness—structure; negotiation—agency; negotiation—structure; being heard/seen—openness; openness—gentleness/softness; observing/listening—agency; creativity—freedom; mutuality—negotiation; mutuality—gentleness/softness.

3.3.3 Becoming on our own terms [] according to authority's prescription together

In the fifth session we are improvising a piece of music on the theme of power and powerlessness (T-5-B, p. 20/assemblage 134). During the improvisation Aaliyah shifts between being engaged and responsive in relation to the other members in the group, and more detached and distracted, exploring instruments while it is the other group's turn, rather than waiting and paying attention to what they are playing, as if she is in her own world, not attuned to those around her (T-5-B, p. 20/assemblage 134). There is dismissal of the others and also individuality. She engages on her own terms.

3.3.4 Becoming fear [] calm and becoming sadness [] happiness together

After creating symbols in relation to the labels for certain emotions that I have given them (to explore their views on how these different emotions are performed), I ask, "Which is the one that stands out to you the most? Which one do you feel the most?" (T-2-A, p. 13/assemblage 59). "Fear," answers Malaika. "sadness," says Leihlani. Devon answers "nervous," Cherise, "sadness," and Natalie, "loneliness." I then invite them to enact that emotion through their bodies. Devon places his hand behind his back and looks down at the floor, his shoulders forward. Malaika curls the top of her body tightly, with her hands up to her chest, leaning over slightly. "There we go," I say, performing encouragement. Natalie, Cherise and Leihlani are giggling at the thought of using their bodies in this manner. Malaika is moving her body slightly from left to right. Natalie sits in a chair with her head bowed and her hands over her face. I say to Cherise, "Your word was sadness?" "Sadness," she says. "And what's the shape of your body?" I ask. She is standing with her hands together in front of her, looking down. She nods. "As it is now?" I ask, and she nods again. They do not seem used to becoming in this manner. Although they perform emotion in embodied ways continuously, the beginnings of expressing an emotional performance through an embodied symbol in a therapeutic context is responded to, by some, with performances of awkwardness.

After their embodied and musical performance of Malaika's father leaving, and everything falling apart (T-2-A, p. 17/assemblage 71), I ask if there would be any way of putting the pieces back together. Malaika answers, "You're alone. But you must be strong enough to pick it up and you must build yourself." This may be articulated as a rule for living (a line of articulation, the molar should: "you must pick yourself up"), or it may function as the potential for or description of a line of flight, it may be agency—survival that is

expressed here and now. Even if it is a line of articulation, through deterritorialisation in the music therapy space meaning possibilities can be creatively opened up. *The concept can be creatively moved, improvised, and imaged as it is invited into non-verbal play spaces where conventionally prescribed constructions hold less sway and fewer are available to use as closed meaning constructs.*

The group unfolds as becoming fear. As they discuss Aaliyah's symbol (shown in Figure 45) I ask, "What about that speaks to you of fear?" (T-2-A, p. 8/assemblage 68).



Figure 45: Aaliyah's symbol for fear

Malaika answers, "The tears." Leihlani agrees. "And the lips," adds Natalie. "What about the shape of the lips represents fear?" I ask. Devon replies, "Like shaking," and he shakes his body, tenses his arms, and lifts his shoulders. "And the tears?" I ask, "tell me about fear and the tears." "Because when you're afraid of something, Miss," says Malaika, "you'll always cry." "You don't have someone to trust," Devon explains, and Malaika adds, "You're alone and like, someone's gonna hurt you and stuff and you're alone and you always cry 'cause there's no-one there that you can speak to. So you'll just cry." "Do you think fear and sadness go together in some way?" I ask. "Something like that," says Aaliyah. "What kind of things are you afraid of that make you feel sad?" I ask, to which Devon replies, "Stuff in my family." The group unfolds as fear, being alone, unsafe, and as facing the inevitability of loneliness and sadness. There is a lack of agency in this construction. When a music therapist holds goals of empathic imaginative self-transposal, but also expectations of varied interpretive possibilities for members of under-resourced communities this require careful critique. When are alternative becomings possible and when are alternative becomings very difficult

due to contextual restraints? In this therapeutic space we become as the immanent consequences of this conflict/ambivalence.

The group explores what sadness is and what expressions of sadness look like. They give voice to these parts of creative becoming that they are able and willing to express. “You cannot be sad when you’re smiling,” Leihlani offers (T-2-A, p. 9/assemblage 97). Cherise disagrees: “Some people smile even though they’re sad. “And when you are sad?” I ask. Malaika replies, “When someone tells you something that you don’t like.

Like when you’re in a relationship and then they tell you...” waving her hand as if to indicate being dismissed. “That’s sadness.” I ask how their bodies express sadness and Malaika explains that when she is sad she wants to cut herself (perhaps cutting is an attempt to deterritorialise sadness). Natalie explains, “sometimes you hold onto stuff that makes you so sad, and you don’t want to let go.” “Yes,” agrees Devon, tapping an open hand onto the fist in his other hand, as if it was a lid on a bottle. Natalie infers that meanings of sadness may emerge as responses to what others do, but also to one’s own acts of holding on to material that is intermeshed with meanings of sadness. In assemblage 97 interminglings include sad—agency; sad—vulnerability; sad—defeated/despair/stuck; blame—dismissal/disregard/disrespect; and sad—masking; sad—being heard/seen and unconditional acceptance—vulnerability. Constructions were received, as multiplicities, in a contained space.

Malaika explains that, for her, joy is about making people, “feel in a comfort zone” (T-2-A, p. 10/assemblage 26). Leihlani agrees. “Not because you feel sad and then other people must feel sad,” Malaika continues (as Leihlani says “sad” together with her), “because it’s not nice. I feel bad at home and then I come to school and I’m like ‘agh, those people’.” She waves her hand dismissively as if brushing them away. “If I’m sad it’s not going to be your problem. It’s my problem. I can’t make other people feel sad because I feel sad.” Joy is for sharing; sadness is something you must to keep to yourself. Joy is constructed relationally (receiving and wanting to give joy) and as something that one should make others feel, rather than being constructed in term of how they feel. Sadness is constructed as a personal matter that should not be shared with or imposed on others.

3.3.5 Becoming anxiety[]peace together

Cherise creates a butterfly (shown in Figure 46) to symbolise her current feelings, namely being stressed (T-9-B, p. 3-4/assemblage 101).



Figure 46: Cherise's symbol for stressed

She explains that it represents the butterflies in her stomach. She has discovered that her mother—who she has not seen in a number of years—is in hospital and she does not know what the reason is. I ask her what her butterfly might say to her. She responds, “Everything will be fine. And I need someone to tell me about my mother, so I know she will be fine.” She can draw on her symbol as a resource to reassure her that her mother will be fine, but she also needs a person to tell her that her mother will be alright. Her stress is partially deterritorialized. She needs the interconnectedness of symbols and people. For now she becomes as she can, given the limited information she has available to her. The group listens attentively with a performance of emotional resonance (T-9-C, p. 2/assemblage 74). Devon probes further and Cherise responds. The interminglings drawn for this snippet include anxiety—creativity; being heard/seen—containment; anxiety—being heard/seen; and curiosity—support/encouragement/affirmation.

This example of Cherise creating a symbol of a butterfly can also be considered in relation to becoming creativity (assemblage 101). Cherise has no further information about what illness or injury her mother may have. Sharing her own emotional vulnerability becomes here as an act of creativity. She opens potential avenues for becoming by electing to share this with the group and to work with its meanings through a creative medium.

3.3.6 *Becoming power[]powerless*

Malaika becomes as strong and powerful. At the moment this is still expressed at the expense of another, though. In session eight she overlays Aaliyah's sadness performance with her own declaration of happiness

(T-8-A, p. 5/assemblage 140). She then explains how she has power through looking “back at my past and say, you know what, you don’t want to go back. People in your life, and mistakes...” I ask her how she would you play now, feeling like she has journeyed from that place. Malaika plays three forceful crotchet beats with both hands together as loudly as she can. She explains that she feels “very strong!”, playing another four loud crotchets on the djembe. “I’m strong now,” she says again. Interminglings in assemblage 140 include (to name a few) power—dismissal/disregard/disrespect; aggression—dismissal/disregard/disrespect; force/strength/intensity—dismissal/disregard/disrespect; force/strength/intensity—aggression; force/strength/intensity—power; force/strength/intensity—agency; achievement/mastery/competence—agency; achievement/mastery/competence—force/strength/intensity. Malaika also becomes as power-less (T-5-B, p. 16-17/assemblage 133). She explains, “I’m in a situation and I can’t come out, Miss. And there’s no-one to speak to, no-one to help me. So, I’m stuck.” Devon, Cherise and Natalie talk quietly to each other. I ask them to listen to Malaika. I then ask her, “And what do you think you would need?” “There must be someone who can help me,” she answers. “Are there any people you feel you can talk to?” I ask. “Yes, there are.” “But is it difficult to approach to them?” “Ja.” “What would it take for you to talk to them?” I ask her. “To just trust them.” “Which is hard?” I reflect. Malaika nods. “It’s hard to trust; you must build a relationship with that person first,” she says. Without having someone else to help her whom she trusts Malaika feels that she is incapable of extricating herself from or transforming the situation that she is in.

In session five the group has created a sculpture embodying being powerless. I ask them to remember their positions and then I lift my arms and they stand up from their posture; they stand up in sync with the movements of my hands. I say, “Now somewhere else in the room I want you to do a sculpture about how it feels to be powerful” (T-5-B, p. 8-10/assemblage 128). “Hey!” exclaims Natalie, immediately placing her one hand on her hip and the other behind her head dramatically, as if posing for a fashion shoot or a social media profile picture (power according to constructions of female sexuality and expectations of performance of self as confident, competent, and dynamic). Aaliyah also responds immediately and puts her hand high up in the air with open fingers in a dramatic posture. Malaika assumes a similar pose, also with her hand high in the air, her weight placed on one leg with that hip extended. Cherise puts her hand on Natalie’s shoulder and lifts her head up. There is bright enthusiasm to enact power and to be heard and witnessed doing so. Group music therapy becomes one of the spaces in their lives where power can be taken hold of and generatively enacted. In figure assemblage 128 interminglings were drawn between, for example, power—impulse/responsive/spontaneous/burst; power—pleasure; power—happy/joy; cohesion—fun; structure—impulse/responsive/spontaneous/burst.

As we explore performances of greater and lesser power, and the multiple spaces in between Leihlani positions herself between two desks (T-5-B, p. 16-17/assemblage 133). She explains that it is a relationship she feels trapped in. She says that she needs to “just get rid of unnecessary things.” Devon softly co-constructs, “people.” “Unnecessary people,” Leihlani continues. “And what would that take?” I ask. “A lot,

Miss,” she answers. “Does it feel complicated?” I suggest. “Not really. I’m trying,” says Leihlani. I ask, “So are there steps that you’re taking already?” “Not really,” she answers, “I’m just trying to figure out...” Her sentence trails off as she moves her hands in alternating motions. Devon, who is sitting opposite her, facing her, moves his hands in synchronised alternating motions too. I ask Leihlani, “Do you feel like you’ve got what it takes to do the things you need to do? To move things out the way?” “Yes, Miss,” she answers, nodding her head. “What’s difficult about the situation?” I ask. “If you know yourself, Miss, but you won’t...Eish.” She waves her hand like it is hard to explain and she cannot find the words. “But you know it’s not worth it,” she then says. When I ask what she needs to be able to tell the other person that she wants to end the relationship she answers, “Just time.” Again, time is constructed as that which will enable, not personal agency. Leihlani has not yet been able to voice her desire to leave the relationship with the person concerned. For now she is able to articulate this here in the music therapy group.

3.3.7 *Becoming committed[]abandoning*

Cherise explains that she is feeling happy “‘cause there’s someone’s life inside of me” (T-5-B, p. 15-16/assemblage 131). She constructs her relationship with her unborn child as imbued with excitement. She gains a sense of agency and power through knowing that life is growing within her. When I ask the group to tear one another’s drawings Cherise had drawn her and her child under a tree. She had explained how it is a special image for her. When I invite the group to create a new image out of all the torn pieces of the former drawings Cherise painstakingly finds all the small pieces of her picture (the group had created a pile from all the torn pieces of all the different images) and *glues them back together again*. Figure 47 shows her work in process:



Figure 47: Cherise’s attempts to glue the image of herself and her child back together

Cherise explains, “I put myself and my child back together.” I comment, “So even if someone tries to tear you apart you’re going to put it back together?” “Yes!” she states defiantly.

3.4 The Sense and Non-Sense of Conflict in The Confluence of The Group Music Therapy Sessions

Two facets are presented in this section. The first relates to situations when conflict does make sense within the group music therapy confluence and how this takes place. The second relates to situations when conflict makes sense and also does not make sense in the group music therapy confluence.

3.4.1 *When Conflict Does Make Sense and How It Makes Sense in The Group Music Therapy Confluence*

In session seven Malaika becomes bullying with the glockenspiel, playing loud, frantic quavers that ascend and descend, accelerating and increasing in dynamic level, until she ends with one loud crotchet on the highest note, a G. I accompany her on the keyboard with strong, stable chords in my left hand and more melodic movement in my right. I play in C major to match her key. She explains how the music is “the noisiness” of bullying that she wants to get out of her head (T-7-A, p. 3/assemblage 64). Aaliyah selects a shaker and becomes bullying through fast, harsh, and bright shaking. Bullying becomes as presence (although it is wished absence). It surges and fills the space as that which cannot be ignored. In the accompanying assemblage to this snippet some of the interminglings include bullying—force/strength/intensity, bullying—support, leadership—support, leadership—attunement, talkative—force/strength/intensity, reflecting on constituting—creativity (“reflecting on constituting” refers to how the becoming-adolescents folded back on their becoming, and on how they are actively being constituted, in a reflexive manner).

- *Supported expressions of bullying in musical improvisations*
- *Bullying becomes as presence through the music (although it is wished absence)*

Aggression was also enacted through symbol creations (for example, assemblages 81 and 82), and verbal expressions.

- *Exploration through symbols*
- *Meaning making through verbal exchanges*

Aggression and aggression explanations also become as more explicit co-enactments, through elaboration (T-7-A, p. 8 / assemblage 122; T-5-A, p. 2-3 / assemblage 110), agreement with the speaker (T-2-A, p. 6/assemblage 89), challenge (T-7-A, p. 2/assemblage 45), attack ((SN-10-A, p. 1/assemblage 57), speaking on behalf of one another, altering statements (T-8-A, p. 2-3 assemblage 139), and providing background and

context (T-2-A, p. 10 assemblage 57). The experience of drawing on a page in pairs to a piece of music with tension, dense texture, and some dissonance, played at a relatively loud dynamic level is referred to by Malaika as “nice” (T-4-B, p. 8/assemblage 75). “In this music there was a lot of anger,” she says, looking at the vigorous oil pastel markings she made on the page. When swearing at the teacher the “fire” remains the same, Devon explains (T-4-B, p. 9/assemblage 17). Imaging with the music is experienced by Leihlani as “releasing” (T-4-B, p. 8/assemblage 75). Through the embodied experience and image making experience of drawing and tearing his image, Devon is able to become anger musically, physically and symbolically (SN-11-p. 1/assemblage 85).

- *Reaffirming / reconstructing meanings of conflict through agreement*
 - *Challenge*
 - *Verbal attack*
 - *Speaking on behalf of one another*
 - *Altering another’s statements*
 - *Providing background and context*
 - *Enacting anger through art with music*
- *Becoming anger in a combined process of music, embodied action and using symbol*

As Natalie was invited to role-play their becoming-teacher, she initially laughed and was reluctant (T-4-B, p.12-13/assemblage 79). The rest of the group also laughed at the thought of role-playing. After some encouragement she decided to participate, performing awkwardness at first, then more convincing anger. The group becomes animated and emotive in their explanation of the story. There is still laughter from Devon and Leihlani as Natalie performs aggressive anger towards me, as I role-play her. As the role-play flows between a performance of awkwardness and anger, and enables enactment of mutual becoming-anger, it is contained in the drama and by the distance between us and the event. Becoming-anger and becoming-playfulness co-exist, just as entering the event and distancing from the event occur simultaneously too.

- *Role-playing conflictual encounters*

Devon lightly plays on his djembe while listening to Malaika and Natalie speak (T-5-B, p. 6-7/assemblage 48). He plays a soft, dotted rhythm, as one may tap hands on one’s thighs or click one’s fingers while taking a stroll on a breezy day. According to Natalie the girl should be hit for her cruel and unjust behaviour, while the enacted scenario takes on qualities of lightness and matter-of-factness as Devon taps his drum. Although aggression could be considered ordinary and banal within this social system, the affective quality of Natalie’s statement spikes in intensity as a peak of importance. The intensity of her outburst is not responded to as affect, though; there is no shock to thought, no visceral impact, quite the opposite. Also, the interruption of the lightness of Devon’s playing serves a disruptive function to the overall intensity of the scenario that is being enacted, but not necessarily to Natalie, as she does not seem aware of him. There is not a mutual intersecting of rhythms. Empathy has been constructed as involving translational processes that can include

resistance. Although Devon's playing could be a performance of his resistance to affirming or entering his fellow group member's emotion performance (perhaps he has been deeply affected by similar situations), it could also be a performance of bored familiarity with the content of her statement (as he is not/no longer affected by her comment in the slightest). In addition to conflict gaining meaning in relation to light frivolousness for some in the group, when Natalie role-played the teacher swearing at Aaliyah, Cherise, Devon and Leihlani laughed (T-4-B, p. 12-13/assemblage 79). *Humour offers itself as a potential line of flight*, becoming as carelessness, and as a claim to meaning making that is free from authoritarian codes of acceptability and consequences. (This accomplishes a kind of emotional territorialising).

- ***Conflict takes shape through humour, and/or enacting conflict in this music therapy confluence becomes meaningful as funny and/or expressive of lightness.***

Conflict makes present and conflict makes absent through narration, too (the territorialisation of stories). We are discussing and musically improvising what we perceive to be changeable and what appears difficult to change. Natalie explains that the girl she was fighting with the previous week has begun to talk to her again (T-8-A, p. 2-3/assemblage 139). "Ah!" I say (as, last week it was explained that there was no hope for any talking anymore). "How are you feeling about that?" I ask Natalie. "She's feeling good," says Aaliyah. I seek confirmation with Natalie, "Are you feeling better?" "No, Miss," she replies, "No, I'm not feeling better about it." "She's feeling good," states Aaliyah again. Very loudly Malaika joins the conversation saying, "Miss, she's..." I interrupt Malaika, "Let's let Natalie answer." "Eish, you know what, Ma'am," begins Natalie, but Malaika continues "You know what, Ma'am, Aaliyah was like asking on Friday, she was asking that girl 'Why don't you speak to Natalie anymore?' And she was like 'soort soek soort'" (the same seeks the same). "She likes that word, Miss," adds Natalie. "You know what..." Malaika proceeds to say. I cut her short again and ask, "Natalie, how are you feeling about it?" "I'm still angry," she says "but I'm keeping quiet." "Play your anger for us," I suggest. "Try it. See how it feels." After shyly saying that she cannot play, Natalie begins to play fast, loud, strong beats on a djembe. "You say you've decided to keep quiet about it?" I ask her. Leihlani says "Because I told her to. She's going to give her more power if she says something." I invite Natalie to continue playing, to play this feeling of "keeping quiet." "Ja!" she says this time in response to the invitation to become this musically. She beats the drum in a stroking motion, moving from closer to away from herself. The initial contact of her hands on the velum is firm, but the stroking motion produces a gentle sound. "I told her to do that, Miss," says Leihlani. "I'm just a person like that. Almost in every situation I just keep quiet, and I just let it go. 'Cause I feel if you say something to me, or if you make me feel bad and I respond and say something I'm actually giving you power over me. So, it's better not to." As Aaliyah and Leihlani describe attempting to advocate for Natalie by going to speak to the girl who she is in conflict with they simultaneously affirm and annihilate her presence. They speak on her behalf and aggressively re-narrate her story. Also of note, here, is the strength of the line of articulation that creates revenge and the taking back of power as unquestionable. The point worth debating is merely how best to go about doing that. As I imaged, improvised, took photographs and wrote poems in response to the data this

construct of controlling one's emotions so as to retain or gain power (as described by Leihlani above), while also wanting to erupt affectively struck me (assemblage 113).

- ***Conflict makes present and conflict makes absent through narration***

In session eight Aaliyah says, "I don't want to talk, Ma'am. I'm heartbroken" (T-8-4/assemblage 140). I ask, "Do you want to play something on your drum for us about how that feels?" Aaliyah bends forward on her drum with tears in her eyes. "Ok" I say gently, moving closer to her and touching her lightly on her shoulder, "it's ok if you don't want to play." Malaika announces "I'm happy. I'm a happy person." Although she was the following person in the circle who would be exploring what she thinks she can and cannot change, and Aaliyah has just explained that she does not want to speak, the manner in which Malaika announces her happiness dismisses the affective quality of Aaliyah's sharing. Instead of attuning to the affect introduced by Aaliyah, Malaika overlays this with her own. There is not mutual becoming. There is neither waiting nor witnessing, but rather valuing the strength of self-perspective. Some of the interminglings here take place between aggression—dismissal/disregard/disrespect; power—dismissal/disregard/disrespect; force/strength/intensity—dismissal/disregard/disrespect; withdrawn/closed/withholding—dismissal/disregard/disrespect; gentleness/softness—unconditional acceptance.

- ***Enforcing personal perspectives over the quality of the expressions of another***

Leihlani explains that she felt angry with her mother this morning in session four, after we have created drawings enacting an angry and aggressive dialogue in pairs while listening to music (T-4-B, p. 11/assemblage 77). I ask her, "How do you feel about it now?" "Fine," she says. "It felt good to get it out." "On the page?" I clarify, and Leihlani says "yes." I ask how it feels to have this kind of exchange, for example, if her and Devon (who she had created the image with) were having this angry interaction with each other. "How would you describe the space in between?" I ask. "There's no space," Devon says. "There's no space in between; like you're on top of each other?" I ask, and Malaika replies, "yes." While this may have literal meaning I suggest that Devon and Malaika are also referring to a lack of spaciousness that extends in meaning beyond that of physical bodies. An angry and aggressive exchange is one that has lost spaciousness. Some space appears to have been afforded within music therapy sessions (explorative space, nonjudgmental space, space that offers flow, and so on).

- ***Enacting a lack of spaciousness in the conflictual encounter***

3.4.2 When Conflict Is Both Sense and Non-Sense in the Group Music Therapy Confluence

I ask Leihlani how hitting another girl is going to help her (T-12-A, p. 11/assemblage 81). "It won't help me. But it just feels like it," she answers. Natalie explains that she wants to hit the girl who called her a slut (T-5-B, p. 6-7/assemblage 48). Malaika has told her to ignore it, but she does not want to. In this exchange my role is not to affirm the "right choice," to reinforce the molar. My role here is to resonate with the struggle.

Through doing so, Natalie then voices that she would like to hit her. Therapy becomes a space in which aggression is and is not making sense, not a space in which aggression must not be allowed to make sense. The multiplicity of the lines of ignoring and hitting are both given room to be enacted and explored, as co-existing. Natalie explains that she likes to be happy, then, through further gentle and accepting conversation she explains that she likes to bully others. In session three Leihlani says, “I wasn’t nice to the other person...But afterwards you feel bad. You don’t like someone to do to you what you just did to them” (T-3-A, p. 5/assemblage 105). In the sessions aggression and remorse are invited to eat at the same table. In a daily confluence where aggression makes sense, remorse makes sense too. After Leihlani beat a fellow becoming-learner, she cried: “She was crying, Miss. Then I went to say sorry. Then I also started crying, because I didn’t feel nice” (T-12-A, p. 7/assemblage 81). As we play out the scenario in the session I ask, “Ok. So you’ve taken a step back. What do you think she would have done? Would she have left you alone, or would she have kept coming at you?” Leihlani answers, “She would have kept coming.” Leihlani explores with me how, “in the moment” she would have wanted to hit her. “So, to take a deep breath and walk away is tough because this is what you want to do, hey?” “Yes, Miss,” she replies. We then explore together what other options Leihlani may have in such a “moment” (also in a manner that can hold some of the multiplicity of lines involved).

- *Expressing the struggle of whether or not to hit*
- *Welcoming both the sense of aggression and the sense of remorse*

3.5 Becoming as Multiplicities

In this section the welcoming of various multiplicities is considered. This includes welcoming molecular multiplicities, emotion multiplicities, relational multiplicities, molecular becomings in relationships-as-multiplicities, and multiplicity through musical possibilities.

3.5.1 *Welcoming Molecular Multiplicities*

These becoming-adolescents have been referred to group music therapy due to their displays of aggressive behaviour at school, with peers and at home. In the reasons for referral the molar identity “aggressive adolescent” is associated with intensity and strength linked to desire to cause harm. The following snippet is from a vignette in the first session (T-1-A, p. 12/assemblage 5). As we are all playing and singing together the energy level begins to rise. The tempo increases slightly, and the dynamic level surges too. Body movements grow bigger. Facial expressions are open, engaged and excited. The group is flowing as one unit. There is a high level of synchrony. Cherise is singing louder now, at the same dynamic level as Natalie’s ululating. I begin to count, “1...2...3...4...STOP!” as I lift my hands in the air. All the becoming-adolescents stop with me instantaneously. I call “...2..3 GO!”, beginning again on beat one. They all join exactly with me on this first beat. The music is very bright and energetic. They are playing on the drums with strength and force and the music has a lively and festive quality. It is strong, steady and unified. Everyone is moving their bodies rhythmically together as they beat. I suddenly lean forward and start playing more

softly. They are looking at me and copy my movement and the quality of my playing (except for Aaliyah who is still sitting back in her chair). I sit higher up again and begin a crescendo. They copy me, sit straighter and crescendo too. Their voices grow even louder and they make ascending whooping sounds. Malaika starts to make this vocalisation even louder still, as she looks at Aaliyah. Aaliyah begins to make the sound at the same dynamic level together with her. In addition to their reasons for referral, moments such as these in group music therapy sessions involve becoming intensity and strength as characterised by playfulness, openness, flow, creativity, enthusiasm, cohesion and individuality. While these performances may seem to contradict the lines of articulation that are their reasons for referral, they speak to multiplicities of beings and becomings. They may perform as “aggressive adolescents” through directing intensity and strength towards harm, and they also perform through directing their intensity and strength towards generative, creative, cohesion. This audio excerpt can be listened to at: https://www.dropbox.com/s/2vpsmlcubz3ayr5/AppendixN_audio%20excerpt4.mp3?dl=0 (or as the 24th file on the USB accompanying this thesis).

- ***“Aggressive adolescents” as playful, open, flowing, creative, enthusiastic, and balancing cohesion with individuality***

While singing the song they have written in this first session the group repeats the chorus again spontaneously (T-1-B, p. 6/assemblage 54). The chorus ends and I begin to speak. Leihlani continues to play her drum over my talking. Cherise reaches her hand over to Leihlani and says “shh!” Then Cherise looks at me. I make a suggestion for the bridge and excited conversation ensues. Everyone adds additional suggestions. Their voices are bright. They are looking at each other. They are all contributing ideas, except Aaliyah. Aaliyah is listening carefully and begins to beat and sing with the group as soon as they begin again. After singing through the bridge she makes a suggestion too. Soon they have decided on the melody and are singing it vigorously together. Once again, it is notable here to think about the line of articulation that is their reason for referral and to see and hear, here, the social convention of manners being drawn upon as Cherise tells Leilahni to listen to me, excited investment in the task that is being assigned to them, as well as participation, contribution, negotiation, listening. In this snippet there appears to be vigorous generative cohesion too. In assemblage 54 the interminglings between, for example, attunement and synchrony—cohesion, attunement and synchrony—flow, negotiation—enthusiasm, negotiation—observing-listening, creativity—exploration, creativity—negotiation, recognition/validation/respect—accountability, initiative—creativity, and so on, can be seen.

- ***“Aggressive adolescents” as performing politeness and consideration***
- ***“Aggressive adolescents” as being excited in their investment in the task that is being assigned to them***
- ***“Aggressive adolescents” as enthusiastic contributors***

In the role-play that takes place in the fourth session group members construct themselves as victims in relation to the teacher's actions that are explained as unjustified, but also construct themselves as having resilience and strength in their display of resistance (T-4-B, p. 12-13 / assemblage 79).

- *Exploring being victims and also having resilience and strength*

In the eleventh session Cherise has drawn an image of a person she is angry with and has had the opportunity to express herself as she wants to in relation to this person (SN-11, p. 1/assemblage 86). On the image (see Figure 48) she has written "Ek gaan jou moer" (I will murder you).

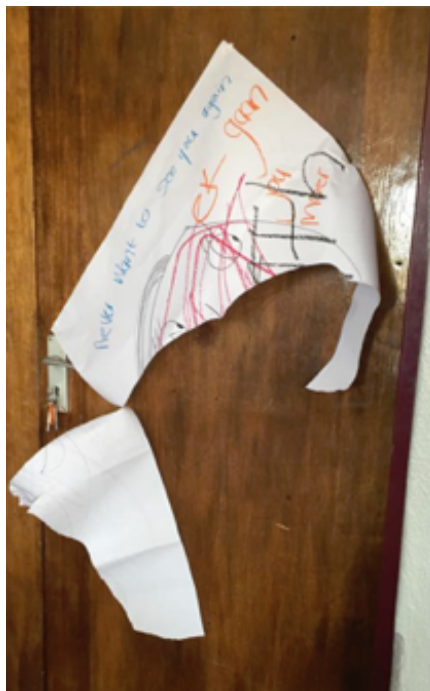


Figure 48: Cherise's drawing of the person she is angry with

Verbally and musically Cherise has not performed herself in sessions as one who is this enraged or who would enact this degree of aggression. She has constructed herself as quite restrained, although her multiplicity has also emerged (e.g. (T-12-A, p. 12-14/assemblage 65). This technique allowed her to voice another line of becoming that she may not have felt able to express in other formats, due to molar expectations of what might be acceptable to voice.

- *Constructing oneself both as restrained and as wanting to murder someone*

Natalie is exploring the three circles she has drawn and has explained that she both likes to bully and is also feels that it is not "nice" as one is "hurting someone's feelings" (T-6-A, p. 2-3/assemblage 106). I ask Natalie in a soft and gentle tone, "When you say you're working on it what are you doing? How are you working on it?" "I go to church," she says, pointing to the third circle. The piece I played while they drew in that circle was Walking the path by Peter Kater. "Did you have any pictures in your mind or did you have any feelings

while you were listening to it?" I ask. "Pictures in my mind," says Natalie. Aaliyah looks at Natalie's drawing and answers, "She saw an angel." "Ja," Natalie agrees. I ask Natalie what the angle may say to her when she is in the situation that she drew in the second circle. Natalie says that the angle would tell her to "Do the right things." I challenge this molar "should" further and propose: "And if you're in this circle and you say back to the angel: 'But I want to impress my friends...?' What would the angel say?" Natalie answers, "But you are hurting someone's feelings. And you need to make it right." I push against the molar wall again: "And if you're here and you say back to the angel, 'But when I hurt someone's feelings it actually makes me feel strong and powerful'." "Shoo," Natalie says, laughing with an anxious edge and looking at Aaliyah, "Come help me." Aaliyah laughs slightly too. "What do you think the angel would say?"

I ask again. "Stop impressing your friends," Natalie answers, as she attempts to re-enter the line of articulation that I'm challenging. "Do you think there're other ways of feelings powerful?" I ask. Aaliyah answers, "Yes, Miss." When I ask what those may be, though, Natalie and Aaliyah look down, silently, at their drawings. There are competing "should." Both make sense in this confluence. "I should not bully people as it's wrong because it hurts their feelings" makes sense, as does "I should bully as a way to achieve status and power." These competing molar should bind Natalie and Aaliyah in this moment and it is difficult for them to generate a line of flight. Through openly exploring these co-existing competing becomings, rather than enforcing one line of acceptability, a space for exploring the presence of multiplicity, for these to be viewed in their contradiction and potential resonance, and for multiplicities to begin to speak to one another is offered as a beginning.

- *A space for exploring the presence of the multiplicity: "I should not bully people as it's wrong because it hurts their feelings" and "I should bully as a way to achieve status and power" is held*

After exploring Natalie's drawing of three circles (see Figure 49) I then ask Aaliyah, "What was the experience like for you to draw these?" (T-6-A, p. 7-9/assemblage 63). "Interesting," she replies. "Was there anything that it made you think about differently?" I ask. Aaliyah places her finger firmly and decisively on the middle circle.



Figure 49: Natalie's "three circles" drawing of bullying

For this circle I had asked them to reflect on bullying or being bullied while listening to specifically selected pieces. "Are you bullying someone else or is someone bullying you?" I ask Aaliyah. "Both, Ma'am," she replies. "Both of them," I echo gently, nodding my head. "And how are you feeling about that space?" "Heart-sore," she replies. We then explore the other two circles she has drawn I ask her if there are any resources in these that she can draw on to assist her when she is in the situation she has depicted in the middle circle. "I would put this," says, pointing to the first circle (on the left) "into there," placing her hand on the second circle (in the middle). After exploring her constructions of meaning in the first and third circles further I ask, pointing to the second circle, "Do you feel like it's possible for things in this one to change?" "It is," she says. "What do you think would need to happen for this to change?" Aaliyah answers, "Ek weet nie" (I don't know). We discuss this further and I the ask, "If you bully someone else does it make you feel better?" "Yes," says, "It makes me feel stronger." "Where's the strongest place in your picture?" I ask. Aaliyah places her finger firmly on the first circle. "Is that something in the past or something you carry with you now?" She then places her hand on her heart. "So, you feel like there are strong places inside you?" I ask, and Aaliyah nods. "And are there safe places inside you as well?" I ask further, and Aaliyah nods again. Bullying and being bullied are constructed in relation to each other. The binary breaks down, as it did in Natalie's account (T-6-A, p. 2-3/assemblage 106). Aaliyah maintains that change is possible, but she does not yet know how. She sees herself as strong and as having places of safety. The connections between resilience and the change are missing, however.

- ***Being a bully and also being bullied (and bullying and being bullied are constructed in relation to each other)***

When I ask them to create a beautiful image and then invite them to destroy one another's drawings (T-10-A, p. 1/assemblage 104) I had waited until I knew they trusted me before asking them to this. As these

becoming-adolescents have been referred for aggression I could have taken for granted that this task would be an “easy” activity for them to do. My focus, however, was on potential vulnerabilities that they may experience in relation to having been “torn” by others so I was more attuned to their becoming-as-ones-who-have-been-torn rather than as becoming-as-ones-who-tear. I respected that becoming the most in the selection and timing of this technique. This process, however, welcomes aggression and vulnerability simultaneously and the group members were regarded as multifaceted becomings-in-relationship.

- ***Exploration of both aggression and vulnerability***

As the group processes a situation where Malaika’s father has left (through role-playing, embodiment and musical improvisation) Devon explains, “There’s fear because the father’s no more there” (T-2-A, p. 16-17/assemblage 71). Malaika adds, “There’s no one there. There’s no one to care for you. So, you’re alone now... You’re alone. But you must be strong enough to pick it up and you must build yourself.” In this situation she is constructed as bound through her isolation, but also bound as a being who must have the agency, motivation and resources to “fix things” for herself. The concept of self-reliance could function here as a resource and/or/neither/not a restrictive rule for living. There is a sense of being completely alone and accompanying despair, as well as a declarative statement of self-reliance (despair—agency).

- ***Expressing feeling completely alone and accompanying despair, as well as a declarative statement of self-reliance***

Devon explains that when his father says “jump” he must jump (T-5-B, p. 2-3/assemblage 126). I ask how this makes him feel. “Powerless, Ma’am,” he answers, “because he won’t listen to my opinion. He just swears at me.” Pointing at Malaika, Devon continues, “She knows my father. I don’t know how it is when he’s by them.” I ask, “Does he make you feel afraid?” “No,” Devon replies. I ask further, “But you do what he tells you to do?” “Ja,” Devon says. “Because you know it’s easier?” I probe. “Ja,” he says again. Devon then explains how he confronted his father about an extramarital affair that he knew his father was engaged in. “I told him, and we didn’t speak for like four months, we didn’t speak,” Devon says. “Was he angry with you?” I ask. “I told him shit, basically.” Leihlani laughs and looks at Natalie who laughs too, while Cherise smiles. Malaika and Aaliyah look at Devon with serious expressions on their faces. “His father’s not a good person,” adds Malaika. A picture of punitive parental authority is painted. Devon challenges his father’s morality (in his words “telling him shit (his words may have been “shit” in light of what one should/should not say to his father and/or he refers to speaking about the “shit” that his father was doing). Devon is then punished by silent withdrawal for four months. Leihlani and Natalie laugh as Devon expresses what he said to his father. Perhaps they laugh in response to a shock to thought, perhaps they laugh with vicarious pleasure at the stand of power that Devon took in the face of his father’s authority. His father is constructed as weak in this account, and *Devon is constructed as strong*. The assemblage is not locked. The event may be constructed as stuck and closed, but in the performance of it in the therapy space some lines of flight became possible.

- ***Constructing oneself as strong while narrating a situation in which one feels weak***

3.5.2 ***Welcoming Emotion Multiplicities***

The confluence becomes one that can often safely hold multiple emotions. The headlines they select for the lyrics of their song in session one encompass a range of emotional and experiential constructions (T-1-B, p. 1/assemblage 56). In the second session they examine a range of emotions and initiate a discussion on how these may relate to each other (T-2-A, p. 11-12/assemblage 58); these are then explored in embodied and musical forms (T-2-A, p. 13/assemblage 59). Through the “sonic sketch” technique group members are able to explore emotion constructions through music and imagery in a way that does not necessarily encourage binary formations and multiplicity can be held (Image 2 / assemblage 60).

- ***Multiplicity of emotions is facilitated and accepted***

Although I attempt to territorialise differently to how they may experience interaction with other adults in the school confluence, largely scaffolded through the giving of guidance and instruction, at times they push for this positioning. It could be through familiarity with this line of interaction with adults. This is a line that they frequently resist, though, yet here they choose it. Perhaps there is becoming-trust. I ask what else they can do with the “fire” they explain builds up inside of them. After I ask and probe further Aaliyah enquires “What do you think, Miss?...What is the cause of anger management?” (T-4-B, p. 10, 11/assemblage 78). I say, “Do you mean: What is the cause of anger?” “Ja!” she says. “Well,” I reply, “what do you think?” I then mention situations that they have been describing in which anger was featuring as I ask their opinion, in order to stimulate further conversation and not to appear as if my role is simply to frustrate by constantly “tossing the ball back.” Also of note is how “anger” has become synonymous with “anger management.” Anger-that-should-be-managed is one concept. I open this up to anger as a stand-alone idea (and Aaliyah’s response is “Yes!”). It now has more possibilities for multiple meaning connections.

- ***Anger opened up in meaning from “anger-management”***

“She drives me crazy, every day,” Leihlani tells us as she talks about her teacher (T-8-A, p. 1/assemblage 84). I ask her what that feels like and Leihlani plays four very loud, hard, forceful beats on the djembe in front of her (two quavers and a crotchet). “I don’t do anything, Miss,” she continues. “She shouts at me for no reason...every day; every single day.” Leihlani leans forward and plays another beat. I ask her how she currently responds in class when the teacher shouts at her. *She explains that she keeps quiet otherwise the situation will escalate.* I ask her to play how she feels as she attempts to remain quiet. Leihlani plays a dotted beat with alternating hands on the djembe moderately loudly, sustained for three 4/4 bars. I ask how she feels inside while she is being quiet and she responds by saying, “boiling.” I suggest that she plays this on the drum and she pounds her fist as loudly and harshly as she can. Although referred for aggression towards her teachers Leihlani constructs herself as one who exercises self-control in the

classroom. According to her teachers' referral there appear to be occasions when she "boils over," however, she also demonstrates a resource of becoming-restrained. It is, perhaps, the (su)stained nature of the conflict between the two of them that depletes this capacity and makes alternate meaning making difficult for either to conceptualise. In the session she is able to co-perform herself as a restrained relational being and as a boiling relational being. The boiling that is supposed to remain restrained inside her becomes beating that can be heard and held by others.

- *Exploring being restrained and boiling with rage*

As Natalie was invited to role-play their becoming-teacher, she initially laughed and was reluctant (T-4-B, p.12-13/assemblage 79). The rest of the group also laughed at the thought of role-playing. After some encouragement she decided to participate, performing awkwardness at first, then more convincing anger. The group becomes animated and emotive in their explanation of the story. There is still laughter from Devon and Leihlani as Natalie performs aggressive anger towards me, as I role-play her. As the role-play flows between a performance of awkwardness and anger, and enables enactment of mutual becoming-anger, it is contained in the drama and by the distance between us and the event. Becoming-anger and becoming-playfulness co-exist, just as entering the event and distancing from the event occur simultaneously too.

- *Performance of awkwardness and anger*

- *Becoming-anger and becoming-playfulness co-exist*

Musically, for example in session four, there is some willingness to participate in the vocal improvisation I initiate, but also performance of self-consciousness (T-4-A, p. 3-4/assemblage 30). Even as they are feeling self-conscious about expressing themselves vocally they are also having fun. The humour seems to contain the process, and keeps them invested even though they also enact awkwardness. I treat them with conviction that they can participate in this activity and affirm whatever they offer (even to imitate "ek weet nie" (I don't know)). I then encourage them to do the same to one another: to affirm any creative expression. Being seen and heard is anxiety provoking as it can make one feel vulnerable and self-conscious. Although there is this self-consciousness, by the end of the moment everyone is imitating the person who vocalises, moving from a self-focused stance to a supportive collective stance.

- *Expressiveness and self-consciousness*

In the song that they compose (T-1-B, p. 1/assemblage 56) they choose headlines to use as lyrics (see Figure 50), in light of the theme I have given them, "My life." (I gave them the theme as this was the first session and so a degree of structure and direction was necessary; I should, however, rather have entitled the song "Our lives," perhaps as this would have been more theoretically congruent).



Figure 50: Newspaper headlines that are organised to form the lyrics for the song

Although, overall, the song's content is constructed as "positive" (for example, "there are no limits for good opportunities, as bright as it gets"), lines of struggle are present too (for example, "I'll face my sins on my own"; "right on the bottom"). The sharing is still limited (this is this first song-writing activity in the first session) and takes place through the words of the newspaper headlines, but they are willing and open to share the lines they found in newspapers about their lives and/or about their constructions of how they would like to present a response to what life is like. Their headlines cover a range of experiences and emotions. The song holds expressions of isolation, hope, despair, learning, pleasure, optimism, not being heard, advice for a good life, and self-sufficiency. At this early stage the confluence is already forming as one that can hold these experiences and feelings, even in their preliminary expressive forms.

- ***Their song holds many hopeful and frustrated expressions and these are held, even in their preliminary expressive forms***

In session nine, out of a broad range of words Malaika selects "tired" to describe (enact) how she feels today (T-9-B, p. 7/assemblage 66). She then creates a sculpture of this word (see Figure 51).



Figure 51: Malaika's symbol of "tired"

As we look at Malaika's little bent-over tree, with evenly placed yellow dots of fruit on the green leafy head, we could consider an intermingling here of tired—creativity. She enacts both simultaneously.

- *A careful, considered and creative enactment of tiredness*

The becoming-adolescents in this group chose to share and to be guarded, to open and to close, and sometimes to do so simultaneously. The sharing that takes place after they have drawn the sonic sketch, for example, entails a dance between moving away and moving towards (the table, one another, me, the content of the conversation, willingness to volunteer information) (T-3-A, p. 3 / assemblage 27). I emphasise, "You can share whatever you want" (T-3-A, p. 5/assemblage 43). In session nine Devon explains that he is feeling confused (T-9-C, p. 2-3/assemblage 36). I ask why and he responds, "It's a personal thing. But, I think I'm just gonna have to..." His words trail off. I ask, "Is there anything you feel might help you in making that decision?" He answers, "I already have a decision, Ma'am, I think I'm just gonna...Last night we were in church, ne, Ma'am, and I just started crying because I decided I must do the right thing." "Is it tough to do the right thing?" I ask. "Yes," he says. "What do you think would help you to be strong?" "Just support, Ma'am." Devon ventures towards sharing and towards enacting his need for support, but he is still guarded in what he shares. In session five, when Leihlani explains that she is feeling trapped in a relationship she offers short answers to my questions, but does not offer significantly more detail (T-5-B, p. 16-17/assemblage 133). I encourage sharing, but also respect her boundaries (and I am perhaps, to a degree,

countertransferentially silenced). Leihlani explains how she becomes as agency-and-stuckness, there is movement-and-barriers, knowing-what-to-do-and-not-knowing-how-to-do-it, trying-to-move-and-also-not-moving. In session five I have asked the group about their week (T-5-A, p. 1-2 / assemblage 9). Cherise says, "I found out something, Miss. Eish." She looks back over her shoulder and then shakes her head. "I don't know how to tell it." Malaika jumps in, saying, "She's very upset because her boyfriend, her child's father made another girl pregnant at the school." "At this school?" I ask. Malaika and Cherise answer together, "Yes." I ask, "How far is she?" "She's only four months," Malaika says. "Ja," Cherise agrees, "four months." Cherise introduces what she wants to share, but is cautious about sharing more; Malaika shares on her behalf; both Malaika and Cherise answer a question simultaneously; Malaika answers the next question; Cherise continues from there, able to share more freely. There is co-construction of the narrative, but it is also clear to see how the story was able to emerge in a relational context that supported Cherise's sharing.

- ***Sharing and remaining guarded***

As Natalie was invited to role-play her becoming-teacher, she initially laughed and was reluctant (T-4-B, p.12-13/assemblage 79). The rest of the group also laughed at the thought of role-playing. After some encouragement she decided to participate, performing awkwardness at first, then more convincing anger. The group becomes animated and emotive in their explanation of the story. There is still laughter from Devon and Leihlani as Natalie performs aggressive anger towards me, as I role-play her. As the role-play flows between a performance of awkwardness and anger, and enables enactment of mutual becoming-anger, it is contained in the drama and by the distance between us and the event. Becoming-anger and becoming-playfulness co-exist, just as entering the event and distancing from the event occur simultaneously too.

- ***Enactment of mutual becoming-anger (that becomes emotive), is still contained in the drama and by the distance between us and the event (entering the event and distancing from the event occur simultaneously).***

- ***Finding trust, support, and being valued, while expressing lack of trust, lack of support and lack of being valued***

In the discussion following the sonic sketch Leihlani shares that she needs more trust in her life (T-3-A, p. 5-6/assemblage 102). Malaika then explains how, "If I tell you something, and I trust you, and then you tell somebody else and they find out and then the whole school knows. And then you can't trust them anymore.

And then you can't trust anyone." "And you have had those experiences?" I say, mixing asking and acknowledging. "Yes, Ma'am," says Aaliyah. "Yes!" exclaims Leihlani, even more vigorously. "Yes," says Natalie, nodding her head. I reflect their comments about not being able to trust others in future and then ask whether they feel angry about that. "Yes!" exclaim Aaliyah, Leihlani and Natalie in unison. Music therapy

becomes a confluence in which they vigorously affirm (with associated emotion performances) a generalisation about the untrustworthiness of all after the betrayal of one. The "yes!" is also a bright and surging affirmation of my understanding of their statements. *In a discussion of broken trust they*

experience being heard and understood. Devon explains that he needs more rest. Aaliyah has placed hers on a portion of the drawing where someone has written, “Life has its ups and downs.” I ask her if she’d like to explain what she feels she needs and she says that she feels afraid (expressed as becoming-self-conscious) to share. Natalie tells the group that she needs joyfulness. An expression of tiredness is shared too. *Betrayal, self-conscious turning-inwards, not-enough-joyfulness, and tiredness become heard-betrayal, heard-self-conscious turning-inwards, heard not-enough-joyfulness, and heard-tiredness in the moment of their enactment within a group that witnesses and holds the expression.* In the second session the group explores fear, also linking this with a lack of trust. Malaika describes feeling alone, the fear that someone will hurt you and a situation where “you always cry ‘cause there’s no-one there that you can speak to” (T-2-A, p. 8/assemblage 68). Notably, she is expressing a case of not having someone to trust in a confluence in which trust is growing; she is speaking about not having anyone to speak to.

As they are able to experience a trusting space while exploring lack of trust, they were also able to explore power-lessness powerfully. When I invite them to create a body sculpture embodying power-less the words they use to further perform their positions are: “Stuck” (Natalie says this word even before I touch her on the shoulder as I say I will to ask for a word); “lonely” (Devon); “stuck” (Cherise); “trapped” (Leihlani); “confused” (Aaliyah); “alone” (Malaika). Aaliyah adds, “This is how my relationship feels” (T-5-B, p. 7/assemblage 127). The becoming-adolescents in the group take hold of the power they have to create what power-less means and to be witnessed doing so.

Group members have created symbols out of clay to express how they are feeling today (T-9-B, p. 3/assemblage 94). Aaliyah selected the word “lost” out of an array of words I had placed on a table. She has created a bridge (see Figure 52).

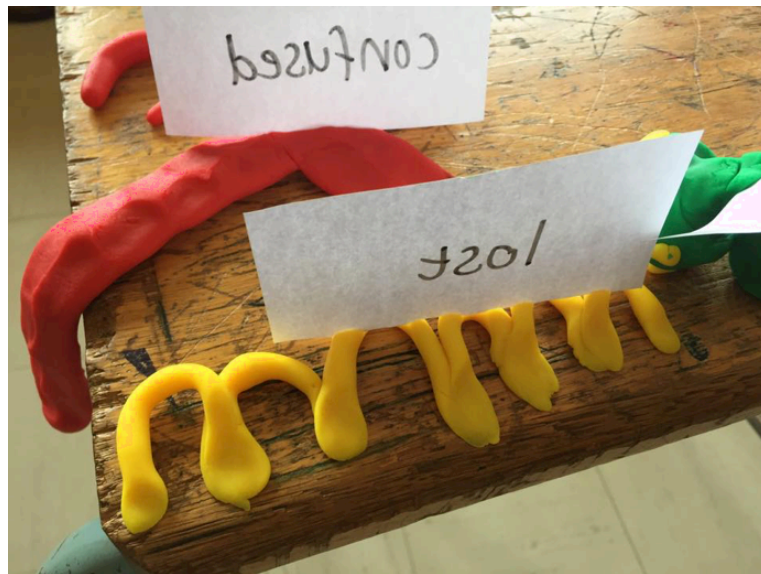


Figure 52: Aaliyah's symbol for feeling lost

"This is a bridge; I'm under the bridge," Aaliyah says. I ask her what her bridge might say if it could speak.

She looks down at it and shrugs slightly. "Does it not know what it would say?" I ask. Aaliyah shakes her head. I ask her, "What does it need?" "I'm under the bridge. I need someone to help me under the bridge," she says. I ask where she is under the bridge and she points to an area under one of the arches. Cherise then asks, "Hoekom is jy lost? Vir wat se rede?" (Why are you lost? For what reasons?). Aaliyah answers, "I feel alone. Even though daar's mense om (Even though there are people around), that's how I feel." "Sometimes that's the loneliest feeling," I agree. "You can feel lonely when there's no-one, but when people are around you and you still feel lonely..." "Yes," responds Aaliyah, nodding. "Sometimes that loneliness is even harder," I venture. "Jy bly lonely a lot," says Cherise (You remain lonely a lot / One is frequently lonely). Aaliyah explores her feelings of being lost and alone, but this is occurring in a relational space where, in this very moment, she is being witnessed. Cherise asks further questions to understand how Aaliyah feels, and affirms her feelings. Although the loneliness of disassembled and painfully assembled relationships is being enacted, relationships of care and presence are also being assembled. While engaged in a body sculpture in session five group members are also able to enact being alone in a context where they are literally supported by others in how they have positioned their bodies (T-5-B, p. 7/assemblage 127).

Aaliyah explains that she would like to go to the grade head to express her anger about how one of her teachers is treating her (T-4-B, p. 5-6/assemblage 17). "The teacher was saying how bad I am," she says, "and... afterwards she was telling me..." Aaliyah waves her hand dismissively. We do not know how the teacher may voice her construction of this situation. In this session, however, Aaliyah can explore within a relational confluence in which she is respected as valuable. She is valued as worthy of care ("You are not alone in this," I explain to her; "practice your conversation with me"; I encourage her in an expression of care and support; "She must go and sort it out," says Devon as we express our desire for her wellbeing).

The group constructs aggression as following after grief and sadness in a context where there is no one trustworthy to gain support from (T-2-A, p. 14-16). However, they spoke of music therapy as being a place where they felt they could share and be supported (T-12-B, p. 1-2/assemblage 37). This then offers a confluence within which aggression make less sense. The confluence of group music therapy sessions became one in which sharing of pain made sense. This took place as an opening and closing. In session ten, the becoming-adolescents in the group enact their narratives of painful family experiences: Cherise's father shooting her mother and also trying to kill her, Devon's abandonment and neglect, Aaliyah and Leihlani's experiences of everything changing when their fathers have entered new relationships (T-10-A, p. 4/assemblage 73). The becoming-stories of forgiveness, pain and anger, sadness and isolation are received and held.

When we discuss loneliness (T-2-A, p.7-8/assemblage 67) Malaika describes it as being quiet, and Devon adds that it results from being different to other people and, therefore, being laughed at. *This discussion of loneliness, difference, quietness, isolation, and relational aggression takes places in a confluence in which becoming-group members listen to one another in a non-judgemental space of voicing, hearing, accepting and supporting. Such encounters deterritorialise and the assemblage is reterritorialised differently. What legitimates aggression is undone as it is enacted in a new confluence.*

As described in section B2-1, Leihlani asks, "How do you do it, Miss?" (T-5-B, p. 18-19/assemblage 103).

"How do you make people feel...open with you? And *it's not usual. We just feel open with you.*" Malaika adds, *"We trust you,"* and Leihlani continues, *"We just feel open. We can be open with you about our feelings. You think we're like this normally, but we're not."*

- ***Exploring experiences of lack of trust and support in an environment where one is experiencing trust and support.***

3.5.3 Welcoming Relational Multiplicities

Aaliyah and Malaika explored having a playful conversation with one another through drawing (see Figure 53) while listening to Shostakovitch's *String Quartet No. 14 in F-sharp Major, Op. 142* (Played by the Eder Quartet) (T-4-A, p. 3-4/assemblage 62).



Figure 53: Aaliyah and Malaika's playful conversation

I ask what the conversation was about. "She drew my ears big 'cause I listen to stories," says Malaika motioning with her hands in the shape of big ears on her head. Aaliyah laughs and says, "Yes!" "In a good way?" I ask. "In a bad way," says Malaika. "Ah!" exclaims Aaliyah, "I meant in a good way." "I'm just playing with her," Malaika replies. I ask, "So you're saying she's a good listener?" "Yes, ma'am," says Aaliyah, "but sometimes, eish, she annoys me." Aaliyah laughs, looking down at the ground. "Sometimes she's annoying and sometimes she's a good listener," I reflect, and Aaliyah says "Yes." "What does the space between you two feel like?" I ask. "She doesn't want to come closer to me. She doesn't cross the border," laughs Aaliyah. "Do you feel like that?" I ask. "No, I'm just kidding, she says." Aaliyah and Malaika construct their relationship as "best friends" and experience their interactions with one another in multiple ways on a daily basis. The music therapy confluence shows hints here of becoming as a space that can contain multiplicities of relational enactments. While humour may still be operating as a playfulness and/or/neither/nor a defence mechanism I suggest that we do still witness a more complex picture (although I participate in constructing a binary conceptualisation of "good" or "bad" ways of "listening to stories" and could have explored this in a more multi-textured way).

- ***Multiple meanings and enactment of becoming-friendship***

Becoming-adolescents in this group enacted some ambiguous becomings. Cherise, for example, presented a complex picture of the relationship she has with the father of her child (T-5-A, p. 1-2/assemblage 9), involving caring and not-caring (not as a binary, but more as a multidimensional and shifting web).

- ***Enacting caring and not caring about the father of her baby***

At times shared narratives are explicitly co-constructed by the group in translational processes of mutual affect response. For example, in session five, I ask whether the group would like to share about anything that has happened during the week (T-5-A, p. 1-2/assemblage 9). Cherise begins to explain that she has found out that another girl at the school is pregnant and the father of that baby and the father of her baby are one and the same person. Cherise begins by saying, "I found out something, Miss. Eish, I don't know how to tell it." Malaika continues, "She's very upset because her boyfriend, her child's father made another girl pregnant at the school." "At this school?" I ask. Malaika and Cherise say, "Yes." "How far is she?" I ask. Malaika responds, "She's only four months." "Ja, four months," Cherise confirms. I ask, "Do you know this other girl?" "Jaaa," Cherise answers in a high-pitched tone of voice. "How are you feeling?" I probe further. "Agh, he's still coming there by me, like last night," she says. She continues by stating that he does not care about the other girl. Cherise introduces what she wants to share, but is cautious about sharing more; Malaika shares on her behalf; both Malaika and Cherise answer a question simultaneously; Malaika answers the next question; Cherise continues from there, able to share more freely. Cherise's becoming-desiring to share sparks the becoming-dominance of Malaika, that opens Cherise further, as Malaika affirmed and co-constructed Cherise's account. Dominance and support co-exist. Both concepts expand to hold the other.

- ***Co-existence of dominance and support***

They express a wide range of feelings and thoughts about the relationships that they become within and through. These coexist and are witnessed, listened to and held as such, with no attempt to categorise, organise or simplify.

- ***Expressions of multiple meanings in relationships (these coexist and are witnessed, listened to and held as such, with no attempt to categorise, organise or simplify)***

In session four, the situation is enacted in which the teacher and principal will not listen to their "side" of the story (T-4-B, p. 16/assemblage 80). I respond to this by inviting reflection on the possibilities of the jointly produced dynamic between themselves and the teacher in their classroom. The goal is not to produce a new binary: teacher/principal who does not listen to their "side" of the story and music therapist who listens to and understands their "side." The goal is to listen with and explore with in a manner that can open a molecular without sides. *The therapist becomes as a supporter of exploration of multiplicity.*

- ***Reflection on the possibilities of the jointly produced dynamic between themselves and the teacher in their classroom***

In session five the group is exploring constructions of power. Cherise enacts power as having someone listen to you, Malaika as having a powerful story to tell (that has an emotional impact on the listener due to content of overcoming), and as when you can make your own decisions. I ask, "And when do you feel like you can make your own choices and decisions?" (T-5-B, p. 1-2/assemblage 125). Malaika replies, "Like if a boy tells

you he likes you, you make your own decision whether you take him or you won't take him." I reflect, "Ok, and you have the free choice to decide that?" "Ja," she says, "'Cause this is your life. "In some relationships is it hard, though? Like if you don't want to hurt their feelings?" I suggest. "Ja, it is," she agrees, nodding. I attempt to encourage reflection on the multidimensional quality of this described encounter.

- ***Agency to refuse a relationship and difficulty to hurt the other's feelings***

I ask further, "When else do you feel powerful?" (T-5-B, p. 1-2/assemblage 125). Malaika answers, "When you don't have parents, ne, Miss, then you own your own life." "Because you have to, hey?" I reflect. "Ja," she says. Devon laughs. "And you must control their house," Malaika adds. Devon laughs again. He is all too familiar with the content of Malaika's comments. Here you are powerful because you own your own life. This, however, is not a result of choices that you have made yourself, but a result of choices made by those who should be taking care of you, but have not. Power has to arise from a situation where the support for the development of power has been stripped away. There may be a sense of agency in the comment "You own your own life," but this is juxtaposed with "You don't have parents" (who, perhaps, should have been the ones "owning," "running," "structuring," "holding" one's life) and also agreement with my statement "because you have to, hey?" Choice has been taken away, and so, therefore, one must make other choices to find power in a space that may be perceived to hold some powerlessness. In assemblage 125 interminglings are drawn between, for example, parental relationships—no help available; power—lack of care; power—agency; vulnerability—lack of care; vulnerability—agency; power—ownership; abandonment—power; and control—power. Aaliyah positions herself in this session as being "powerful and power-less" (T-5-B, p. 16/assemblage 130).

- ***Exploration of how power must arise from a situation where the support for the development of power has been stripped away.***

3.5.4 Welcoming Molecular Becomings in Relationships-As-Multiplicities

Becoming-adolescents in this group enacted some ambiguous becomings. Aaliyah (T-4-B, p. 5-6/assemblage 17) explains that she has had a misunderstanding with her teacher. "The teacher was swearing at me" she says, "and I was also rude back to her." "She needs to apologise," Aaliyah says. "Do you think you could apologise too?" "Yes," she answers. Although I play a role in guiding this conversation there may be some enacting of complexity here on her behalf.

- ***The teacher needs to apologise, but so do I***

The becoming-adolescents engage in the technique where they are invited to draw an image while I play *Home* by Secret Garden. I invite them to allow the music to take them to a beautiful place and to draw that on a piece of paper. In pairs I then ask them to destroy each other's images. When they then create an image from the torn pieces of all their drawings Leihlani notes, "Even if you put it back together it's not the same anymore. Everything was torn before it was put back together, Miss. It's not the same" (T-10-A, p. 6-

7/assemblage 49). I ask, “In what way is it different? Is it different in a good way or a bad way?” “Both,” she answers.

- ***Opportunity to explore how emotional and relational restoration does not return one to a pre-existing state. The changes are good and bad.***

We are discussing the image that we created out of the torn pieces of one another’s drawings. I ask, “What does it feel like, making this new picture?” (T-10-A, p. 6-7/assemblage 49). Leilani says, “You can’t always worry about what people think about you. You’ll be happier if you put yourself first.” Devon responds, “You see someone else’s and it also makes you happy. “So, you can draw on someone else’s happiness too?” I ask, and he agrees. The flow of emotional meaning can be co-constructed. This brief interaction enacts both the desire to separate from others, and recognition of interconnectedness with others.

- ***Enacting both the desire to separate from others, and recognition of interconnectedness with others***

3.5.5 Welcoming Multiplicity Through Musical Possibilities

In the first session Devon plays the drum with flat, open hands in a gentler manner than the others during the greeting song (T-1-A, p. 3/assemblage 21). Malaika accents the strong beats the hardest. She uses more dynamic variation between her beats. Her strongest beats are the loudest in the group. Aaliyah, Natalie and Leihlani’s beat quality matches mine closely. Cherise’s are slightly softer. She has a light bouncing quality at the end of her phrases. “Nice!” I say. The group shares a synchronous musical moment, but with variations in individual expression (slight asynchrony in dynamic levels). I affirm their music.

- ***Gentleness and strength***

In the first session there are already opportunities for individuality and creativity to co-exist with cohesion and structure. In the first session I explain that I will play a rhythm on the djembe and ask them to follow me.

After that each member will offer their own rhythm and we will copy them. I emphasise, “There’s no right, there’s no wrong, just play anything you want” (T-1-A, p. 5-6/assemblage 38). Devon, Malaika, Natalie and

Leihlani copy the rhythm I have played closely. Aaliyah does not play; her hands are on her lap. She is looking at me with a slight smile on her face. Cherise places her hands on the drum on the last semi-quaver.

We then all watch and listen closely as Leihlani plays her rhythm. We then all copy her exactly. The interminglings in this assemblage include being heard/seen—creativity; being heard/seen—individuality; being heard/seen—recognition/validation/respect; vulnerability—sceptical/cautious/tentative; freedom—pleasure; cohesion—individuality; cohesion—being seen/heard; initiative—cohesion; cohesion—support/encouragement; and pleasure—cohesion (to list a few). There is freedom in structure. We are meeting one another cohesively as a group, however, within this cohesion opportunities are purposefully being provided for personal lines of becoming to emerge. These are still birthed through the relational “soil” and are responded to relationally. Every creative offering is accepted. No matter what any of the group members play, this is received and validated as the group mirrors the rhythm. As we are playing and singing

together the energy level begins to rise (T-1-A, p. 12/assemblage 5). As I stop the group stops exactly with me, beginning again as I indicate. As their voices grow louder they begin to make ascending whooping vocalisations. Maliaka starts to make an even louder whooping sound as she looks at Aaliyah. Aaliyah begins to make the same sound together with her. As they develop their song, also in the first session, there are individual contributions within the overall structure (that they themselves develop) (T-1-B, p. 3/assemblage 7; T-1-B, p. 4/assemblage 14; T-1-B, p. 5-6/assemblage 16). *Individual expression and assertiveness does not emerge as a degenerative line, but can be held within, draw from and contribute to generative relational progress.*

- ***Individuality and creativity co-exist with cohesion and structure***

“I’m going to start something,” I say in the first session, after the greeting activity has been completed (T-1-A, p. 10-11/assemblage 40). “You’re going to add on whatever you want...you don’t have to copy what I’m doing,” I explain with a gentle tone in my voice. All the group members are looking attentively at me and listening carefully. They nod and I begin to play, a slow, firm, stable dotted crotchet, quaver, crotchet, crotchet pattern. Devon and Malaika begin to play on the second repetition of my pattern. I indicate with my hand for them to wait a little. I play the pattern one more time then show Devon, with an open hand directed at him, that he can start playing. He plays a quaver, two semi-quaver, crotchet, crotchet pattern directly over mine. His playing is firm. One by one each member adds a beat: Malaika and Aaliyah imitate Devon’s rhythm, Cherise plays a different one, a repeating semi-quaver pattern. There are interminglings between, for example, structure—following; structure—freedom; structure—creativity; leadership—structure; leadership—freedom; agency—structure; agency—following; force/strength—flow; individuality—following; unconditional acceptance—freedom; unconditional acceptance—structure. The overall “groove” is becoming more solid as the group members who are playing already each start to fill in different additional beats. The music begins to feel as if it has a life of its own; the current gains a pull to sweep us along. I nod to Leihlani (T-1-A, p. 12/assemblage 24) and she adds a dotted crotchet, quaver, crotchet, crotchet, quaver, quaver, minim rhythm. This becomes the over-arching groove, still with a few accented beats offered by different members in between. There is a very strong first beat in each bar. There is a tight groove, but with some individual variation and flexibility. From the first session group music therapy offered (and was created as) a confluence where *members could become through music in a manner that held variation and unity, individual expression and cohesion, forward motion as continuous creative unfolding and also the stability of a solid groove.*

- ***Variation and unity***

- ***Individual expression and cohesion***

- ***Forward motion as continuous creative unfolding and also the stability of a solid groove***

In the greeting song in the first session I have played a line of the song and the group are imitating me (T-1-A, p. 2/assemblage 19). In the snippet for which assemblage 19 was drawn they, firstly, match the dynamic level of my drumming on their own djembes, but sing softer than my voice. Secondly, they all match the quality of my drumming, as well as matching the dynamic level of my singing, but Devon is still playing in the tempo of the previous line (I had increased the tempo this time). Although there is some asynchrony this does not impair the flow of the group's music (asynchrony—flow). In the snippet captured in assemblage 20 (T-1-A, p. 2) all their beats are in time with mine except when I sing and play the corresponding rhythm for “everybody” where the group members are still unsure precisely what to play. The rhythm comes “unhinged” in that section and then settles again in the last bar of the greeting song. There is flow and cohesion in how the group plays synchronously in response to what I have initiated, and in how the music becomes fragmented and then unifies again.

- ***Group cohesion holds synchrony and asynchrony, and flow is maintained through both.***

As I facilitate this music therapy group my role is to lead, but also to stand back and afford the taking up of leadership by group members (and for this to take different forms as needs be through the stages the group may proceed through). In session five, for example, the group is now improvising their enactment of power, powerlessness and fluid movements between these (not as binary poles, but as an explorative space) (T-5-B, p. 20/assemblage 134). Malaika instructs the others in her group to play and tells them how to play. They follow her. My role here is to underpin and support whatever they are / are not playing. I do occasionally look from side to side to indicate a structure of turn-taking, but then make no indication of how they should play. Aaliyah is twirling the shaker that she is holding round in her hands. Malaika grabs it from her and shakes it as if to show her how she must play it. Aaliyah snatches it back and carries on holding and playing it the way she was, although this time she does include a slight shake as well... The group's music sounds fragmented. My attempt, musically, is to hold the fragmentation and also to give some structure so that the group's music does not completely disintegrate. My attempts to give stability by using a tonic ostinato also evoke a kind of aimlessness. The holding does not give direction, but does allow for a voicing of jaggedness. The holding creates a sense of floating in the fragmentation, being “in” the experience. I am not leading them “out” of it. Together we are in it, becoming with one another. This does not lead to further disintegration. A few moments later there is a moment of synchrony between a few of us as, together, we generate musical direction. Interminglings in assemblage 134 include leadership—instruction leadership—following, power—leadership, leadership—attunement, leadership—structure, agency—negotiation/compromise, and individuality—dismissal/disregard/disrespect.

- ***Structure that holds fragmentation***

- ***Therapist as facilitator and one who facilitates the becoming-adolescents to take up leadership in the sessions***

From the first session group members *generated creative musical offerings, simultaneously contributing their own ideas while attuning cohesively to those around them, both showing awareness and regard for structure while also offering their own voice, in their own way* (T-1-A, p. 12/assemblage 4; T-1-A, p. 12/assemblage 5; T-1-A, p. 3/assemblage 23). They demonstrate this through song-writing as well (T-1-B, p. 3/assemblage 7; T-1-B, p. 2-3/assemblage 13), *spring-boarding off structure to offer originality, also through negotiating cohesion and individuality.*

- ***Simultaneously contributing their own ideas while attuning cohesively to those around them, both showing awareness and regard for structure while also offering their own voice, in their own way***
- ***Spring-boarding off structure to offer originality, also through negotiating cohesion and individuality***

In the ninth session I invite the group into a musical activity that flows from identity explorations we have been engaged in. I ask the becoming-adolescents to sit in a circle and one by one they will have a turn to be seated in the middle. Those sitting in the circle around them each take turns to complete the sentences: “You can...” and “You are...” They play a beat after each one which the rest of the group mirrors (T-9-C, p. 4-6/assemblage 51). Their completed sentences include the statements: “You can do better”; “You are very smart”; “You are awesome”; “You are very sweet”; “You are caring”; “You are a lovely person”; “You are joyful”; “You are smiley!”; “You are going to be an amazing mom”; “You are very tired!” “You are a good friend!”; “You are sweet and kind!”; “Always making people laugh.” Instead of offering and then copying individual drum beats after each statement the group develops a drum roll that they repeat synchronously in
between each statement.

- ***The music therapy process entailed both processes of creating (allowing for the virtual), and solidifying the creature (reinforcing the actual)***

3.6 Lines of Flight

3.6.1 Deterritorialisation

Laetitia explains that the person in her drawing (created while listening to music) “is very angry” (T-4-B, p. 8-9/assemblage 75). “Ja,” agrees Devon.



Figure 54: Laetitia and Devon’s drawing of an angry dialogue

“What did it feel like to do it?” I ask, referring to process of drawing while listening to the music (see Figure 54). “Nice,” Laetitia answers. “Releasing,” she says. I ask, “So it felt like you were releasing anger when you did it?” “Yes,” Laetitia answers. Devon says, “I drew the fire.” I reflect, “And is that fire how you feel when you’re in that angry space with someone? Does it feel like a fire in you? Does it feel like a fire between you?” Devon answers, “Inside. Wanting to come out.” Laetitia adds, “It’s like it’s boiling inside you. This is how it actually feels inside.” A little later in the conversation I ask, “If you keep quiet in the class and the fire’s still there,” I ask Devon, “then what do you do with it?” (T-4-B, p.10/assemblage 76). Malaika answers, “Go beat up someone else” (aggression—displacement). Anger bleeds out into aggression ripples.

It is anger that can find release, a line of creative flight. In the sessions the becoming-adolescents were able to allow that “bleed” in different ways, through playing instruments forcefully, through responding to music listening through aggressive enactments, creating and destroying images, through role-play and by talking.

- ***Expression of anger through creative processes instead of through beating another person***

They have each created a beautiful image while listening to a piece of music. I then ask them to swop their drawings to destroy one another’s art. Leihlan and Natalie gasp (T-10-A, p. 1/assemblage 104). Aaliyah says “Uh uh!!” and Cherise exclaims, “No, Ma’am!” Devon leans over to try to take his picture back from Malaika (smiling though as if joking). Malaika tears Devon’s drawing in half. The sound is loud and sharp. “Oh Malaika!” Devon calls out. As he watches her tear his picture, he then tears hers, not breaking his gaze upon her. Cherise, Leihlani and Aaliyah start tearing theirs too. “We need scissors,” Malaika says, and I fetch a pair and hand them to her. “Anyone else want scissors?” I ask. Natalie says, “I want this big one”

(indicating to a pair in my hands). “Me too,” states Leihlani. They sit quietly, crumpling and cutting the images in their hands. “Miss, now you must explain,” Cherise says, as mentioned in section B2-1. “I will explain,” I say. “Eish, jy maak my seer!” (Eish, you are hurting me!) Devon says to Malaika who is still cutting his picture into tiny pieces. Malaika keeps cutting. In assemblage 104 interminglings included aggression—destruction; destruction—fun; pain/hurt—dismissal/disregard/disrespect; and vulnerability—dismissal/disregard/disrespect. While some found tearing each other’s pictures fun (for example, Cherise (T-10-A, p. 4-5/assemblage 112), although her first response was “No, Ma’am!” Others also performed shock at being asked to do so and expressed displeasure when witnessing their images being destroyed. In this technique the process of “tearing” and “being torn” is being deterritorialised through a creative process in such a way that we can gain access to the interpersonal dynamics that are at play when this type of interaction is engaged in, and also the feelings that are performed in the process. As a creative activity it invites lines of flight rather than molar treatment.

- ***“Tearing” and “being torn” is being deterritorialised through a creative process***

We began each session with a drumming activity and drumming was also used as part of other improvisations. At times drums were struck very hard. In the drumming activity in the first session “Leihlani begins hitting her drum very loudly (as forcefully as she can). The group’s music then gets even louder. They follow her beat. Some offer slight variations, but overall it is her beat that they imitate (it is the current that pulls the groove). Leihlani initiates a drum roll and ends the piece. She lifts her hands in the air and everyone follows her” (T-1-B, p. 8-9/assemblage 55). *Her forcefulness is channelled through creativity into leadership.* In the first session, after we have finished singing the song they have just written I ask, “How do you feel? I feel like this,” and I play one loud beat on my djembe, simultaneously vocalising “Wah!”, loudly (T-1-B, p. 9/assemblage 42). I suggest that the group mirror back this expression and they do so. I ask Leihlani how she feels and she responds by playing five, very hard quavers on her djembe (her full body engaged and leaning forward). The group copies with equal strength. Cherise plays nine strong, loud semi-quavers and again the group mirrors with precise imitation of the rhythm and quality. Natalie plays three quavers and a crotchet, also very firmly, smiling as she beats her drum. Aaliyah strongly beats five semi-quavers and three crotchets, looking up with a broad smile on her face on the last crotchet beat. The group mirrors both Natalie and Aaliyah’s rhythms. Malaika plays nine fast semi-quavers while shouting “AAHHH.” The group copies her exactly and then laughs. Devon plays a loud, fast version of the rhythm they used in the song and the group mirrors this too. Strength and force are deterritorialised through musical expression. The audio excerpt for this can be listened to at: https://www.dropbox.com/s/vrlv8tc3rxtig7m/AppendixN_audio%20excerpt5.mp3?dl=0 (or as the 25th file on the USB accompanying this thesis).

- ***Strength and force are deterritorialised through musical expression.***

- ***Forcefulness is channelled through creativity into leadership***

From the first session group members *generated creative musical offerings, simultaneously contributing their own ideas while attuning cohesively to those around them, both showing awareness and regard for structure while also offering their own voice, in their own way* (T-1-A, p. 12/assemblage 4; T-1-A, p. 12/assemblage 5; T-1-A, p. 3/assemblage 23). They demonstrate this through song-writing as well (T-1-B, p. 3/assemblage 7; T-1-B, p. 2-3/assemblage 13), *spring-boarding off structure to offer originality, also through negotiating cohesion and individuality. Musically the “creature” becomes literally a “creating” and this takes place in fluid and generative relational confluence.*

- ***Generated creative musical offerings***
- ***Musically the “creature” becomes literally a “creating” and this takes place in fluid and generative relational confluence***

The group has negotiated the lyrics for their song and Devon *spontaneously begins to sing a melody for the first line* (T-1-B, p. 3/assemblage 7). “Sing it for us,” I encourage him. Devon sings in a gentle, but clear voice. The group looks at the headlines on the floor while they listen to his melody. They work on re-ordering their lyrics a little and then Malaika begins to sing softly with Devon, as they explore the contours of the potential melody line. “Do you want to think of a tune for the chorus?” I ask Malaika. “Yes please,” she says.

- ***Spontaneously expressive creativity***
- ***Welcoming the opportunity for creative initiative***

I enter becoming-bullying together with Malaika and Aaliyah musically on the keyboard as they play the glockenspiel and shaker (T-7-A, p. 3-4/assemblage 64). They become as I underpin and ground their becoming-bullying in the music. We become this together. It becomes through our togetherness. *Bullying is de/reterritorialised as it becomes through creative musical expression*, and as it is supported by the music therapist in an unquestioning undergirding.

- ***Bullying is de/reterritorialised as it becomes through creative musical expression***

Leihlani constructs physical aggression by taking a piece of red clay and literally pressing her fisted fingers into it (see Figure 55). “This is supposed to be a fist,” (T-12-A, p.7/assemblage 81) she says.



Figure 55: Laetitia's symbol of a fist

Although her symbol is concrete (with, perhaps, limited meaning in its literal creation as opposed to inviting more open, abstract meaning possibilities) it serves as a platform for Leihlani and the group to then explore an incident where she was physically aggressive towards another learner. We discuss that others will see you as weak if you choose not to fight. "Does it feel like these things are hard to change?" I ask. Leihlani answers, "I want to give someone that, Miss," as she holds up her red fist sculpture. In this way her sculpture allows for distancing and for externalisation. Instead of a personal action, aggression became "that."

Aggression as a malleable piece of clay is changeable, at least symbolically. This could be a beginning of imagining possibilities for change when the answer to the question "And what would it take to choose to talk instead of hitting?" is still "I don't know." Although, in this exchange we did not alter her sculpture (we did alter others, though, such as Devon's (assemblage 83)) a line of flight was offered, by Devon in fact, as the possibility of talking to a friend about one's feelings when experiencing anger and the desire to react aggressively.

- *A sculpture of aggression allows for distancing and for externalisation.*

3.6.2 Acts of Resistance

Leihlani finds it difficult to enter a shared musical space with Aaliyah and the rest of the group, appearing to be overwhelmed and to resist the affective intensity (T-8-A, p. 2-3/assemblage 31). She sings in a slightly dramatic style, laughs, and wipes a few tears from her eyes. Earlier it was noted that, despite her struggle and discomfort, she persisted in attempting to enter this mutual space.

- *Listening to and being present to the pain of another was enacted as a creative act of resistance to the line of articulation that urged separation and defence against affective influence.*

As the becoming-adolescents co-compose their song (T-1-B, p. 5/assemblage 15) Devon and Cherise start rapping the lyrics for the verse together as they beat their drums moderately loudly. Leihlani says “Uh-uh” in a rather strong tone, voicing her disagreement. Malaika also then says “No,” and offers a suggestion of how a particular line of the lyrics should be altered, also with a strong, firm quality in her voice. I move the headlines on the floor according to this new idea. Devon then moves the line again. Natalie, Cherise, Malaika and Leihlani say “Ey,” all leaning forward in their chairs. “That doesn’t make sense,” Cherise argues. I offer paper and a pen if they would like to write additional words or phrases to add to their lyrics. They continue to negotiate about how the lyrics should be designed. They are speaking amicably to each other, but with strength in the expression of their opinions. Here disagreement here is part of negotiation (it’s one and the same thing): disagreement—negotiation. There is also gentle—initiative. My role was to listen and watch (to hold the space) so that they felt seen and heard (leadership—listening) as well as to continue the flow. Their interactions include gentle friendliness as well as strength.

- *Disagreement is a valuable part of negotiation*

“I want you to make a sound that you think represents your personality...And then the group’s going to copy you,” I say in session four (T-4-A, p. 1-2/assemblage 29). “So, mine might be ‘doolololoo,’” I vocalise with ascending pitch). “Copy me,” I say, opening my hands as an invitation. All copy my sound except for Devon, who shakes his head slightly and laughs. “What’s a Devon kinda sound?” I ask him “Yo!” exclaims Malaika.

During other moments in the therapeutic process being seen and heard was expressed as desirable (as opposed to being silenced or dismissed). Here being seen and heard intermingles with vulnerability. Other interminglings in this assemblage include vulnerability—fun; recognition/validation/respect—following; following—support—encouragement; resistance—risk; unwavering belief in another—support/encouragement; and individuality—creativity. Cherise, Leihlani, Natalie and Aaliyah are watching Devon closely with slight smiles on their faces. Cherise has her arms crossed and her hand in front of her face. “A loud sound,” answers Devon. “So, make a loud sound!” I say. Cherise leans forward in her chair and laughs. “Go for it,” I encourage Devon, “make your loud sound.” “Aaah!” calls Devon. I copy immediately and the group follows, making the same sound, but slightly softer than Devon’s. “That wasn’t very loud,” I say, smiling. “Try again!” “AAAAH!” calls out Devon, louder this time. We all copy him. Cherise laughs again. Group members try out their own sounds—“Happeee” (Malaika); “Whooo” (Leihlani); “Pshhoow” (Natalie)—and we copy each one. I then invite Aaliyah to create a vocal sound and she replies, “We must just laugh,” and she laughs. We copy her, laughing in response to her offering. In this event Devon pushes through feeling self-conscious and risks expressing himself whilst being watched and listened to closely by his peers. With some encouragement he chooses to vocalise, and then to accomplish this even

louder. When it is Aaliyah's turn she deterritorialises the self-conscious laughter of the group (and her own) and shapes it into her creative offering.

- ***Transforming the self-conscious laughter of the group (and her own) and shaping this into the creative offering***

3.6.3 Generative Interaction

While being tentative to share at times, they also enacted vulnerability and performed belief in the emotional safety of the confluence (for example, assemblage 101). They show trust in sharing with me (for example, assemblage 103). In the last session I ask, "Ok, so, while we've been together these past weeks what has this space been like that we created between us?" (T-12-B, p. 1-2/assemblage 37). Devon says, "First everyone was like..." He opens his arms and spreads his hands out wide. He continues, "like it was her and her friends, me and my friends, that one there, and then we started relating to each other and getting to know each other." He brings his hands closer together. "Now I know when you're feeling down," he says, looking at Cherise, "I can take a guess because I know you can feel like this or this." I encourage them to write the words they are saying in the circle of hands that we have drawn on the page.

"So you've got a better sense of how someone else in the group might be feeling now?" I ask. "Ja," Devon says. "And Cherise," I ask, "what did this space feel like for you? What was it like to be here, to be together in this space?" "Happy to be inside," she answers. "What do you think made you feel happy?" I ask. She replies, "*Cause we; know each other better, Miss.*" "*Without hurting each other,*" Devon adds.

"Yes, without hurting each other," I repeat. "Leihlani, how did it feel for you?" I ask. "What kind of space did we create between each other?" "It was peaceful," she answers. I encourage her to write this on the page as well. "For me it was a space where I felt grateful because I got to know all of you," I say. "So, going forward now that these sessions are finished do you think there are ways that you as a group can keep creating this kind of space for each other?" Leihlani answers, "We can try." "What do you think that would take?" I ask. "You see each other a lot. How could you be a support for each other?" "We can be there for each other," Cherise says. "Yes," I respond. Devon adds, "When someone goes through a tough time we can give them advice and help them." "Yes," I respond, "and sometimes even being there to listen can help a lot.

It's hard when you feel you don't have someone to really listen to you, so you can offer each other that. Sometimes when it's hard to know what advice to give, you can still give them the gift of being listened to."

We quietly look quietly at the drawing we have made. There is a gentle and peaceful quality between us.

- ***Support for one another***

In the ninth session we are exploring the symbols that each group member has created. Instead of contributing their own material in response to each other's comments, here they begin to seek clarification on what the other has said to further understand one another's meanings (SN-9-B/assemblage 35; T-9-C, p. 1-

2/assemblage 50). *The capacity to wait, to probe further, to show interest and curiosity in another line of meaning before responding with a surge of self* suggests a shift in the style of the “dance” here.

- ***The capacity to wait, to probe further, to show interest and curiosity in another line of meaning before responding with a surge of self suggests a shift in the style of the “dance”***

Devon expresses despondency regarding his parents ever changing (T-10-A, p. 2/assemblage 93). Devon explains that he has tried to address matters with his parents, to no avail and has, therefore, stopped caring. After saying this he says, “Ai. You can go now,” pointing to Natalie as if there is no point in speaking about it here in this context either. After Natalie shows some reluctance to speak and I explain to her that she can share in any manner that she feels comfortable Devon then decides to continue: “You can’t make people come right: my father.” Malaika cautions Devon that he should not forgive too quickly. I reflect on their further discussion, saying, “You can forgive, but then they hurt you in the same way again?” Natalie agrees, and Malaika adds, “What’s the hope?” Aaliyah joins the conversation too, saying, “Mine is just the same,” as she points toward Devon. *Although Devon has encountered forceful lines of articulation that*

he speaks of as suffocating hope he then resolves to keep taking hold of the chance to construct meaning by sharing with the group in this confluence. As he surrenders to the

inflexible and I remind them of the flexibility of this current confluence—that they can share however they choose—Devon elects to “climb back in” and talk some more about the barriers that so frustrate him.

- ***Taking hold of the chance to construct meaning by sharing with the group in this confluence***

When Aaliyah describes her symbol of a bridge (T-9-B, p. 3-6/assemblage 94), as discussed in the response to B2-2, I ask her what her symbol would say. She looks down at it and shrugs slightly. I ask further, “Does it not know what it would say?” Aaliyah shakes her head. “What does it need?” I then ask. Aaliyah then says, “I’m under the bridge. I need someone to help me under the bridge.” Her symbol cannot speak; it is silenced.

She, however, does ask for help. She takes a voice, underneath a symbol that silences; she asks for someone to help her as she constructs herself as helpless alone. As she describes feeling alone she is heard and witnessed by myself and by the other group members.

- ***Expressing the need for help***

“She beat up a girl almost dead,” says Devon, indicating to Leihlani. “She did something to me,” explains Leihlani (T-12-A, p. 9/assemblage 81). “She went like this, Miss” pointing her finger to her forehead, “and I don’t like it when someone does this, Ma’am.” “Is it someone you know well? A friend?” I ask. “Yes,” she answers, “it wasn’t nice.” (This counters the rules of friendship they have articulated). I suggest we go back in time and role-play the scenario, with Cherise as the one pointing her finger at Leihlani’s forehead. “Now

we're back in this moment when she's doing this to you. What's another alternative?" I ask. Leihlani remains silent. "What do you wish you'd done?" I ask again. She answers, "Just to talk about it, Miss." I probe further: "So in that minute when she's doing that to you...?" "I slap her, Miss," she replies. I explain again that we've gone back in time and she can choose to do something different if she wants to. She answers, "I'd say 'don't do that'." "And if she's still doing it?" I ask. Cherise pokes her finger in Leihlani's forehead. "And you've just said 'stop, I want to talk about this!'," but she carries on, what could you do?" "Now I'd probably hit her, Miss." "Keep going!" I tell Cherise. Leihlani changes her mind and says, "I'd step back." "You'd step back?" I ask, "Ok, so you've taken a step back. What do you think she would have done? Would she have left you alone, or would she have kept coming at you?" "She would have kept coming," Leihlani replies. I say to Cherise, "Ok, so keep coming at her." Cherise responds with "Heey!" as she continues to move provocatively forward into Leihlani's face, pushing her finger into Leihlani's forehead. "In that moment, this," I hold up the fist Leihlani has made out of red clay, "would be feeling very real for you, hey? So, to take a deep breath and walk away is tough because this is what you want to do?" "Yes," Leihlani answers. "It won't help me, but it just feels like it." Her friend-opponent would have sustained her advance and without an aggressive response on her part the affront would have continued. Notably, the juncture "self-defence" was not included. Although Leihlani constructs her physical aggression as a response to behaviour initiated by the other person, the behaviour directed towards Leihlani was a finger pointed at her forehead, while her response was to severely beat the other person. This is responsive, but could not, I suggest, be classified as self-defence, unless the typical understanding of self-defence is expanded. I ask Leihlani, "In your opinion, what would it take to change? To shift that behaviour? To change from fighting with people to not fighting with people?" (T-12-A/assemblage 34) "Time, Miss," she answers." "Why do you think it would take time?" I ask her. "Time to realise," she says. What she identifies as bringing the possibility for change is something that is out of her control (the passage of time). Although she feels that in time she may gain insight, this position lacks significant agency. I link Leihlani's experience to Devon's description of his interaction with this teacher, and the "fire" he felt. I say, "Maybe it's the same as what we were talking about with Devon? Maybe you need to find some other way to get rid of those feelings?" (T-12-A, p. 19/assemblage 137). *Devon answers, "I'm going to come talk to you," as he looks at Leihlani. "She understands me," he says.* We had created an image earlier in this session of a stop sign to depict experiences of drawing on self-control. I affirm Devon's comment by saying "Talk to each other about it. You guys have gone through similar experiences and you've got each other there in your lives. So in these moments when you want to hit someone you can go to one of your friends and say 'I'm struggling with this right now and I know I need to use the stop sign, but everything inside me still wants to hit him. Can you guys help me? Can you listen to my feelings?"

- ***Deciding to talk to a friend when angry instead of being aggressive***

In session four I explore with the group different ways that one could respond when in conflict with a teacher. Aaliyah is explaining that she is angry with her teacher, as discussed above (in the response to

question B2-2). “I want to sort this out today,” she says (T-4-B, p. 5-6/assemblage 17). “What do you think the best way to sort it out is?” I ask. Aaliyah explains that she wants to discuss the matter with the head of the grade. “Ok, and what are you going to say to her?” I ask. “I want to tell her what happened,” Aaliyah answers. Natalie, Cherise, Leihlani and Malaika start talking together loudly in an eruption of opinions and advice. “Ok, imagine I’m the head of the grade,” I say. “Ok? So, practice your conversation with me. There are different ways of approaching it. Depending on how you approach it you may get a different outcome. So, practice with me.” My comment is an urging encouragement: Try it out, explore, it is safe to try it with me. I am holding the exploration. We are exploring the difficulties of confrontation in a manner that is fun (confrontation—playfulness). As the music therapist I aim to convey strength in my safe holding of the exploration of confrontation while being open to fun, laughter, silliness and playfulness at the same time.

The “problem” also becomes situated relationally (“We have a problem”). There is some ownership and there is also blame. Aaliyah argues, “She needs to apologise.” I ask her, “Do you think you could apologise too?” “Yes,” she admits. “You do?” I check. Aaliyah repeats her answer: “Yes.” “You know what’s often good?...Is to first take responsibility for anything you may have done,” I venture. Aaliyah explains that she was talking in class “and afterwards the teacher was swearing at me and I was also rude back to her. I will tell her, Ma’am,” she says with a soft tone in her voice. I ask her if she would like a relationship with her teacher that involves mutual respect. Aaliyah agrees. “What would it be like to say to the head of the grade

“Sir, I’m here to ask for your help; to see if you have any ideas for how we can both treat each other better...I recognise I was rude, and I want to be better, but at the same time when a teacher swears at me this is how it makes me feel, and it does make me feel angry...Can you see how there are two ways of doing this conversation?” Devon answers, “Ja”; “In the one you’ll probably get a better outcome,” I suggest, “even though you have to do some apologising too, but the other way: if you come in with attitude then it’s probably going to make the head of the grade angry; it’s going to make the teacher more angry; and everything’s going to go...” (I make an exploding sound with corresponding hand actions). “I will be calm,” answers Aaliyah. I will calm down.” She motions downwards with her hands). “What could she do?” I ask the group. “She’s in the meeting with the teacher, what could she do to try to stay calm?” Malaika says, with emphasis on each word, “She has to listen.” “To listen,” I repeat, nodding. This is an exploration of potential lines of flight, “trying out” and “trying on” various lines. “Can’t she just swear in her mind?” Devon asks. “In her mind,” emphasises Cherise. “We can’t pretend the fire’s not there,” I say (referring back to the image of the fire they have drawn). “We recognise that it is. We can take a deep breath, feel rooted in our chair. We can listen more.” I say to Aaliyah, “You know you’ve got other people on your team. You are not alone in this. We’re in your pocket. We’re sitting in there with you.” Aaliyah smiles. “You can let it all out when you see us,” I tell her. “But you’re going to own your stuff, and ask for what you need.” Aaliyah nods. In addition to my suggestions the group offers advice to Aaliyah on generative relational pathways that could attempt to pursue in her interaction with the grade head. I shift from encouraging facet shifting and safe exploration, to challenging and guiding, to offering support and camaraderie.

- *Exploring the possibilities of calm interaction with a teacher in the face of potential anger*

- *Advising a fellow becoming-adolescent to listen to her teacher rather than respond in rage*

3.6.4 *Trusting Relationship with an Adult*

As described earlier, Leihlani asks, “How do you do it, Miss?” (T-5-B, p. 18-19/assemblage 103). “How do you make people feel...open with you? And *it's not usual. We just feel open with you.*” Malaika adds, *“We trust you,”* and Leihlani continues, *“We just feel open. We can be open with you about our feelings. You think we're like this normally, but we're not.”*

- *Trusting the adult figure who is facilitating the group*
- *Being vulnerable in sharing with the adult figure who is facilitating the group*

After we have rotated around the circle and everyone has had a turn to sit in the middle with the rest of the group speaking out words intended to affirm I announce, “Ok, let’s say goodbye.” “Uh-uh!” exclaims Malaika. “YOU!” Cherise agrees: “You, Miss,” pointing to the chair in the middle. “Me?” I check. “Yes!” state Natalie, Cherise, Aaliyah, Malaika and Devon. I sit in the middle. Cherise says, “You are a lovely person.” They all play the drum roll they have played thus far in the activity between each statement. Malaika says, “You are a kind person,” and the others repeat the drum roll. Natalie says, “You are caring,” and draws a heart on her drum. The group members copy this. Devon says, “You are helpful,” and Malaika, “You have a caring heart.” The group members play their drum roll in between each. Aaliyah declares, “You are helpful!” (she beats her drum hard), “Joyful!” (beating her drum again), “Loving!” (and beats her drum once more). The others join her on the second two beats. I have intentionally worked to deterritorialise an authoritarian style of leadership throughout the process of therapy. Even when initiating activities I have communicated that their direction is valued. Here they also call me into an equal relationship as a group member and affirm my role in the group as helpful, caring and loving. We have built a confluence in which the adult “authority” figure is experienced in these terms. Notably, in this example we see how these becoming-adolescents (referred for aggression) *assert the calling out of validation, and validation of the authority figure too.*

- *Assert the calling out of validation, including validation of the authority figure too*

4. Becoming-Empathies

4.1 *Encountering and Producing Familiarity, Attunement and Synchrony*

We experience synchronising in relation to flowing as one becoming (for example, assemblage 4, 24, 40, 51). This was one of the features of the group’s becoming from the first session (T-1-B, p. 8-9/assemblage

55). They have been singing the song that they composed. At the end I suggest looping the last few lines (while they are singing). This grows in energy. Everyone is playing highly synchronously with a bright and vibrant energy. Everyone's bodies are pulsing together in the music. Leihlani begins hitting her drum very loudly (as forcefully as she can). The group's music then gets even louder. They follow her beat. Some offer slight variations, but overall it is her beat that they imitate (it is the current that pulls the groove). Leihlani initiates a drum roll and ends the piece. She lifts her hands in the air and everyone follows her. Everyone

- *The group follows one of the group members synchronously*

We see how synchrony was negotiated through fine micro-adjustments in the music. I explain in session nine that I will be playing snippets of a few pieces of music and they need to play a drum rhythm together with the music (T-9-A, p. 1/assemblage 18). They need to negotiate (without speaking) the rhythm that they will all play together. They do this through listening to one another and adjusting their playing to align with the pieces of music and with each other.

- *Musical negotiation through micro-adjustments*

When Cherise shares about her mother's hospitalisation and explains that the last time she saw her was three years ago she speaks in a quiet voice, performing a kind of intimate sharing (T-9-B, p. 3-4/assemblage 101). "What was it like when you saw her the last time?" I ask her. Cherise makes eye contact with all of us in the group as she speaks. "There wasn't a mother relationship." She opens her right hand, facing it palm upwards, like a bowl. "There wasn't that relationship..." Her sentence trails off. "Bond?" I ask. "Ja, it was... We were not together." The group listens softly. There is still, containing silence in the group. They are open to the affective lines of Cherise's account and their rhythms intersect as they contain through the gentleness and fullness of their presence.

- *Containing silence while listening*

In Cherise's account of her father trying to kill her and her mother was mentioned (T-10-A, p. 4/assemblage 73) she says, "He shot my mother. He went to court. I forgave him." Devon adds his story of his father's treatment of him and his siblings: "My father cut me off. He left us. We slept on the floor for two years. Three spoons, three cups, three forks. He took everything." After he describes his experience further Natalie exclaims, "Yo!" with a shocked expression on her face. "How do you feel about that?" I ask Devon. "I'm not happy about it," he replies. Aaliyah then adds, "When your father gets in a new relationship everything changes in the house. There's no more happiness." Malaika joins the conversation too, saying, "My father's, ok they're married now, but my father's wife, everything must go under her rules." "My father's wife, when she wants to spend time with him, we mustn't be there, because it must be her time," says Leihlani. "How do you feel about that?" I ask. "Sad, Miss," answers Leihlani. Natalie shakes her head. Leihlani says

“Sometimes you just miss your mother and father being together.” “Yes,” nod Cherise and Aaliyah. Here they synchronise to one another because they find points of shared sense.

In the second session we are exploring a situation where one may experience fear. We are doing this through movement and music. There is a flow of meaning that takes place between the group members as they share the construction of the story. I suggest, “Let’s think of a situation where you’ve been experiencing fear” (T-

2-A, p. 16-17/assemblage 71). Leihlani answers, “When her father left,” motioning towards Malaika. I suggest that Natalie could play the role of the leaving-father. Malaika begins to perform walking away (with her stomach pushed out as if she is an overweight man). Cherise says that she will be the father and her and Natalie swap places. Cherise puts her hand in her pockets and walks away from Malaika. She embodies her imagination of Malaika’s father in how she moves. In this role-playing exploration we are co-creating (based on a world we co-create and that co-creates us), and we are intentionally mutually shifting the facets of our view of these co-created relationships. I ask what happens next and Natalie says, “Everything falls apart.” I am aware that both Cherise and Malaika have experienced their father leaving as a result of imprisonment.

Natalie has not shared much about her family situation with the group, and I have respected that. Her comment here, perhaps, suggests that she has a shared construction of meaning relating to how it feels when a father leaves. When Devon was explaining his family circumstances in the tenth session, the other group members also elaborated by adding their own narrative layers (T-10-A, p. 4/assemblage 73). Aaliyah joins the conversation by explaining, “When your father gets in a new relationship everything changes in the house. There’s no more happiness.” Malaika adds, “My father’s, ok they’re married now, but my father’s wife, everything must go under her rules,” and Leihlani follows, “My father’s wife, when she wants to spend time with him, we mustn’t be there, because it must be her time.” Leihlani explains that she feels sad about this, and Natalie shakes her head, perhaps again indicating a familiarity with the described circumstances. Leihlani says “Sometimes you just miss your mother and father being together.” As the group explore and co-construct meaning there is some mutual understanding of one another’s family situations and the impact that this has upon them.

In session seven I say to Aaliyah, “And you said you were feeling sad today because of stuff that’s happening at the moment?” She answers softly, “Ja, relationships.” “At home or with a boy?” I ask her, and she smiles shyly and looks down. I say, “You don’t have to share anything you don’t want to.” “It’s ok,” Aaliyah answers, “I’m open. It’s with a boy.” She looks at shaker in her hand and twirls it around gently. “Has it been going on for a while?” I ask. “It started on Friday.” “Is he at school? Will you see him today?” Aaliyah nods. “Ai, shame,” Natalie says, “I know that feeling.”

- *Shared understandings of difficult life experiences*

At times shared narratives are explicitly co-constructed by the group in translational processes of mutual affect response. For example, in session five, I ask whether the group would like to share about anything that

has happened during the week (T-5-A, p. 1-2/assemblage 9). Cherise begins to explain that she has found out that another girl at the school is pregnant and the father of that baby and the father of her baby are one and the same person. Cherise begins by saying, “I found out something, Miss. Eish, I don’t know how to tell it.” Malaika continues, “She’s very upset because her boyfriend, her child’s father made another girl pregnant at the school.” “At this school?” I ask. Malaika and Cherise say, “Yes.” “How far is she?” I ask. Malaika responds, “She’s only four months.” “Ja, four months,” Cherise confirms. I ask, “Do you know this other girl?” “Jaaa,” Cherise answers in a high-pitched tone of voice. “How are you feeling?” I probe further. “Agh, he’s still coming there by me, like last night,” she says. We continue our discussion as I ask her how she is feeling about the situation. We see this mutual construction of “narrative” within musical exchanges as well.

In session nine the group are coordinating their playing to synchronise with various snippets of recorded music (T-9-A, p. 1/assemblage 18).

- *Co-construction of narrative*

4.2 Encountering and Producing Differences (That Encompass Familiarity, Attunement and Synchrony)

In the greeting song in the first session there is some asynchrony, but this does not impair the flow of the group’s music (asynchrony—flow) (T-1-A, p. 2/assemblage 19). In the snippet captured in assemblage 20 (T-1-A, p. 2) the rhythm comes “unhinged” and then settles again in the last bar of the greeting song. There is cohesion and flow in the group’s synchronous playing in response to what I have initiated, as well as in how the music becomes fragmented and then unifies again. The group cohesion holds synchrony and asynchrony and there is a flow through both. In the activity in session nine where they are synchronising with recorded music that plays they find one another in the music and then lose one another again, finding one another once more (T-9-A, p. 1/assemblage 18). This balance between individuality and group cohesion and/or structure was discussed with reference also being made to, for example, T-1-B, p. 3/assemblage 7; T-1-B, p. 4/assemblage 14; T-1-B, p. 5-6/assemblage 16; T-1-A, p. 3/assemblage 21; T-1-A, p. 12/assemblage 24; T-1-A, p. 10-11/assemblage 40; T-10-A, p. 6-7/assemblage 49).

- *Flow through asynchrony*

Moments of difference can prompt the emergence of new lines. We see this in their co-creation of their song in the first session (T-1-B, p. 3/assemblage 7; T-1-B, p. 4/assemblage 14; T-1-B, p. 5/assemblage 15; T-1-B, p. 5-6/assemblage 16), in musical improvisations (T-9-A, p. 1/assemblage 18) and in image-making (T-10-, p. 6-7/assemblage 49).

- *Moments of difference can prompt the emergence of new lines*

When Aaliyah explains that that she is heartbroken in session eight I invite the group into a vocal improvisation as a way to express care for her. Leihlani finds it difficult to enter into a shared affective

musical space with Aaliyah and the rest of the group (T-8-A, p. 2-3/assemblage 31). It is difficult for her to musically attune to Aaliyah. It is difficult for her to stay present with this shock to thought and not to immediately distance herself from it. Leihlani is uncomfortable “musically sitting in” Aaliyah’s pain. The pain between them is something that she feels, but find hard to tolerate. She withdraws through humour and the dramatic. She enacts wanting to express care in this way, but feeling awkward doing so. She is singing, “We love you” (in a slightly operatic voice) and I suggest that we only sing sounds, humming for example, in an attempt to remove one layer of “awkwardness” from her. Her capacity to tolerate Aaliyah’s pain (and perhaps her own) pain appears low. Later she begins to tap the djembe, but then stops just as she gets in time rhythmically. As she finds closeness musically she withdraws again. Here becoming with requires the capacity to tolerate pain (this pain is not the property of another, it is a line of becoming in the shared relational confluence). Becoming with requires pain-resilience. It is in the music that she seems to experience this most acutely. The music seems to create a more intense and vulnerable space than a verbal discussion might. It enables an assessment of her pain resilience and of her capacity to become with the pain and tenderness in between. I say, “Stay with it Leilahni, it’s ok,” as I attempt to encourage her to build her pain resilience. While this space is an uncomfortable one for Leihlani, Natalie chooses to remain in it even when I offer the option to do the goodbye ritual. Perhaps she has found it to be a comforting space for herself, not only as a way of offering Aaliyah comfort. She says, “I hear it, I hear it,” and has tears in her eyes. Malaika also engages and enters the shared emotional space, but then also reaches her limit and withdraws. The music has created a tender, gentle and, for some, safe space for the expression of emotion. I affirm and support their experience.

- ***Choosing to remain in a relational encounter that is emotionally uncomfortable***

Although I offered structure, activities, guidance prompting and encouragement, the music therapy confluence was one that was consistently characterised by freedom: freedom to participate or not, freedom to play or not, freedom to agree or not (for example, T-1-B, p. 4/assemblage 14; T-1-B p. 5/assemblage 15). That which is different, new ideas that are contributed, are intentionally affirmed. In session one the group members have been composing their song. We are now singing it. We repeat it again; the tempo gets slightly faster. This time Cherise sings a slightly different tune on the second line. I point at her and say, “Yes!” (T-1-B, p. 5-6/assemblage 16). Malaika leans forward and smiles. I say to Cherise, “Just sing that again...” As she sings it I sing it with her. I then start the beat again and they join in. We sing the revised chorus. The group is singing louder; our bodies are moving more energetically. The dynamic level is increasing.

- ***Difference as valuable creative contribution for group growth***

Differences are valued as the building blocks of a “successful” piece of music. When playing a drum improvisation I begin with a slow, firm, stable dotted crotchet, quaver, crotchet crotchet pattern. Devon firmly adds a quaver, two semi-quaver, crotchet, crotchet pattern directly over mine. Malaika begins to play the same rhythm as Devon’s, but softer. Aaliyah joins in too, also playing the same rhythm as Devon and

Malaika. Cherise starts playing a different rhythm: a repeating semi-quaver pattern. Once they have played together for two bars their rhythm begins to shift. The “groove” becomes more accented and each member starts to fill in different unique additional beats. It is at this point that the group becomes to groove (where the music becomes synchronous, organic, and feels as if it has a life of its own, the current gains a pull to sweep us along). It continues to get stronger from this point.

- *As different beats are layered upon a shared pulse the “groove” develops.*

During the sonic sketch group members draw aspects of relationships that come to mind while listening to the music. These emerge as multiple (T-3-A, p. 1/assemblage 60). The becoming-adolescents express a wide range of thoughts and feelings about the relationships that they become within and through. These coexist and are witnessed, listened to and held as such, with no attempt to categorise, organise or simplify. Their responses have been generated through vastly different musical pieces and are held on the page in difference, without needing to be analysed as difference. It is co-presence. In the song that they wrote (T-1-B, p. 1/assemblage 56) they also contained difference within the construction of their lyrics.

- *One image as a creation of their different drawings*

- *Their song contains their different lyrical contributions*

In an exchange in the second session I purposefully model verbally holding contrasting views with acceptance. “Loneliness leads to sadness,” explains Leihlani (T-2-A, p. 11-12/assemblage 58). Malaika adds, “When you’re lonely you feel sad” (Devon says “sad” at the same time). “And when you’re sad you feel fear,” Malaika continues. “Then you feel nervous,” says Natalie. Cherise responds, “This is where the cutting comes in.” “Is that aggression to yourself?” I ask. “Mmm,” agrees Devon. “Uh uh,” declares Malaika, in a strong tone of voice, shaking her head. “Because you’re cutting yourself,” says Devon. “No,” emphasises Malaika, shaking her head again. I say to Devon, “So you’re saying it can be aggression towards yourself...” and then to Malaika, “you’re saying it’s not aggression to yourself...” “Ja,” Malaika says. “It doesn’t feel like an aggressive act when you’re cutting?” I ask her. She shakes her head. “You’re hurting yourself, but you’re not ‘hurting’ yourself because you feel better afterwards? Is that what it feels like?” I attempt to clarify. “Yes,” Malaika replies. “It’s not, because you feel like hurting yourself. But you do.” I emphasise both Devon’s and Malaika’s views without attempting to mediate or to determine who is “correct.” Both views are contained in the flow between us that remains relationally generative. When Aaliyah explains that she is having difficulties in her relationship with her boyfriend I ask her, “Do you still have some hope that you can work things out?” (T-7-A, p. 11-13/assemblage 136). “Yes,” she says, “I still love him.” “Hope?” Malaika exclaims with an incredulous look on her face (wide eyes and open mouth) “Hai, Malaika!” Devon says, as if scolding her. “If she still has hope then she still has hope, its ok,” I say in a soft tone. Devon begins to beat his drum. I follow this line and suggest that we all pick up our drums.

- *Containing contrasting opinions*

Once we have created both positions (power-less and power) in the body sculpture we explore what it is like / may be like to move from the one to the other (T-5-B, p. 11-12/assemblage 129). After they do this I say that I will touch them gently on the shoulder and they are invited to give one word that describes what the experience was like. Devon answers, “Easy”; Leihlani says, “Tough”; Natalie says, “It took long”; Cherise replies, “Easy”; Malaika says, “Difficult”; and Aaliyah, “Very difficult.” As each one says their word I repeat it, with the same quality of voice with which they said it. I affirm their word and the value of their meaning construction. They have all participated in the same activity, but articulate their experiences differently. This is held within the design of the technique and within my response to them and their awareness of one another’s unique meanings. The variety of their movements from the one position to the other created a kind of dance. It was a creative becoming because of the differences in how they moved.

- *Variety of personal expressions contained within one activity*

During the song-writing activity in the first session (T-1-B, p. 4/assemblage 14; T-1-B, p. 5/assemblage 15) the confluence is already one where negotiation between all members makes sense. In addition to gentle negotiation there is the freedom to play or not to play.

- *Negotiation as part of the creative process*

The music therapy confluence became, at times, as a confluence where group members challenge one another. In session three I ask, “Do you ever feel like someone’s trusted you and you’ve let them down?” (T-3-A, p. 6/assemblage 119). Aaliyah says, “Ja,” putting her hands in her pockets and turning away from the table.” Not so much,” says Leihlani, and Aaliyah exclaims “Be honest!” She shows investment in the construction of the music therapy space as one in which honesty is valued. She also challenges her friend to engage in such a way in the group. In session four Aaliyah and Malaika have drawn an image of a dialogue of playfulness while listening to *String Quartet No. 14 in F-sharp Major*, Op. 142 by Shostakovitch Malaika says, “Our conversation, Miss, is about me and Aaliyah, Miss. Aaliyah wants to go somewhere and I don’t want to go there” (T-4-B, p. 6/assemblage 120). Aaliyah laughs, as does Devon. “Did you feel like you were being pulled?” I ask. “Ja,” Malaika replies. “And this is a smiley face, like...” (She pushes out her tongue).

“I don’t want to go,” says Malaika. “Ok,” I say, smiling. “Where does she want to take you?” “Aaah!” replies Aaliyah, looking at Malaika in a pointed way. She leans back and laughs. “To the teacher!” says Malaika, pointing out the window in the direction of this teacher’s classroom. “Why does she want to take you there?” I ask. Aaliyah answers, “She wasn’t at school Tuesday, Thursday, and Friday,” holding up her fingers to show the counting of the three days. “So, she wasn’t at school and you’re taking her to the teacher,” I clarify. Aaliyah laughs. “And she’s saying ‘No, I don’t want to go’,” I say. “Yes,” Aaliyah answers. I address Malaika, saying, “And are you just pulling away from her, or...?” “She must go with me, Ma’am,” Aaliyah insists. “She’s pulling me to go with her,” says Malaika.

- *Playfully expressing disagreement*

In session four I actively facilitate a process through which the becoming-adolescents in the group can explore ways to negotiate, compromise, resist, co-create, imagine, and explore new possibilities and affective rhythms within their interaction with a teacher who they are in conflict with (T-4-B, p. 5-6/assemblage 17). They are able to attempt various interactional possibilities and explore what the consequence of these may be.

- *Exploring various possibilities through role-play for how to engage in conflict with a teacher*