

## **Appendix A Reflexive Questions**

### **Family members chosen:**

- Are any family members conspicuously absent?
- Were any family members included in the portrait who were not included in the caregiver's description of the family?
- Were any family members included whose relationship to the client is unknown to the therapist? (i.e. unclear whether the person is an auntie, grandma, cousin, etc.)
- Were there any family members who came up but who the client resisted representing or abruptly ended improvisations about?

*Choose one particularly salient family member from the portrait, and watch/listen to the recording of that section of the assessment process. The following questions are prompts for use in analyzing any individual family member representation.*

### **Instrument:**

- How does the size of the family member instrument (FM instrument) compare to the size of the client instrument? How does the volume capacity of the instrument compare to that of the client instrument?
- Are there cultural associations with the instrument chosen that may relate to the family member chosen?
- Does the client have particular associations with this instrument from previous experiences in the music therapy setting? For example, has this instrument frequently been used in calming experiences?
- What is the feel of the instrument, particularly in the way that the client is interacting with it? Is the instrument hard, soft, cold, heavy?

### **Improvisation (client alone):**

- What adjective could describe the improvisation as a whole?
- Does the improvisation have contrasting sections? If so, how could each of these sections be generally described?
- What is the degree of variability within the improvisation? Which musical qualities change within the improvisation, and which stay mostly the same? Does the client change styles suddenly, or flow from one musical idea into the next? Do different musical ideas seem to conflict within the improvisation?
- How does the highest volume in this improvisation compare to the highest volume played on the Client Instrument?
- What is the client's level of energy in playing the improvisation? What type of energy does it appear to be?
- What is the client's body posture generally when playing the improvisation? Where is their body in relation to the instrument, and how is their body positioned? Does the client make any significant physical movements while playing?
- Is there tonality to the improvisation?
- What is the timbre of the instrument as the client plays it? Is it harsh or pleasant? Colorful or drab?

- How does the length of the improvisation compare to those of other family member representations?
- Does the client say or sing anything verbally when playing about this family member?
- Does the client vocalize along with playing the instrument? If so, what is the timbre of their voice?

### **Improvisation (with therapist):**

- What adjective could describe the improvisation as a whole? What adjective describes the Family Member part in particular?
- In the improvisation, does the client play a role of dependent, follower, partner, leader, or resister? (The *Autonomy* profile of Bruscia's IAPs can support further information in this area if it seems highly salient)
- Does the client entrain with the therapist during the improvisation? Is this entrainment maintained?
- Does the improvisation have contrasting sections? If so, how could each of these sections be generally described?
- What is the degree of variability within the improvisation? Which musical qualities within the improvisation, and which stay mostly the same? Does the client change styles suddenly, or flow from one musical idea into the next? Do different musical ideas seem to conflict within the improvisation?
- How does the client's volume compare to the therapist's volume during the improvisation?
- How much energy does the client demonstrate in the improvisation? What type of energy does it seem to be?
- Do the instruments interact with each other in the physical space during the improvisation? In what way?
- What is the client's body posture generally when playing the improvisation? How does the client position themselves in relation to the therapist? How does the client position themselves in relation to the instrument?
- What is the texture of the parts in relation to one another? Do they fall melodically close together or far apart? How closely do the parts work together?
- How does the length of the improvisation compare to those of other family member representations?
- Does the client say or sing anything verbally when playing about this family member?
- Does the client vocalize along with playing the instrument? If so, what is the timbre of their voice?

### **The visual portrait**

- How far away does the client place the family member instrument from the client instrument?
- Is the family member instrument congregated together with instruments that represent other family members? If so, what do these instruments have in common?
- Does the client make any comment in placing the instrument within the portrait?
- Is the instrument placed in a unique position (e.g. up-side down or dissembled) in the portrait?