

Appendix I: Interview Guide

Time: 45 minutes

Introduction: “situation songs” - improvised songs with lyrics, improvised by the therapist or both the therapist and the child. Lyrics - about the current situation, the child, the therapist, music therapy time...

1) **Introduction question**

- Can you remember a situation where you sang a situation song to a child? *wait and listen to description, give room and time*

Possible specifying and follow-up questions, if not yet answered:

- What impulse led you to sing in this situation?
- What did you tell the child with your song?
- Can you remember how the child responded to your song?
- Can you remember how the situation developed?
- What diagnosis had the child? Why did he/she come to music therapy?

2) **Further examples:**

- Can you remember another situation, where you used a situation song for a different reason?
- Can you remember another client group, where you used situation songs?
give time and room for as many examples, as the interviewee wants to tell

3) **Exhibit questions – literature examples**

- I have learned through reading that some therapists use situation songs in order to... *(focus on a category that was not mentioned in the examples by the therapist)*. Is this the case in your work also?

Categories:

- Showing appreciation & creating therapeutic space (to comfort, show acceptance...)

- Making contact & giving feedback (create nearness, respond, develop play sequences...)
- Regulating emotions (to soothe, to change child's behavior...)
- Structuring time (to extend length of shared activity, show beginning, end...)
- Enhancing progress and making pedagogic offers (to instruct, to set rules, to encourage activity...)

4) Exhibit questions – relationship & benefit for therapist

- Have situation songs an effect on the relationship between the child and you?
- In my own music therapy work with, I use situation songs when I feel uncomfortable in a situation. Have you also experienced, that situation song helps you to cope with difficult situations?

Appendix II – Brain storm – first meaning condensations and codes

Interview with Hilde Skrudland

Hilde uses situation songs in many different situations. It's the same method but used for very different reasons.

Her first example was of a child, three years old, autism. The child often wants to be very active, this time it was lying on her mother's breast and did not want to do anything. Hilde sang, it is okay, that you do not want to do anything today. Showing her appreciation and that she is here.

Another child, Hilde used a situation song to give very clear instructions. To say, do this, try out something new, play longer on this instrument. Goal is that the child learns to exist in the social world. Next year, the boy (5 years old, prematurely born) shall go to a mainstream school. But he is very quiet. Now she uses situation songs to encourage him to try out new things, follow instructions. Now, Hilde says what you have to do. It is a clear set action, were she says what is to be done.

Another child, a girl, she does not want to sit face to face. Hilde holds her against her body, the back of the child on her breast. She rocks back and forth and sings about this rocking. She leaves gaps in the song and stops to let the child initiate a start again. Hilde gives wants to give the girl a feeling of safety through the song and has the hope, that first vocalizations are possible for the child. But it is no direct way of telling the child to do so. Unconsciously, maybe the child will vocalize. This happened, and then Hilde started with the song again. And then she stopped, waited for the very quiet attempt to make a voice by the child again.

She uses situation songs also to give verbal feedback, not just on what the child does but also on what she thinks the child thinks etc. Children might understand much more, than we might think. Especially children with cerebral palsy.

The basis for all her music therapy work is to make contact.

Does Hilde use situation songs for her own well being? She does not seem too comfortable with this question. She says, she sings hello songs not just for the child, but also to say hello to herself in a session. There must also be room for her then there can be room for the child. She does not use situation songs to say "no" to a child's behavior. One example, child sings no, she sings yes.

Then they switch. Here she used a situation song to regulate emotions, to get into a humorous atmosphere.

Codes:

- Acceptance of child – it is okay
- Safe frame
- Do this – instructions
- Little shared activity, space for first vocalization
- Showing child what it feels through singing about it.
- I think you.... Putting into words, child might understand more.

Interview with Örbrún Gudmundsdóttir

She uses situation songs a lot in her work and it is mostly a way to give the child security and safety.

First example: a young child, early childhood trauma, very insecure. She sings about the room and music therapy to let the child feel the presence of the therapist and safety. Very important is the repetition of the song. It comes again and again. The therapist always starts it, but meanwhile the child joins in singing.

She uses situation songs also in her work with children who are very hyper active to create a safe place, where they can come back too. The children run around the room, the therapist stays at one place, singing in a calm way. Not too emotional at this stage. Giving feedback, commenting on the child's doing.

Would she use situation songs to regulate emotions? If a child is very aroused. First she says no, than she thinks of a situation. She would name an emotion, sing, I can see you are angry now, or sing in the third person "Stefan is...", because the children often cannot speak of themselves in the first persons form. Just name the main emotion, not too abstract. Not making them more aroused.

When children are cognitive able and play with dolls or cars, Ö. G. sings songs for example for the dolls, or about the play. The children often do not understand what is really happening in their story. So, the therapist's songs help to feel the emotions connected to the play situation. No interpretations, but observations and naming emotions. Within the song the verbal message is

less threatening. “in this package”, or song like a “bowl”, verbal language is sent in a more secure way.

“feeling emotions in a secure atmosphere”.

She further uses situation songs in her work with very young children and their mothers. To support the mother, to be emotionally present with her child?

She does not use situation songs to set boundaries. “Maybe to keep it free from this sort of communication?”

She uses situation songs for herself, especially in situations where she feels empty, feels chaos and does not know, whether the child notices her. She sings about her feelings, putting countertransferences into words. It also helps to cope with the difficult situations the children are in, when she knows about their family background. She regulates her own emotions, when they get to intense with her situation song.

Codes:

- Safety
- Presence of an adult
- Structure as a form of security
- A place to come back to
- A safe package (verbal content in the safety of music)
- Singing about emotions to make them palpable and situations understandable
- Regulating own emotions

Interview with Ingrid Erhardt

Ingrid Erhardt works with children who are about 7, 8, 9 years old. They are quite able and can symbolize well. The songs are therefore not much about the actual situation, more about stories and fantasies. Themes are losses, fears, etc.

She has used situation songs with younger children, aged 3-4. For example in a group to tell a child that did not want to join in that this was okay, that she was here, acceptance etc..

Usually, the voice is main important, words “underline it”. She would not use songs to set boundaries. She would keep the music free of this. Too different levels, two different ways of communication.

One example: a boy who liked to sing “Heute ist ein schöner Tag”. She picked the song up in future sessions to connect to him, to create a shared focus, to calm him down.

Children with early relationship disorders, words would not fit well. More the words the children bring in with their symbolic, their themes. She picks up what the child brings in and puts it into a musical form.

Codes:

- To calm down, to develop shared focus, maybe to signal – now its shared music time.
- To show one child in a group acceptance
- To show the personal presence of therapist.
- Words “underline” voice/music

Appendix III: Transcriptions of the interviews with codes

The full version of this appendix is only available on CD.

Content of CD:

S_Transcription of the interview with Hilde Skrudland

G_Transcription of the interview with Örbrún Guðmundsdóttir

E_Transcription of the interview with Ingrid Erhardt

See next page for a reading probe of one interview.

001 **G: Transcription of the interview with Örbrún**
Gudmundsdóttir

002

003

004 A: The situation song. I think you use it a lot in your work. Can you remember a situation where you sang a song to a child?

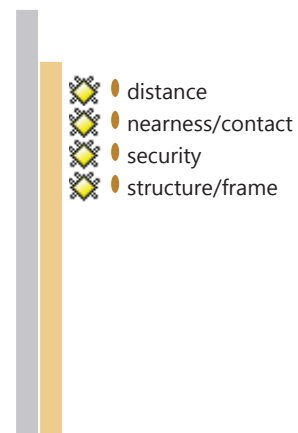
005 G: Yes, for example, I have a child now... he's very afraid of everything. He shows a lot of anxiety and doesn't dare to play with me. He has to stay in one corner of the room and play alone. And often when I have children like that I try to give them some security and some order or structure with a song. For example a song, where I only sing to them where we are, this is the room, here are the things and here am I. And I try to repeat it often and to build a sort of bridge between me and the child, because I notice, it is too difficult to have this, have me in the neighborhood - to near, to nearby. It is a kind of a bridge, but it is also a kind of wall. Do you know what I mean?

006 A: Okay. So it helps you to create some distance so that the child can feel that you don't get too near to it?

007 G: Yes. It is an example.

008 A: Yes? So, with this specific child, where you sing the song to let the child feel secure and safe in the situation: Can you see that the child... is there a reaction that you can see? Can you see that the child relaxes? Or looks at you?

009 G: Yes. When I think of this specific child, it was like that: In the beginning, as I started singing, it was not something that the child knew and rather uncomfortable for the child. It did not know how to react. But after I had repeated it a couple of times with a pause between, and I noticed that the child could relax, could expand a bit... didn't have to play just in one small corner, but could move more around... it seemed to feel securer. And now I have this song always in our sessions together and the child starts also to sing or to repeat with me the refrain or... yes, things like that.



010 A: Okay, so does the child initiate the start of the song now? _____

011 G: No. I think the child... no... until now, it hasn't started alone... initiated... only when I start it. It seems to be a song that... It seems to be important that I sing it and start it. It has something to do with: the grown up, the therapist has to show, "I am here, I am present" and then the child can start and sing.

 present vis-a-vis

012 A: Okay.... What is the diagnosis? What problems has the child got? Why is it coming to you?

013 G: This child had a very depressive mother and seems to have a trauma, a very "frühkindlich"....?

014 A: ...early developed?

015 G: Yes, an early developed trauma. It looks a bit like an autistic child, but it isn't an autistic child. And it... what I notice about it, it is very traumatized and hasn't any resources to be...to start a relationship or contact.

016 A: Could it be an attachment disorder?

017 G: Yes, it is something like that... yes. It is a bit unclear, but the symptoms are very much fear, and very much "vorsicht"...

018 A: ...cautious?

019 G: Yes. It is a very cautious child and it has created a bit of an own world, where it feels secure. It doesn't speak or did not. It has started speaking now but did not speak at first. And this song, this song and others also... I don't only sing this one song with the child... seem to help to create this security. Secure atmosphere.

 security

020 A: How old is the child?

021 G: Five... it is already five years.

022 A: So here... have I understood you right? Here the song is mainly to show the child your presence?

023 G: Yes.

024 A: There is an adult and the adult can hold me, can support me and give me a secure environment?

025 G: Mhm. Mhm.

026 A: And can you think of a situation where you probably used a situation for completely different reasons?

Appendix IV: Codes-quotations list

Code-Filter: All

HU: master_interviews
File: [C:\Users\metaviru\Documents\Agnes\Agnes Dokumente\Master's the...\master_interviews.hpr7]
Edited by: Super
Date/Time: 2013-05-22 21:11:03

Code: acceptance {2-0}

- P 1: S_ Transcription of the Interview with Hilde Skrudland.docx**
(34:34)
- P 3: E_ Transcription of the interview with Ingrid Erhardt.docx**
(56:56)

Code: behavior reassurance/containment {5-0}

- P 1: S_ Transcription of the Interview with Hilde Skrudland.docx**
(18:18), (32:32), (38:38), (43:43), (229:229)

Code: build up hope {1-0}

- P 1: S_ Transcription of the Interview with Hilde Skrudland.docx**
(157:157)

Code: consciousness of voice {1-0}

- P 1: S_ Transcription of the Interview with Hilde Skrudland.docx**
(149:149)

Code: describe/name emotions {12-0}

- P 1: S_ Transcription of the Interview with Hilde Skrudland.docx**
(191:191)
- P 2: G_ Transcription of the interview with Örbrun Gudmundsdottir.docx**
(65:65), (72:72), (74:74), (98:98), (102:102), (104:106), (122:122), (130:130), (142:142), (170:170)
- P 3: E_ Transcription of the interview with Ingrid Erhardt.docx**
(40:40)

Code: distance {1-0}

- P 2: G_ Transcription of the interview with Örbrun Gudmundsdottir.docx**
(5:5)

Code: express uncertainties {2-0}

- P 1: S_ Transcription of the Interview with Hilde Skrudland.docx**
(161:161), (167:167)

Code: feedback on child's actions {7-0}

- P 1: S_ Transcription of the Interview with Hilde Skrudland.docx**
(137:137), (161:161), (233:233)
- P 2: G_ Transcription of the interview with Örbrun Gudmundsdottir.docx**
(53:53), (138:138)
- P 3: E_ Transcription of the interview with Ingrid Erhardt.docx**
(16:16), (26:26)

Code: feedback on thoughts/feelings {8-0}

- P 1: S_ Transcription of the Interview with Hilde Skrudland.docx**
(161:161), (167:167), (215:215)

P 2: G_Transcription of the interview with Örbrun Gudmundsdottir.docx
(53:53), (72:72), (102:102), (138:138), (183:183)

Code: give child a voice {3-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(175:175)

P 3: E_Transcription of the interivew with Ingrid Erhardt.docx
(16:16), (73:73)

Code: give/nurture {2-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(219:219)

P 3: E_Transcription of the interivew with Ingrid Erhardt.docx
(40:40)

Code: good situation for child {1-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(157:157)

Code: humor/joy {1-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(221:221)

Code: integration {1-0}

P 3: E_Transcription of the interivew with Ingrid Erhardt.docx
(52:52)

Code: language stimulation {1-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(181:181)

Code: listening skills {2-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(64:64), (74:74)

Code: meet child's interests {1-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(48:48)

Code: motivate {2-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(74:74), (101:101)

Code: name situation/atmosphere {6-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(137:137), (145:145), (147:147)

P 2: G_Transcription of the interview with Örbrun Gudmundsdottir.docx
(98:98)

P 3: E_Transcription of the interivew with Ingrid Erhardt.docx
(16:16), (40:40)

Code: nearness/contact {5-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(203:203), (229:229)

P 2: G_Transcription of the interview with Örbrun Gudmundsdottir.docx
(5:5)

P 3: E_Transcription of the interivew with Ingrid Erhardt.docx
(73:73), (80:80)

Code: present vis-a-vis {5-0}

P 2: G_Transcription of the interview with Örbrun Gudmundsdottir.docx
(11:11), (138:138)

P 3: E_Transcription of the interview with Ingrid Erhardt.docx
(26:26), (56:56), (96:96)

Code: recognize intellect {1-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(179:179)

Code: recognize needs/understand {4-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(18:18), (34:34)

P 3: E_Transcription of the interview with Ingrid Erhardt.docx
(16:16), (56:56)

Code: regulate moods/soothe {4-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(54:54), (223:223)

P 3: E_Transcription of the interview with Ingrid Erhardt.docx
(80:80), (96:96)

Code: repertoire of actions/new experiences {5-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(81:81), (85:85), (91:91), (93:93), (97:97)

Code: room for self and own needs {3-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(213:213), (217:217)

P 2: G_Transcription of the interview with Örbrun Gudmundsdottir.docx
(179:181)

Code: security {11-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(157:157)

P 2: G_Transcription of the interview with Örbrun Gudmundsdottir.docx
(5:5), (19:19), (29:31), (37:37), (63:63), (72:72), (122:122), (130:130), (142:142), (170:170)

Code: see and hear child/response {10-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(50:50), (145:145), (147:147), (151:151), (205:205)

P 3: E_Transcription of the interview with Ingrid Erhardt.docx
(26:26), (52:52), (56:56), (73:73), (96:96)

Code: self regulation {8-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(213:213)

P 2: G_Transcription of the interview with Örbrun Gudmundsdottir.docx
(138:138), (177:177), (179:181), (183:183), (187:187), (189:189), (191:191)

Code: shared focus {1-0}

P 3: E_Transcription of the interview with Ingrid Erhardt.docx
(81:82)

Code: show own self {2-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(213:213)

P 2: G_Transcription of the interview with Örbrun Gudmundsdottir.docx
(138:138)

Code: structure/frame {5-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(97:97), (147:147)

P 2: G_Transcription of the interview with Örbrun Gudmundsdottir.docx
(5:5), (29:31)

P 3: E_Transcription of the interivew with Ingrid Erhardt.docx
(16:16)

Code: suggest/invite {4-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(145:145), (147:147)

P 2: G_Transcription of the interview with Örbrun Gudmundsdottir.docx
(37:37)

P 3: E_Transcription of the interivew with Ingrid Erhardt.docx
(16:16)

Code: support understanding {3-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(74:74), (101:101)

P 2: G_Transcription of the interview with Örbrun Gudmundsdottir.docx
(98:98)

Code: teach following instructions {5-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(60:60), (68:68), (72:72), (74:74), (91:91)

Code: tell specific content {5-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(36:36)

P 2: G_Transcription of the interview with Örbrun Gudmundsdottir.docx
(43:43), (118:118), (122:122)

P 3: E_Transcription of the interivew with Ingrid Erhardt.docx
(40:40)

Code: verbal meaning {2-0}

P 1: S_Transcription of the Interview with Hilde Skrudland.docx
(191:191)

P 3: E_Transcription of the interivew with Ingrid Erhardt.docx
(100:100)

Appendix V – Atlas Ti codes – final codes

AtlasTi codes (working version)	Final codes
acceptance	To show acceptance
Behavior reassurance/containment	To give personal reassurance on behavior/to contain it
build up hope	To build up hope for child's progress
consciousness of voice	To support child's consciousness of his own voice
describe/name emotions	To describe/name probable emotions
distance	To allow distance
express uncertainties	To express uncertainties
feedback on child's actions	To give feedback on the child's actions and being
feedback on thoughts/feelings	To give feedback on own thoughts/feelings ¹
give child a voice	To give child a voice
give/nurture	To give to the child/to nurture
good situation for child	To create a situation that is good for the child
humor/joy	To create humorous and joyful moments
integration	To support child's integration in group setting
language stimulation	To stimulate child's language
listening skills	To support development of child's listening skills
meet child's interests	To meet child's interests
motivate	To motivate child
name situation/atmosphere	To describe/name atmosphere or situation
nearness/contact	To create nearness/to make contact
present vis-a-vis	To give the child the feeling of a present vis-a-vis
recognize intellect	To recognize child's intellectual abilities
recognize needs/understand	To recognize child's needs/show understanding
regulate moods/soothe	To help the child to regulate his moods/to soothe
repertoire of actions/new experiences	To support child to expand his repertoire of actions/foster new experiences
room for self and own needs	To give room to oneself/care for own needs
security	To give child feeling of security
see and hear child/response	To show child, that he is seen and heard/to respond
self regulation	To regulate own thoughts and emotions
shared focus	To create shared focus
show own self	To show own self
structure/frame	To create a structure/a frame
suggest/invite	To suggest something/to invite the child
support understanding	To support the child's understanding
teach following instructions	To teach the child to follow an instruction
tell specific content	To tell the child something specific
verbal meaning	To give a verbal meaning to the music

¹ countertransference

Appendix VI: Codes and categories from the literature review (table 2)

Therapists		L-H	N&R	T	V	S	P&K-T	GR	B
Client groups, diagnoses		children and adolescents in general	developmental delay, autism, behavior difficulties	cancer	developmental delay	autism	children in general	severely disturbed children, various diagnoses	speech & language disorders
Categories of intentions	Codes of intentions								
1) Appreciation & space	a) to nurture		x						
	b) to comfort		x	x				x	
	c) to give child feeling of caring and emphatic vis-à-vis		x					x	
	d) to give personal reassurance on behavior, show acceptance		x			x		x	
2) Contact & relating	a) to create nearness, reach out, send signals		x		x	x		x	
	b) to create distance							x	
	c) to respond to the child	x	x	x	x	x	x	x	
	d) to encourage shared play moments/sequences				x	x			
	e) to give feedback on child's actions and being		x	x	x	x		x	
	f) to give feedback on the counter-transference	x	x	x		x	x		
	g) to let the child feel, that the therapist "lives in music"		x						
	h) to prepare for verbal interpretations							x	
3) Regulating emotions	a) to soothe			x					
	b) to regulate state of arousal, change mood of child		x		x		x		
	c) to enhance experiences of deep emotions		x						
	d) to cope with situations (constant repetitions)	x	x		x				
4) Structuring session & process	a) to offer structure in time (linking activities together)		x		x	x			
	b) to offer variations to stay at an activity				x	x			
	c) to indicate beginning and end of activity		x			x			
	d) to expand the child's attention span				x				
	e) to mediate the therapy progress through music		x						
	f) to move from music and play towards verbal psychotherapy							x	
5) Progress enhancing & pedagogic aspects	a) to encourage progress (expression) and reinforce	x	x			x		x	
	b) to celebrate progress		x						
	c) to set boundaries	x							
	d) to give instructions, make suggestions	x	x					x	x
	e) to support the development of listening skills								x
	f) to support the development of awareness of others				x				x
	g) to support the development of impulse control								x

Notes: L-H: Lutz-Hochreutener (2009); N&R.: Nordoff & Robbins (2007, 2nd Ed.) & Aigen (1998) & Turry, Alan (1998); T: Turry, Ann (1999); V: Voigt (2008); S.: Schumacher (1994) & Schumacher & Calvet-Kruppa (2008); P&K-T.: Plahl & Koch-Temming, (2008); B: Beer (2011); R: Grinnell, quoted by Bruscia (1987).

Appendix VI: Codes and categories from the interview analysis (table 4)

<i>Therapists</i>		Skrudland	Guðmunds -dóttir	Erhardt
<i>Client groups, diagnoses</i>		developmental delays, severe phys. impairments	developmental delays, behavior disorders	attachment disorders, early childhood trauma
Categories of intentions	Codes of intentions			
1) Appreciation & space	a) to show acceptance	x		x
	b) to give to the child/to nurture	x		x
	c) to create a situation that is good for the child	x		
	d) to give the child the feeling of a present vis-à-vis (2 (1))		x	x
	e) to give the child the feeling of security	x	x	
	f) to recognize child's needs/show understanding (2 (1))	x		x
	g) to build up hope for the child's progress (also relates to 2(1), 2(2))	x		
2) Relationship 2(1) Relating to the child	a) to create nearness/to make contact	x	x	x
	b) to allow distance		x	
	c) to show the child, that he is seen and heard/to respond	x		x
	d) to meet the child's interests	x		
	e) to give feedback on own thoughts/feelings (2(2), 6)	x	x	
	f) to create shared focus (5)			x
	g) to suggest something/to invite the child (8)	x	x	x
2(2) Relating to oneself & Coping with difficulties	a) to give room to oneself/care for own needs	x	x	
	b) to show own self (2(1))	x	x	
	c) to regulate own thoughts and emotions (3)	x	x	

3) Emotions & mood regulation	a) to describe/name probable emotions (8)	x	x	x
	b) to help the child to regulate his moods/to soothe	x		x
	c) to motivate the child	x		
	d) to create humorous and joyful moments (1, 2(1), 2(2))	x		
4) Structure of activity	a) to create a structure/a frame (1)	x	x	x
5) Social skills & pedagogic aspects	a) to teach the child to follow an instruction	x		
	b) to support the child's integration in a group setting (1)			x
	c) to support development of the child's listening skills (7)	x		
	d) to support the child to expand his repertoire of actions/foster new experiences (6)	x		
6) Behavior	a) to give personal reassurance on behavior/to contain it (1)	x		
	h) to give feedback on the child's actions (2(1), 8)	x	x	x
7) Expression	a) to give the child a voice	x		x
	b) to support the child's consciousness of his own voice	x		
8) Language	a) to describe/name atmosphere or situation	x	x	x
	b) to support the child's understanding	x	x	
	c) to give a verbal meaning to the music	x		x
	d) to tell the child something specific (2(1), 2(2))	x	x	x
	e) to express uncertainties (2(1), 2(2))	x		
	f) to stimulate the child's language (7)	x		
	g) to recognize the child's intellectual abilities (1, 5)	x		

Notes: The numbers in brackets show other categories, with which a code can also be associated with.