

ANGLIA RUSKIN UNIVERSITY

IMPROVISED MUSIC TO SUPPORT INTERACTION BETWEEN  
PROFOUNDLY LEARNING-DISABLED TEENAGERS  
AND THEIR LEARNING SUPPORT ASSISTANTS

JOHN STRANGE

A thesis in partial fulfilment of the  
requirements of Anglia Ruskin University  
for the degree of Doctor of Philosophy

VOLUME 2: APPENDICES  
(CD ROM with hard copy)

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# Contents

(Note: Tables and Figures are listed with the Appendices to which they belong, in a single list of contents.)

<b>Contents .....</b>	<b>i</b>
Copyright statement .....	iv
<b>Appendix 1: Application for ethical approval.....</b>	<b>1</b>
Appendix 1a: Covering letter.....	1
Appendix 1b: Application for ethical approval .....	2
Appendix 1c: Response of NHS REC .....	16
Appendix 1d: Covering letter for requested amendments to proposal .....	20
Appendix 1e: Ethical approval (provisional).....	21
Appendix 1f.i: Response to provisional ethical approval.....	25
Appendix 1f.ii: REC acknowledgment.....	26
Appendix 1f.iii: Research sponsor letter .....	27
Appendix 1g: Chief Investigator CV .....	28
Appendix 1h: Progress report to NHS REC with covering letter .....	29
Appendix 1h: Annual Progress Report to NHS REC .....	30
Appendix 1j: Final report to REC.....	31
Appendix 1i: End of Study declaration .....	33
<b>Appendix 2: The text of the online survey.....</b>	<b>35</b>
<b>Appendix 3: Documentation for recruitment of LSAs and students .....</b>	<b>43</b>
Appendix 3a: Headteacher letter .....	43
Appendix 3b: Parent letter (featured student).....	45
Appendix 3c: Parent letter (visible student) .....	46
Appendix 3d: Featured LSA letter.....	47
Appendix 3e: Visible LSA letter .....	48
Appendix 3f: Parents' Information Sheet (featured students) .....	49
Appendix 3g: Parents' Information Sheet (visible students).....	52
Appendix 3h: Featured LSAs' Information Sheet .....	55
Appendix 3i: Visible LSAs' Information Sheet .....	59
Appendix 3j: Parents' Consent Form (featured students).....	62
Appendix 3k: Parents' Consent Form (visible students) .....	63
Appendix 3l: Featured LSAs' Consent Form .....	64
Appendix 3m: Visible LSAs' Consent Form.....	65
Appendix 3n: Second School Letter .....	66
Appendix 3o: Second Parents' Letter .....	67
Appendix 3p: Second Letter to parent of first (pilot) student.....	68
<b>Appendix 4: Initial long list of video clips .....</b>	<b>69</b>
<b>Appendix 5: Final short list of video clips .....</b>	<b>71</b>
<b>Appendix 6: LSA interview protocol .....</b>	<b>72</b>
<b>Appendix 7: LSA interviews .....</b>	<b>73</b>
Appendix 7a/1: Interview with LSA 1 ("Jean") .....	73
Appendix 7a/2: Interview with LSA 2 ("Jenny") .....	81
Appendix 7a/3: Interview with LSA 3 ("Kate").....	91
Appendix 7a/4: Interview with LSA 4 ("Gina").....	100
Appendix 7a/5: Interview with LSA 4 ("Dana").....	106
Appendix 7a/6a: Interview with LSA 6a ("Terry").....	113
Appendix 7a/6: Interview with LSA 6 ("Lucy") .....	119
Appendix 7b/1: Themes from interview with LSA 1 ("Jean").....	127

Appendix 7b/2: Themes from interview with LSA 2 (“Jenny”).....	131
Appendix 7b/3: Themes from interview with LSA 3 (“Kate”) .....	133
Appendix 7b/4: Themes from interview with LSA 4 (“Gina”) .....	137
Appendix 7b/5: Themes from interview with LSA 5 (“Dana”) .....	139
Appendix 7b/6a: Themes from interview with LSA 6a (“Terry”) .....	142
Appendix 7b/6: Themes from interview with LSA 6 (“Lucy”).....	144
Appendix 7c: Themes from all LSA interviews .....	148
<i>Table A7c.1: Meta-analysis page 1</i> .....	148
<i>Table A7c.2: Meta-analysis page 2</i> .....	149
<i>Table A7c.3: Meta-analysis page 3</i> .....	150
<i>Table A7c.4: Meta-analysis page 4</i> .....	151
Appendix 7d/1: Comments made by LSA 1 (“Jean”) during clip 1 .....	152
Appendix 7d/2: Comments made by LSA 2 (“Jenny”) during clip 2.....	157
Appendix 7d/3: Comments made by LSA 3 (“Kate”) during clip 3.....	160
Appendix 7d/4: Comments made by LSA 4 (“Gina”) during clip 4 .....	165
Appendix 7d/5: Comments made by LSA 5 (“Dana”) during clip 5.....	170
Appendix 7d/6a: Comments made by LSA 6a (“Terry”) during clip 6a.....	173
Appendix 7d/6: Comments made by LSA 6 (“Lucy”) during clip 6.....	180
Appendix 7e: Earlier meta-analysis by categories of information .....	185
<b>Appendix 8: Documentation for music therapists (pilot study) .....</b>	<b>189</b>
Appendix 8a: Music Therapists’ Recruitment Letter (pilot study).....	189
Appendix 8b: Music Therapists’ Information sheet (pilot study) .....	190
Appendix 8c: Music Therapists’ Consent Form (pilot study) .....	193
<b>Appendix 9: Music therapist interviews (pilot study) .....</b>	<b>194</b>
Appendix 9/1: Pilot MT interview 1 .....	194
Appendix 9/2: Pilot MT interview 2.....	207
Appendix 9/3: Pilot MT interview 3.....	212
Appendix 9/4: Additional discussion with music therapist 1 (pilot study) .....	220
<b>Appendix 10: Panel meeting of music therapists (pilot study) .....</b>	<b>223</b>
<b>Appendix 11: Documentation sent to therapists for main study .....</b>	<b>239</b>
Appendix 11a: Room diagrams for clips .....	239
Appendix 11b: Music therapists’ information sheet, main study .....	245
Appendix 11c: Music therapists’ consent form, main study .....	248
Appendix 11d: The theoretical model .....	249
<b>Appendix 12: Music therapist interview protocol, main study .....</b>	<b>260</b>
<b>Appendix 13: Music therapists’ interviews, main study .....</b>	<b>262</b>
Appendix 13.1: Interview with therapist 1 .....	262
Appendix 13.2: Interview with therapist 2 .....	265
Appendix 13.3: Interview with therapist 3 .....	267
<b>Appendix 14: Analysis of music therapists’ panel meeting, main study .....</b>	<b>269</b>
<b>Appendix 15: Analysis of researcher’s interventions in the panel meeting .....</b>	<b>280</b>
<b>Appendix 16: The role of the independent assessor .....</b>	<b>291</b>
Appendix 16a: Instructions to independent assessor .....	291
<i>Table A16a.1</i> .....	292
Appendix 16b: Checking templates completed by independent assessor .....	293
<i>Figure A16b.1: Independent assessor’s checking template page 1</i> .....	293
<i>Figure A16b.2: Independent assessor’s checking template page 2</i> .....	294
<i>Figure A16b.3: Independent assessor’s checking template page 3</i> .....	295
Appendix 16c: Discrepancies .....	296
<i>Table A16c.1: Corrections made by independent assessor in red</i> .....	296
<b>Appendix 17: Additional statistical calculations.....</b>	<b>298</b>
<i>Table A17.1: Calculating variability of absolute scores (Clip 1)</i> .....	299

<i>Figure A17.1: Theoretical variability distribution of randomly distributed absolute scores (Clip 1)</i>	300
<i>Figure A17.2: Actual variability distribution of absolute scores (Clip 1)</i>	300
<i>Table A17.2: Calculating variability of changes in absolute scores (Clip 1)</i>	302
<i>Figure A17.3: Variability of changes in absolute scores (Clip 1)</i>	303
<i>Figure A17.4: Variability of therapists' judgments (Clip 6)</i>	304
<i>Figure A17.5: Variability of therapists' judgments of change (Clip 6)</i>	304
<b>Appendix 18: Music therapists' response sheet, pilot study</b>	<b>306</b>
<i>Figure A18.1: Individual response sheet, pilot study, therapist 2, handwritten</i>	306
<i>Figure A18.2: Individual response sheet, pilot study, therapist 2, computer transcription</i>	307
<b>Appendix 19: Composite response sheet, pilot study</b>	<b>308</b>
<i>Figure A19.1: Composite response sheet (computer transcription)</i>	308
<b>Appendix 20: musical excerpts checked by independent assessor</b>	<b>309</b>
<i>Figure A20.1: First excerpt of score checked by independent assessor</i>	309
<i>Figure A20.2: Second excerpt of score checked by independent assessor</i>	310
<i>Figure A20.3: Third excerpt of score checked by independent assessor</i>	311



## ***Copyright statement***

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- (ii) John Strange

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## Appendix 1: Application for ethical approval

### Appendix 1a: Covering letter

[ARU headed paper]

Ms Suzanne Emerton  
Co-ordinator  
XXXXXX Research Ethics Committee  
REC Office  
Victoria House  
Capital Park  
Fulbourn  
Cambridge  
CB21 5XB

11/01/2011

Your ref: 11/H0302/6

#### **Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy**

Dear Suzanne,

Please find enclosed a completed application for ethical approval of the above-named research project, with accompanying documents as listed on the IRAS checklist.

I am not including SSI forms although the project filter questions created templates for these. This is because I believe the situation is analogous to one of the examples on the IRAS guidance where it is stated that if nurses from a GP practice interview patients in their homes, the host site is still the GP practice. In my case I hope to interview research participants in schools (in XXX) and a music therapy organisation (in London). There are no research collaborators at these field locations, so I am assuming Anglia Ruskin University is the host organisation.

Many thanks. I look forward to meeting the Committee.

Yours sincerely,

John Strange

## Appendix 1b: Application for ethical approval

(Selection of most relevant pages only. Commentary in red was not in original)

NHS REC Form

Reference:  
11/H0302/6

IRAS Version 3.1

### 2. Select one category from the list below:

- ☐ Clinical trial of an investigational medicinal product
- ☐ Clinical investigation or other study of a medical device
- ☐ Combined trial of an investigational medicinal product and an investigational medical device
- ☐ Other clinical trial or clinical investigation *The online questionnaire was to be answered anonymously by music therapists not involved in the two parts of the study requiring NHS ethical approval*
- ☒ Study administering questionnaires/interviews for quantitative analysis, or using mixed quantitative/qualitative methodology *The quantitative analysis of time-sampled continuous responses (not foreseen at the time of writing) followed the completion of the music therapists' panel meeting and did not impinge in any way on their experience*
- ☒ Study involving qualitative methods only
- ☐ Study limited to working with human tissue samples, other human biological samples and/or data (*specific project only*)
- ☐ Research tissue bank
- ☐ Research database

If your work does not fit any of these categories, select the option below:

- ☐ Other study

### 4. Which review bodies are you applying to?

- ☐ NHS/HSC Research and Development offices
- ☐ Social Care Research Ethics Committee
- ☒ Research Ethics Committee *The learning disabled students were not subject to any procedure or investigation, but because use of a video archive required informed consent they were incapable of giving, the study had to receive NHS REC approval*
- ☐ National Information Governance Board for Health and Social Care (NIGB)
- ☐ Ministry of Justice (MoJ)
- ☐ National Offender Management System (NOMS)

### 6. Do you plan to include any participants who are children?

- ☐ Yes ☒ No *One student was under 16 at the time the video clip was recorded but over 16 when permission was sought to use it in the study*

### A1. Full title of the research:

Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy

## 2. OVERVIEW OF THE RESEARCH

**A6-1. Summary of the study.** Please provide a brief summary of the research (maximum 300 words) using language easily understood by lay reviewers and members of the public. This summary will be published on the website of the National Research Ethics Service following the ethical review.

The study will investigate the use of improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants. It is a qualitative study using clips from archived video of music therapy sessions that have already taken place in an educational setting. The distinctive feature is the focus on interactions between students and learning support assistants, supported by music improvised by the therapist, whereas most music therapy literature focuses on interaction between clients and the therapist.

Up to 8 video clips will be viewed by the chief investigator, who was also the music therapist for the groups, the learning support assistants featured in each clip and a panel of three independent music therapists. (A pilot study will be carried out involving only one video clip, one LSA and three members of one music therapy team who have agreed to assist) The object of the viewings will be to identify ways in which the music was effective in developing interaction between students and learning support assistants. The clips will then be transcribed by the principal investigator, to show the detailed temporal relationship between improvised music and interactive behaviours, in order to consider possible causal relationships.

Further analysis will first apply a classification system developed by psychotherapist Daniel Stern to describe different schools of mother-infant psychotherapy, and then other theoretical frameworks developed by psychologists of music will be applied in considering how the music may have achieved the effects observed.

The study will be of importance in developing clinical skills of both qualified music therapists and those in training. The relatively small volume of scholarly writing on this aspect of music therapy with this clinical population contains very few actual musical examples, which are a necessary resource for clinicians wishing to extend their practical skills of clinical improvisation.

**A6-2. Summary of main issues.** Please summarise the main ethical and design issues arising from the study and say how you have addressed them.

This is a study investigating an intervention by a health professional (music therapist) provided in an educational setting (a further education college) to small groups of teenage students of three special schools who have profound and multiple learning disability. It requires NHS ethical approval because of the involvement of people over sixteen years of age who lack the capacity to consent.

- 1) Use of archived material on completed clinical work: My original intention was to apply experience gained in recent clinical work to research in a related area, where I would have had to undertake new clinical work as part of the research. I have now accepted the advice of my supervisors to research a video archive of completed clinical work, for a number of reasons:
- a. I shall avoid ethical conflicts around acting simultaneously as health practitioner and investigator. I shall avoid the risk of planned clinical work being curtailed for any reason
  - c. The volume of data available is far greater than I could have generated during the time available
  - d. I am confident the data I have illustrates the concept I wish to study, which could not be guaranteed for new data
  - e. I shall have more time for in depth analysis of the data

2) Sensitive video records: All the clinical work (group music therapy) took place between September 2008 and June 2010. Sessions were video-recorded using a fixed camera, visible to group members. Teachers from the schools had obtained permission from parents/carers of all students for video-recording, and for the recordings to be shared with a music therapy clinical supervisor and, in the case of some students, to be used for training purposes. Permission was confirmed by parent/carer's signature on the attached consent form (attachment 1) or on simplified versions created by staff of two of the three schools involved.

In order for the video material to become the subject of research, I am seeking the present NHS ethical approval. As detailed below, the three special schools will be asked for written permission for use of excerpts of the material in research (see head teachers' letter, attached), as will the parent/carers of each student visible on each video clip selected for study (whether or not he/she is the focus of the clip)(see attachments) and the learning support assistants visible on each selected clip (whether or not the focus of the clip)(see attachments). If any individual permissions are refused, this will restrict the choice of clips studied, but not disastrously, as the video archive contains approx 150 hours of music therapy with over 20 students.

I am aware of the requirements of the Mental Capacity Act 2005 with respect to the inclusion of participants of 16 years and over lacking capacity to consent. No students will receive any interventions or play any part in the proposed research, but I understand that using the existing video of their already completed music therapy for research purposes could be construed as an "intrusive" procedure and therefore requires consent.

The video archive is the property of the students' school. It is, and will be, protected by encryption using Truecrypt software with a "strong" 20 character password known only to myself. Using this system, material for viewing is only decrypted "on the fly" and never re-saved in an unencrypted form.

Viewing of the video will be restricted to myself, my academic supervisors, the learning support assistants who are the focus of each clip studied and lastly a panel of three independent qualified music therapists with experience in the field of learning disability, selected at random from the database held by the professional association.

No presentation in any format or medium will contain photographs or video clips. No identifying information for the students, LSAs, schools or FE college will be published in any form or included in the thesis.

- 3) The decision to undertake a wholly qualitative study: The main reasons for this were
- a. The nature of the data is such that a great deal of information and nuance would be sacrificed by "operationalising" concepts to make them susceptible to measurement
  - b. There were too many uncontrolled aspects of the situation studied to allow firm conclusions as to the causation of outcomes of the therapy. (The clinical work was done without any plan at the time to research it)



- 4) The decision that the study should be primarily descriptive rather than evaluative: The main reasons for this were
- I shall be studying an aspect of music therapy that has so far received very little attention in the academic literature, and it seems wise to describe this in broad terms before proposing a definition in order that it might be evaluated in future.
  - Little or no similar work appears to have been documented (although similar work may have been done, perhaps widely, without documenting it in the terms I am proposing). Therefore it is not possible for me to study this approach in the work of other therapists and I am obliged to research my own work, making description more appropriate than formal evaluation. A degree of objectivity will be attempted by the use of an independent panel of music therapists at the second stage of analysing the video record.
  - The volume of data available exceeds what I can realistically analyse, but to select randomly from the archive might produce less variety than to select clips purposively to illustrate in contrasting ways the concept I am exploring. I have chosen the latter course and there is therefore an intentional bias in the selection, which again makes description more appropriate than evaluation.
- 5) The decision to involve learning support assistants in the first stage of analysis: The main reasons for this were
- The learning support assistants were essential collaborators in the therapy, and their video-assisted recollections of the work will give some indication of how they felt at the time they were involved in the therapy. These feelings were a crucial factor determining how they interacted with the students, and are therefore part of what is to be studied.
  - The learning support assistants' views and feelings, in the present, about the work they were involved in represent a "lay" rather than a therapist's view, which should give an indication of how other LSAs might react to proposals by other music therapists to work in this way.
- 6) The decision to involve independent music therapists in the second stage of analysis: The main reasons for this were
- I as the therapist whose work is being studied will clearly have difficulty in remaining objective. The independent music therapists will not include close acquaintances or friends, nor anyone who knows the students or LSAs in the video. This will enable them both to be more objective and to focus on observable evidence, uninfluenced by prior knowledge of or attitudes to the parties concerned.
  - Hearing the views of other therapists prior to analysing the video clips in detail may alert me to aspects of the work of which I was not aware, enriching my final analysis.
- 7) The decision to semi-structure the consideration of the video by viewers: The main reasons for this were
- To make it more possible to identify and discuss differences and reach a consensus by suggesting a theoretical framework
  - To receive input from the viewers to help me apply the chosen theoretical framework during the later detailed analysis
- 8) The decision to adapt a theoretical framework from a different clinical field: The main reasons for this were
- The framework (Stern, 1998) distinguishes between, and then relates, mental and behavioural processes of both interacting parties without recourse to hypothetical mental entities, and thus accords greater weight to observable behaviours than most other psychoanalytically informed thinking.
  - Stern is internationally known and respected, and work demonstrating a link with his work has a greater likelihood of being noticed by clinicians and theorists
  - Stern also evolved over many years and through many publications a developmental theory of intersubjectivity (Stern 2010) highly relevant, by his own admission, to music therapy and widely cited by music therapists.

**A10. What is the principal research question/objective? Please put this in language comprehensible to a lay person.**

How does improvised music affect the interaction between teenagers with profound and multiple learning disability and learning support assistants?

**A11. What are the secondary research questions/objectives if applicable? Please put this in language comprehensible to a lay person.**

Which music therapy techniques seem to bring these effects about?

What other processes or mechanisms (eg psychological) contribute to these effects?

This question was later abandoned as impossible to answer from the data actually obtained

**A12. What is the scientific justification for the research? Please put this in language comprehensible to a lay person.**

Most definitions of music therapy place the musical relationship between therapist and client at the centre. (Bruscia,



1998) The proposed study investigates a clinical context in which it may be more helpful to place the client's relationship with a significant other (the learning support assistant) at the centre.

I am interested in moments during music therapy sessions when the therapeutic focus was on a student's interaction not with myself but with his/her learning support assistant. This interaction could be either musical, or similar to "Intensive Interaction" (Hewett, 1995). While carrying out the work recorded in the archived video, I found I could help this interaction to develop by means of improvised musical accompaniment, giving minimal verbal guidance.

Music therapists acquire and use theoretical knowledge of human development and pathology, and of a range of practical techniques for using music to promote development, health and well-being. Prominent among these practical techniques is "clinical improvisation" - the creation of original music during actual therapy to interact with clients/patients and to address specific aims and objectives. Skills in clinical improvisation are developed by practical workshop sessions on HPC approved Masters programmes in music therapy, backed up by solitary practice, the study and imitation of models in the work of skilled practitioners, and from written guidance.

The most exhaustive treatment of the application of improvisation to music therapy (Bruscia 1987) contains no musical examples as its focus is on theoretical issues. One recent book by Wigram (2004) is to the best of my knowledge unique in providing an exposition by means of copious musical examples of the whole range of practical skills of improvisation, together with student exercises. Wigram discusses clinical applications to specific client populations and clinical aims, but his musical illustrations (musical scores and an audio CD), although they clearly illustrate the techniques, are not drawn from actual clinical work.

Much of the research and case study literature describing music therapy in which improvisation is reported to have played a major role contains meagre information on actual music, sometimes by design, sometimes apparently by default - musical transcription from audio being notoriously labour-intensive. (This deficiency is less true of academic theses.) I hope my analyses of effective examples of improvised music in actual therapeutic encounters, using detailed transcriptions, will be a useful resource for qualified and student music therapists working with LSAs or other helpers. Furthermore, as such helpers considerably outnumber music therapists, and play such an important role in supporting the particular clinical population I am studying, it will also be useful to extract from the study information for use in training them in working practices and techniques.

**At the time of writing my second supervisor was Prof Tony Wigram**

As regards the originality of this proposal, my principal and second supervisors have between them over sixty years clinical experience and an encyclopaedic knowledge of the research literature and have both in the past been appointed as advisors to the Department of Health. Neither is aware of any close precedent for this proposal.

**A13. Please give a full summary of your design and methodology.** *It should be clear exactly what will happen to the research participant, how many times and in what order. Please complete this section in language comprehensible to the lay person. Do not simply reproduce or refer to the protocol. Further guidance is available in the guidance notes.*

#### LITERATURE SEARCH

A literature search will cover the education and care of people with profound and multiple disability, music therapy with this group, the use of assistants in music therapy, early communication development, techniques of therapeutic musical improvisation, methodology of semi-structured interviewing and focus groups, methods of transcribing the music and concurrent behaviours in music therapy from video recordings, and the psychology of musical communication.

#### SURVEY

A survey will be conducted by email of all UK music therapists with experience of working with groups having profound and multiple learning disability (of any age except infants and geriatric patients) investigating their use of assistants in music therapy (see Music Therapists' Survey, attached).

#### RECRUITMENT I

Permission will be sought from the three special schools whose pupils received group music therapy from the Chief Investigator for clips from the video archive of this music therapy to be used in the research. Headteachers will be asked to forward to the parents/carers of named pupils and to the learning support assistants who supported them in music therapy invitation letters accompanied by information sheets and consent forms. There will be separate forms of these documents according to whether a student or learning support assistant is the focus of a clip or merely likely to be visible on one or more clips.

#### DATA SELECTION

The video archive will be reviewed by the Chief Investigator, using the fast-forward function to locate instances where the focus of the work was on the interaction of one student with one learning support assistant. The selection criteria are explained and justified in the answer to Qn A6-2 (section 4 c). Clips will not be selected if the therapeutic intention



was most clearly conveyed by verbal material (spoken or sung) rather than musical improvisation. Diverse examples will be selected, to illustrate varying scenarios. (See interview schedule: music therapists, section B)

#### RECRUITMENT II

Invitation letters, information sheets and consent forms will also be sent to members of one team of music therapists requesting their participation in the panel in a pilot study. For the main study, invitation letters will be sent to HPC registered music therapists with PMLD experience, randomly selected from the database of the professional association. Close acquaintances, friends or colleagues of the Chief Investigator, or anyone likely to know any of the students or learning support assistants featured in any of the clips will not be invited. (Any such conflict of interest coming to light after the appointment of the panel will be dealt with by exclusion of the panel member from viewing the clip(s) concerned.)

The first three eligible music therapists to agree to take part will form the independent panel. They will be sent section B of the interview schedule and asked to read this in advance of the panel meeting.

#### PILOT STUDY

A pilot study based on the viewing of 1 video clip, for which parental and learning support assistant permission has been granted, will consist of

- a semi-structured interview with the learning support assistant featured (see interview schedule: learning support assistants), which will be audio-recorded, transcribed and returned by email for checking
- a meeting of a panel of three music therapists who will complete response sheets, read the transcription of the learning support assistant's interview and take part in a facilitated discussion (see part A if interview schedule: music therapists)

Seven clips were viewed in the pilot study (see note on p. 4). It was decided not to give the therapists the LSA interview text. This does not constitute a substantive amendment.

The interview schedules will then be revised if necessary before the main study.

#### MAIN STUDY

see above

In the main study the remaining clips for which parental and learning support assistant permission has been granted will be viewed by each of the LSAs featured in a series of 1:1 meetings with the Chief Investigator. They will undergo a semi-structured interview (see LSAs' interview schedule) designed to assist them in recalling their feelings at the time of each video clip and only obliquely addressing theoretical questions about musical and psychological processes. These interviews will be audio-recorded, transcribed by the Chief Investigator, and emailed to each learning support assistant for checking.

The panel of independent music therapists will then meet with the Chief Investigator, as detailed in section A of the interview schedule. They will jointly view each video clip, and each independently select the therapeutic model from section B of the interview schedule which most accurately represents the interaction they see in each clip between the therapist's music and the interacting partners.

Major changes to the method (see thesis 9.1.6., 9.1.8. & 9.1.9.) do not have any impact on the students or LSAs requiring renewed

After recording their responses in the table on page 1 of section C of the interview schedule, they will read the <sup>ethical approval</sup> transcriptions of the learning support assistants' response sheets and then enter in the table on page 2 of section C the therapeutics scenario for each clip they consider to be implied by the featured learning support assistant's responses. The Chief Investigator will then facilitate a discussion in which the music therapists will compare their own and the learning support assistants' views, and try to reach a consensus on the therapeutic model in operation in each clip and the effect(s) of the musical improvisation. In the absence of consensus, all views will be noted.

The meetings with the independent panel of music therapists will be audio-recorded, transcribed verbatim will be made and emailed to members to check for accuracy.

#### ANALYSIS

The Chief Investigator will make transcriptions of each clip, containing the music and showing all observable non-musical behaviours of the interacting partners by text and/or graphics. Where repeated patterns suggest a relationship between interactive behaviours and features of the improvised music this will be shown diagrammatically. Each transcription will be accompanied by a summary of the view of the panel of independent music therapists. These annotated transcriptions will be emailed to the independent panel of music therapists for comments, suggestions and criticisms.

#### DISCUSSION

The Chief Investigator will then be in position to write the discussion and conclusions section of the thesis, where he will attempt to draw general conclusions as the musical and psychological mechanisms most appropriate for working according to each of the therapeutic scenarios (see section B of music therapists' information sheet).

**A14-1. In which aspects of the research process have you actively involved, or will you involve, patients, service users, and/or their carers, or members of the public?**

- ☐ Design of the research  
☐ Management of the research  
☐ Undertaking the research  
☐ Analysis of results  
☐ Dissemination of findings  
☒ None of the above

*Give details of involvement, or if none please justify the absence of involvement.*

The topic of the research has no precedents in the research literature known to the chief researcher. This research is primarily exploratory and its significance will be determined by the findings. Public involvement in research design would be more appropriate in any subsequent studies where the choice of which more precisely defined hypotheses to test could have clearer implications for music therapy provision in health, social care and education.

It should be noted, however, that the learning support assistants, as well as being research participants, have a role similar to that of a carer, and will be involved in research design insofar as the design of their semi-structured interviews is modified as the study proceeds in the light of their comments.

**4. RISKS AND ETHICAL ISSUES****RESEARCH PARTICIPANTS****A17-1. Please list the principal inclusion criteria (list the most important, max 5000 characters).****PMLD students**

- Students attended music therapy groups in an FE college as part of "College Link" with local special schools
- Consent was originally given on their behalf by parents/carers as consultees for sessions to be videoed for study, record keeping and supervision purposes
- Consent will be given on their behalf by parents/carers as consultees for video material which features them interacting with a learning support assistant, or on which they are incidentally visible, as detailed in letters, information sheets and consent forms

**Learning support assistants**

- LSAs attended music therapy groups in FE college to support students as part of "College Link" with local special schools and consented verbally at the time to the video-recording of sessions, being aware that parent/carer consent had been obtained
- LSAs will consent to the use of video material, to audio-recording of interviews and to assisting with the research as detailed in letters, information sheets and consent forms

**Independent music therapists**

- MTs have client group code for "learning disability" against their names in the members' directory of the Association of Professional Music Therapists 2009/10 edition
- MTs belong to London and Home Counties Area Groups of the Association of Professional Music Therapists
- MTs meeting the above two conditions will be randomly selected from the total eligible
- MTs confirm that their clinical experience has included work with profound



- and multiple learning disability
- MTs do not know any of the students or LSAs
- MTs are not close personal friends of the Chief Researcher and have not at any time been his work colleagues (except in pilot study, which will not contribute data to the main study)
- MTs will consent to assisting with the research as detailed in letters, information sheets and consent forms

**A17-2. Please list the principal exclusion criteria (list the most important, max 5000 characters).**

Learning support assistants will be excluded if the head teacher of their school refuses consent or advises that it is not currently in their best interests to participate, and will also be effectively excluded if they are not able to be contacted (e.g. because they have moved away from the area). **One school failed to distribute information as agreed**

Independent music therapists will be excluded from participation in the event that a new conflict of interest comes to light (e.g. they discover they know a particular learning support assistant or student)

**RESEARCH PROCEDURES, RISKS AND BENEFITS****A18. Give details of all non-clinical intervention(s) or procedure(s) that will be received by participants as part of the research protocol. These include seeking consent, interviews, non-clinical observations and use of questionnaires.**

Please complete the columns for each intervention/procedure as follows:

1. Total number of interventions/procedures to be received by each participant as part of the research protocol.
2. If this intervention/procedure would be routinely given to participants as part of their care outside the research, how many of the total would be routine?
3. Average time taken per intervention/procedure (minutes, hours or days)
4. Details of who will conduct the intervention/procedure, and where it will take place.

Intervention or procedure	1	2	3	4
Consent process on behalf of students featured or visible on clips	1	N/A	1 hr	Schools will receive forms from Chief Investigator, distribute to parents/carers, support with advice if needed, receive completed forms and return to Chief Investigator
Consent process for Learning Support Assistants invited to assist in research or visible on clips	1	N/A	1 hr	Schools will receive forms from Chief Investigator, distribute to LSAs, support with advice if needed, receive completed forms and return to Chief Investigator
Consent process for independent music therapists invited to participate in semi-structured interview and discussion	1	N/A	1 hr	By music therapists at their homes or workplaces by email
Learning support assistants viewing video and giving reactions	1	N/A	1 hr	By Chief Investigator at LSAs' schools
Independent music therapists viewing clips, participating in semi-structured interview and discussion	1	N/A	4 hrs	By chief Investigator at HQ of Association of Professional Music Therapists <b>Individual interviews were all held at MTs' workplaces, and the panel at an alternative convenient central venue</b>
Independent music therapists commenting on Chief Investigator's analytical transcripts	1	N/A	1 hr	By music therapists at their homes or workplaces by email <b>This stage was deleted from the method</b>

**A21. How long do you expect each participant to be in the study in total?**

6 hrs for independent panel of music therapists (consent plus meeting plus email comments on transcription)  
 2 hrs maximum for learning support assistants (consent plus meeting plus email checking)  
 1 hr for parent/carer consentees on behalf of students on video  
 NIL for students themselves, who will have no contact with the Chief Investigator or involvement in the research whatsoever

**A22. What are the potential risks and burdens for research participants and how will you minimise them?**

*For all studies, describe any potential adverse effects, pain, discomfort, distress, intrusion, inconvenience or changes to lifestyle. Only describe risks or burdens that could occur as a result of participation in the research. Say what steps would be taken to minimise risks and burdens as far as possible.*

No risks to students, who will have no contact with the Chief Investigator or involvement in the research whatsoever. Negligible risks to learning support assistants. When the video is viewed, the Chief Investigator will comment on skilful interventions only, unless learning support assistants themselves wish to discuss their own feelings of lack of skill. In the unlikely event that any LSA becomes distressed during the viewing session, (s)he will be permitted to terminate the meeting, and informed of appropriate sources of support

No risks to independent panel of music therapists

**A23. Will interviews/ questionnaires or group discussions include topics that might be sensitive, embarrassing or upsetting, or is it possible that criminal or other disclosures requiring action could occur during the study?**

☒ Yes ☐ No

*If Yes, please give details of procedures in place to deal with these issues:*

LSAs will be permitted to terminate the meeting if they find it too distressing, and informed of appropriate sources of support. The Chief Investigator will act in accordance with the Child Protection Policy of the school in the (extremely unlikely) event that the learning support assistant deliberately or inadvertently makes a disclosure raising child protection concerns.

**A24. What is the potential for benefit to research participants?**

The students, by reason of their disabilities, are quite likely to be offered further music therapy while at school and in adult life thereafter. Insofar as the results of the study in terms of desirable therapist and learning support assistant skills are disseminated and acted upon, the students/young adults could benefit in the quality of therapy they receive.

The LSAs are likely to gain some insight into how best to contribute to music therapy, which they can put into practice if involved in further music therapy.

The independent panel may similarly gain some new insights from participation in the study and from the results if later disseminated, which they may wish to put into practice.

**A26. What are the potential risks for the researchers themselves? (if any)**

None

**RECRUITMENT AND INFORMED CONSENT**

*In this section we ask you to describe the recruitment procedures for the study. Please give separate details for different study groups where appropriate.*

**A27-1. How will potential participants, records or samples be identified? Who will carry this out and what resources will be used? For example, identification may involve a disease register, computerised search of GP records, or review of medical records. Indicate whether this will be done by the direct healthcare team or by researchers acting under arrangements with the responsible care organisation(s).**

Video clips of PMLD students who attended music therapy groups in FE college as part of "College Link" and their learning support assistants will be purposively selected by the Chief Investigator from the total number of such clips meeting the following criteria

- Consent is given on students' behalf by parents/carers as consultees for video material which features them, or on which they are incidentally visible, to be used for this research project
- LSAs featured or visible on the video clips consent to the use of



- video material, and to assisting with the research
- Interactions between a student and an LSA supported by improvised music are clearly audible and visible on the video

The Chief Investigator will use a random selection process to decide music therapists for the independent panel according to the following criteria

- MTs have client group code for "learning disability" against their names in the members' directory of the Association of Professional Music Therapists 2009/10 edition
- MTs belong to London and Home Counties Area Groups of the Association of Professional Music Therapists
- MTs confirm that their clinical experience has included work with profound and multiple learning disability
- MTs have not met any of the students or LSAs
- MTs are not close personal friends of the Chief Investigator and have not at any time been his work colleagues
- MTs will consent to assisting with the research as detailed in letters, information sheets and consent forms

NB. For the pilot study (short 30 minute meeting to view one clip) the panel of music therapists will be selected not randomly but for convenience, and will be known to/former colleagues of the Chief Investigator.

**A27-2. Will the identification of potential participants involve reviewing or screening the identifiable personal information of patients, service users or any other person?**

☒ Yes ☐ No

*Please give details below:*

The identities of the students appearing on video clips selected will already be known to the Chief Investigator (who was their therapist) and to the LSAs, but the video viewed will record events they have already experienced live. The identities of the LSAs will be known to the Chief Investigator. No new personal information will be gathered regarding either students or learning support assistants, although the Chief Investigator has (previously as therapist) had the experience of working with them and had access to non-sensitive information on students provided by their school.

The independent music therapists will view the video but not be given any personal information not obtainable from viewing it concerning either students or learning support assistants, as the focus of their meeting will be on the musical and therapeutic processes which can be perceived or intuited from the video itself. They will be provided with pseudonyms for students and learning support assistants.

Some minor infringements occurred when the researcher inadvertently divulged non-sensitive information about student - see Appendices 14-15

**A27-4. Will researchers or individuals other than the direct care team have access to identifiable personal information of any potential participants?**

The last paragraph of A27-3 would be more appropriately entered here

☐ Yes ☒ No

**A28. Will any participants be recruited by publicity through posters, leaflets, adverts or websites?**

☐ Yes ☒ No

**A29. How and by whom will potential participants first be approached?**

The students will not be approached directly. Consent for the video archive will be sought from parents/carers, who will be contacted by their children's schools.

The learning support assistants will receive personal letters from the Chief Investigator, forwarded to them by their school.

The independent music therapists will receive personal letters from the Chief Investigator, to their home or workplace addresses, as given in the handbook used by members of the professional association.

**A30-1. Will you obtain informed consent from or on behalf of research participants?**

☒ Yes    ☐ No

*If you will be obtaining consent from adult participants, please give details of who will take consent and how it will be done, with details of any steps to provide information (a written information sheet, videos, or interactive material). Arrangements for adults unable to consent for themselves should be described separately in Part B Section 6, and for children in Part B Section 7.*

*If you plan to seek informed consent from vulnerable groups, say how you will ensure that consent is voluntary and fully informed.*

As regards students, see answers to Qns B6 and B7 below.

Learning support assistants will indicate consent by signing a consent form stating they have read and understood an accompanying information sheet. Learning support assistants' schools will also indicate in writing that they are happy for their employees to take part, and for the video which the schools legally own to be used.

Independent music therapists will sign a consent form stating they have read and understood an accompanying information sheet.

*If you are not obtaining consent, please explain why not.*

Please enclose a copy of the information sheet(s) and consent form(s).

**A30-2. Will you record informed consent (or advice from consultees) in writing?**

☒ Yes    ☐ No

**A31. How long will you allow potential participants to decide whether or not to take part?**

Two weeks from first seeking consent, the Chief Investigator will contact all parties again and enquire whether they wish for one more week to decide or would prefer not to be included.

**A33-1. What arrangements have been made for persons who might not adequately understand verbal explanations or written information given in English, or who have special communication needs?(e.g. translation, use of interpreters)**

This might apply to some parents/carers, in which case their child's school will be asked to provide the same assistance with communication as is used when dealing with school-related matters. This source of support will be indicated in the information sheet and also in letters to parents/carers from headteachers of schools in support of the research project. This is mentioned in the letter to headteachers, which include a suggested letter supporting the research which they might send to parents.

**A35. What steps would you take if a participant, who has given informed consent, loses capacity to consent during the study? Tick one option only.**

- ☒ The participant and all identifiable data or tissue collected would be withdrawn from the study. Data or tissue which is not identifiable to the research team may be retained.
- ☐ The participant would be withdrawn from the study. Identifiable data or tissue already collected with consent would be retained and used in the study. No further data or tissue would be collected or any other research procedures carried out on or in relation to the participant.
- ☐ The participant would continue to be included in the study.
- ☐ Not applicable – informed consent will not be sought from any participants in this research.

**Further details:**

The students lack capacity to consent and therefore cannot lose it, but it is possible that a parent/carer consenting as consultee could lose capacity after granting consent and before the video relating to their child has been viewed.

Video clips can only be withdrawn from the study up to the point at which they are viewed by the independent panel. This is explained on the information sheets.



## CONFIDENTIALITY

In this section, personal data means any data relating to a participant who could potentially be identified. It includes pseudonymised data capable of being linked to a participant through a unique code number.

## Storage and use of personal data during the study

**A36. Will you be undertaking any of the following activities at any stage (including in the identification of potential participants)? (Tick as appropriate)**

- ☐ Access to medical records by those outside the direct healthcare team
- ☐ Electronic transfer by magnetic or optical media, email or computer networks
- ☐ Sharing of personal data with other organisations
- ☐ Export of personal data outside the EEA
- ☒ Use of personal addresses, postcodes, faxes, emails or telephone numbers
- ☒ Publication of direct quotations from respondents
- ☐ Publication of data that might allow identification of individuals
- ☒ Use of audio/visual recording devices
- ☒ Storage of personal data on any of the following:
  - ☐ Manual files including X-rays
  - ☐ NHS computers
  - ☒ Home or other personal computers
  - ☐ University computers
  - ☐ Private company computers
  - ☒ Laptop computers

*Further details:*

Personal addresses etc are already shared between registered music therapists belonging to the professional association, and may therefore be used to contact potential members of the independent panel. Students' parents/carers and learning support assistants will only be contacted through their schools. (If any learning support assistant has retired in the interim, their school will be asked to seek their permission to pass contact details to the Chief Investigator.)

Direct quotations from learning support assistants and the independent panel may be included in the PhD thesis and in any journal article or conference presentation. This is made clear on the information sheets.

It will be necessary to audio-record learning support assistants' verbal responses, and the discussion with the panel of independent music therapists for later transcription.

No data stored on any computer or electronic medium will include personal data, except that a participants' identities will be stored on a password protected and encrypted drive and an identical password protected and encrypted back-up drive. Only the anonymous codes will be included in the thesis or any subsequent publication.

**A38. How will you ensure the confidentiality of personal data? Please provide a general statement of the policy and procedures for ensuring confidentiality, e.g. anonymisation or pseudonymisation of data.**

No data stored on any computer or electronic medium will include personal data, except that a participants' identities will be stored on a password protected and encrypted drive and an identical password protected and encrypted back-up drive. Only the anonymous codes will be included in the thesis or any subsequent publication. (copied from answer to Qn A36) Only the anonymous coded names will be shared verbally with academic supervisors.

This was not necessary as the principal investigator held these in memory. (The details were not stored)



The independent panel of music therapists may learn the given names of some of the students and learning assistants because these may be audible on the video-recordings, but all discussion (and written answers) will be conducted using pseudonyms provided or by referring to "the student" or "the learning support assistant".

The independent panel members and the Chief Investigator's academic supervisors are bound by the ethical code of the Health Professions Council not to divulge personal data to those not entitled and needing to know it. Learning support assistants will be asked not to discuss the video clips except on a possible "need to know" basis in the students' best interests with teaching staff responsible for that student (where (s)he still attends school)

**A40. Who will have access to participants' personal data during the study? Where access is by individuals outside the direct care team, please justify and say whether consent will be sought.**

Only the Chief Investigator will have access. Coded identities will be used in written submissions to, and discussions with, academic supervisors. **But see below regarding identities of independent music therapists \***

#### Storage and use of data after the end of the study

**A43. How long will personal data be stored or accessed after the study has ended?**

- ☐ Less than 3 months
- ☐ 3 – 6 months
- ☐ 6 – 12 months
- ☒ 12 months – 3 years
- ☐ Over 3 years

*If longer than 12 months, please justify:*

Taking "the study" to mean the time from when video is viewed and assessed by learning support assistants and independent music therapists until the conclusion of writing up the doctoral thesis, which involves knowing the identities of the persons being researched, the answer to this question is up to two and a half years. Thereafter, no data will be stored anywhere any longer, other than in the anonymised form in which it appears in the thesis

This statement was not questioned by the REC, but I since recognise that it is misleading. In the first place, the data was stored in an anonymised form before as well as after the thesis was completed, and nothing changed on completion. Secondly, the only person knowing the true identities of LSAs and students were the LSAs themselves in respect only of the clips in which each actually featured, and myself. I shall continue to be aware of their true identities, and the online availability of the thesis could allow staff from the two participating schools to guess the identity of LSAs and students from their interviews (Appendix 7a) despite the use of pseudonyms.

- 
- \* Having taken pains to conceal the identities of the persons being researched, which I took to mean the LSAs and students, I realised I had inadvertently told my first supervisor the identities of some of the music therapists in the pilot and main panels. It could be argued that as their continuous responses are recorded (Supplement) and their opinions quoted and discussed (chapter 10) they are also "persons being researched". In my judgment this is a technical, but trivial, infringement of my agreement with the REC and could have no adverse effect on anyone. This might be viewed differently if the music therapists had said, and been quoted as saying, things that reflected adversely on their professional integrity, which I am confident is not the case.

The video clips could also be regarded as personal (though anonymous) data, and as they were edited into their present form for the purpose of the research they will be destroyed. However, the video archives from which they were taken were made with permission during sessions for the usual clinical rather than research purposes, and do not therefore need to be destroyed. I have obtained a new, additional parental permission for the wider use of one clip at a conference and various seminars, and more recently a second clip for staff training at the student's school. Subject to similar additional permission, it would be possible to re-create other clips from the video archive.

**A51. How do you intend to report and disseminate the results of the study? Tick as appropriate:**

- ☒ Peer reviewed scientific journals  
☐ Internal report  
☒ Conference presentation  
☐ Publication on website  
☒ Other publication  
☐ Submission to regulatory authorities  
☐ Access to raw data and right to publish freely by all investigators in study or by Independent Steering Committee on behalf of all investigators  
☐ No plans to report or disseminate the results  
☐ Other (please specify)

There is a possibility that a book or book chapter may be written, based on the research.

**A53. Will you inform participants of the results?**

☒ Yes ☐ No

*Please give details of how you will inform participants or justify if not doing so.*

The Chief Investigator will send separate personal letters to parents/carers, learning support assistants and the independent music therapists. These will thank them for their co-operation/collaboration, summarise the results of the study at an appropriate level, and explain how to access the thesis, if applicable. Participants will also be informed of any related publication or presentation.

**5. Scientific and Statistical Review****A54. How has the scientific quality of the research been assessed? Tick as appropriate:**

- ☐ Independent external review  
☐ Review within a company  
☐ Review within a multi-centre research group  
☒ Review within the Chief Investigator's institution or host organisation **These checked options are explained below.**  
☐ Review within the research team  
☒ Review by educational supervisor  
☐ Other

*Justify and describe the review process and outcome. If the review has been undertaken but not seen by the researcher, give details of the body which has undertaken the review:*

The research has been reviewed by a faculty panel and the university's academic office. It has also been reviewed by an academic sponsor from another appropriate faculty of the university.

*For all studies except non-doctoral student research, please enclose a copy of any available scientific critique reports, together with any related correspondence.*

*For non-doctoral student research, please enclose a copy of the assessment from your educational supervisor/ institution.*



**A59. What is the sample size for the research?** *How many participants/samples/data records do you plan to study in total? If there is more than one group, please give further details below.*

Total UK sample size:	8	Although 13 dyads were included in the short list of clips, the intention was always to include a maximum of 8. I interpreted this question as referring to the number of clients (not LSAs)
Total international sample size (including UK):	8	
Total in European Economic Area:	8	

*Further details:*

Eight is the maximum number of separate video excerpts to be discussed and analysed. These will feature up to eight students with profound and multiple learning disability and up to eight learning support assistants.

**A60. How was the sample size decided upon?** *If a formal sample size calculation was used, indicate how this was done, giving sufficient information to justify and reproduce the calculation.*

This is not a quantitative study, therefore questions of statistical power do not arise. The sample size was chosen to balance the opposing claims of representativeness, richness and variety (favouring a larger number) on the one hand and on the other the need for data analysis and involvement of collaborators to be manageable by a single researcher within a three-year PhD, and capable of deep and thorough enough analysis within that time (favouring a smaller number).

**A62. Please describe the methods of analysis (statistical or other appropriate methods, e.g. for qualitative research) by which the data will be evaluated to meet the study objectives.**

Each video clip will be viewed by the learning support assistants featured, who will undergo a semi-structured interview designed to discover how they consider the musical improvisation impacted on their interaction with the student. These comments will be audio-recorded, transcribed, and checked by the participants. A thematic analysis of all interviews will be performed to highlight common themes and summarise the range of views expressed, relating differences to different characteristics of the various clips.

The independent panel of music therapists will read, in advance of their meeting with the chief Investigator, a series of annotated diagrams adapted from the work of Stern (1998) depicting four clinical scenarios in which the therapist's music impacts in varying ways upon the interaction of learning support assistant and student. At the meeting they will view each clip and each independently mark a response chart to indicate which scenario(s) they consider best describes what they have seen. They will then read the transcript of the LSA in the clip and complete a second chart to indicate which scenario the LSA's responses implicitly favour. The Chief Investigator will then facilitate a general discussion in which the music therapists will compare their own and the learning support assistants' views, and arrive at a consensus on the therapeutic model in operation and the effect(s) of the musical improvisation in the case of each clip. In the absence of consensus, all views will be noted.

The discussion will be audio-recorded, transcribed, and email-checked by the participants. A thematic analysis of all interviews will be performed by the Chief Investigator to highlight common themes and summarise the range of views expressed, relating differences to different characteristics of the various clips.

The Chief Investigator will transcribe by ear the music heard in each clip, adding text and/or signs to indicate verbal and other behaviour of learning support assistants and students. He will then annotate these descriptions using of theoretical frameworks from various models of inter-personal communication and the psychology of musical communication. These annotated transcriptions will be emailed to the panel of independent music therapists for comments, suggestions and criticism as a form of member checking.



## Appendix 1c: Response of NHS REC



### National Research Ethics Service

#### Research Ethics Committee

Rec Office 1  
Victoria House  
Capital Park  
Fulbourn  
Cambridge  
CB21 5XE

Telephone: 01223 597693

Facsimile: 01223 597645

16 February 2011

Mr John B A Strange  
119 Belgrave Road  
Walthamstow  
London  
E17 8QF

Dear Mr Strange

**Study Title:** Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy

**REC reference number:** 11/H0302/6

The Research Ethics Committee reviewed the above application at the meeting held on 02 February 2011. Thank you for attending to discuss the study.

#### Documents reviewed

The documents reviewed at the meeting were:

Document	Version	Date
Protocol	Version 1.0	09 January 2011
Participant Information Sheet: Parent/Carer of visible student	Version 1.0	09 January 2011
Letter of invitation to participant	Version 1.0	09 January 2011
Letter of invitation to participant	Version 1.0	09 January 2011
Letter of invitation to participant	Version 1.0	09 January 2011
Letter of invitation to participant	Version 1.0	14 January 2011
Letter of invitation to participant	Version 1.0	09 January 2011
Letter of invitation to participant	Version 1.0	09 January 2011
Letter of invitation to participant	Version 1.0	10 January 2011
Letter of invitation to participant	Version 1.0	10 January 2011
REC application	Version 3.1	02 February 2011
Participant Consent Form: Original video permission before research		
Participant Consent Form: Featured LSA	Version 1.0	09 January 2011
Participant Consent Form: Independent music therapist	Version 1.0	09 January 2011
Interview Schedules/Topic Guides	Version 1.0	10 January 2011
Interview Schedules/Topic Guides	Version 1.0	10 January 2011
Questionnaire: Email survey of UK music therapists working with learning disability		10 January 2011
Evidence of insurance or indemnity		01 August 2010

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The National Research Ethics Service (NRES) represents the NRES Directorate within  
the National Patient Safety Agency and Research Ethics Committees in England

CV Academic Supervisor		12 January 2011
Participant Information Sheet: Independent music therapist (pilot)	Version 1.0	09 January 2011
Participant Information Sheet: Parent/Carer of featured student	Version 1.0	09 January 2011
Participant Consent Form: Visible LSA	Version 1.0	09 January 2011
Participant Consent Form: Independent music therapist (pilot)	Version 1.0	09 January 2011
Investigator CV		
Participant Information Sheet: Featured LSA	Version 1.0	09 January 2011
Participant Information Sheet: Visible LSA	Version 1.0	09 January 2011
Participant Consent Form: Parent/Carer of featured student	Version 1.0	09 January 2011
Participant Consent Form: Parent/Carer of visible student	Version 1.0	09 January 2011
Participant Information Sheet: Independent music therapist	Version 1.0	09 January 2011
Covering Letter		11 January 2011
Summary/Synopsis	Version 1.0	10 January 2011
Letter from Sponsor		06 January 2011

### Provisional opinion

The Committee reviewed the above study. You attended to discuss the application.

In discussion the Committee noted the following ethical issues.

- 
- Confirm the age of consent for the children participants.
- Participant Information Sheet (PIS) for the LSA should have the issue of disclosure included.
- All the PIS should have a short introduction to the background to the study.
- The parents PIS pg 2 regarding withdrawal of data if they wish to withdraw from the study why up to point of viewing the video clips?
- PIS should state reviewed by Essex 2 REC
- PIS section who is sponsoring should state the university
- PIS's have blanks for child's name and school is the researcher going to fill them all in?
- Consent form must have tick boxes
- Consent form needs to include consent for access to study notes by regulatory authorities.

You were invited into the meeting to discuss the Committee's ethical issues and gave an overview of your study explaining the background and that you would be looking retrospectively at work carried out over the previous 3 years. You confirmed that all children participants will be at least 16 years of age and explained that although there is no clear line/age for when a child is able to give consent and that maturity is probably later in children with learning disability the MCA states that from the age of 16 young people are no longer classed as a child and should provide informed consent to participate in research studies. You discussed how you would deal with the issue of disclosure should one of the LSA's disclose something to you during interview. The Committee advised a paragraph explaining this must be included in the PIS for the LSA's. You confirmed that you would insert the child's name in each PIS as it would be easier to do that than find appropriate words to describe all relationships. You confirmed that the parents can withdraw up to the point that the LSA's view the video clips as you feel it is quite a lot of work to ask the LSA's to do and then not use it if the parent withdraws, you also confirmed that if 1 parent says no to participation then that decision will be respected. The Committee explained they felt all of the PIS's needed some background to the study to be included, You confirmed you would be happy to do this. The Committee discussed their concern over the use of direct quotes in

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 The National Research Ethics Service (NRES) represents the NRES Directorate within  
 the National Patient Safety Agency and Research Ethics Committees in England



any publications, you confirmed to the satisfaction of the Committee that you would be paying attention to specific wording to ensure confidentiality of all participants is maintained and that you would ensure quotes are paraphrased. Finally you confirmed 3 schools in Essex will be used for this study.

The Committee would be content to give a favourable ethical opinion of the research, subject to receiving a complete response to the request for further information set out below.

The Committee delegated authority to confirm its final opinion on the application to the Chair.

#### **Further information or clarification required**

1. The Consent form should be written to NRES guidance which is available on the NRES website at [www.nres.npsa.nhs.uk](http://www.nres.npsa.nhs.uk). This document should include tick boxes to indicate specific consent to each item. The standard phrase to obtain consent for access to study notes by regulatory bodies must be included.
2. All of the Participants information Sheets (PIS) should include a paragraph to outline the background to this study, as discussed.
3. The PIS for the LSA's must include a clear explanation surrounding the issue of disclosure, as discussed.
4. All the PIS's must state the study as been reviewed by the Essex 2 Research Ethics Committee.

The REC nominated the Co-ordinator, Suzanne Emerton, to be the point of contact should you need further clarification upon receipt of this decision letter.

When submitting your response to the Committee, please send revised documentation where appropriate underlining or otherwise highlighting the changes you have made **bold type** and giving revised version numbers and dates.

If the committee has asked for clarification or changes to any answers given in the application form, please do not submit a revised copy of the application form; these can be addressed in a covering letter to the REC.

The Committee will confirm the final ethical opinion within a maximum of 60 days from the date of initial receipt of the application, excluding the time taken by you to respond fully to the above points. A response should be submitted by no later than 16 June 2011.

#### **Membership of the Committee**

The members of the Committee who were present at the meeting are listed on the attached sheet.

#### **Statement of compliance**

The Committee is constituted in accordance with the Governance Arrangements for Research Ethics Committees (July 2001) and complies fully with the Standard Operating Procedures for Research Ethics Committees in the UK.

This Research Ethics Committee is an advisory committee to [REDACTED] Strategic Health Authority. Ity  
The National Research Ethics Service (NRES) represents the NRES Directorate within  
the National Patient Safety Agency and Research Ethics Committees in England

11/H0302/6

Page 4

11/H0302/6

Please quote this number on all correspondence

Yours sincerely

2p   
**Mr Royston Van Tromp**  
**Acting Chair**

Email: [suzanne.emerton@eoe.nhs.uk](mailto:suzanne.emerton@eoe.nhs.uk)

Enclosures: List of names and professions of members who were present at the meeting and those who submitted written comments.

Copy to: Dr Leslie Gelling

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**Appendix 1d: Covering letter for requested amendments to proposal**

[ARU headed paper]

[REC address]

23.02.11

Dear Mr Van Tromp,

I enclose versions of all participant information sheets and consent forms, amended as requested by XXXXXX Research Ethics Committee. The specific changes requested are printed in blue, although of course the whole design of the consent forms is changed to take into account NRES guidance.

After adding the requested introduction to the PIS, adjustments to the original opening paragraphs were needed. You may also notice a few smaller changes in the PIS such as slight simplification of wording or changes in the order of paragraphs. Nothing of substance is changed, so I trust this will not be a problem.

Please accept my thanks and appreciation for yourself and the members of your committee for the supportive and encouraging meeting and for giving me the benefit of their wisdom. It was not the nail-biting experience I feared.

Yours sincerely,

John Strange

## Appendix 1e: Ethical approval (provisional)

**NHS**  
**National Research Ethics Service**  
[redacted] Research Ethics Committee  
Rec Office 1  
Victoria House  
Capital Park  
Fulbourn  
Cambridge  
CB21 5XB  
Telephone: 01223 597693  
Facsimile: 01223 597645

11 March 2011

Mr John B A Strange  
119 Belgrave Road  
Walthamstow  
London  
E17 8QF

Dear Mr Strange

**Study Title:** Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy

**REC reference number:** 11/H0302/6

Thank you for your recent letter responding to the Committee's request for further information on the above research and submitting revised documentation.

The further information has been considered on behalf of the Committee by the Alternate Vice Chair.

**Confirmation of ethical opinion**

On behalf of the Committee, I am pleased to confirm a favourable ethical opinion for the above research on the basis described in the application form, protocol and supporting documentation as revised, subject to the conditions specified below.

**Mental Capacity Act 2005**

I confirm that the committee has approved this research project for the purposes of the Mental Capacity Act 2005. The committee is satisfied that the requirements of section 31 of the Act will be met in relation to research carried out as part of this project on, or in relation to, a person who lacks capacity to consent to taking part in the project.

**Ethical review of research sites**

The favourable opinion applies to all NHS sites taking part in the study, subject to management permission being obtained from the NHS/HSC R&D office prior to the start of the study (see "Conditions of the favourable opinion" below).

The Committee has not yet been notified of the outcome of any site-specific assessment (SSA) for the non-NHS research site(s) taking part in this study. The favourable opinion does not therefore apply to any non-NHS site at present. I will write to you again as soon as one Research Ethics Committee has notified the outcome of a SSA. In the meantime no

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study procedures should be initiated at non-NHS sites.

### Conditions of the favourable opinion

The favourable opinion is subject to the following conditions being met prior to the start of the study.

Management permission or approval must be obtained from each host organisation prior to the start of the study at the site concerned.

For NHS research sites only, management permission for research ("R&D approval") should be obtained from the relevant care organisation(s) in accordance with NHS research governance arrangements. Guidance on applying for NHS permission for research is available in the Integrated Research Application System or at <http://www.rdforum.nhs.uk>.

*Where the only involvement of the NHS organisation is as a Participant Identification Centre (PIC), management permission for research is not required but the R&D office should be notified of the study and agree to the organisation's involvement. Guidance on procedures for PICs is available in IRAS. Further advice should be sought from the R&D office where necessary.*

*Sponsors are not required to notify the Committee of approvals from host organisations.*

### Other conditions specified by the REC

1. The consensus of the Committee is that the Participant information Sheets generally now conform to the NRES guidance however a sentence should be included in the Featured LSA PIS explaining where you will interview them so that it is clear whether it will be at the school where they work. Similarly this PIS will need a sentence about how /who to complain to.
2. The Music Therapists PIS should include details of where any panel meeting will take place together with a sentence about how /who to complain to.

**It is the responsibility of the sponsor to ensure that all the conditions are complied with before the start of the study or its initiation at a particular site (as applicable).**

**You should notify the REC in writing once all conditions have been met (except for site approvals from host organisations) and provide copies of any revised documentation with updated version numbers.**

### Approved documents

The final list of documents reviewed and approved by the Committee is as follows:

Document	Version	Date
Covering Letter		11 January 2011
Summary/Synopsis	Version 1.0	10 January 2011
Letter from Sponsor		06 January 2011
Evidence of insurance or indemnity		01 August 2010
Letter of invitation to participant	Version 1.0	09 January 2011
Letter of invitation to participant	Version 1.0	09 January 2011
Letter of invitation to participant	Version 1.0	09 January 2011
Letter of invitation to participant	Version 1.0	14 January 2011

Letter of invitation to participant	Version 1.0	09 January 2011
Letter of invitation to participant	Version 1.0	09 January 2011
Letter of invitation to participant	Version 1.0	10 January 2011
Letter of invitation to participant	Version 1.0	10 January 2011
Protocol	Version 1.0	09 January 2011
Participant Information Sheet: Parents (featured students)	2	22 February 2011
Participant Consent Form: LSAs (visible LSAs)	2	22 February 2011
Participant Information Sheet: Music therapists	2	22 February 2011
Investigator CV		
Response to Request for Further Information	from John Strange	
Participant Information Sheet: Parents (visible students)	2	22 February 2011
Interview Schedules/Topic Guides	Version 1.0	10 January 2011
Interview Schedules/Topic Guides	Version 1.0	10 January 2011
Questionnaire: Email survey of UK music therapists working with learning disability		10 January 2011
CV Academic Supervisor		12 January 2011
Participant Consent Form: Original video permission before research		
Participant Consent Form: Parents (visible students)	2	22 February 2011
Participant Consent Form: LSAs (featured LSAs)	2	22 February 2011
REC application	Version 3.1	02 February 2011
Participant Information Sheet: LSAs (featured LSAs)	2	22 February 2011
Participant Information Sheet: LSAs (visible LSAs)	2	22 February 2011
Participant Information Sheet: Music therapists (pilot study)	2	22 February 2011
Participant Consent Form: Music therapists (pilot study)	2	22 February 2011
Participant Consent Form: Parents (featured students)	2	22 February 2011
Participant Consent Form: Music therapists	2	22 February 2011

### Statement of compliance

The Committee is constituted in accordance with the Governance Arrangements for Research Ethics Committees (July 2001) and complies fully with the Standard Operating Procedures for Research Ethics Committees in the UK.

### After ethical review

Now that you have completed the application process please visit the National Research Ethics Service website > After Review

You are invited to give your view of the service that you have received from the National Research Ethics Service and the application procedure. If you wish to make your views known please use the feedback form available on the website.

The attached document "*After ethical review – guidance for researchers*" gives detailed guidance on reporting requirements for studies with a favourable opinion, including:

- Notifying substantial amendments
- Adding new sites and investigators
- Progress and safety reports
- Notifying the end of the study

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The NRES website also provides guidance on these topics, which is updated in the light of changes in reporting requirements or procedures.

We would also like to inform you that we consult regularly with stakeholders to improve our service. If you would like to join our Reference Group please email [referencegroup@nres.npsa.nhs.uk](mailto:referencegroup@nres.npsa.nhs.uk).

**11/H0302/6**

**Please quote this number on all correspondence**

With the Committee's best wishes for the success of this project

Yours sincerely



**Dr Niki Bannister**  
**Alternate Vice Chair**

Email: [suzanne.emerton@eoe.nhs.uk](mailto:suzanne.emerton@eoe.nhs.uk)

Enclosures: "After ethical review – guidance for researchers"

Copy to: Dr Leslie Gelling

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## Appendix 1f.i: Response to provisional ethical approval

[ARU headed paper]

Dr Niki Bannister  
 Alternate Vice-Chair,  
 [REDACTED] REC  
 [REDACTED] Rec Office 1  
 Victoria House  
 Capital Park  
 Fulbourn  
 CAMBRIDGE  
 CB21 5XB

15/03/2011

Dear Dr Bannister,

**Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy version 3.1 (02/02/2011)**

Thank you for your letter of 11/03/2011 giving the Committee's favourable ethical decision on the above-named project. I enclose amended versions of participant information sheets for Featured LSAs and Music Therapists (main and pilot studies) headed "version 3 15/03/2011". Dates and version numbers on consent forms will be amended to match.

I note the standard condition regarding SSAs but I understand from the Administrator that its inclusion does not imply that SSAs are actually required in this instance.

Yours sincerely,

John Strange

## Appendix 1f.ii: REC acknowledgment

**NHS**  
**National Research Ethics Service**  
NRES Committee [REDACTED]

01 April 2011

Mr John B A Strange  
119 Belgrave Road  
Walthamstow  
London  
E17 8QF

Victoria House  
Capital Park  
Fulbourn  
Cambridge  
CB21 5XB  
Telephone: 01223 597693  
Facsimile: 01223 597645

Dear Mr Strange

**Full title of study:** **Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy**

**REC reference number:** **11/H0302/6**

Thank you for your letter of 16<sup>th</sup> March 2011 I can confirm the REC has received the documents listed below as evidence of compliance with the approval conditions detailed in our letter dated 07 March 2011. Please note these documents are for information only and have not been reviewed by the committee.

**Documents received**


The documents received were as follows:

Document	Version	Date
Participant Information Sheet: Featured LSA's	Version 3.0	15 March 2011
Participant Information Sheet: Pilot Study	Version 3.0	15 March 2011
Participant Information Sheet: Music Therapists	Version 3.0	15 March 2011

You should ensure that the sponsor has a copy of the final documentation for the study. It is the sponsor's responsibility to ensure that the documentation is made available to R&D offices at all participating sites.

<b>11/H0302/6</b>	<b>Please quote this number on all correspondence</b>
-------------------	---

Yours sincerely



**Ms Suzanne Emerton**  
**Committee Co-ordinator**

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### Appendix 1f.iii: Research sponsor letter



**Anglia Ruskin  
University**

**Faculty of Health and Social Care  
Webb Building  
East Road  
Cambridge  
CB1 1PT**

**leslie.gelling@anglia.ac.uk  
(W) 0845 196 2529  
(M) 07789 886889**

To whom it may concern,

6 January 2011

Dear Sir or Madam,

**Student name:** John Strange  
**Title:** Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy

Anglia Ruskin University will be acting a sponsor for the above application currently being considered for research ethics and research governance approvals. In undertaking this role, the University will comply with the requirements of the 'Research Governance Framework for Health and Social Care'.<sup>1</sup>

Yours faithfully,

Dr Leslie Gelling PhD MA BSc(Hons) RN FRSA  
Reader in Nursing  
Faculty of Health and Social Care

<sup>1</sup> Department of Health (2005) Research governance framework for health and social care. 2nd Edition. London, Department of Health.

## Appendix 1g: Chief Investigator CV

### Curriculum Vitae

<b>Title:</b>	<b>Forename/Initials</b>	<b>Surname</b>
Mr	John B A	Strange

**Present appointment:** *(Job title, department, and organisation.)*

Research Student, Dept of Music & Performing Arts, Faculty of Arts, Law and Social Science, Anglia Ruskin University

**Start date for present appointment:**

13/09/10

**Address:** *(Full work address.)*

Anglia Ruskin University,

East Road

Cambridge

**Postcode:**

CB1 1PT

**Telephone number:**

0208 520 6023 (home)

**Email address:**

john.strange@student.anglia.ac.uk

**Qualifications:**

BA (Hons II i) Cantab

Dip Ed (distinction) Reading University

PostGrad Dip Music Therapy Roehampton Institute of Higher Education (now university)

**Professional registration:** *(Name of body, registration number and date of registration.)*

Health Professions Council AS00855. Current registration 01/06/10 – 31/05/12

**Previous and other appointments:** *(Include previous appointments in the last 5 years and other current appointments.)*

Head Music Therapist, Newham Music Trust until 31/08/06

Music Therapist (p/t) Newham Music Trust 01/09/06 – 30/04/09

(now self-employed 0.1 ft)

**Research experience:** *(Summary of research experience, including the extent of your involvement. Refer to any specific clinical or research experience relevant to the current application.)*

No previous research experience, except for drafting NHS REC application for a colleague at Newham Music Trust

**Research training:** *(Details of any relevant training in the design or conduct of research, for example in the Clinical Trials Regulations, Good Clinical Practice or other training appropriate to non-clinical research. Give the date of the training.)*

Experimental design and statistics summer courses (2 x 2 weeks) Birkbeck College London.

Research training (4 days) at Music Therapy Doctoral School, Aalborg University, Denmark.

All relevant training offered to date since registration 13/09/10 by Anglia Ruskin University, e.g. drafting research questions, research design, quantitative and qualitative methodology, research ethics.

Online Epigeum courses: research methods, literature search, research ethics, intellectual property

**Relevant publications:** *(Give references to all publications in the last two years plus other publications relevant to the current application.)*

(None in past 2 years)

Strange, J.B.A. 1999. 'Client-centred therapy for emotionally disturbed teenagers with moderate learning disability' in Wigram, T. & De Backer, J. Clinical Applications of Music Therapy in Developmental Disability, Paediatrics and Neurology. London: Jessica Kingsley Publishers.

Strange, J.B.A. 2006. Book review: 'Improvisation – Methods and Techniques for Music Therapy Clinicians, Educators and Students' British Journal of Music Therapy 20.1 pp. 54-56

Signature: \_\_\_\_\_

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



## Appendix 1h: Progress report to NHS REC with covering letter

[ARU paper ]

Attn Mrs Melanie Johnson  
 XXXXXX Research Ethics Committee  
 c/o REC Office  
 Victoria House  
 Capital Park  
 Fulbourn  
 Cambridge  
 CB21 5XB

17/04/2012

Your ref: 11/H0302/6

### **Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy**

Dear Melanie,

Thank you for reminding me that the progress report for the above-named study was overdue. I attach a completed form.

Under “other issues” in Qn 9, there was a change (not amounting to a substantial amendment) in the way the independent music therapists recorded their responses when assessing video clips of group music therapy. Following a pilot, it was decided to abandon writing responses on musical scores after viewing each clip. Instead, in the main study the music therapists used a continuous response method involving moving a pointer on a dial whilst watching the clips.

I should also like to clarify that under “recruitment of participants” in Qn 5, the original and final numbers of 8 and 7 respectively refer only to the music therapy clients whose data were investigated. For the purpose of this question I assumed that interviewees recruited (learning support assistants and independent music therapists) would not count as participants. If, however, these interviewees should be counted as participants, the numbers are as follows:

Learning Support Assistants	Original	8
	Actual	7
Independent Music Therapists	Original	3
	Actual	3 (plus 3 pilot)

Yours sincerely,

John Strange

## Appendix 1h: Annual Progress Report to NHS REC



### Health Research Authority

#### ANNUAL PROGRESS REPORT TO MAIN RESEARCH ETHICS COMMITTEE (For all studies except clinical trials of investigational medicinal products)

To be completed in typescript and submitted to the main REC by the Chief Investigator. For questions with Yes/No options please indicate answer in bold type.

##### 1. Details of Chief Investigator

Name:	John Strange
Address:	119 Belgrave Road Walthamstow London E17 8QF
Telephone:	0208 520 6023
E-mail:	john.strange@student.anglia.ac.uk
Fax:	

##### 2. Details of study

Full title of study:	Improvised music to develop interaction between teenagers with profound and multiple learning disability and learning support assistants in group music therapy
Name of main REC:	XXXXXXXXXX
REC reference number:	11/H0302/6
Date of favourable ethical opinion:	11/03/11
Sponsor:	Dr Leslie Gelling

##### 3. Commencement and termination dates

Has the study started?	YES
If yes, what was the actual start date?	15/03/11
If no, what are the reasons for the study not commencing?	
What is the expected start date?	
Has the study finished?	NO
If yes, complete and submit "Declaration of end of study" form, available at <a href="http://www.nres.npsa.nhs.uk/applications/after-ethical-review/endofstudy/">http://www.nres.npsa.nhs.uk/applications/after-ethical-review/endofstudy/</a>	

## Appendix 1j: Final report to REC

119, Belgrave Road,  
Walthamstow,  
London  
E17 8QF

Ms Suzanne Emerton  
Co-ordinator, XXXXXX Research Ethics Committee  
REC Office  
Victoria House  
Capital Park  
Fulbourn  
Cambridge  
CB21 5XB

02/07/2013

Your ref: 11/H0302/6

**Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy**

I attach a completed End of Study declaration for the above study. Please ask the Committee to accept my apologies for its lateness. I have only today noticed that the effective date was when the database was 'locked' following the last meeting with participants.

I am planning to hand in my doctoral thesis in August 2013, have it examined by viva in October, make any necessary amendments and hopefully proceed to graduation during 2014. The thesis will be uploaded to ARRO (the university's online research repository) and also sent to the British Library. Participants will be informed by letter when it is available online.

Overleaf please find a brief final report to accompany the End of Study declaration.

Many thanks,

Yours sincerely,

John Strange



**Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy**  
**Final report to REC**

The online survey of why and how assistants are used in music therapy with clients having profound disabilities found great variation in therapists' experience of their effectiveness, with positive experiences slightly outweighing negative. Significantly for the present study, the use of assistants as 'interaction partners' was found to be not uncommon.

Seven learning support assistants (LSAs) were each shown a video clip of her interaction with a profoundly disabled teenager in music therapy. Semi-structured interviews explored their understanding of the behaviour and inferred mental processes of the teenagers, their own behaviour and mental processes and the music improvised by the therapist to support the interaction. A variant of interpretative phenomenological analysis proposed shared themes of concern for the teenagers' autonomy, interest in their communicative behaviour and understanding of the mutuality of interaction. However, the therapist's improvisation was viewed as influencing only the teenagers.

All the clips were also viewed by three music therapists, who used a mechanical continuous response device to judge how the therapist's improvisation influenced four 'scenarios': the teenagers' behaviour, their inferred mental processes, the LSAs' behaviour and their inferred mental processes. Inter-rater agreement between the three therapists' continuous responses was generally low, but some intra-rater correlations were found between pairs of scenarios. On receiving synoptic graphic transcripts of all three therapists' continuous responses above a transcription of the music, each therapist selected decision points which were then discussed in a panel meeting. Therapists made a range of clinical judgments associating musical features with observed clinical outcomes. However, the research design does not permit the drawing of firm conclusions on causal relationships between music and outcomes.

The study concludes with proposals for a modified design for part three which would significantly clarify the nature of the associations whilst still relying on clinical judgments, and also for a controlled clinical trial comparing music therapy using the procedure investigated in the present study with 'standard treatment' (in this case a developmental special education curriculum without music therapy).

## Appendix 1i: End of Study declaration



## Health Research Authority

### DECLARATION OF THE END OF A STUDY

(For all studies except clinical trials of investigational medicinal products)

*To be completed in typescript by the Chief Investigator and submitted to the Research Ethics Committee that gave a favourable opinion of the research ("the main REC") within 90 days of the conclusion of the study or within 15 days of early termination. For questions with Yes/No options please indicate answer in bold type.*

#### 1. Details of Chief Investigator

Name:	John Strange
Address:	119 Belgrave Road Walthamstow London E17 8QF
Telephone:	0208 520 6023
Email:	john.strange@student.anglia.ac.uk
Fax:	

#### 2. Details of study

Full title of study:	Improvised music to develop interaction between teenagers with profound and multiple learning disability and learning support assistants in group music therapy
Research sponsor:	Dr Leslie Gelling
Name of main REC:	East of England Essex 2
Main REC reference number:	11/H0302/6

#### 3. Study duration

Date study commenced:	15/03/2011
Date study ended:	08/05/2012 (= last meeting with participants)
Did this study terminate prematurely?	<b>NO</b> <i>If yes please complete sections 4, 5 &amp; 6, if no please go direct to section 7.</i>

#### 4. Circumstances of early termination

What is the justification for this early termination?	N/A
---	-----

#### 5. Temporary halt

Is this a temporary halt to the study?	NO
If yes, what is the justification for temporarily halting the study? When do you expect the study to re-start?	<i>e.g. Safety, difficulties recruiting participants, trial has not commenced, other reasons.</i>  N/A

#### 6. Potential implications for research participants

Are there any potential implications for research participants as a result of terminating/halting the study prematurely? Please describe the steps taken to address them.	N/A
---	-----

#### 7. Final report on the research

Is a summary of the final report on the research enclosed with this form?	YES
	<i>If no, please forward within 12 months of the end of the study.</i>

#### 8. Declaration

Signature of Chief Investigator:	
Print name:	John Strange
Date of submission:	02/07/2013

## Appendix 2: The text of the online survey

The introductory page contained the following text under the Anglia Ruskin letterhead:

### **The use of assistants in music therapy**

#### **Welcome from John Strange**

Welcome to the online survey: "The Use of Assistants in Music Therapy". This survey is part of my PhD research at Anglia Ruskin University, supervised by Prof Helen Odell-Miller and Eleanor Richards. The survey is intended to discover how widely, and in what ways, UK music therapists use assistants such as care workers, learning support assistants or volunteers when working with clients with profound disability.

The survey is completed anonymously, can be saved part way through and takes around 30 minutes to complete. Please always click the MORE button at the right of the screen for information on answering the question.

Questions 2 is a filter question. If you have never worked with profoundly disabled clients, you need not answer the remaining questions. Just click CONTINUE through the remainder of the survey. If however you have any experience of working with profoundly disabled clients, now or in the past, please answer the remaining questions, although they are marked optional.

**Note that once you have clicked on the CONTINUE button at the bottom of each page you can not return to review or amend that page. The final CONTINUE button directs you to the THANKYOU page and submits your responses without the need for a SUBMIT button.**

The next page contained the following text:

### **Anonymity, Data Protection and Security**

All data collected in this survey will be held anonymously and securely. No personal data is asked for or retained. Authorship of responses cannot be traced. Cookies (personal data stored by your Web browser) are not used in this survey.



The survey questions started on page 3. Results are tabulated and discussed in the corresponding subsections of section 7.1.

#### Question 1

1. How long have you practised as music therapist?
- |                         |                    |
|-------------------------|--------------------|
| a. duration             | (select an answer) |
| b. full time equivalent | (select an answer) |

The choice of answers for both 1a and 1b was:

Less than 1  
1-3  
4-8  
9-15  
More than 15

The “more info” button revealed the following guidance:

Many music therapists do not practise full time, or take career breaks. "Duration" refers to the time from qualification until now, or until you last worked. "Full-time equivalent" refers to the number of years and/or months you would have practised music therapy if all your clinical work had been compressed into full time. The answer may be shorter than, or the same as, the answer for "duration".

Question 2

2. What proportion of your work has been with clients having profound intellectual disability or profound and multiple disability? (Select an answer)

The choice of answers was:

0%  
1-10%  
11-30%  
30-60%  
Over 60%

The “more info” button revealed the following guidance:

The question refers to proportion of time, rather than proportion of client numbers, so the answer will not be affected by whether work is with individuals or groups.

If none of your work at any time has been with clients with profound disability, you need answer no further questions. Just click CONTINUE until you reach the end of the survey.

### Question 3

In which settings has your work with profoundly disabled clients taken place? *(Optional) (select all that apply)*

The “more info” button revealed the following guidance:

Please include any settings not mentioned in the “other” box. Please do not select work settings which did not involve profoundly disabled clients.

The choice of answers was:

- ☐ Pre-school clinic
- ☐ Pre-school - Surestart or other playgroup
- ☐ Special school or unit - primary
- ☐ Special school or unit - secondary
- ☐ Mainstream school - primary
- ☐ Mainstream school - secondary
- ☐ Further education college
- ☐ Adult education setting
- ☐ Voluntary sector youth setting
- ☐ Adult learning disability partnership (NHS Social Services)
- ☐ Neurology
- ☐ Other *(please specify)*:

#### Question 4

What have been the factors leading to the inclusion of assistants in your sessions? *(Optional) (select all that apply)*

The “more info” button revealed the following guidance:

Please include any settings not mentioned in the "other" box. Please do not select work settings which did not involve profoundly disabled clients.

The choice of answers was:

- ☐ Practical help with setting up etc at my request
- ☐ Security, e.g. preventing injury or fleeing
- ☐ Physical support for clients
- ☐ Modelling musical or other behaviour
- ☐ Medical or care needs of clients
- ☐ Observation and record-keeping
- ☐ As interaction partners for clients
- ☐ As intermediary with greater knowledge of clients' communication needs
- ☐ As escorts to and from sessions
- ☐ To facilitate musical games and activities
- ☐ As a precaution because of concerns about abuse
- ☐ Other *(please specify)*:



Before question 5 in the survey there was the section title:

**The advantages and disadvantages of assistants in music therapy**

With the following explanatory note:

This is about your personal experience. How have you, with your personality, clinical skills and theoretical stance experienced working with the assistants you have had in sessions?

Question 5

Which of the following functions have you found that assistants were able to fulfill effectively as a rule? *(Optional) (select all that apply)*

The “more info” button revealed the following guidance:

Not ticking a box need not be a reflection on the ability or attitude of assistant(s). There may be other reasons, which a later question will explore.

Question 6

Were there unforeseen disadvantages to the presence of assistants in sessions? If yes, please specify. *(Optional)*

The “more info” button revealed the following guidance:

This question refers to additional problems other than simply not successfully fulfilling the purpose for which assistants were present. Again, your answer need not reflect on the assistants' ability or attitude.

No suggested answers were provided

Question 7

What do you think were the reasons assistants either failed to fulfil desired functions or caused additional problems? *(Optional)*

*(select all that apply)*

The “more info” button revealed the following guidance:

This question is about the many difficulties assistants may face, which may explain inadequacies in their performance.

The choice of answers was as follows:

- ☐ Inadequate training by assistants' institutional line management
- ☐ Obstacles to your attempts to provide training to assistants
- ☐ Referring institution or individual had different expectations from your own
- ☐ Referring institution or individual gave specific instructions different from your own
- ☐ Assistants worked with the same clients in settings where expectations differed from your own
- ☐ Other *(please specify)*:

Question 8

Have there been unforeseen advantages from the inclusion of assistants in sessions? If yes, please specify. *(Optional)*

The “more info” button revealed the following guidance:

This question is about positive outcomes from the presence of assistants, other than the original reasons for their inclusion.

No suggested answers were provided.

Question 9

There has been very little written about the role of assistants in music therapy. Can you suggest any reasons why this might be so?

The “more info” button revealed the following guidance:

If you disagree with the statement and feel that there has been helpful information published on this topic, please say so and give references. Please include anything you yourself have written or presented.

If you agree with the statement it would be interesting to get a range of opinion on the possible reasons.



## Appendix 3: Documentation for recruitment of LSAs and students

### Appendix 3a: Headteacher letter

Anglia headed paper

The Headteacher  
..... School  
(address)

14/03/2011

#### **Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy**

Dear .....,

From 2007 to 2010 pupils from ..... came to the music therapy groups I ran at [name of college]. Since handing over this work to a new music therapist I have registered as a research student at Anglia Ruskin University. My research proposal and all associated documents have been reviewed by [name of] Research Ethics Committee and version 3.1 of these, enclosed, has received the Committee's approval.

I plan to choose short clips from the video recordings of the music therapy sessions at College which show students interacting with LSAs with my musical support. This video is the property of the school. I am therefore requesting permission to use it for research purposes, subject to parents'/carers' and LSAs' consent. The only people who will view the video clips at any time are myself, the LSAs attending the individual interviews three independent music therapists who do not know anyone on the video, and my academic supervisors, but NOT my examiners. Also any parent/carer or LSA may request a view of the relevant clip before deciding to give consent,

All written references to students and LSAs in my thesis will use pseudonyms. The key to these pseudonyms will be kept in a separate encrypted and password protected computer file. No personal information which could identify anyone (e.g. photographs or video clips, dates of birth, the name of the school or college, detailed educational or health information) will be included in the thesis or any other publication or presentation.

I would be most grateful if you could read the attached proposal or nominate a member of staff to do so, and agree that you, or your nominee, may be contacted by any parents/carers or LSAs who have further questions. A week after you receive this letter, I will telephone to discuss any issues which requiring clarification. If you prefer to discuss the proposal face to face I am happy to visit the school at a time convenient to you.

If you agree to the proposal, I shall provide letters, information sheets and consent forms, which I should be grateful if you would pass on to the parents/carers of the students named on the envelopes. One envelope will contain documents for parents/carers of students who are the focus of a clip, and

another a different version of the documents for parents/carers of students who are not the main focus of a clip but are still likely to be visible on some of the clips. I shall not myself contact any parent/carer except at their request. It would be most helpful if parents could receive with the documents a covering letter from yourself, confirming your support of this research. A suggested text will be provided, to be edited/expanded as you see fit.

If any parent/carer is normally given language support, such as the services of an interpreter, to facilitate communication with the school, it would be much appreciated if that support could be made available. If it

is necessary to translate the letter and forms for a parent/carer, I should be happy to speak with the translator to explain any points. In this connection, please notify me of any expenses incurred, which I will be pleased to reimburse. As you will appreciate, it is most important that parents/carers fully understand what they are being asked. When you receive the list of parents/carers, please inform me if any parent/carer is currently under particular stress so that they may be excluded from the study.

I shall also provide letters and forms for learning support assistants (LSAs). Again there are two sets, in different envelopes, one for those who are the main focus of a clip and one for those who are not the focus but may still be visible. I shall not contact any LSA except at their request. I hope you will give permission for the LSAs who are the focus of a clip to assist with the research. The individual interviews for those who are the main focus of a clip each take approximately half an hour and I could conduct them either in school time or, if this is not convenient, after school hours. In the latter case I would personally reimburse them half an hour's overtime. When you receive the list of LSAs, please inform me if any LSA is currently under particular stress so that they may be excluded from the study.

Many thanks for your kind assistance.

Yours sincerely,

John Strange  
Music therapist and chief researcher

Enclosure

Research proposal version 3.1 as approved by [name of] REC

### Appendix 3b: Parent letter (featured student)

ARU headed paper

14/03/2011

#### Music to help PMLD students interact with support staff version 1.0

Dear [name of parent/carer]

I took the music therapy group at [name of] College which [name of student] attended from [date] to [date] but I have since handed over to another music therapist. I have now registered as a research student at Anglia Ruskin University. I hope to study short video clips from the music therapy sessions which show students interacting with their learning support assistants. You previously gave permission for this video to be made for private study and supervision purposes. Now I am writing to ask if you will give permission for video clips in which [name of student] is featured to be used in the research.

By law, if a person someone cannot understand what it means to be a subject of research, someone knows them well, such as a parent or carer, must be asked to become their “consultee”. I am asking you to be [name of student]’s consultee and to confirm that:

[name of student] would not understand what it means to be a subject of research  
it is not against [name of student]’s best interests to be a subject of this research  
to the best of your belief [name of student] would agree if he/she could

Please read **Parents’ Information Sheet version 2.0 (featured students) 22/02/2011** and then read, complete and sign **Parents’ Consent Form version 2.0 (featured students) 22/02/2011** and return it to the school.

Many thanks for your help.

Yours sincerely,

John Strange  
(music therapist and chief researcher)



### Appendix 3c: Parent letter (visible student)

ARU headed paper

15/01/2014

#### Music to help PMLD students interact with support staff version 2

Dear [name of parent/carer]

I took the music therapy group at [name of] College which [name of student] attended from [date] to [date] but have now handed over to another music therapist.

I have registered as a research student at Anglia Ruskin University. I hope to study short video clips from the music therapy sessions which show students interacting with their learning support assistants. You previously gave permission for this video to be made for private study and supervision purposes. Now I am writing to ask if you will give permission for video clips in which [name of student] is visible to be used in the research.

By law, if a person someone cannot understand what it means to be a subject of research, someone who knows them well, such as a parent or carer, must be asked to become their “consultee”. I am asking you to be [name of student]’s consultee and confirm that:

[name of student] would not understand what it means to be a subject of research  
it is not against [name of student]’s best interests to be a subject of this research  
to the best of your belief [name of student] would agree if he/she could

Please read **Parents’ Information Sheet version 2.0 (visible students) 22/02/2011** and then read, complete and sign **Parents’ Consent Form version 2.0 (visible students) 22/02/2011** and return it to the school.

Many thanks for your help.

Yours sincerely,

John Strange  
(Music therapist and chief researcher)

**Appendix 3d: Featured LSA letter**

ARU headed paper

14/03/2011

**Music to help PMLD students interact with support staff version 2**

Dear [name of LSA],

I have registered as a research student at Anglia Ruskin University and am writing to invite you to participate in my research project. Between [date] and [date] you assisted pupils from [name of school] in music therapy at [name of] College. The head teacher has given permission for the use of the video recordings of the music therapy sessions in my research and parents/carers will also be asked for their consent.

I shall choose short clips which show students interacting with their LSAs with my musical support. You and [name of student] are the focus of one of the clips, and you may also be visible on other clips. I am therefore asking for your consent to the use of the video, and inviting you to assist me in the first stage of analysing the video by viewing the clip and answering questions on it. An information sheet and consent form are enclosed.

I apologise in advance for the fact that if you give consent it is possible that lack of parental consent might mean you cannot be included in the study.

Many thanks.

Yours sincerely,

John Strange  
Music therapist and chief researcher

**Appendix 3e: Visible LSA letter**

ARU headed paper

14/03/2011

**Music to help PMLD students interact with support staff version 1.0**

Dear [name of LSA],

I have registered as a research student at Anglia Ruskin University and am writing to invite you to participate in my research project. Between [date] and [date] you assisted pupils from [name of school] in music therapy at [name of] College. The head teacher has given permission for the use of the video recordings of the music therapy sessions in my research and parents/carers will also be asked for their consent.

I shall choose short clips which show students interacting with their LSAs with my musical support. You are not the main focus of any of the clips, but you may be visible on some clips. I am therefore asking for your consent to the use of the video. An information sheet and consent form are attached.

Many thanks.

Yours sincerely,

John Strange  
Music therapist and chief researcher



## **Appendix 3f: Parents' Information Sheet (featured students)**

### **Music to help PMLD students interact with support staff**

#### **Introduction**

I would like to invite you to take part in a research study. Before you decide I would like you to understand why the research is being done and what it would involve for you. This information sheet has been written to tell you what you need to know.

The research project is based on the music therapy sessions I gave from 2008 to 2010 at [name of] College. It is registered with Anglia Ruskin University and has been reviewed by [name of] Research Ethics Committee.

#### **Full title of research**

Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy version 3.1 (02/02/2011)

#### **Purpose of research**

From short video clips of the music therapy sessions which show students interacting with their learning support assistants (LSAs) I hope to discover what kinds of musical support are most effective.

#### **Description of research**

I shall interview several LSAs. Each LSA will be shown one video clip of her/himself interacting with one student and asked what she/he thought was happening in the clip – what did the student do, what did the LSA do, did the music help, how did it help? I shall audio-record the discussion, write down what was said and later ask the LSA to check what I have written.

I shall later show the clips to three other music therapists. They will answer similar questions and then read what the LSAs said about the clips. We shall discuss whether and how the music helped the students and LSAs to interact – by playing instruments, using their voices, or by body language (eye contact, facial expression, movement). The discussion will also be audio recorded, written out and checked.

Finally I shall write out the actual music by ear, adding words or signs to show body language etc. This will show whether, and how, the music helped the interaction. These transcriptions will be sent to the three music therapists for their comments.

#### **[name of student]'s involvement**

[name of student] will not play any part in the research or have any contact with myself. The video recording of him/her and the LSA will be the main source of research data and I am asking you to consent on [name of student]'s behalf to the video being used.

### **Why was [name of student] selected?**

Because there were examples on the video of him/her interacting with an LSA with musical support, which are suitable for further study.

### **Do I have to consent?**

You are free to decide. If you refuse, this will not affect the standard of education and care [name of student] receives at school or after leaving school.

### **Could there be any disadvantages or risks to [name of student] if I consent?**

None whatsoever, but please see the sections on confidentiality and anonymity.

### **Will there be benefits to [name of student] if I consent?**

Not directly, except that if [name of student] has music therapy in future, the results of this research might help the music therapist to give a better service.

### **Will there be benefits to other people?**

If this research produces knowledge useful to other music therapists, other people with disabilities might receive a better music therapy service as a result.

### **May I see the video clips before deciding?**

You may see the clips which include [name of student] if you wish. Please phone the school, who will arrange a convenient time for this. Or you may decide this is not necessary.

### **May I withdraw my consent?**

You will have two weeks to decide whether to consent, plus a further week if you need it. Please make use of this time to decide. If you do consent, a date will be set for the LSA to view the clip on which [name of student] appears. You will be told this date, and will then be free to withdraw your consent without giving a reason until one week before the interview date. Withdrawing consent will not affect the standard of education and care [name of student] receives.

### **What happens when the research study finishes?**

I shall finish writing a thesis in Summer 2013. This will not be published commercially, but a summary will be available online on a research database and it may be possible to read the full version online. The video itself will not be in the thesis nor published in any form, or online, nor will any still photos, only the written descriptions and the music. If I write about the research in an academic journal or present a paper about it at a professional conference, these will contain no identifying details.

### **Will I hear about the results of the research?**

You will be sent a short summary in late 2013. I am sorry it cannot be sooner. However, you may ask the school to arrange for me to phone you for a progress report.

### **Confidentiality**

The video is the property of [name of school] and is being used with the school's permission. It is stored in an encrypted form, to prevent unauthorized viewing. No video will ever be sent by email or saved without being encrypted.

### **Anonymity**

In the thesis and in any journal paper or presentation at a conference, the names of all the students, the LSAs, the schools and the college involved will all be changed, and no details that could identify them will be included. No video or still photographs will be used. However, the music therapists and my tutors at university, who will view the video, may hear the real first names of some students mentioned on the video. These therapists and tutors are all bound by the Health Professions Council (HPC) Code of Ethics on confidentiality. My examiners will not view the video.

### **Who is funding the research?**

I am funding my research studies myself. No person or organization is funding me.

### **Who is sponsoring the research?**

A senior academic in another faculty at Anglia Ruskin University

### **What if I have further questions?**

You are welcome to contact me with any questions or concerns. Either ask [name of school] to arrange for me to phone you at a convenient time, or email me at [john.strange@student.anglia.ac.uk](mailto:john.strange@student.anglia.ac.uk) Alternatively, you may ask [name of staff member] who has agreed to answer parents' questions about the research.



## **Appendix 3g: Parents' Information Sheet (visible students)**

### **Music to help PMLD students interact with support staff**

#### **Introduction**

I would like to invite you to take part in a research study. Before you decide I would like you to understand why the research is being done and what it would involve for you. This information sheet has been written to give you that information.

The research project is based on the music therapy sessions I gave from 2008 to 2010 at [name of] College. It is registered with Anglia Ruskin University and has been reviewed by [name of] Research Ethics Committee.

#### **Full title of research**

Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy version 3.1 (02/02/2011)

#### **Purpose of research**

From short video clips of the music therapy sessions which show students interacting with their learning support assistants (LSAs) I hope to discover what kinds of musical support are most effective.

#### **Description of research**

I shall interview several LSAs. Each LSA will be shown one video of her/himself interacting with one student and asked what she/he thought was happening in the clip – what did the student do, what did the LSA do, did the music help, how did it help? I shall audio record the discussion, write down what was said and later ask the LSAs to check what I have written.

I shall later show the clips to three other music therapists. They will answer similar questions and then read what the LSAs said about the clips. We shall discuss whether and how the music helped the students and LSAs to interact – by playing instruments, using their voices, or by body language (eye contact, facial expression, movement) The discussion will also be audio recorded, written out and checked.

Finally I shall write out the actual music by ear, and adding words or signs to show body language etc. This will allow me to work out whether, and how, the music helped the interaction. These transcriptions will be sent to the three music therapists for comment.

#### **[name of student]'s involvement**

[name of student] will not play any part in the research, nor have any contact with myself, but he/she may be visible in one or more video clips and I am asking you to consent on [name of student]'s behalf to the video being used.

### **Why have I been contacted?**

Because on some examples of video chosen for the research [name of student] is visible and I therefore need your permission to use that video

### **Do I have to consent?**

You are free to decide. If you refuse this will have no effect on the standard of education and care [name of student] receives at school or after leaving school.

### **Could there be any disadvantages or risks to [name of student] if I agree?**

None whatsoever, but please see the sections on confidentiality and anonymity.

### **Will there be benefits to [name of student] if I agree?**

Not directly, except that if [name of student] has more music therapy in future, the results of this research might help the music therapist to give a better service.

### **Will there be benefits to other people?**

If this research produces knowledge useful to other music therapists, other people with disabilities might receive a better music therapy service as a result.

### **May I see the video clips before deciding?**

You may see the clips which include [name of student] if you wish. Please phone the school, who will arrange a convenient time . Or you may decide this is not necessary.

### **May I withdraw my consent?**

You will have two weeks to decide whether to consent, plus a further week if you need it. Please make use of this time to decide. If you do consent, a date will be set for the LSA to view the clip on which [name of student] appears. You will be told this date, and will then be free to withdraw your consent without giving a reason until one week before the interview date. Withdrawing consent will not affect the standard of education and care [name of student] receives.

### **What happens when the research study finishes?**

I will finish writing a thesis in Summer 2013. This will not be published commercially, but a summary will be available online on a research database. And it may be possible to read the full version online. The video itself will not be in the thesis or published in any form, or online, nor will any still photos, only the written descriptions and the music. If I write about the research in an academic journal or present a paper about it at a professional conference these will contain no identifying information.

### **Will I hear about the results of the research?**

You will be sent a short summary in late 2013. I am sorry it cannot be sooner. However, you may ask the school to arrange for me to send you a progress report.

### **Confidentiality**

The video is the property of [name of school] and is being used with the school's permission. It is stored in an encrypted form to prevent unauthorized viewing. No video will ever be sent by email or saved without being encrypted.

### **Anonymity**

In the thesis and in any journal paper or presentation at a conference, the names of all the students, the LSAs, the schools and the college involved will all be changed, and no details that could identify them will be included. No video or still photographs will be used. However, the music therapists and my tutors at university, who will view the video, may hear the real first names of some students mentioned on the video. These therapists and tutors are all bound by the Health Professions Council (HPC) Code of Ethics on confidentiality. My examiners will not view the video.

### **Who is funding the research?**

I am funding my research studies myself. No person or organization is funding me.

### **Who is sponsoring the research?**

A senior academic in another faculty at Anglia Ruskin University

### **How to contact the researcher**

You are welcome to contact me with any comments, questions or concerns at any time. Either ask [name of school] to arrange for me to phone you at a convenient time, or email me at [john.strange@student.anglia.ac.uk](mailto:john.strange@student.anglia.ac.uk) Alternatively, you may ask [name of staff member] who has agreed to answer parents' questions about the research.



## **Appendix 3h: Featured LSAs' Information Sheet**

### **Music to help PMLD students interact with support staff**

#### **Introduction**

I would like to invite you to take part in a research study. Before you decide I would like you to understand why the research is being done and what it would involve for you. This information sheet has been written to tell you what you need to know.

The research project is based on the music therapy sessions I gave from 2008 to 2010 at [name of] College. It is registered with Anglia Ruskin University and has been reviewed by [name of] Research Ethics Committee.

#### **Full title of research**

Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy version 3.1 (02/02/2011)

#### **Purpose of research**

From short video clips of the music therapy sessions which show students interacting with their learning support assistants (LSAs) I hope to discover what kinds of musical support are most effective

#### **General description of research**

This research aims to investigate times during the music therapy sessions at [name of] College when interaction between one student and his/her learning support assistant (LSA) was supported and developed by the use of improvised music.

I shall show you a video clip of yourself and [name of student] and ask you to say what you saw happening in the clip. Before a second viewing I shall ask you some simple questions – what did the student do, what did the LSA do, did the music help and if so, how did it help? It is not a test – there are no right or wrong answers! The discussion will be audio-recorded and afterwards I shall write down what was said. You will be sent this transcript to check it for accuracy.

Later I shall show the clips to three independent music therapists. They will view the clips, read what the LSAs said about them and then answer the same sort of questions before a second viewing. I want to find out how they think the music helped, or failed to help, students and LSAs to interact with each other. It might be by playing instruments, by vocalising, or by body language (eye contact, facial expression or movement.) These interviews will also be audio recorded, written down and checked.

Finally I shall make transcriptions – writing out the actual music by ear and adding text or graphics to show body language etc. This will allow me to work out how the music helped, or failed to help, the interaction to develop.

As you will see, LSAs such as yourself will play an important part in the research, but for this I need you to complete **LSAs' consent form version 2 (featured LSAs) 22/02/2011**

### **How were the clips of students and LSAs selected?**

By scanning the videos for clearly visible examples of a student interacting with an LSA with musical support, which would be suitable for further study.

### **Do I have to consent?**

You are free to decide.

### **Could there be any disadvantages or risks to me if I agree?**

The only possible risk is if you were to find the video viewing or the discussion distressing. This is unlikely, but if this happens you are free to end the meeting. You would also be recommended possible sources of support.

### **Are there any benefits to the students if I agree?**

Not directly, except that if any of them receives further music therapy in future, the knowledge gained from this research might help the music therapist to provide a better service.

### **Are there benefits to other people?**

If knowledge useful to other music therapists is made available because of this research, other music therapy clients might receive a better service as a result.

### **May I see the video clips before deciding?**

You may see the clips which include [name of student] if you wish. Please phone the school, who will arrange a convenient time for this. Or you may decide this is not necessary.

### **May I withdraw my consent?**

You will have two weeks to decide whether to consent, plus a further week if you need it. Please make use of this time to decide. If you do consent, a date will be set for you to meet me view the clip on which you and [name of student] appear. You will be told this date, and will then be free to withdraw your consent without giving a reason until one week before the interview date.

### **What will I be asked to do if I agree?**

You will meet me for approximately thirty minutes at school by arrangement with the Headteacher. At the meeting you will first watch the video clip in which you feature, then talk informally about your impressions. Simple questions will then be asked to help you organize your thoughts as you view the video a second time.

The questions will include how you felt at the time, and/or how you feel now, about what you see on the clip. You will be asked to focus on the effect of my music and decide how helpful (if at all) you found it in developing your interaction with the student. Our conversation will be

audio-recorded so that I can write it out accurately. You will later have an opportunity to check what I have written for any errors or misunderstandings.

### **What happens when the research study finishes?**

A thesis will be written, finishing in Summer 2013. This will not be published commercially, but a summary will be available online on a research database and it may be possible to read the full version online. The video will be destroyed, leaving only the written descriptions and the musical transcriptions in the thesis. Both before and after 2013, I may write about the research in an academic journal or give a presentation at a professional conference. Please also see the next section on confidentiality and anonymity. You will be sent a short summary of the results of the study in late 2013. I am sorry it cannot be sooner.

### **Confidentiality**

The video is the property of the school and may only be used with permission. It is stored in an encrypted form so that no-one unauthorized may view it. No video will be saved in an unencrypted form or sent by email at any time.

### **Special exception to confidentiality**

In the unlikely event that anything you tell me in the interview gives rise to concern that any student or other person might be at risk of harm, I am legally required to inform the appropriate authority who will take any necessary action.

### **Anonymity**

The names of all the students, the LSAs, the schools and the college involved will all be changed in the thesis and in any journal paper or professional presentation. No details that could identify any of these will be included. No video or still photographs will be used. Pseudonyms will be substituted in the transcription on the LSAs' and music therapists' meetings.

The only exception to complete anonymity is that the independent music therapists and my academic supervisors, who will view the video, may hear the real first names of some students and LSAs mentioned on the video. These therapists and supervisors are all bound by the Health Professions Council Code of Ethics on confidentiality. My examiners will not view the video.

### **Use of direct quotations**

Most of the transcripts of interviews will be included in appendices to the thesis, but a few direct quotes may be included in the main body of the thesis. You will already have checked these for accuracy (see above) and you are asked to request that they are removed or paraphrased if you think your exact words might enable a reader to identify you.

### **Who is organising and funding the research?**

I am funding my research degree studies at Anglia Ruskin University myself. No commercial or charitable body is providing any of the funding.

### **Who is sponsoring the research?**

A senior academic from another faculty at Anglia Ruskin University.

### **What if I have further questions?**

You are welcome to contact me with any questions or concerns. Either ask [name of school] to arrange for me to phone you at a convenient time, or you may email me at [john.strange@student.anglia.ac.uk](mailto:john.strange@student.anglia.ac.uk). Alternatively, you may ask [name of staff member] who has agreed to answer parents' questions about the research.

### **To whom should I complain if I am unhappy about any aspect of my experience of participating in the research?**

If you are unhappy about any aspect of this research or how you have been treated you should, in the first instance, speak to myself as chief researcher. If you are still not satisfied you should contact my academic supervisor at [Helen.Odell-Miller@anglia.ac.uk](mailto:Helen.Odell-Miller@anglia.ac.uk)



## Appendix 3i: Visible LSAs' Information Sheet

### Music to help PMLD students interact with support staff

#### Introduction

I would like to invite you to take part in a research study. Before you decide I would like you to understand why the research is being done and what it would involve for you. This information sheet has been written to tell you what you need to know.

The research project is based on the music therapy sessions I gave from 2008 to 2010 at [name of] College. It is registered with Anglia Ruskin University and has been reviewed by [name of] Research Ethics Committee.

#### Full title of research

Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy version 3.1 (02/02/2011)

#### Purpose of research

From short video clips of the music therapy sessions which show students interacting with their learning support assistants (LSAs) I hope to discover what kinds of musical support are most effective

#### General description of research

This research aims to investigate times during the music therapy sessions at [name of] College when interaction between one student and his/her learning support assistant (LSA) was supported and developed by the use of improvised music.

I shall show certain LSAs video clips of themselves interacting with individual students and ask them some simple questions. The clips will then be shown to three independent music therapists to gather their views.

After this I shall make transcriptions – writing out the actual music by ear and adding text or graphics to show body language etc. This will allow me to work out how the music helped, or failed to help, the interaction to develop.

As LSAs such as yourself who are not the main focus of a clip may still be visible, I need your consent on the attached form, **LSAs' consent form version 2 (visible LSAs) 22/02/2011** after you have read the rest of this information sheet.

#### How were the clips of students and LSAs selected?

By scanning the videos for clearly visible examples of a student interacting with an LSA with musical support, which would be suitable for further study.

**Do I have to consent?**

You are free to decide.

**Could there be any disadvantages for me if I agree?**

None. It is your free choice.

**Are there any benefits to the students from the research?**

Not directly, except that if any of them receives further music therapy in future, the knowledge gained from this research might help the music therapist to provide a better service.

**Are there benefits to other people?**

If knowledge useful to other music therapists is made available because of this research, other music therapy clients might receive a better service as a result.

**May I see the video clips before deciding?**

You may see the clips in which you are visible if you wish. Please phone the school, who will arrange a convenient time for this. Or you may decide this is not necessary.

**May I withdraw my consent?**

You will have two weeks to decide whether to consent, plus a further week if you need it. Please make use of this time to decide. If you do consent, a date will be set for the LSA(s) involved to view the clips on which you appear. You will be told this date, and will then be free to withdraw your consent without giving a reason until one week before the interview date.

**What happens when the research study finishes?**

A thesis will be written, finishing in Summer 2013. This will not be published commercially, but a summary will be available online on a research database and it may be possible to read the full version online. The video will be destroyed, leaving only the written descriptions and the musical transcriptions in the thesis. Both before and after 2013, I may write about the research in an academic journal or give a presentation at a professional conference. Please also see the next section on confidentiality and anonymity. You will be sent a short summary of the results of the study in late 2013. I am sorry it cannot be sooner.

**Confidentiality**

The video is the property of the school and may only be used with permission. It is stored in an encrypted form so that no-one unauthorized may view it. No video will be saved in an unencrypted form or sent by email at any time.

### **Special exception to confidentiality**

In the unlikely event that an LSA who is interviewed tells me anything which gives rise to concern that any student or other person might be at risk of harm, I would be legally required to inform the appropriate authority.

### **Anonymity**

The names of all the students, the LSAs, the schools and the college involved will all be changed in the thesis and in any journal paper or professional presentation. No details that could identify any of these will be included. No video or still photographs will be used. Pseudonyms will be substituted in the transcription on the LSAs' and music therapists' meetings.

The only exception to complete anonymity is that the independent music therapists and my academic supervisors, who will view the video, may hear the real first names of some students and LSAs mentioned on the video. These therapists and supervisors are all bound by the Health Professions Council Code of Ethics on confidentiality. My examiners will not view the video.

### **Who is organising and funding the research?**

I am funding my research degree studies at Anglia Ruskin University myself. No commercial or charitable body is providing any of the funding.

### **Who is sponsoring the research?**

A senior academic from another faculty at Anglia Ruskin University.

### **What if I have further questions?**

You are welcome to contact me with any questions or concerns. Either ask [name of school] to arrange for me to phone you at a convenient time, or you may email me at [john.strange@student.anglia.ac.uk](mailto:john.strange@student.anglia.ac.uk) Alternatively, you may ask [name of staff member] who has agreed to answer parents' questions about the research.

### Appendix 3j: Parents' Consent Form (featured students)

**Title of Project:** Music to help PMLD students interact with support staff

**REC reference number:** 11/H0302/6

**Name of researcher:** John Strange

*Please tick each box:*

- |    |   |                          |
|----|---|--------------------------|
| 1) | I am the parent/carer of [name of student]  | <input type="checkbox"/> |
| 2) | I have read <b>Parents' information sheet version 2 (featured students) 22/02/2011</b>  | <input type="checkbox"/> |
| 3) | Any questions have been answered to my satisfaction   | <input type="checkbox"/> |
| 4) | I confirm that [name of student] has a learning disability which makes him/her unable to understand what it means to be the subject of research   | <input type="checkbox"/> |
| 4) | I am making this decision on behalf of [name of student]  | <input type="checkbox"/> |
| 6) | I understand that I need to consider if it is in [name of student]'s interests to agree, and whether he/she would agree if he/she understood the question   | <input type="checkbox"/> |
| 7) | I understand that my consent is voluntary and confirm that no pressure has been put upon me in making my decision.  | <input type="checkbox"/> |
| 8) | I understand that sections of data collected during the study, may be looked at by individuals from regulatory authorities where it is relevant to [name of student] taking part in this research. I give permission for these individuals to have access to such data. | <input type="checkbox"/> |
| 9) | I consent to video showing [name of student] being used in this study   | <input type="checkbox"/> |

**Name of person giving consent**

**Date**

**Signature** .....

**Name of person taking consent**

**Date**

**Signature**



### Appendix 3k: Parents' Consent Form (visible students)

**Title of Project:** Music to help PMLD students interact with support staff

**REC reference number:** 11/H0302/6

**Name of researcher:** John Strange

*Please tick each box:*

- |    |   |                          |
|----|---|--------------------------|
| 1) | I am the parent/carer of [name of student]  | <input type="checkbox"/> |
| 2) | I have read <b>Parents' information sheet version 2 (visible students) 22/02/2011</b>   | <input type="checkbox"/> |
| 3) | Any questions have been answered to my satisfaction   | <input type="checkbox"/> |
| 4) | I confirm that [name of student] has a learning disability which makes him/her unable to understand what it means to be the subject of research   | <input type="checkbox"/> |
| 4) | I am making this decision on behalf of [name of student]  | <input type="checkbox"/> |
| 6) | I understand that I need to consider if it is in [name of student]'s interests to agree, and whether he/she would agree if he/she understood the question   | <input type="checkbox"/> |
| 7) | I understand that my consent is voluntary and confirm that no pressure has been put upon me in making my decision.  | <input type="checkbox"/> |
| 8) | I consent to video showing [name of student] being used in this study   | <input type="checkbox"/> |
| 9) | I understand that sections of data collected during the study, may be looked at by individuals from regulatory authorities where it is relevant to [name of student] taking part in this research. I give permission for these individuals to have access to such data. | <input type="checkbox"/> |

**Name of person giving consent**

**Date**

**Signature** .....

**Name of person taking consent**

**Date**

**Signature**

### Appendix 3I: Featured LSAs' Consent Form

**Title of Project:** Music to help PMLD students interact with support staff

REC reference number: 11/H0302/6

**Name of researcher:** John Strange

*Please tick each box:*

1) I am a learning support assistant and have supported [name of student] in some of her/his music therapy sessions

☐

2) I have read **LSAs' information sheet version 3 (featured LSAs) 14/03/2011**

☐

3) Any questions have been answered to my satisfaction

☐

4) I understand that my consent is voluntary and confirm that no pressure has been put upon me in making my decision.

☐

4) I consent to video showing myself being used in this study

☐

6) I understand that sections of data collected during the study, may be looked at by individuals from regulatory authorities where it is relevant to my taking part in this research. I give permission for these individuals to have access to such data.

☐

**Name of person giving consent**

**Date**

**Signature** .....

**Name of person taking consent**

**Date**

**Signature**

### Appendix 3m: Visible LSAs' Consent Form

**Title of Project:** Music to help PMLD students interact with support staff

Reference number: to be allocated

Name of researcher: John Strange

*Please tick each box:*

- |    |   |                          |
|----|---|--------------------------|
| 1) | I am a learning support assistant and have supported a pupil in music therapy sessions and received debriefings from the music therapist  | <input type="checkbox"/> |
| 2) | I have read <b>LSAs' information sheet, study 2 15/01/2014</b>  | <input type="checkbox"/> |
| 3) | Any questions have been answered to my satisfaction   | <input type="checkbox"/> |
| 4) | I understand that my consent is voluntary and confirm that no pressure has been put upon me in making my decision.  | <input type="checkbox"/> |
| 4) | I consent to video showing myself and transcriptions of the debriefing Sessions being used in this study subject to the Restrictions set out in the information sheet   | <input type="checkbox"/> |
| 6) | I understand that sections of data collected during the study may be looked at by individuals from regulatory authorities where it is relevant to my involvement in this research. I give permission for these individuals to have this access. | <input type="checkbox"/> |

**Name of person giving consent**

**Date**

**Signature** .....

### Appendix 3n: Second School Letter

(with pseudonyms)

(Anglia headed paper)

Dear [nominated contact person],

The pilot interview with Jean went well, and she has received and approved a transcript. I also conducted one pilot at [other school]. Following that my two supervisors acted as a panel to pilot the music therapy interview, which included considering the LSA interviews. Now having made some revisions to the LSA interview protocol, I am ready to carry out the main study LSA interviews.

At [name of school] these are with Dina (Zeb) Terry (Hamid) Kate (Cameron) and Gina (Shaun). Would it be possible to fit any two of these in next week? The times I could make are Weds 22<sup>nd</sup> all day, Thurs 23<sup>rd</sup> afternoon and Fri 24<sup>th</sup> morning. Then the remaining two if possible the following week, possible times Mon 27<sup>th</sup> afternoon, Weds 29<sup>th</sup> before 11am, Thurs 30<sup>th</sup> pm and Fri 1<sup>st</sup> all day.

If you are able to fix all or any of these I should be most grateful. There is something else I need to ask you to do, which is to check with the parents/carers at least a week before the date fixed for their child that they are still agreeable. I was required (for the NHS ethics committee) to offer the chance of opting out up to a week before the LSA was due to see the clip. I don't think anyone would, but just in case I have written the enclosed letters, which I have left open for you to fill in the interview dates. If you get the opportunity to speak to any parents/carers, then there's no need to send their letter. In the unlikely event that any parent/carer does change their mind, we shall have to cancel that interview.

Finally, for the pilot interview, I did not notify Mrs [mother of Tiffany] in advance, therefore I have written her a separate letter giving her the option of withdrawing the data from Jean's interview from the research. The texts of this letter and the general parents' letter are attached below for your records.

One other point, you will remember that the clip that would have shown [name of LSA] was withdrawn because of a refusal from a [other school] parent. The other LSA we couldn't get permission from was [name of LSA], but now I have adjusted the clip so that he is completely out of the picture and we don't need permission.

Many thanks and best wishes,

John



**Appendix 3o: Second Parents' Letter**

(Anglia headed paper)

Dear [name of parent/carer]

You kindly gave permission for video showing [name of student] to be used in my research project. In the information you received, I undertook to inform you of the date I would interview the learning support assistant [name of LSA] and show her the clip. The date for this has now been fixed as [date of interview] which means that according to the NHS ethical requirements for this study I have to offer you the chance to withdraw your permission up to [one week earlier]. I hope you will not wish to do this, but if you do decide to withdraw you should telephone the school and leave a message for [nominated contact person] to that effect on or before [same date]. If you do not contact her, I will take this to mean you are happy for me to go ahead.

You may be interested to know that two pilot interviews, one of them at [name of school], have been successfully carried out and analysed. I know the LSAs concerned would not mind my saying that they and I found it an interesting and helpful experience to look together at the video clips of students in music therapy.

Thank you for your assistance with this study.

Yours sincerely,

John Strange

**Appendix 3p: Second Letter to parent of first (pilot) student**

(Anglia headed paper)

Dear Mrs [mother's name]

You kindly gave permission for video showing Tiffany to be used in my research project. In the information you received, I undertook to inform you of the date I would interview the learning support assistant Jean and show her the clip. Unfortunately I omitted to do this, so according to the NHS ethical requirements for this study I now have to offer you the chance to withdraw your permission for data from the interview to be included in the study. I hope you will not wish to do this, but if you do decide to withdraw you should telephone the school and leave a message for [nominated contact person] to that effect. She will notify me and no data referring to Tiffany will be included.

The interview with Jean was successfully carried out and analysed. I know Jean would not mind my saying that we found it an interesting and helpful experience to look together at the video clip. Analysis of this pilot interview has helped me make a few improvements to the interview protocol for the remaining LSA interviews.

Thank you for your assistance with this study.

Yours sincerely,

John Strange

## Appendix 4: Initial long list of video clips

Columns 1 – 4 = featured student, visible student(s), featured LSA, visible LSA(s)  
(all persons visible in eventual choice of clips have pseudonyms)

Colours: **School 1** **School 2** **School 3**

Rows in **bold** were chosen for short-list. XXX under date = final selection

Student F	Student V	LSA F	LSA V	Date	Comment
<b>Tony</b>	<b>Zeb Shaun</b>	<b>Dina</b>	<b>Sandra</b>	021009	Loud bongos. D quiet tactful join.
Anastasia	Aprille Reece Chelsea Mickey	Mark	Lucy Jan	281108	Patient LSA metallophone A grad involves self
Anastasia	Mickey Chelsea Heather	Laura	Lucy Jan	300109	Conga duet
Anastasia	Mickey Chelsea Heather	Mark	Lucy Jan	200309	Glock duet
<b>Anastasia 1.20</b>	<b>Mickey Aprille</b>	<b>Jenny</b>	<b>Ellen</b>	<b>131109 XXX</b>	<b>Eth Kab. J mainly listening</b>
<b>Aprille 2.10</b>	<b>Mickey</b>	<b>Lucy</b>	<b>Ellen</b>	<b>021009 XXX</b>	<b>Oc dr. L conga. Long solo. L tactful comments, sway</b>
Aprille	Mickey	Jenny	Ellen	091009	Conga. J on cym. complex duet. Wavering attn
Chelsea	Reece	Jan		300209	Met duet
Chelsea	Mickey Anastasia Heather	Jan	Lucy Mark	200309	Rattle duet
Heather	Mickey Chelsea Anastasia	Jan	Laura Lucy	300109	V. brief met duet close-up
<b>Heather 1.35</b>	<b>Chelsea Anastasia Reece Mick</b>	<b>Karen</b>	<b>Jan Lucy 2 Siobhan</b>	<b>141108</b>	<b>LSA long conga, JS commentary, H v brief engage</b>
Heather	Chelsea Mickey Reece	Lucy	Jan Debbie Laura	270209	Body contact
Mickey	Reece Anastasia Chelsea	Lucy	Jan Laura	071108	Cast machine
Chelsea	Reece Anastasia Mickey	Jan	Lucy	Same clip	Eth Kabasa
Mickey	Reece Anastasia Heather	Lucy	Jan Laura	051208	Cast machine
Mickey	Anastasia	Ellen	Jenny	061109	Oc dr held by E tends to attend to JS
<b>Reece</b>		<b>Jan</b>		<b>090109</b>	<b>Met duet (needs cutting?)</b>
Sam	Lucy Adam Shaun	Nikki	Sue Corinne	071108	Poor pic. I add rhythm
<b>Sam</b>	<b>Lucy Adam Billy</b>	<b>Nikki</b>	<b>Abbi Fiona</b>	<b>300109</b>	<b>Sam cym. N supports but too much from JS direct?</b>
Sam	Adam Billy	Corinn	Abbi Sue	200309	Skilful (teacher) click

	Shaun	e			octachime
Lucy	Adam Billy	Fiona	Abbi Nikki	230109	Skilful LSA bells, all hush
Lucy	Adam Billy Sam	Debby	Corinne	010509	Skilful LSA eth kabasa High qual picture
Shaun	Tony Zeb	Gina	Kathryn Sandra	271109 XXX	Bongos. Gentle support others play & S notices
Aaron	TiffanyAprille	Sue	Paula	060209	Shared conga excellent
Aprille		Sue		300109b	Rattle t-t
Shaun		Kate		051208a	Conga with stick
Tiffany		Jean		051208 XXX	Met assisted (cut end)
Tiffany	Aaron	Jean	Mark Sue	130309	Cym almost indep, min ass
Hamid	Camilla Charis	Terry	Denise Kim Linda	070510	Glock. T guides, prompts, joins in
Cameron		Kate		070510 XXX	Cast mach, but C chooses clap and C joins
Shaun	Tony Zeb	Gina	Abbi Karen	271109	Assisted bongos, others noise
Shaun	Tony Zeb	Sally	Dina	150110	Assisted cymbal, others noise
Tony	Zeb Shaun	Dina	Sally	021009	Assisted bongos, others noise
Zeb	Tony Shaun	Dina	Geoff	050310 XXX	Conga-tamb t-t at distance
Aprille	Mickey	Linda	Ellen	021009	Oc drum. LSA conga later
Aprille	Mickey	Julie	Ellen	091009	Conga cym duet
Anastasia	Mickey Adele	Julie	Ellen	131109	Eth kab eye contact
Mickey	Anastasia	Ellen	Julie	061109	Ocean drum (+ Matt)
Anastasia	Mickey	Julie	Ellen	061109	Bells on desk (+ Ant)
Mickey 3.05	Anastasia Aprille	Ellen	Jenny Stephanie	210510	Conga good pic (1 <sup>st</sup> 2 clips only)
Hamid	Charis Camilla	Terry	Dina Lucy Karen	070510 XXX	Glock duet. Good pic

## Appendix 5: Final short list of video clips

Columns 1 – 4 = featured student, visible student(s), featured LSA, visible LSA(s)  
(all persons visible have pseudonyms)

Colours: **School 1** **School 2** **School 3**

Student F	Student V	LSA F	LSA V	Date	Comment
Anastasia	Mickey Aprille	Jenny	Ellen	131109	Eth Kab. J mainly listening
Aprille	Mickey	Lucy	Ellen	021009	Oc dr. L conga. Long solo. L tactful comments, sway
Shaun	Tony Zeb	Gina	Kathryn Sandra	271109	Bongos. Gentle support others play & S notices
Tiffany		Julie		051208	Met assisted (cut end)
Cameron		Kate		070510	Cast mach, but C chooses clap and C joins
Zeb	Tony Shaun	Denise	George	050310	Conga-tamb t-t at distance
Hamid	Charis Camilla	Terry	Dina Karen Lucy	070510	Glock duet. Good pic



## Appendix 6: LSA interview protocol

- Thanks for assisting with research
- Confirm info sheet read.
- Answer any questions
- Explain audio-recording by camera on screen to relate comments to clip
- Transcription will be sent back to check (and edit if desired)
- *You* are not being tested
- Just watch the clip for the first time

### PLAY CLIP

- Any comments?
- Follow up questions (general)
- Questions I shall ask after the second viewing:
- What did the student do? *Card: **student's behaviour***
- What did you do? *Card: **your behaviour***
- Did any action or event strike you as important? *Card: **activity or event***
- What may have been your thoughts, feelings, intentions or questions?  
*Card: **what might have been in your mind?***
- What may have been the student's thoughts, feelings, intentions, questions?  
*Card: **what might have been in the student's mind?***
- Any thoughts about the keyboard music? *Card: **keyboard music***

### PLAY CLIP

- Questions as above
- Follow up questions (more specific)
- During the third playing, please stop the tape at each point which you feel illustrates your answers.

### PLAY CLIP

- Follow up questions at each point tape stopped
- Anything else you would like to tell me, or discuss?
- Follow up questions
- Transcript will be sent for checking
- Thank you so much for helping me.

## Appendix 7: LSA interviews

### Appendix 7a/1: Interview with LSA 1 (“Jean”)

Normal text = LSA’s words

Italic text = therapist’s words

J = LSA, T = student

Blue = summary

Violet = reflections and interpretations

Red = faulty interviewing technique Green = linguistic and pragmatic features

Basically it’s recording the screen. It’s just picking up our voices – I tried this out yesterday – When we do play some video it can see that <u>and</u> record anything you say quite easily because the mics, the, er, microphones are on the top here, (pointing)	0001	<i>Technology</i>	
Oh, right.	0002		
which is rather nice. So ..... I’ve got a list of things to make sure I, er, tell you, but first of all how are you? (laughs)	0003	<i>I reveal I may be</i>	
I’m fine thank you. Yes (laughs)	0004	<i>anxious by listing what <u>has</u></i>	
Good, good, good. Erm, to thank you very much for helping me.	0005	<i>gone right</i>	
That’s all right.	0006		
To point out that it’s a pilot study, but I’ve checked with my supervisors that doesn’t mean that we can’t use the data, it just means that they might have to be sort of used separately from the ones that I do after I’ve finalised the format you know, but I’d certainly talk about what came out of the pilot study as well. Erm, it should take about half an hour but I, again I’m sort of testing that out (laughs). Erm, you’re happy about the recording. It’s, um, like the video which is encrypted, although I’ve just got it ready to play. Um, what we record of the interview, that will also be encrypted, you know, what I mean, somebody has to know a 20 character password to be able to access it....	0007		
(overlapping) Yeh, nobody can get into it.	0008		
That’s right. Then afterwards I shall go away and write down everything as accurately as I can, including, sort of (pause) things like, “sort of” (laughs) or “John laughed at that point”, that sort of thing.	0009		
(Laughs)	0010		
Then I’ll send that back to you to check, if you think there’s anything inaccurate, but also you have the chance to edit it and, for example if, if you, if there’s anything you really would like to cut out, you, you wouldn’t have said it, on reflection, you can cut it out. I’m not going to, erm..... you know, that the final version will be what you, er, pass, and equally if you really think, “ I, oh I wish I’d said that”, you can add something.	0011		
Oh, right, mmm.	0012		
I mean, things that you add afterwards, I’ll probably show in some way italics or something, that they were added afterwards, but it will be part of your, um, your contribution, you know. Erm, in, er, the actual, er, thesis, which is three years away.....	0013	<i>Pilot but data can be used</i>	
Ooh!	0014		
(laughs) there’ll be very limited use of direct quotes just sort of a few phr... phrases here and there to illustrate things. Erm, if there was anything longer I’d have to ask your permission, but there’d certainly be nothing that would identify you. There’s nothing to identify the students, the	0015		
	0016		
	0017		
	0018		
	0019	<i>Self-deprecating – the</i>	
	0020	<i>absent minded professor</i>	
	0021		
	0022	<i>Encryption</i>	
	0023		
	0024		
	0025		
	0026	<i>Transcription</i>	
	0027		
	0028	<i>I put J at ease by</i>	
	0029	<i>dramatising my own messy</i>	
	0030	<i>language</i>	
	0031		
	0032		
	0033		
	0034		
	0035		
	0036	<i>Deletions and after-</i>	
	0037	<i>thoughts allowed so J will</i>	
	0038	<i>not be over-cautious</i>	
	0042		
	0043	<i>(she did not do so)</i>	
	0044		
	0045		
	0046	<i>Thesis in 3 years</i>	
	0047	<i>Mentioned to gain</i>	
	0048	<i>sympathy?</i>	
	0050		
	0051	<i>Extended direct quotes</i>	
	0052	<i>only with permission</i>	
	0053		
	0054	<i>Anonymity</i>	

<p>school, the area of England even. Erm, no case studies, no medical conditions, it's just about observing what, what happened in little clips. You then have (hesitates) the right to, you, er, (laughs) I'm not encouraging this.....</p> <p>(laughs)</p> <p>you then have right to withdraw from the, from the research up to the point that your, erm, contribution is shared with my panel of music therapists, 'cos the next stage is, I'm going to show the same clips to some music therapists, sort of selected at random and, erm, you know, at that point, once they've seen it, it's part of it, you know what I mean, but, I mean, you've got....</p> <p>Yeh.</p> <p>it'll be the first of June before that happens,</p> <p>Oh, right.</p> <p>so that if you think better of it – I hope you won't – (laughs)</p> <p>(Laughs)</p> <p>Now certainly, to, to, very strongly it must be stressed, we're not judging how good you were at your job; we're not judging how good I am at my job, and we're not judging the student. What we're looking at is (coughs) the <u>process</u>, just from one window, which is your experience of it. Now I know you've had quite a, you've had the higher LSA training, so, you know lots of, kind of, theoretical stuff around this. You can use that or not, it's up to you, but what is really interesting is your <u>experience</u>, because you're one of two people that are go.... in an interaction. Tiffany's the other one and Tiffany can't tell us, but you can tell me how, what you felt was happening. You can give me some idea what you think Tiffany felt, er, probably and, erm, that's what's important, because it's about how it's experienced by the people, it's not what the theory says, you know. Erm (coughs) Er, that's it really. Take your time. Before we look at the video, can you say a little bit about, just, erm (hesitates) what it's like working with this – oh, by the way, aliases. I didn't tell you. You probably remember this from the instructions. Erm, all the names will be changed....</p> <p>Yeh.</p> <p>So you'll be, erm, Jean and Tiffany.</p> <p>Oh (laughs heartily)</p> <p>Yeah. Right. Erm. can you say a little bit about work, you know, working with, erm, this type of students and, you know, what brought you to it?</p> <p>Erm, I have a son who's got cerebral palsy....</p> <p>Oh, yes.</p> <p>and he came to this school, I mean, he's twenty-three now, but he came to this school, erm, into the nursery when he was three, erm, and that was how it really started. I used to come in and learn ---- the children here at that time weren't as physically disabled as they are now.</p> <p>No.</p> <p>It was like an MLD school.</p> <p>Yes.</p> <p>And, erm, I used to come in and hear some of the pupils read, tidy the library.....</p> <p>Yes.</p> <p>and, erm, I became a dinner lady and a MAP person who'd, like, do certain exercises with the children,</p> <p>Oh, yes.</p> <p>which is now called MOVE, erm, and I'm a MOVE co-ordinator now.</p> <p>Oh.</p>	<p>0055</p> <p>0056</p> <p>0057</p> <p>0058</p> <p>0059</p> <p>0060</p> <p>0061</p> <p>0062</p> <p>0063</p> <p>0064</p> <p>0065</p> <p>0066</p> <p>0067</p> <p>0068</p> <p>0069</p> <p>0070</p> <p>0071</p> <p>0072</p> <p>0073</p> <p>0074</p> <p>0075</p> <p>0076</p> <p>0077</p> <p>0078</p> <p>0079</p> <p>0080</p> <p>0081</p> <p>0082</p> <p>0083</p> <p>0084</p> <p>0085</p> <p>0086</p> <p>0087</p> <p>0088</p> <p>0089</p> <p>0090</p> <p>0091</p> <p>0092</p> <p>0093</p> <p>0094</p> <p>0095</p> <p>0096</p> <p>0097</p> <p>0098</p> <p>0099</p> <p>0100</p> <p>0101</p> <p>0102</p> <p>0103</p> <p>0104</p> <p>0105</p> <p>0106</p> <p>0107</p> <p>0108</p> <p>0109</p> <p>0110</p> <p>0111</p> <p>0112</p> <p>0113</p> <p>0114</p> <p>0115</p> <p>0116</p> <p>0117</p>	<p><i>She appears to have anticipated</i></p> <p><i>Right to withdraw required by NHS REC (unnecessary – it was in the information sheet)</i></p> <p><i>MT interviews</i></p> <p><i>Experience rather than evaluation</i></p> <p><i>Of an interaction</i></p> <p><i>J's and T's experience and not any theory is what matters</i></p> <p><i>This question was not planned, and the 2<sup>nd</sup> part gets in the way of answering the 1<sup>st</sup></i></p> <p><i>Matter of fact with no evident emotion</i></p> <p><i>Did she come for the sake of the work or was she anxious not to desert her son?</i></p> <p><i>Missed chance to ask about PMLD</i></p> <p><i>A well- rehearsed narrative of her own progress and varied experience and skills</i></p> <p><i>(a contrast with the students' situation)</i></p>	<p>LSA came to job because her disabled child was at school</p> <p>LSA progressed in role and found it fulfilling</p>
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<p>I'm going on to train to do that, and then I got the job as an LSA within the school. My son was down the..... up, just gone up to the senior end, so I worked down the primary end of the school and then, erm, two years ago I did my HLTA training so....</p> <p><i>Yes. Jean I'm just going to check by this that it really is recording. (switches off and on) Yes it was. It's alright Right So you just got all that?</i></p> <p><i>I suddenly thought what a pity that's so interesting I might....</i></p> <p>Yeh.</p> <p><i>have lost it all. There we are, a single beep means recording, a double beep mean, turned it off.</i></p> <p>Oh.</p> <p><i>There we are. And what about (pause) working with Tiffany herself? Erm (pause) did you choose her, or did the staff choose you?</i></p> <p>(overlapping) I worked with Tiffany from when she was in the nursery. She came into the school in the nursery and at the time when she first came to the school she was mobile....</p> <p>Yes.</p> <p>and walked in a standing frame, not a lot on her own, and she was eating, and I gradually, as I, she went through the school I tended to follow her through the school, so I've worked with her for all the way through till she went to post-16.....</p> <p>Yes.</p> <p>when I've lost a bit of contact.</p> <p><i>Yes. (pause) She's changed of course?</i></p> <p>She has, she's deteriorated in them years, yes, but that is the, that is part of her condition so.....</p> <p><i>Mm (pause) So what would, (coughs) how would you describe some of her difficulties now?</i></p> <p>Erm, she's still a very happy child, you know, and when you see, she still will give you the smile but she's poorly now, you know, she has, she's weak and, erm, .....she's not got the spark about her she had, you know.</p> <p>Mm</p> <p>She hasn't got the, erm, how would you say? (long pause) .... as much go in her, you know. She tires a lot easier, whereas, you know, two or three years ago she would interact with you, if you give her something she would grab your hand and things like that, she doesn't do that ....</p> <p>No.</p> <p>... so much now.</p> <p><i>Er, this clip is about just over a year ago, so that's, sort of, towards the end of that time you're talking about, maybe.</i></p> <p>Mm.</p> <p><i>Mm, I was going to say, erm, what is, what are her strengths, but you've, you've told me she's still a happy child.</i></p> <p>Yes.</p> <p><i>Do you want to add anything to that?</i></p> <p>Yes, I mean, she loves being in the company, she loves what's going on around her.</p> <p>Mm.</p> <p>She likes to be in a group and, you know, does seem to, sort of, get something out of being with other people.</p> <p>Mm, right.</p> <p>Being part of a group.</p> <p><i>So, I haven't got an exact record of how many music therapy sessions you came to. I don't think you came in our first year of 2007-8 if I remember?</i></p> <p>No.</p> <p><i>Just the next two, the 8-9?</i></p>	<p>0118</p> <p>0119</p> <p>0120</p> <p>0121</p> <p>0122</p> <p>0123</p> <p>0124</p> <p>0125</p> <p>0126</p> <p>0127</p> <p>0128</p> <p>0129</p> <p>0130</p> <p>0141</p> <p>0132</p> <p>0133</p> <p>0134</p> <p>0135</p> <p>0136</p> <p>0137</p> <p>0138</p> <p>0139</p> <p>0140</p> <p>0141</p> <p>1042</p> <p>0143</p> <p>0144</p> <p>0145</p> <p>0146</p> <p>0147</p> <p>0148</p> <p>0149</p> <p>0150</p> <p>0151</p> <p>0152</p> <p>0153</p> <p>0154</p> <p>0154</p> <p>0156</p> <p>0157</p> <p>0158</p> <p>0159</p> <p>0160</p> <p>0161</p> <p>0162</p> <p>0163</p> <p>0164</p> <p>0165</p> <p>0166</p> <p>0167</p> <p>0168</p> <p>0169</p> <p>0170</p> <p>0171</p> <p>0172</p> <p>0173</p> <p>0174</p> <p>0175</p> <p>0176</p> <p>0177</p> <p>1780</p> <p>1179</p>	<p><i>Is recording working?</i></p> <p><i>To stress that what she has said is interesting</i></p> <p><i>Technology</i></p> <p><i>Who chose whom and why? 2<sup>nd</sup> option makes it sound like just admin J with T since nursery</i></p> <p><i>T's progressive disability (again very matter-of-fact)</i></p> <p><i>J followed T through school....</i></p> <p><i>But not to post-16</i></p> <p><i>Deterioration due to T's condition (feeling of loss being concealed?) Should have asked about strengths also</i></p> <p><i>T is still happy but Getting weaker, not "the spark" in a strong voice, rather stoic, not emot-ional (except long pause)</i></p> <p><i>Failing to ask how J feels about that</i></p> <p><i>Why satisfied with "happy"? Should have asked about strengths</i></p> <p><i>T loves company and activity round her</i></p> <p><i>Important and relevant to MT cut short, perhaps fearing that will be all J sees in MT</i></p> <p><i>How many sessions did J attend?</i></p>	<p>Student was more able in past</p> <p>LSA spent many years with this student</p> <p>Student is a happy child</p> <p>Student is losing energy and zest</p> <p>Student loves company and activity round her</p>
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<p>No, I only actually done one year.  <i>Just, just this year that we're seeing here?</i>  Yeh.  <i>Right, erm, was it just what you expected, or was it different?</i>  It was it was a nice change really, because it was something completely different from the school here, isn't it? So it was quite nice to go ....  <i>Well, I don't know because I don't know what the school here..... (laughs)</i>  No, no but, I mean, the working in school all week and then having the day at college and going round and doing .....  Yes.  the different activities at college.  Mm.  I think, I think a lot of the students did get a lot out of it because it is something completely different to being here.  <i>Yes and you took you took Tiffany round all the activities.</i>  Tiffany, yes, Tiffany and Violet.  <i>And Violet, yeh. What were the other activities?</i>  Massage.  Yes.  Erm (pause) sometimes drama, I think they did, and, erm, in the, we used to go in the gym for, like, activities like ball games.  Yes, mmm.  Things like that.  <i>Drama, would, erm, you, you say she likes watch...., watching what's going on round her?</i>  (overlapping) Yes, the interaction of others, yeah.  <i>So that even if she wasn't very.... yes I see (overlapping)</i>  <i>Well now I'm going to show you this clip more than once.</i>  <i>Erm, but, er, so the first time, erm, the sound is going to come from over there so don't worry, (both laugh) it's just a bit stronger than what it would be from here. Then we can talk about it afterwards. You can comment while it's on and it will record your comments on top of this cos I've tested it – it does work.</i>  Oh, right, yeh  VIDEO (continuous)  <i>Oh, you may need to move if it's not.... or I move this .....</i>  It's fine.  <i>can you see the screen reasonably?</i>  Yep.  VIDEO  (at end long pause and broad smile)  <i>That was a day that, er, nobody else came.</i>  Was it, it was just me and Tiffany?  <i>No other students, yes.</i>  Oh.  <i>But there was, we had a, somebody holding the camera – you saw it moving.</i>  Mm.  <i>(coughs) Does that bring back any memories?</i>  Yeh, it was quite nice to see actually. (laughs)  Yes  Although you are recording you don't seem, you forget that's there don't you, and you just carry on and do ...  <i>Hopefully, yes.</i>  Yeah, yeah.  <i>Mm (pause) just ... so what were you focusing on, not being recorded, but what?</i>  Well, making sure she had the stick, because I had to support</p>	<p>0180 0181 0182 0183 0184 0185 0186 0187 0188 0189 0190 0191 0192 0193 0194 0195 0196 0197 0198 0199 0200 0201 0202 0203 0204 0205 0206 0207 0208 0209 0210 0211 0212 0213 0214 0215 0216 0217 0218 0219 0220 0221 0222 0223 0224 0225 0226 0227 0228 0229 0230 0231 0232 0233 0234 0235 0236 0237 0238 0239 0240 2401</p>	<p>Only one year</p> <p><i>Was MT as J expected? to avoid asking for a value judgment</i></p> <p>College Link different from school</p> <p>“quite nice” ....”doing the different activities”</p> <p>students “get a lot out of it”</p> <p><i>What other activities? Shd asked J to focus on MT?</i></p> <p>Drama, gym</p> <p><i>Perhaps I now accept that may be main value of MT</i></p> <p>“Professional” word</p> <p><i>Fail to pursue. Perhaps resenting her not linking interaction with MT</i></p> <p>Viewing procedure</p> <p>Technology</p> <p>J smiles after video</p> <p><i>Fail to ask why</i></p> <p><i>1:1 that day.</i></p> <p><i>Should ask how J found 1:1</i></p> <p><i>Brings back memories?</i></p> <p><i>Neutral question, to focus on J's own experience</i></p> <p>J values the unusual experience of seeing oneself on video</p> <p><i>Vague, so J could address thoughts or intentions</i></p> <p>J had to support T's hand</p>	<p>Value of College Link for staff – contrast with school</p> <p>Value of College Link for students</p> <p>Student likes other activities involving interaction</p> <p>LSA enjoyed the video clip</p> <p>LSA focused on supporting student's grip</p>
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her hand. <i>Mm.</i> But I was just supporting her hand. She was actually doing all the movements. <i>Yes.</i> And then a couple of times she dropped the stick, I just, like, put it back in between her hands. <i>Yes.</i> She kept bringing, erm, her right hand over to try and grab the stick as well, and then she, I, er, it looked like she was turning towards you. <i>Mm.</i> Was you that side of her when ..... <i>She did turn towards me once, yes.</i> And that, and make the sound. <i>By the way, when I sang that I wasn't that loud, it just happened because the camera was very near me.</i> Yeah. (laughs) <i>So you're saying that basically you were working with her left hand, but she wanted to, she was grabbing it with her right?</i> Her left hand was her better side. <i>Yes.</i> But she brings that hand, she was trying to bring the right hand in to play as well wasn't she, to grab the stick (pause) but she seemed to be enjoying it. She was sort of looking at me, and then she looked across at you didn't she, and she was looking down at the keyboard, er, not the keyboard the, erm ..... <i>I know what you mean.</i> Yeh. <i>Metallophone, yes.</i> Oh. Yes. (both laugh) <i>Mm (pause) so the looking – looking at you, looking at me and looking at it, you, you think they're all signs that she's enjoying it?</i> If she didn't want to do it she wouldn't hold the stick <i>Oh</i> She wouldn't have kept hold, she'd have kept dropping it and..... I mean, she did drop it on a couple of occasions. <i>Mm.</i> But she wouldn't have let me put it back in her hand, or she'd have just opened her hand and not taken it I think, if she didn't want to do it. <i>Ah she's able to very clearly, to still to say, to say, say no?</i> She would have done, yeh, yeh. <i>Aha, mm (pause) would you like to have it again and actually point things out to me as it goes on? Would that be.....</i> Yes, if you want to. Yes, that's fine. <i>I'm so used to having a proper keyboard.</i> <i>Oh yes, here we go.</i> VIDEO Yes she's, she's tending to look at me as she hitting it. <i>As she hits it</i> Yeh, she's, a couple of times she's looked up at me, hasn't she, as she's done it? (pause) The other hand is playing, her right hand is on my hand, so ..... <i>Why do you think she looks at you when she, as, as she plays?</i> Whether it's the noise she's making, she doesn't realise where, you know, what she's actually doing, or ..... <i>Mm, the question is .....</i>	0242 0243 0244 0245 0246 0247 0248 0249 0250 0251 2502 0253 0254 0255 0256 0257 0258 0259 0260 2061 0262 0263 0264 0265 0266 0267 0268 0269 0270 0271 0272 0273 0274 0275 0276 0277 0278 0279 0280 0281 0282 0283 0284 0285 0286 0287 0288 0289 0290 0291 0292 0293 0294 0295 0296 0297 0298 0299 0300 0301 0302 0303	<p>T moved independently (expecting approval for herself or T?) but dropped the stick - not mentioning frustration for T or J</p> <p>T turned to JS</p> <p>T made "the sound" Should have questioned Technology</p> <p>T tried to use RH</p> <p>Implies ("sort of") T enjoyed it because she looked at J, T and her instrument</p> <p>Holding and accepting back stick mean T enjoys Practical detail rather than interpersonal view</p> <p>T would not accept back if unwilling. Talking about T's independence?</p> <p>Wd J like to point out things during video? Mistake to suggest talking over video</p> <p>T looked at J as she hit instrument Checking J noticed, rather than seeking support?</p> <p>T is checking if she is making the "noise" social</p>	<p>Student moved independently</p> <p>Student turned towards therapist's music</p> <p>Student showed pleasure by looking at LSA, therapist and instrument</p> <p>Student showed pleasure by taking and holding a stick</p> <p>Student can resist but did not</p> <p>Student not sure whether she is making the</p>
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<p>The support I'm giving, you know, it's, yeh .....  the support I'm giving her maybe, that .....  She exploring the stick isn't she, to sort of .....  Yes  She looked towards me again then as she's made the noise.  (pause) (Laughs as T looks at me) It's quite nice 'cos she  responded to your voice by hitting .....  Yes there's quite a few hits onto the side.  The wood, yeh.  How does that happen?  It's where I'm, I'm not making her do it.  No.  Where I'm just holding her arm to support her. She's not  getting .....  No.  she's not got a good enough hold of the stick to make it hit  the notes, she's just sort of thrashing it about rather than  trying to hit. She's like this, she's just doing this with it  really, (VIDEO ENDS) isn't she, rather than trying to hit?  So you decided that she shouldn't..... you're saying that you  didn't give, er, you didn't make her do anything?  No.  Can you say a bit about that, cos, you know .....  All I was doing was .....  (overlapping) Some people .....  (overlapping) supporting her hand rather than she had hold of  the ..... I put the stick into her hand and I just supported her  hand. You can see how I've just got a hold of it sort of here.  Yes.  Cos she's actually got the stick and is doing this,  (demonstrates) and I'm ..... because it's, I didn't have the  support under her arm.  Mm.  She wouldn't have held her arm up to hit.  Right If somebody were to say ..... not me, but if somebody  were to say, well, um, "Why don't you, um, kind of control it  a bit more so that she pl... ?" You know, how would you  defend the way that you're working? Would.....  Well, you told us, (both laugh) you told us not ..... you  know,  to let them do it on their own as much as possible – to let  them do it by themselves.  And how do you feel about that?  That would, yeah, find, I mean, they do need (pause) some  help obviously. Tiffany needs ..... she can't pick the stick up  and put it in her hand and if she dropped it she couldn't pick  it up again, so she needs to have that .....  Yes.  that assistance.  Yes, yes, I see. Erm (long pause) other things that you do  with her: is that a pattern, erm, that you give just the  minimum help that she needs?  Yes, yep.  Mm .... and that would be the philosophy here generally?  Yes, yeh, yeh.  What about things that have to be done a certain way rather  than another, for example, well I can't think, I'm just  thinking, something where there would be, erm, a safety  issue if you didn't have a bit more control say?  Well, she wouldn't be put in that position, I don't think,  whereas, cos Tiffany was always in a chair .....  Yeh.</p>	0304 0305 0306 0307 0308 0309 0319 0311 0312 0313 0314 0315 0316 0317 0318 0319 0320 0321 0322 0323 0324 0325 0326 0327 0328 0329 0330 0331 0332 0333 0334 0335 0336 0337 0338 0339 0340 0341 0342 0343 0344 0345 0346 0347 0348 0349 0350 0351 0352 0353 0354 0355 0356 0357 0358 0359 0369 0261 0362 0363 0364 0365	<p>referencing? <i>Shd pursue</i></p> <p>(Disjointed because video is running)</p> <p>It is "nice" that T responded to JS voice</p> <p>T plays without pressure from J</p> <p><i>T not trying to hit it – "thrashing it about"</i> Denying intention as that would be frustrating?</p> <p>J gave support to T's grip (demonstration)</p> <p><i>What if J were criticised for not controlling more? JS as devil's advocate, but may give away that I agree with her</i> JS told TAs to encourage independence</p> <p><i>Does J agree with this? T must have some help (perhaps afraid I don't understand T)</i></p> <p><i>Does J do the same outside MT?</i></p> <p><i>Does school have same policy?</i></p> <p><i>Is it ever unsafe?</i></p>	<p>sounds</p> <p>Student plays at therapist's voice</p> <p>LSA does not control student</p> <p>Student's random move- ment not an attempt to play</p> <p>LSA supported student's grip</p> <p>LSA nondirective as per therapist guidance</p> <p>Student needs help to play</p> <p>School policy to give minimum help</p>
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<p>She was never out of that chair so she would have a tray put on her chair if we were doing something classroom based, so everything was in front of her on her table.</p> <p><i>Mm.</i></p> <p>Support would be given to her for whatever she was doing.</p> <p><i>I see, right.</i></p> <p>She wasn't a child that got out of her chair so, erm, she was always in that safe environment of her chair so .....</p> <p><i>Mm, mm.</i></p> <p>So where some of the students here are brought, took out of chairs onto mats .....</p> <p><i>Yes.</i></p> <p>to do it, certain things, she didn't. She was always in .....</p> <p><i>Yes, I see, so I think I've got the picture.</i></p> <p><i>Yep.</i></p> <p><i>I remember now, telling some LSAs just what you said but I, I thought it was really only in the training sessions before you were, you came on, you know, the training sessions were in the first two years, did you ever come to one of those?</i></p> <p><i>No.</i></p> <p><i>No, I thought not.</i></p> <p>No, no, I only ever did it for one year with Tiffany, and I was just, you know, told that .....</p> <p><i>Right.</i></p> <p>to give support where it was needed, but only if necessary to let them do their own thing.</p> <p><i>Mm.</i></p> <p>Obviously Tiffany needed help to .....</p> <p><i>Yes</i></p> <p>I mean, once she got started she was, if, you know, if, like with the bells and other things, she played with at times .....</p> <p><i>Mm</i></p> <p>She was, you know, ..... but to actually get her to start to do something .....</p> <p><i>To start.....</i></p> <p>she needs the support to do it.</p> <p><i>Yeah mmm.</i></p> <p>But something like holding a stick, she wouldn't have been able to do that without any....</p> <p><i>No, erm, when you're watching that, erm, are you aware of the keyboard or not?</i></p> <p>No, I think I was more watching what Tiffany was doing and keeping my eye on her hands and what she was doing with them, than watching what she was actually playing.</p> <p><i>No, but I don't mean her.</i></p> <p>Oh, your playing?</p> <p><i>No, I mean how are you aware of the music in the background or, or.....</i></p> <p>Oh, yeah.</p> <p><i>How much, mm, mm, and when in.... on the.... when it's actually, er, in the session would you be aware of the music?</i></p> <p><i>Yes.</i></p> <p><i>And what about her, do you think she is?</i></p> <p>Sometimes I think she is, cos she looks around to where the music is coming from.</p> <p><i>Mmm.</i></p> <p>You know, when, especially when there's been other students present and they're doing different things, you know, when they're all playing a different instrument she would look, I'm sure she was looking round to see what was happening in the room.</p> <p><i>Yes, yes, mm (long pause) I ask because it's interesting you</i></p>	<p>0366</p> <p>0367</p> <p>0368</p> <p>0369</p> <p>0370</p> <p>0371</p> <p>0372</p> <p>0373</p> <p>0374</p> <p>0375</p> <p>0376</p> <p>0377</p> <p>0378</p> <p>0379</p> <p>0380</p> <p>0381</p> <p>0382</p> <p>0383</p> <p>0384</p> <p>0385</p> <p>0386</p> <p>0387</p> <p>0388</p> <p>3089</p> <p>0390</p> <p>0391</p> <p>0392</p> <p>0393</p> <p>0394</p> <p>0395</p> <p>0396</p> <p>0397</p> <p>0398</p> <p>0399</p> <p>0400</p> <p>0401</p> <p>0402</p> <p>0403</p> <p>0404</p> <p>0405</p> <p>0406</p> <p>0407</p> <p>0408</p> <p>0409</p> <p>0419</p> <p>0411</p> <p>0412</p> <p>0413</p> <p>0414</p> <p>0415</p> <p>0416</p> <p>0417</p> <p>0418</p> <p>0419</p> <p>0450</p> <p>0451</p> <p>0452</p> <p>0453</p> <p>0454</p> <p>0455</p> <p>0456</p> <p>0457</p>	<p><b>T is always in wheelchair</b></p> <p><b>Doesn't say wheelchair restricts T</b></p> <p><b>Cut short when she might have reflected</b></p> <p><b>Did J come to training session?</b></p> <p><b>No</b></p> <p><b>J told to give minimum support needed to "do their own thing" Value of self determination</b></p> <p><b>T can keep going but needs help to start. "get her to" suggests staff's problem is if T unwilling rather than unable to start</b></p> <p><b>Does J notice keyboard?</b></p> <p><b>Cut short, abrupt change of subject – J assumes keybd = T's instrument</b></p> <p><b>Does J notice music? In background prejudges answer. Not clear if now, or during session</b></p> <p><b>Does T notice music? (she fact looks round briefly at any activity)</b></p> <p><b>T looks for source of music keyboard and other music in the group</b></p>	<p>Student is kept safe in chair all the time</p> <p>Students' self-determination</p> <p>Student has problem starting an activity</p> <p>LSA occupied with watching student's playing</p> <p>LSA was aware of therapist's music</p> <p>Student was aware of therapist's music</p> <p>Student is aware of all the group's music</p>
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<p>said when you first came in that, “ OK we’re being recorded.” You just forget about it because you’re concentrating on what you’re doing</p> <p>Mm.</p> <p>You forget about being recorded, so I just wondered if you would also forget about the mu ..... this music which is going on pretty well all the time?</p> <p>Yeh, well, no, cos it’s a music session, that’s part of the session, so you’re aware of the, the music playing, whether it’s in the background or you’re listening to it while you’re waiting for them to play, cos a lot of it was taking trying to get them to take turns as well wasn’t it?</p> <p>Oh, in other times, yes, that’s true. Yeh. Oh, I’d be much more..... yes ..... be a different sort of..... the music would be very clear you know “this is so and so’s turn; this is a chorus.” Yes, quite right (pause) I wonder, er, I’m also asking because, erm, I don’t know about you, but I watch TV films and things and there’s nearly always music, and I find I haven’t been listening to it, haven’t actually noticed the music.</p> <p>The music.</p> <p>But if it wasn’t there (laughs) I would.</p> <p>Yep, yeh, because it is in the background, it’s part <u>of</u> that.</p> <p>Mm (pause) we’ve got three minutes left, but I’d be very happy to leave it there. Unless there are any further things that you would like to say.</p> <p>No no I think that’s fine.</p> <p>OK Thank you very much.</p> <p>That’s alright I just hope it helps.</p> <p>I’ll send you back it’ll be full of mms and ahhs especially me (both laugh) but it’s er you know just, anything you want to add or take out that’s fine.</p> <p>Yeh that’s lovely.</p> <p>Or leave it as it is.</p> <p>So that’ll come in the next few weeks?</p> <p>Well I should think it’ll ..... a week or a week and a bit.</p> <p>OK that’s lovely. Nice to see you again.</p> <p>Same to you, bye bye.</p>	<p>0458</p> <p>0459</p> <p>0460</p> <p>0461</p> <p>0462</p> <p>0463</p> <p>0464</p> <p>0465</p> <p>0466</p> <p>0467</p> <p>0468</p> <p>0469</p> <p>0470</p> <p>0471</p> <p>0472</p> <p>0473</p> <p>0474</p> <p>0475</p> <p>0476</p> <p>0477</p> <p>0478</p> <p>0479</p> <p>0480</p> <p>0481</p> <p>0482</p> <p>0483</p> <p>0484</p> <p>0485</p> <p>0486</p> <p>0487</p> <p>0488</p> <p>0489</p> <p>0490</p> <p>0491</p> <p>0492</p> <p>0493</p> <p>0494</p> <p>0495</p> <p>0496</p> <p>0497</p> <p>0498</p> <p>0499</p>	<p><i>Does J forget the music? giving excuse to say she didn’t notice it.</i></p> <p><i>No, J is aware of the music playing – a phenol-menon not an activity of communication</i></p> <p><i>More so if it’s part of a directed activity</i></p> <p><i>Does J not notice film music? Another license not to have heard (but I hope she realises subliminal influence)</i></p> <p><i>Music is “part of that” (film or MT?) taken for granted – no mention of its effect)</i></p> <p><i>JS “very happy” with what J has said – cd have encouraged more</i></p>	<p>LSA is less aware of keyb’d than in more directive activities</p> <p>LSA expects music in MT</p>
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## Appendix 7a/2: Interview with LSA 2 (“Jenny”)

Verbatim transcription, punctuation added	First stage of analysis	LSA themes
<p>Um, first time through, we'll just play it right through. Of course you can comment if you want to</p> <p>Right</p> <p>But you might just like to watch it</p> <p>Mm-hm</p> <p>Then I'm going to give you – er – tell you several questions that I'm going to ask you after the second playing and give you a little slip to remind you what they are. Then we'll have the second playing and then I'll actually ask you the questions, but you can stop the playing any time, look, by .... we'll leave that there (adjusts cursor) so, this button here</p> <p>Right</p> <p>You can stop it any time you see</p> <p>Mm-hm</p> <p>if you want to say something at that point, and then we'll know that's where you</p> <p>Yep, yeh</p> <p>wanted to say it and then start it up again. You can reach that can you?</p> <p>Yes</p> <p>Right let's just play it .... Ooops ... let's play it straight through for the first time.</p> <p>VIDEO 1</p> <p>(laughs at end)</p> <p>I've actually stopped it there so we don't know whether you did have a go or not</p> <p>Right</p> <p>I, I, as far as I remember I stopped it there because there was some interruption after that</p> <p>Right, right</p> <p>And it wasn't resolved but, but I can't be sure now because I've only got this clip. Um (coughs) I suppose you don't</p>	<p>0001</p> <p>0002</p> <p>0003</p> <p>0004</p> <p>0005</p> <p>0006</p> <p>0007</p> <p>0008</p> <p>0009</p> <p>0010</p> <p>0011</p> <p>0012</p> <p>0013</p> <p>0014</p> <p>0015</p> <p>0016</p> <p>0017</p> <p>0018</p> <p>0019</p> <p>0020</p> <p>0021</p> <p>0022</p> <p>0023</p> <p>0024</p> <p>0025</p> <p>0026</p> <p>0027</p> <p>0028</p> <p>0029</p> <p>0030</p> <p>0031</p> <p>0032</p>	<p><i>J may just listen but is free to comment</i> <i>T breaks protocol in anxiety not to dominate</i></p> <p><i>Advance warning of questions</i> <i>Premature to allay anxiety which is not evident</i></p> <p><i>Advance demonstration of stopping video failing to stress need to avoid talking over the video.</i></p> <p>VIDEO 1</p> <p><i>Sequel to clip unknown</i></p> <p><i>T Invents rationalization of fade out at crucial point</i></p> <p><i>Can J remember what came next? (What J imagines came next would</i></p>



remember the actual occasion? It's a long time ago. No I don't Nor do I. I've seen the clip several times but I can't remember Ideally, you know, you'd do this within 48 hours. Right, <i>yeh</i> It doesn't matter, you remember the general feel of that work <i>Yeh</i> And, you know, so you can deduce what you might have had in mind at that ... so the things I'll ask you about are (gives slip) Anastasia's own behaviour <i>Yeh</i> Not, not a description of every detail but you know what you think were the interesting bits Mm-hm ...noticeable bits. Your behaviour ... And this is from this, this ... Just from this, <i>yeh</i> . Other things, anything you want to say <i>Yeh</i> How she is other times, I mean, see, you would say, well she did so and so but usually she does <i>that</i> <i>Yeh</i> would be interesting. Um, but mainly what's here in the context of what you know of her. (next slip) Your behaviour, meaning, just whatever you did, and it's pretty subtle isn't it mostly? Mm-hm (next slip) Um, any important activity or event or moment, that's where you might want to stop it <i>Yeh</i> and say well there I thought so and so. Um (next slip) then the sort of reflective bit – what might have been in your mind, what you think it was going on in your mind during this. Um It might be the same as you feel now but it might be different Mm-hm It's kind of looking back and sort of detective work. And even more subtle ... Oh no, this is part of that really. When were you, when were you aware of this. It may be not possible to answer that one Right, <i>yeh</i> It's just if you want to pin it down to a particular moment you	0033 0034 0035 0036 0037 0038 0039 0040 0041 0042 0043 0044 0045 0046 0047 0048 0049 0050 0051 0052 0053 0054 0055 0056 0057 0058 0059 0060 0061 0062 0063 0064 0065 0066 0067 0068 0069 0070 0071 0072	<i>be more interesting than whether she can remember</i> <i>John doesn't know</i> <i>After time lapse hopefully J will remember general feel of the work</i> <i>Implies she need not try too hard for detail</i> <i>Reminder slips for later questions.</i> <i>J can select most interesting bits to describe</i> <i>Is she only to comment on this clip?</i> <i>This clip or other times.</i> <i>Is the clip typical or not?</i> <i>Jenny's contribution, which was "subtle" (in case she might think it</i> <i>was trivial) Look for moments which are significant in the light of J's</i> <i>knowledge of A</i> <i>Colloquial answer modeled to set J at ease</i> <i>Deduce though his at the time, which might be the same as now or</i> <i>different</i> <i>It's detective work</i> <i>Where in clip did she form idea?</i>	
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can, but it doesn't matter if you can't. (next slip) What might have been going on in her mind and, if you like, to pin that to a particular time, but no, not necessarily. Um, now we could go right through again and then look at those, or you can stop it at any time	0073	Where in clip did she form idea of A's thoughts and feelings?		
Right, OK	0074			
Now I think it's ready to start again. Now are you sure that the light can't be improved any more?	0075			
No that was much better with that John....	0076			
Where it is like that? Right, good. Play it again Sam!	0077	Choice of whether to stop video to comment - vague and against protocol - leaves her unsure		
(laughs)	0078			
VIDEO 2	0079			
Err, I think she was, she was obviously wanting (tape jumps) I'll take it back to where you pressed it.	0080			
Can we just go back to the beginning John?	0081			
(restarts tape)	0082			
(Stops tape) See I think there she was a after my attention. I mean she put her hand out, she touched my leg	0083			
Mmm	0084			
I think she was looking me ov.... For my attention just there	0085			
Even before the music came to .... She didn't know that it was her turn?	0086			
No	0087			
No?	0088	J deduces A's intention from the body language		Student seeks LSA's attention by non-verbal (non-musical) communication
No, no, no it was before you said that....	0089			
But maybe you could make it her turn?	0090			
...that we were going to listen to her, yeh.	0091			
(restarts tape)	0092			
That was really lovely she was really ..... focused (without stopping tape)	0093	Did A know it was her turn before the song said so?		
Mmm	0094			
I think, knowing Anastasia, she's probably very pleased with herself, what she's doing (without stopping tape)	0095			
Mmm	0096			
.....and how she's playing and.... (as A claps) [...] and that..... (Laughs) See here, I think this is a tease (pointing) of Anastasia's. When she, she offered it and then she withdrew it again and went away ....	0097	Perhaps A thought J could make it her turn not giving J chance to make this interpretation		
Ohhhh, yes, she actually withdrew it before you had a chance	0098			
Yes, yes, yeh	0099			
	0100			
	0101	A's playing lovely because really focused		Lovely that student focused
	0102			
	0103			
	0104	A is pleased with what she is doing		Student was pleased with self
	0105			
	0106			
	0107			
	0108	A's offer of instrument is a tease		Student teases LSA
	0109			
	0110			
	0111	John expresses surprise to reward this valued comment		
	0112			

<p>I didn't realise that..... Yes she does do that doesn't she, yes?</p> <p><i>Yeh</i></p> <p><i>Mmmm</i> So (laughs) you said that her behaviour was focused. What, what do you mean by that?</p> <p>When, when you first started playing and she first started playing, I mean, she was looking down</p> <p><i>Mmm</i></p> <p>and she was very focused. I think A moved or something .....so that might have caught her eye and I put my hand out to stop A from playing</p> <p><i>She wasn't distracted? No. I mean, she managed to get....</i></p> <p>I think momentarily I think she was distracted</p> <p><i>Yes I see</i></p> <p>.....by that but she, brought her attention back....to the instrument she was playing</p> <p><i>Yes, mmm. And er, what's what's your role in this that you can see?</i></p> <p>Um, I think just.... Trying to encourage her, without any physical interaction with her</p> <p><i>Mmm</i></p> <p>Just by, you know, sort of smiling and letting her know that we was enjoying what she was doing</p> <p><i>Mmm</i></p> <p>Her playing.</p> <p><i>I hope you can see when you did smile, I can see it from here but it's pretty hard to see</i></p> <p><i>Yeh yeh it's er, yeh</i></p> <p><i>Mm, and we can't see her expression but I hadn't got, I hadn't got....</i></p> <p>I would, I would really think that she would have been smiling at that point</p> <p><i>Yeh</i></p> <p>because she was giving good eye contact, she's initiating that interaction with me.</p> <p><i>Yes. Did you see, I mean were there any movements that you made, 'cos you're saying, you're stressing that you didn't intervene physically with her but I mean</i></p> <p>No but I was sort of saying, when I said about her.... When she was momentarily distracted was when I, <i>erm</i>, I think put my arm out to stop A</p>	<p>0113</p> <p>0114</p> <p>0115</p> <p>0116</p> <p>0117</p> <p>0118</p> <p>0119</p> <p>0120</p> <p>0121</p> <p>0122</p> <p>0123</p> <p>0124</p> <p>0125</p> <p>0126</p> <p>0127</p> <p>0128</p> <p>0129</p> <p>0130</p> <p>0131</p> <p>0132</p> <p>0133</p> <p>0134</p> <p>0135</p> <p>0136</p> <p>0137</p> <p>0138</p> <p>0139</p> <p>0140</p> <p>0141</p> <p>0142</p> <p>0143</p> <p>0144</p> <p>0145</p> <p>0146</p> <p>0147</p> <p>0148</p> <p>0149</p> <p>0150</p> <p>0151</p> <p>0152</p>	<p><i>J confirms this is a habit of A rather than ask and seem ignorant of A</i></p> <p><i>Can J expand on "focused"?</i></p> <p>She was looking down i.e. at instrument but no mention of her music playing, I mean, she was looking down</p> <p>A distraction stopped her playing</p> <p>A refocused (J gives A all the credit)</p> <p><i>What did J contribute to this refocusing?</i></p> <p>Encouragement e.g. smiling without giving physical assistance.</p> <p>"We" as appreciative audience is first oblique mention of T</p> <p><i>We can't see A's expression</i></p> <p>A would have been smiling because she gives good eye contact a typical aim in school, something A does a lot anyway</p> <p>A initiates the interaction</p> <p><i>What about J's "movements" hoping she noticed rocking to the music</i></p> <p>J reverts to the distraction</p>	<p>Teasing is student's habit</p> <p>Student refocused after being distracted</p> <p>LSA's role to encourage not assist</p> <p>Student gives good eye contact to initiate interaction with LSA</p>
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<p>Yes</p> <p>....from playing, which I think she probably caught out of the corner of her eye and then turned to look at well what's going on with A and....</p> <p>Yes. <i>Mmm</i>. Anything else? Do you remember it any...I mean, do you want to play it a...</p> <p>Yes if you wouldn't mind. It's just such a long time ago since that....</p> <p>I think you did more than you're immediately aware, I mean of course you're busy watching her (laughs).</p> <p>VIDEO 3</p> <p>Yes it is a long time ago. Of course I had better quality film the next year. This is the second year not the third</p> <p>This is where she's focused</p> <p><i>Mmm</i></p> <p>....and then I think she caught .... taking the instrument off of A, yeh</p> <p>Now watch yourself this time</p> <p>I think non-verbal communication....</p> <p><i>Mmm</i></p> <p>[this was?] trying to encourage her. (at K) Look here she goes, to give it to me and then</p> <p><i>Mmm</i>, it's not [....?] (laughs)</p> <p>....withdraws it again</p> <p>Um, it's interesting that you can tell that you were encouraging her without saying how you did it, because that's the thing about non-verbal it's not even conscious,</p> <p><i>Mmm</i></p> <p>... isn't it. I mean we don't know what we're doing....to give that message but you're reading it off from that that you were encouraging her</p> <p>Yes, I think I was because I was smiling at her and....</p> <p>Yes, yes (slowly)</p> <p>...sort of nodding toward her and....</p> <p><i>Mmm</i></p> <p>....you know sort of trying to give her that encouragement</p> <p>Yes, y s (slowly) <i>Erm</i>, any other things we haven't talked about that.... Just about... this work generally?</p> <p>This, this session on here you mean?</p> <p>Well, this, this way of working and ... or all the other ways of</p>	<p>0153</p> <p>0154</p> <p>0155</p> <p>0156</p> <p>0157</p> <p>0158</p> <p>0159</p> <p>0160</p> <p>0161</p> <p>0162</p> <p>0163</p> <p>0164</p> <p>0615</p> <p>0166</p> <p>0167</p> <p>0168</p> <p>0169</p> <p>0170</p> <p>0171</p> <p>0172</p> <p>0173</p> <p>0174</p> <p>0175</p> <p>0176</p> <p>0177</p> <p>0178</p> <p>0179</p> <p>0180</p> <p>0181</p> <p>0182</p> <p>0183</p> <p>0184</p> <p>0185</p> <p>1086</p> <p>0187</p> <p>0188</p> <p>0189</p> <p>0190</p> <p>0191</p> <p>0192</p>	<p>and how A may have seen her distracted by another student</p> <p><i>T interrupts and fails to take this up</i></p> <p>J would like clip again</p> <p>J may not be aware of all she did</p> <p>VIDEO 3</p> <p>Again notes that A focused</p> <p>J to watch herself</p> <p>Mentions non-verbal communication.... a professional term</p> <p>Points out A offering and withdrawing instrument</p> <p>J knew her intention was to encourage, though NYC is unconscious, reluctant to ask her to try again to pinpoint the evidence</p> <p>J was smiling + nodding at A</p> <p>to encourage her</p> <p><i>T interrupts this promising line</i></p> <p>Any other comments about the work generally?</p> <p><i>Interrupting and digressing, not clear if I want similarities, differences,</i></p>	<p>LSA's non-verbal non-musical communication</p>
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<p>working that we had, I mean some of it we were all playing together or sometimes I was ... doing other things... (overlapping) I think it's absolutely brilliant that, when they all play together</p> <p>Mmm</p> <p>And also when, like, we were going to stop and listen to Anastasia, that turn-taking... the anticipation and, "oooh is it going to be my turn next?" and .... You know that's erm... (interrupting) How did we manage to, that, that er, M and A wgg so quiet, I mean I know you were helping to stop A but.... (speaking quietly) I feel that they were very quiet weren't they, how does that come about?</p> <p>I really don't know (long pause) I mean perhaps they were enjoying the music that you were playing. A wanted, looking at A she wanted to join in didn't she,</p> <p>Mmm</p> <p>.... she didn't want to stop playing her instrument. No but she could be much more determined than that if she'd really ... She seemed to calm down</p> <p>Yes, yeh. Yeh</p> <p>Mmm and (pause) what about the others being quiet, do you think that's important to Anastasia or was she</p> <p>Oh I'm sure, yeh, I'm sure that helped Anastasia</p> <p>Mmm</p> <p>.... focus, um be more focused, um you know the less distractions</p> <p>Mmm</p> <p>She, she was focused. As, as I say I know I distracted her because I put my hand out</p> <p>Yes</p> <p>To stop A, that's when she sort, momentarily looked up an, and looked over at us.</p> <p>How would you describe her playing?</p> <p>(long pause) It was, it was quiet because, er, I guess the room was quiet (pause) I don't know...</p> <p>So they're connected?</p> <p>Yeh. I don't know had there been more noise going on</p> <p>Mmm</p> <p>whether she felt she would needed to have made more noises herself</p>	0193 0194 0195 0196 0197 0198 0199 0200 0201 0202 0203 0204 0205 0206 0207 0208 0209 0210 0211 0212 0213 0214 0215 0216 0217 0218 0219 0220 0221 0222 0223 0224 0225 0226 0227 0228 0229 0230 0231 0232	<p>preferences</p> <p>Ensemble playing is "brilliant"</p> <p>And turn-taking and anticipation giving A words to identify with her</p> <p>Interrupting and losing a lot Who made whom quiet?</p> <p>Others were listening to T (N.B. not to A) – as shown by a student wishing to join in</p> <p>How did the others being quiet affect A?</p> <p>Lack of distraction (N.B. not specifically being listened to)</p> <p>Incident distracted her and J takes part of the responsibility</p> <p>How was A's playing?</p> <p>Quiet because the room was quiet</p> <p>She might be noisier if others were</p>	<p>Ensemble playing at other times is brilliant</p> <p>Turn-taking and anticipation is brilliant</p> <p>Students enjoy therapist's music. Another wants to join in</p> <p>Student helped by quietness of others</p> <p>Quiet group made student quiet</p>
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<p>Mm</p> <p>But very typical of Anastasia's playing though</p> <p>Mm, yes</p> <p>And the way she, she played the instru.... I mean everything's scratch and nails and</p> <p>Yes, yes she, I think she did s... a bit of hitting on occasions when she had the right...</p> <p>Yes</p> <p>But this was the m....</p> <p>Yes, but her favourite way was just scraping</p> <p>Mmm</p> <p>her nails on something.</p> <p>Mm. Does she do that if there's no .... response from music or anybody else, would she do that out of, you know independently if she found a.</p> <p>Yes</p> <p>an instrument somewhere and nobody was paying attention</p> <p>Yes she would</p> <p>she would still do that</p> <p>She would, yeh, yeh. She would do it on the table.</p> <p>Oh yes. Yes</p> <p>She would do it on all different surfaces,</p> <p>Yes, mm</p> <p>Yeh, yeh. It wouldn't necessarily have to be the fact that she's got an instrument in her hand that would encourage her. That was one of her kind of preferred sort of movements really.</p> <p>Mm. Anything else you'd like to say because I don't want to drag .... I mean to (laughs) we could go on as long as you like</p> <p>Er, I don't think there's ....</p> <p>I think we ....</p> <p>anything else I can really add to that now</p> <p>It's quite a short extract isn't it, yes</p> <p>Yeh, yeh</p> <p>Mm. Is she still continuing now, this year?</p> <p>Anastasia's no longer with us</p> <p>She's left?</p> <p>She's er at a home in Southend now</p> <p>Oh right</p> <p>so what her programme is now ....</p>	<p>0233</p> <p>0234</p> <p>0235</p> <p>0236</p> <p>0237</p> <p>0238</p> <p>0239</p> <p>0240</p> <p>0241</p> <p>0242</p> <p>0243</p> <p>0244</p> <p>0245</p> <p>0246</p> <p>0247</p> <p>0248</p> <p>0249</p> <p>0250</p> <p>0251</p> <p>0252</p> <p>0253</p> <p>0254</p> <p>0255</p> <p>0256</p> <p>0257</p> <p>0258</p> <p>0259</p> <p>0260</p> <p>0261</p> <p>0262</p> <p>0263</p> <p>0264</p> <p>0265</p> <p>0266</p> <p>0267</p> <p>0268</p> <p>0269</p> <p>0270</p> <p>0271</p> <p>0272</p>	<p>A's characteristic playing is to scratch</p> <p>There was some hitting (T should have asked, not told J)</p> <p>Scraping was A's favourite style</p> <p>Does she need music to do this?</p> <p>If no-one was paying attention A would still do it on any available surface</p> <p>Would J like to say more?</p> <p>Not clear T would like to hear more -- under-estimating J</p> <p>Does A still have MT? implicitly closing the subject of the clip</p>	<p>Student usually scratches with or without attention from others</p>
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<p>Mm</p> <p>But very typical of Anastasia's playing though</p> <p>Mm, yes</p> <p>And the way she, she played the instru.... I mean everything's scratch and nails and</p> <p>Yes, yes she, I think she did s... a bit of hitting on occasions when she had the right...</p> <p>Yes</p> <p>But this was the m....</p> <p>Yes, but her favourite way was just scraping</p> <p>Mmm</p> <p>her nails on something.</p> <p>Mm. Does she do that if there's no .... response from music or anybody else, would she do that out of, you know independently if she found a.</p> <p>Yes</p> <p>an instrument somewhere and nobody was paying attention</p> <p>Yes she would</p> <p>she would still do that</p> <p>She would, yeh, yeh. She would do it on the table.</p> <p>Oh yes. Yes</p> <p>She would do it on all different surfaces,</p> <p>Yes, mm</p> <p>Yeh, yeh. It wouldn't necessarily have to be the fact that she's got an instrument in her hand that would encourage her. That was one of her kind of preferred sort of movements really.</p> <p>Mm. Anything else you'd like to say because I don't want to drag .... I mean to (laughs) we could go on as long as you like</p> <p>Er, I don't think there's ....</p> <p>I think we ....</p> <p>anything else I can really add to that now</p> <p>It's quite a short extract isn't it, yes</p> <p>Yeh, yeh</p> <p>Mm. Is she still continuing now, this year?</p> <p>Anastasia's no longer with us</p> <p>She's left?</p> <p>She's er at a home in Southend now</p> <p>Oh right</p> <p>so what her programme is now ....</p>	<p>0233</p> <p>0234</p> <p>0235</p> <p>0236</p> <p>0237</p> <p>0238</p> <p>0239</p> <p>0240</p> <p>0241</p> <p>0242</p> <p>0243</p> <p>0244</p> <p>0245</p> <p>0246</p> <p>0247</p> <p>0248</p> <p>0249</p> <p>0250</p> <p>0251</p> <p>0252</p> <p>0253</p> <p>0254</p> <p>0255</p> <p>0256</p> <p>0257</p> <p>0258</p> <p>0259</p> <p>0260</p> <p>0261</p> <p>0262</p> <p>0263</p> <p>0264</p> <p>0265</p> <p>0266</p> <p>0267</p> <p>0268</p> <p>0269</p> <p>0270</p> <p>0271</p> <p>0272</p>	<p>A's characteristic playing is to scratch</p> <p>There was some hitting (T should have asked, not told J)</p> <p>Scraping was A's favourite style</p> <p>Does she need music to do this?</p> <p>If no-one was paying attention A would still do it on any available surface</p> <p>Would J like to say more?</p> <p>Not clear T would like to hear more -- under-estimating J</p> <p>Does A still have MT? implicitly closing the subject of the clip</p>	<p>Student usually scratches with or without attention from others</p>
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<p>No we don't know</p> <p>I'm afraid I really wouldn't have any idea</p> <p>No, mm</p> <p>I mean it's a session they all obviously enjoy and I feel they get out a lot out of it.</p> <p><i>I enjoyed it, I enjoyed it, even though it was Friday and I was most tired day of the week you know (laughs)</i></p> <p>But it, as I say, know, college, the whole college thing, you know, music therapy's always been the most positive (pause) session that they actually have.</p> <p><i>To be fair, if I'd had the degree of sort of disruption from things outside my control that some of the others did, I don't think I could have done it. I think it's because basically we did our own thing, we were independent</i></p> <p><b>Yeh</b></p> <p><i>We weren't depending on anybody else getting anything ready or turning up or anything were we?</i></p> <p><b>Yeh, yeh</b></p> <p><i>We just came and did it</i></p> <p><b>Yeh</b></p> <p><i>Because it's easy to think Oh look they're all in a muddle and we're going ahead but, you know, there were reasons v. often</i></p> <p><b>Yes</b></p> <p><i>OK well, that's really nice Julie, thank you very much. Now what is going to happen is that I've done this already for Jean and she didn't get back to me so I'm assuming she was happy but I, when I've written out everything, including ums and ahs from both of us</i></p> <p><b>Yeh</b></p> <p><i>I send it you for you fir .... to check if it, if there's anything inaccurate, you know where I've kind of misquoted or got it wrong but also if there's anything that you suddenly feel you want to add because, because you just didn't think of it, um and also if there's anything you think, that you want to actually delete, I'm prepared to do that</i></p> <p><b>Right OK</b></p> <p><i>You know so that you do feel at the end of the day that what's written down is your property. Now it doesn't get ... you know you end ... if I ever get through this degree it ends up with a thesis, it doesn't, doesn't get you know printed in full in the</i></p>	<p>0273</p> <p>0274</p> <p>0275</p> <p>0276</p> <p>0277</p> <p>0278</p> <p>0279</p> <p>0280</p> <p>0281</p> <p>0282</p> <p>0283</p> <p>0284</p> <p>0285</p> <p>0286</p> <p>0287</p> <p>0288</p> <p>0289</p> <p>0290</p> <p>0291</p> <p>0292</p> <p>0293</p> <p>0294</p> <p>0295</p> <p>0296</p> <p>0297</p> <p>0298</p> <p>0299</p> <p>0300</p> <p>0301</p> <p>0302</p> <p>0303</p> <p>0304</p> <p>0305</p> <p>0306</p> <p>0307</p> <p>0308</p> <p>0309</p> <p>0310</p> <p>0311</p> <p>0312</p>	<p>The students got a lot out of MT</p> <p><i>and so did I failing to ask what they get out of it</i></p> <p>MT is the best college provision</p> <p><i>Conditions were better than for some other staff</i></p> <p><i>and we were independent which is true but suggests no intrinsic superiority of MT</i></p> <p><i>The transcription and checking process</i></p> <p><i>and the possibility of editing</i></p> <p><i>Jenny's ownership of her data and how it will and won't be used</i></p>	<p>Students enjoy MT and get a lot out of it</p> <p>MT the best activity</p>
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<p>thesis but you know it's there it's available if anybody wanted, if somebody was seriously doing some further research that, you know, that the data is still there</p> <p><b>Yeh, yeh</b>  <i>you see. Not the videos, I think they, I've said they'll be destroyed after this, but the transcripts of what was said by yourselves and by the music therapists</i></p> <p><b>Yeh</b> that's fine  <i>would be there but in the, in the thesis they'd be sort of summarised. You always have a pseudonym and so will the students, and we won't say which part of England let alone which school, which college you know what I mean, its um, all very safe really</i></p> <p><b>Yeh</b>  <i>We might do public presentations of, um, in fact you have to, it's one of the things you have to do is give the odd presentation but it won't involve the video. There's plenty you can do with transcripts, with talking, with illustrations, mock-ups you know, erm, simulated situations</i></p> <p>Yes, <b>yeh</b>  <i>Because I haven't got the permission to use this video so it's, you don't have to worry about any of that</i></p> <p><b>Mm-hm</b>  <i>OK. Thank you very much it's so helpful</i></p> <p>You're very welcome, that's fine  <i>Nice to see you again</i></p> <p>Yes you too</p>	<p>0313</p> <p>0314</p> <p>0315</p> <p>0316</p> <p>0317</p> <p>0318</p> <p>0319</p> <p>0320</p> <p>0321</p> <p>0322</p> <p>0323</p> <p>0324</p> <p>0325</p> <p>0326</p> <p>0327</p> <p>0328</p> <p>0329</p> <p>0330</p> <p>0331</p> <p>0332</p> <p>0333</p> <p>0334</p> <p>0335</p> <p>0336</p> <p>0337</p> <p>0338</p>	<p><i>Total anonymity</i></p> <p><i>The video will not published (as though J would be distressed if it were)</i></p>	
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### Appendix 7a/3: Interview with LSA 3 (“Kate”)

[before starting recording John went through the checklist. Kate had no questions]		[The participants’ information sheet was very thorough but two months had elapsed.]	
That’s recording [i.e. this interview]	0001		
OK	0002		
Yes, I wanted to say to you that it’s very important to say that we’re not evaluating anything. I’ve chosen episodes which I think are interesting, to get an idea of the process and what sort of things happened	0003 0004 0005 0006	Process, what happened, not evaluation	
OK	0007		
There may be later experiments with different people which are following it up, but at this stage we just want to know what sort of thing happens, how did the people involved, that’s you, because Cameron can’t really speak for himself..	0008 0009 0010 0011	Sounds like trivial preparation for something more weighty K is a participant	
No, that’s right, no	0012		
How did you experience it and how you thought he experienced it and that sort of thing. It’s not testing you, not that you need it, it’s not testing me as to whether my music therapy’s any good and it’s not testing Cameron, it’s simply to get a picture, from about eight different clips of different students, of one particular way we worked.	0013 0014 0015 0016 0017	It’s not a test of anyone or of MT It’s getting an impression of how we worked	
Yeh, OK	0018		
That’s all it is, and the first time I’d just like you to watch it straight through, and maybe have some general comments at the end.	0019 0020 0021 0022		
OK	0023		
D’you want to turn it on?	0024		
VIDEO	0025	VIDEO	
There’s a fade in.	0026		
That was amazing, absolutely amazing to see! Cos you forget, until you see it again....	0027 0028	Superlatives, repetition and intonation show spontaneous feelings	LSA amazed at student’s responses
Mm	0029		
how he came on leaps and bounds.	0030		
You forget in the in the meantime	0031	She had forgotten (Not clear if she felt this way at the time)	Surprising how one can forget a session
Ohh, absolutely!	0032	“Came on” suggests sustained progress which she had forgotten and is surprised to remember	
Do you remember now?	0033		
I <u>do</u> !	0034		
Yeh	0035		
To think what he was like when he started: it was very quiet and he wouldn’t, didn’t want to interact, and that was just .... Ohh!	0036 0037	C quiet and unwilling at start	Student at first was unwilling to interact
Mmm. Oh, I’m glad.	0038		
That is really....	0039	Breaks off lost for words	
Glad you liked it.	0040	T confirms LSAs’ experience as important as student’s	
Oh dear!	0041		
Yes and of course you haven’t seen it from outside before	0042		
No Just the interaction with him, that was ... cos he didn’t, at first when you started playing he was, ooh, very shy and looking down and fiddling with his hands	0043 0044 0045 0046	C started clip very shy – her empathy with his feeling	Student’s resistiveness manifests as shyness
Yes			
And then ooh it’s as though (quietly) “there’s somebody playing an instrument”	0047 0048	C noticed piano Speaking for C she thinks and feels with him	
Mm	0049		
And he sort of looked round to see you	0050	because he looked round	
Mm	0051	“sort of” ( perhaps sensing it may be wishful thinking)	
“Are you with me?” and then “ooh I don’t want to play an instrument but I can make (claps) a sound” with something	0052	C won’t play but can clap.	
completely different, and it was hands, and that was just ....	0053 0054	C’s voice again. Amazing that	



amazing!	0055	he clapped (maybe influenced	
Oh (laughs)	0056	by resulting music)	
Oh it was! To see him, oh gosh!	0057		
There's a lot to say about it isn't there?	0058		
Cooh!	0059		
Yes and this time I'm going to play it again and I'll tell you in	0060	Questions after 2 <sup>nd</sup> playing	
advance the sort of questions I'm going to ask. They're not, like, a	0061		
set of questions, you've got to answer them all, but it's, kind of,	0062		
cues – you might think about this, you might think about that and,	0063		
sort of, to bear them in mind. Then afterwards we'll maybe use	0064		
some of them.	0065		
OK	0066	"Covered" a mistake.	
And so, I mean, obviously you've covered some important things	0067	"touched on" would have	
already	0068	invited elaboration	
Ohh (laughs)	0069		
Mmm	0070		
It's ...	0071		
I've just got simple ones like this: what did the student do? What	0072		
did you do? Um, any particular event or moment that you thought	0073	Try to reconstruct thoughts,	
was important. What do you think you were thinking or feeling or	0074	feelings, intentions despite	
trying to do at the time, and it's a long time ago – it's about	0075	time elapsed	
eighteen months ago	0076		
Mm it is a long time ago yeh	0077		
Maybe longer than that it's probably spring two years ago	0078		
It's got to be a good ....yeh	0079		
What might have been your..... I think we're not asking you to	0080		
please remember how you felt we're I'm asking you you know to	0081	Use knowledge of self and C	
guess from your knowledge of yourself and him and	0082	Could have asked her to use	
Yeh yeh	0083	her feelings now	
how it seems now: what might you have been feeling at the time,	0084		
thinking, wondering and so on, and then, more difficult, but I	0085		
guess it's possible, some idea what might he have been thinking.	0086	What might C have been	
Again you've partly answered it but...	0087	thinking?	
Mm	0088		
we'll go over it again. Um, and then any thoughts about the music.	0089	Then think about K's and T's	
You've touched on that already. You know, the music that I'm	0090	music	
making, and also the music that you end up making, you know.	0091		
Yeh	0092		
Alright let's play it again	0093		
OK	0094		
You can stop it early if you want but you could probably go	0095		
straight through because we'll have a third playing where I'll ask	0096		
you to stop every time you want to say anything	0097		
OK	0098		
VIDEO	0099	VIDEO	
OK, well now we don't have to take them in this order if you want	0100		
to start somewhere else but shall I go through them again?	0101		
Erm yeh	0102	C's behaviour?	
His behaviour, anything...	0103		
Erm	0104		
No need to describe it all we've got the video what I mean is	0105	Whatever she finds interesting	
what's, what do you find interesting about ...	0106		
He just seemed to really come out of himself and expressing his	0107	He came out of himself and	
ways of movement with his hands	0108	made expressive hand mvts.	
Yes	0109	(which are often found	
Erm (laughs)	0110	annoying in other contexts)	
Are you struck part... I mean is it because of the contrast with how	0111	Is the contrast with the start	
he was?	0112	what struck her?	
How he was	0113		
or is...	0114		
And how he reacted, it's just amazing it's just ... ohh	0115	"Just amazing" and breaks off	
This is after about six months in music therapy at this point	0116		

Student came out of himself. Student's expressive hand movements

<p>Yeh we must have been a good.... Yeh, but because I've been working with other students besides Cameron, I think that had been my very first interaction with him I think</p> <p><i>Yes. It was the first one with in music therapy with...he'd actually been with he'd been with a series of other people</i></p> <p>Yes mm</p> <p><i>And I'm not sure I'm not, I wouldn't like to guess why, but he hadn't had a constant person with him. But did you know him from other contexts?</i></p> <p>Oh yes, yeh, I mean, I'd worked with him at ... most days in school with him anyway...</p> <p>Yes</p> <p>but to see him there, it was a completely different person to what I had in class.</p> <p><i>Really?</i></p> <p>In school, yes, it was....</p> <p><i>You'd say what, what was he like in class then?</i></p> <p>Erm, he didn't want to do a lot. "Ooh, ooh, I'm gonna get really grumpy with you if you make me work!"</p> <p><i>Mm</i></p> <p>Erm, but on the video, watching the video, it's as though "oh I'm really enjoying this. I want to interact...."</p> <p>Yes</p> <p>"...with you and I wanna, you know, I want to you to join in with me"</p> <p>Yes yes</p> <p>Erm</p> <p><i>Taking the initiative himself?</i></p> <p>Absolutely, and when he was, like, holding my hand and then, and clapping with his, that was all his own work</p> <p>Yes</p> <p>And then it was, "oh, hang on a minute, I can get hold of your other hand and you can do it."</p> <p>Yes</p> <p>And it's as though, "you're doing the work" (even though he was doing it) It's as though, "well, you're doing the work really, cos it's your hands that are going together" (even though it was his hands) that were making mine go</p> <p><i>So he was actually not objecting because he doesn't see...</i></p> <p>(overlapping) he was initiating me</p> <p>Yeh</p> <p>Yeh</p> <p><i>Making you work</i></p> <p>That's right</p> <p><i>(Laughs)</i></p> <p>That is what, yeh, absolutely!</p> <p><i>Well, that partly covers what might have been in his mind</i></p> <p>Yes, yeh, absolutely</p> <p><i>Ahh, right, so what was in your mind?</i></p> <p>I er ... what was in my mind? Crikey!</p> <p><i>Given that it was the first time, and you've had a few more since that, not many.</i></p> <p>Yeh, er, first of all I didn't know how I was going to react with Cameron, cos I wasn't quite sure how he was going to take the initiative or, or not, as it be... erm....</p> <p><i>I might have started the session telling you not to expect too much because of how he had been.</i></p> <p>That's right, yeh, yeh, I forgot about that actually. You, yeh, yeh, and to see what he, he came up... like</p> <p><i>Mm</i></p> <p>Arose, blossomed, you know. You could see by the laughter he, he was thoroughly enjoying....</p>	<p>0117</p> <p>0118</p> <p>0119</p> <p>0120</p> <p>0121</p> <p>0122</p> <p>0123</p> <p>0124</p> <p>0125</p> <p>0126</p> <p>0127</p> <p>0128</p> <p>0129</p> <p>0130</p> <p>0131</p> <p>0132</p> <p>0133</p> <p>0134</p> <p>0135</p> <p>0136</p> <p>0137</p> <p>0138</p> <p>0139</p> <p>0140</p> <p>0141</p> <p>0142</p> <p>0143</p> <p>0144</p> <p>0145</p> <p>0146</p> <p>0147</p> <p>0148</p> <p>0149</p> <p>0159</p> <p>0151</p> <p>0152</p> <p>0153</p> <p>0154</p> <p>0155</p> <p>0156</p> <p>0157</p> <p>0158</p> <p>0159</p> <p>0160</p> <p>0161</p> <p>0162</p> <p>0163</p> <p>0164</p> <p>0615</p> <p>0166</p> <p>0167</p> <p>0168</p> <p>0169</p> <p>0170</p> <p>0171</p> <p>0172</p> <p>0173</p> <p>0174</p> <p>0175</p> <p>0176</p> <p>0177</p> <p>0178</p>	<p>Seems overwhelmed</p> <p>(It was not, but was perhaps first interaction she had felt was successful)</p> <p><i>Irrelevant detail, as though afraid of her intensity</i></p> <p>K works with C most days</p> <p>Here he's a different person.</p> <p>I feign surprise out of modesty</p> <p>C doesn't want to do much in class. K speaks for C but uses LSAs' word: "grumpy"</p> <p>C enjoys it. K speaks for C but uses professional word "interact" (to demonstrate her knowledge? C wants K to join in.</p> <p>He takes the initiative</p> <p>"All his own work" suggests C's pride</p> <p>C realizes if he takes K's other hand she can clap</p> <p>C enjoys illusion K was doing the work (a reversal of roles from staff making him work. Was this why he cooperated?)</p> <p>What were K's thoughts?</p> <p>Expletive suggests it was a taxing question</p> <p>Unsure how C would be in MT (i.e. 1:1)</p> <p>Would he take the initiative?</p> <p><i>T had warned K not to expect much</i></p> <p>. "Came up...[with]" suggests surprise. "Blossomed" looking for poetic word.</p>	<p>Student a different person from in class</p> <p>Student enjoys it and wants to interact</p> <p>Student wants LSA to join in</p> <p>Student fantasised that LSA doing the work</p> <p>LSA unsure what to expect from student</p> <p>Student blossomed</p>
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Yes Erm, and you could see, “ooh, I’m taking control of you rather than you taking control of me,” and I thought that was really good for Cameron, because, as I say, normally it’s “ooh, I want to be left alone, I don’t want to do any work. I’m quite a lazy little boy.” Yes And that was just amazing, that he, he, as I say, got me to do the work. Yes Or he thought I was doing the work, Yes but it was him. So, what would you say if, if you were asked, you know, what was your behaviour, what did you do, or allow to happen, shall I say, I mean ... I just let him get on with it really. I’m basically sat, and I just let him take my hands and let him lead me. And I wasn’t gonna interrupt that, and I wasn’t gonna take over him, because that was his time to ... Yeh, I was trying to say it’s time to..... I can’t think of the word that I’m looking for, er.... You said blossom earlier. Blossom, yeh Which was rather a nice way... Yeh, I can’t think of another word Mm, shine? Yeh, yeh, it was his, his moment of glory. I see yes And I was sort of, “you, you do it”, you know, and..... ...Mmm, is that how you would have reacted to him, you know, behaving that way anywhere, or is it.... Yeh, no, I think that’s just the way I am. That’s how you are, yes, yes but you need an opportunity to do it But you need, yeh, but as I say, it’s nice for them, for him to be able to express himself through me, really. Yes And I was happy for him to do that. Yes And it’s, like, the contact of another person which he likes, the feel.... Mm You know, and he was allowed to hold and .... jolly me on, as if, you know... Yes, Mm And then it’s got, oh, you know, “we’re not touching we’re not feeling,” and then it’s, you know “don’t do...” Where d’you think my music fits in, because it’s I’m deliberately not getting involved... I said a bit, like, “pick it up” at the beginning, and it caused that.... Yeh, yeh, well, you, I think that was just to let Cameron experience his time and, like, you’d come in .... I saw you try to get him to pick it up, and I probably was voicing that for you, I don’t know. Erm I don’t know, I can’t .... It doesn’t matter, what I mean is, what happened with the music? The instrument that he was playing, he wasn’t really interested in it. No He was interested in what you was doing, and then as you slowed down.... How do you, why do you say he was interested in .... ? By the way he was looking.	0179 0180 0181 0182 0183 0184 0185 1086 0187 0188 0189 0190 0191 0192 0193 0194 0195 0196 0197 0198 0199 0200 0201 0202 0203 0204 0205 0206 0207 0208 0209 0210 0211 0212 0213 0214 0215 0216 0217 0218 0219 0220 0221 0222 0223 0224 0225 0226 0227 0228 0229 0230 0231 0232 0233 0234 0235 0236 0237 0238 0239 0240	He enjoyed it  Gives C words attributing age-appropriate motivation and reasoning . Controlling her was a positive contrast. LSAs’ negative “lazy” (as tho’ C sorry for LSAs?) C made K do the work.  Not realizing it was him How did K’s behaviour make or allow this to happen?  She just let him do it ignoring the value of communicating delight to him – visible on clip It was C’s time  Struggling to find word (perhaps fearing “blossom” too poetic)  T suggests “shine” K responds “moment of glory” Grand climax perhaps reflects K’s feeling more than C’s Was her behaviour the same in other contexts? She was just being herself What made it possible? (Hoping she will mention the music) It was C’s chance to express himself (ignoring question)  It involved physical contact which C likes (and many find annoying or inappropriate)  He resisted touching (is she reverting to how he is more typically?)  Where does music fit in? Notice that I’m keeping a distance T wanted C to realize it was his time Maybe T said “pick it up” on K’s behalf  What was the music’s role? Too indirect C not interested in the cabassa  “what you was doing” seen as	Student knows he is controlling LSA, not vice versa  LSA sees her role as permissive  Student’s moment of glory  Student expressed himself through LSA  Student enjoyed the physical contact  Student can be touch-averse  Student not interested in playing instrument
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Because I can't see very well from here, and I made these clips months ago.	0241	action not specifically music	
Yeh, it was when he had his instrument, he was like fiddling with it under the table	0242	What shows his interest?	
Yes	0243	C looked (i.e. round)	
and then he realised that (quietly) "ooh, hang on, there's somebody playing mu.... and he's turned round."	0244		
OK	0245		
And I think that is what ... and he did listen and, oh right it might just have been about a second	0246		
Mm	0247	C realized T was playing C's words	The student noticed the therapist was playing and turned to listen
but he actually tuned in to you	0248		
Right	0249	It was only brief but she wants to hang on to the idea	
and that is when he got hold of my hand and started .....	0250		
I see	0251	C tuned in to T "actually" (i.e. it was surprising) and took K's hand at that moment	Therapist's music brings about interaction with LSA
with the clapping and, and then, as you was dropping off a bit, he was coming on, as if to say, "oh, I can do this!"	0252	When T's music weakened C played more to encourage T (ignoring relationship with K)	
Come on, yes	0253		
"I don't need anybody else, this is my ....."	0254		
(laughs)	0255	C showed independence	Student showed independence
D'you know what....	0256		
I do yes, yes. Right.....erm, so, but anyway, you've said so much I, I wouldn't dream of saying, asking for more, but I'm gonna say, this time play it through and stop it at... all these important things that happened, if you can stop it at the moment you think, you know, the first sign of something maybe... you were telling me that he heard, that, you know, he suddenly listened to the music and thought, this .... maybe one or two... I'll show you how, what happens (shows musical transcript) This is when Jean did it and after I'd written, I mean she didn't see the written out music, 'cos I didn't write it out till afterwards but then I put in, I put in... this writing is describing what Tiffany was doing with Jean. This one in boxes is actual remarks Jean made during the playing, you see, and they're in boxes.	0257		
Yes	0258		
And then it shows which bit of the music it's about.	0259		
Yeh	0260		
So that's what we're aiming at.	0261		
OK we'll try	0262		
Oh, I do all the hard work of course	0263		
(laughs) Well that's right. Just tell me to be quiet!	0264		
No Kate I wouldn't do that	0265		
VIDEO	0266		
That was the bit where he was just fiddling and he didn't realise what was going on, I don't think. He was, "ooh, it's just another day, another classroom. I'm just gonna sit and do nothing." type of thing.	0267		
Mm	0268		
That is the moment, I think, when he recognised "ooh there's something going on in the background. I've got to turn round, I've gotta have a listen."	0269		
Yeh	0270		
And he actually took notice of you	0271		
(sings) lah lah lah .... Nothing. Second phrase lah lah lah ... Then you think he did	0272		
Yeh and that was there.	0273		
There I think he was just listening to you and getting into "ooh, maybe this isn't so bad after all. I'll give it a go."	0274		
Mm	0275		
That's when he just fiddling with his....	0276		
Mm	0277		
On that bit, it looks like he's feeling the texture of the instrument,	0278		
	0279		
	0280	We'll try – difficult but a joint effort.	
	0281	K hints she is too talkative.	
	0282		
	0283	VIDEO	
	0284	K describes C fiddling using his words to graphically depict his boredom, expecting MT to be just like everything else	Student started in a mood to do nothing
	0285		
	0286		
	0287		
	0288		
	0289		
	0290	C's words to suggest orientation to the music	The student noticed the therapist was playing and turned to listen
	0291		
	0292		
	0293		
	0294	C noticing T rather than music I try to hint that the precise music matters	
	0295		
	0296		
	0297		
	0298	As he listened he thought "this isn't bad" (because the music created this feeling?)	
	0299		
	0300		
	0301		
	0302		



as if to say, "ooh, what is it? What am I, what have I got this for, what's its purpose?"	0303	C feels the texture, wondering	Student explor-
Mm	0304	what it's for. His words again	ed texture and
That I think he's realised that there is music going on and "oh, I don't really wanna do the work, I'm gonna get you to do it." and that's when he starts to hold my hand.	0305	maybe too logical/intentional	purpose of the
(laughs) Right	0306	trying to be age appropriate	instrument
That bit is when you when you come in again. He realised that,	0307		
"ohh, I'm making a sound as well as John."	0308	C notices T's music and wants	Therapist's
Mm	0309	K to "do the work"	music made
"Oh, this is quite fun, I'm gonna keep going." and he's clapping,	0310		student try to
and he's quite happy about that,	0311	C realizes he is also making a	make LSA
Erm	0312	sound (odd reasoning – isn't it	work
that he's not doing the actual work himself,	0313	contingency he senses?)	Student notices
Yes	0314	It is fun and motivating	he and
it's John and Kate doing it.	0315		therapist are
Oh, yeh, yeh, right. Erm, from your knowledge of him at that	0316		both playing
stage, would he understand the words, "we can clap" d'you	0317	C thinks it's the adults who	
think?	0318	are "working", not him	Student sees
I think...	0319		LSA and
I didn't know if he would or not.	0320	Does C understand "clap"?	therapist as
I think he...possibly...would but he'd rather choose not to	0321		working
Yeh	0322		
He's a very clever boy, is Cameron. I think he knows a lot more	0323		
than he lets on.	0324	He pretends he doesn't	
Right (laughs)	0325		
On that, he's clapping my hand and then he's waiting for your	0326	This is his cleverness (seen as	Student feigns
reaction	0327	entirely positive)	stupidity
Mm	0328		
to start, and you come in, and every time I clap he looks round to	0329	C waits for T's reaction to the	
you	0330	clapping. The closest to	Student waits
Mm	0331	acknowledging the effect of	for therapist's
as if to say "well it's your turn". It's like sharing the time.	0332	the music	music and
Yeh	0333		spots link with
There he goes again.	0334	As K claps C looks at T	his claps
You can talk over as well.	0335	wishing him to take turns	
Is that OK?	0336		
Yes it comes out quite clear.	0337		
Yeh, there he definitely does know the word "clap" and, as I say,	0338		
all the clapping is his. He's actually initiating my hands to do...	0339		
Yes	0340		
And he's getting faster (as you're looking at the video) as though	0341	C understands "clap" (because	
he's going with you. You know, he's playing it as a game.	0342	of the timing – mainly down	
Do you think he was going with me, or I was going with him? Or	0343	to T) and initiates all the claps	
can't you tell, I don't know.	0344		
Erm, I don't, it's hard to say. Some of it I think he's going with	0345	C gets faster with T. "As	Student sees
you and other times I think you're waiting for Cameron and you're	0346	though" throws doubt on	joint acceleran-
going with him in different parts of it.	0347	direction of causation	do as a game
That is what I would normally do.	0348	Who's following whom	
And that is, yeh, but it's the way he's turning round and looking,	0349	Probably both at different	Hard to know
as if to say, "well come on, I'm, I'm carrying on."	0350	times	if student is
And there's another person.	0351		following ther-
"You carry on with me"	0352	C turns to T to urge him to	apist or v.versa
Yeh, he's not bothered is he, when....	0353	continue as he is	
No, when P walked in [a teacher] but when P walked in he wasn't	0354		Student
in the slightest bit interested, he's....erm, what's the word I'm	0355		appears to urge
looking for?	0356		therapist to
Focused?	0357	C ignores the entry of a	continue
Focus was on me, on your music, what you was doing behind, and	0358	teacher	
on him. As I say, any other time somebody walks in the room,	0359		
he'd be, ooh, and he'd be looking and his head would be going	0360		Student
round	0361	Because C' focused on T and	ignores
	0362	his music. Normally he'd	distraction
	0363	have been distracted. Comic	
	0364		



Yeh	0365	description of a trait which is	
But there he did not.....	0366	sometimes criticized	
He didn't	0367		
flicker a muscle. He was not interested in who come through the	0368		
door, what was going on around him,	0369		Student sees
Mm	0370		LSA and
It was just, "oh well, I'm really enjoying this, this is a game at the	0371		therapist as
end of the day, and it's fantastic because yous are doing the work	0372	C really enjoying it. (His	working
and I'm not, and, hey, I'm having so much fun!" And he was	0373	words bring to life the fun of	
doing a lot of work...	0374	adults doing the work, though	
He was actually doing quite a bit	0375	actually he was)	
But he didn't feel it because he was taking....	0376		
Not under duress	0377	C didn't realize he was	Laughter
No, it was fun for him	0378	working because it was fun	shows
Mm	0379		student's
and you could see he was having fun by the way he was laughing	0380		pleasure.
Yes	0381	as his laughter shows (it often	Student
and the way he kept turning round, as if to say, "well I'm still	0382	seems to have no referent, ex-	appears to urge
doing this. Are you going to carry on or are you going to stop?"	0383	cept defying adults)	therapist to
Mm	0384		continue
"Because if you stop I might want to stop"	0385		
Cos I did sort of stop, didn't I?	0386	C turns to challenge T to go	
Yeh yeh	0387	on, threatening to stop	
Erm, do you think you, do you make much use of the music in a	0388	(hard to believe but it dram-	
situation like that or, or not?	0389	atizes K's feeling. In fact T	
What now?	0390	was waiting for C to join, not	
No, no, I mean...	3091	to prompt)	
Oh, then.	0392		
But, but, I mean, you're foll...you're really focusing in him. Do	0393		MT somehow
you think the music affects you or not?	0394	Does K make use of my music	helps LSA
Yeh, yeh, it does. I think it really does. I think it gets you to know	0395	or is she totally focused on C?	understand
the student. I mean, it might sound crazy, but it gets you to know	0396		student
the student better by ...I don't know. what's the words I'm looking	0397	K interprets "the music" as its	
for? I don't know, I can't think of the words I want.	0398	effect on everyone – music	
You don't need a single word, you could put it in several. What	0399	helps you get to know the	
sort of...	0400	student	
Erm	0401		
I mean the music isn't, that music, the music I'm talking about is	0402		
coming from me	0403		
Yeh, yeh	0404		The student's
so how can that help you understand the student? I would like to	0405		pleasure
know, because I hope it does.	0406	How can T's music help K to	evokes
I can't put it into words.....erm the way ...oh....how can I explain	0407	understand C?	generous
it...the way the child or the student comes over to me as if to say	0408		feelings
"oh this is a really jolly tune" and, I mean, it makes you feel as	0409		
though you want to give a little bit more yourself to them.	0410	C happy at the "jolly tune"	
Yes	0411	making K feel more giving	
That you don't want to take over their, their time of play, but you	0412		
want to sort of encourage them to do that little bit more	0413	and generous/selfless	
Mm	0414		
But you don't know if to.... Because you think, "well if I actually	0415		
encourage you to do more you, you might do less."	0416	Taking a more controlling line	
Yes with him yes	0417	could be counter-productive	
So it's like a happy medium.	0418		
Yes	0419	It's a happy medium (folk	
You've gotta get that, and then if he's happy then obviously	0420	wisdom)	
you're happy, and if you're happy he's happy and...	0421	You're happy if he is and vice	
Right it does look as if we're all happy doesn't it right?	0422	versa	
Yeh, yeh.	0423		
I've got an extra question.	0424		
It's....	0425	Extra unplanned question	
Sorry go on.	0426	(prompted by conversation)	

No, go on. Go on. I don't know what I was going to say now. <i>Alright. I've just thought of an extra question which wasn't planned, which is, if you were completely new, I mean you've done music therapy with a lot, but not with him....</i> Yep <i>But if you were completely new to music therapy and didn't know what it was, erm, and then you did one session, erm, would you find it helpful then to watch somebody else who's an expert on video, or to do this and watch yourself back and have a few, a bit of feedback?</i> Er, first of all, if it was my first <i>A training video</i> training ...I think I'd want to see both, to be honest <i>I just wondered if...</i> I'd want to see other people, the way they work with their students and the way, obviously, that I'm working with the student I've got <i>Yes</i> and make notes of how that person's working with them, and maybe what you could do to.... <i>And I would do the, more comments, and say, you know, the things that I thought were helpful and good, and "oh look you've done that and you've done that"</i> Yeh <i>And "keep it up!"</i> Yeh, yeh <i>It might be a good training method.</i> I think just the two. I think you need to, as I say, you don't realise until you actually see the video.... <i>Mm</i> on the intensity of the child and what they get out of it, although you, you know they're getting a lot out of it. <i>Video's really helpful then?</i> But that is really helpful. because you can see. Ooh. maybe you do remember bits, but seeing that you think.... <i>Yes</i> Oh yeh, and then you remember when you worked with such and such, and you think.... <i>Mm</i> Yeh, and that student, I remember that and.... <i>Of course having several LSAs in the session ... except this is the day when nobody else turned up</i> That's right, yeh. <i>But on the whole, having several in a session, you watch each other and, you know, you pick up, like, what is it, sharing good practice?</i> That's right, yeh, you do, you.... <i>You see, "ooh that's good, I must try that."</i> Yeh, and you do, even though you think, "oh no that's a bit naff, maybe, (laughs) but you, you think, "oh, hang on a minute though, I will try it and it could work for that..... and I think different things work for different students. <i>Of course oh yes yes</i> And I think to see other people <i>Pupil centred</i> doing and yourself you think oh yeh.... <i>OK we've had three times haven't we? we have to stop</i> I'm talking a lot of rubbish now (laughs) <i>No you're not not at all absolutely</i> (words undecipherable) (laughs) <i>Does it feel like it? I think you're just surprised you've said so</i>	0427 0428 0429 0430 0431 0432 0433 0434 0435 0436 0437 0438 0439 0440 0441 0442 0443 0444 0445 0446 0447 0448 0449 0450 0451 0452 0453 0454 0455 0456 0457 0458 0459 0460 0461 0462 0463 0464 0465 0466 0467 0468 0469 0470 0471 0472 0473 0474 0475 0476 0477 0478 0479 0480 0481 0482 0483 0484 0485 0486 0487 0488	<p><i>If new to music therapy, would K find watching self on video most helpful or watching an expert?</i></p> <p>Both. "To be honest" suggests not sure answer is permitted</p> <p>to compare LSAs' approaches and get ideas</p> <p><i>T would point out good practice (cf. VIG)</i></p> <p>You don't realize what you're doing until you see the video, including C's "intensity" (is it really the intensity of the interaction?)</p> <p>Video helps you remember</p> <p><i>This was a day no-one else turned up. I interrupt her flow</i></p> <p>Usually several LSAs can compare good practice</p> <p>And even something that looks "naff" is worth trying (i.e. risking looking naff yourself) because different students have different needs</p> <p>You learn by watching others</p> <p>K is "talking rubbish" (because T stopped her?)</p>	<p>Video of self and others could help LSA training</p> <p>You see on video more than live</p> <p>By watching others LSAs dare to try things that might look silly</p>
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<p><i>much.</i></p> <p>Just, I was just gobsmacked really, to see that. It's really wonderful!</p> <p><i>I think it's been extremely useful for me. It's going to take a lot of time writing it down.</i></p> <p>(laughs) it'll be a lot of rubbish....</p> <p><i>I can do it. I've done two I've done one at [other school] as well.</i></p> <p>Oh have you, yes, yeh.</p> <p><i>With the other J, and then I've got three more for [name of school] and two more for [name of school].</i></p> <p>Yeh</p> <p><i>And then it that's it, and then that's the first lot of data. I want to get it all in before the summer holiday.</i></p> <p>Oooh, that's oooh....!</p> <p><i>Thank you so much.</i></p> <p>My pleasure.</p>	<p>0489</p> <p>0490</p> <p>0491</p> <p>0492</p> <p>0493</p> <p>0494</p> <p>0495</p> <p>0496</p> <p>0497</p> <p>0498</p> <p>0499</p> <p>0500</p> <p>0501</p> <p>0502</p> <p>0503</p> <p>0504</p>	<p><i>K is surprised how much she's said. Gobsmacked (no need to sound professional!)</i></p> <p><i>Wonderful experience (self-esteem plus new view of C?)</i></p> <p><i>Self deprecating again</i></p>	<p>LSA found seeing clip was wonderful</p>
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### Appendix 7a/4: Interview with LSA 4 (“Gina”)

(I go through the checklist and explain the recording process) Right, that's recording and you can see the whole screen. It can't see us. Right	0000		
VIDEO	0001		
Can you see it?	0002		
Yes	0003	VIDEO	
You can sit closer if you like.	0004		
It's soon over really isn't it? Soon over	0005		
Yes, yes, well, because it gives us enough time in half an hour to see it through three times and to talk – I, perhaps I should have made them longer. I'm sorry	0006		
No, it seems fine	0007	Surprised clip is so short	
I, I, no you may be right. I've been thinking about should I put a bit of context before them. That's the whole length, you see, of that particular thing that you did with him, but, erm, it would be interesting to see what came before and after	0008		
Mm. You don't reali.... looking from a different angle you don't realise perhaps, like, what exactly, what you do	0009		
No, no, I mean, do you think you, you mean you look, when you look, looking at the video you notice more than when you're doing it?	0010		
Yes, yes because ...	0011		
O well that's the idea.	0012	I admit perhaps there should have been context	
Obviously you're in a group, and you're concentrating, perhaps, on one student	0013	pretending I had not had reasons, to suggest fallibility	
Mm	0014		
And now having like a bird's eye view, 'cos I can see the classroom and everybody	0015		
Yes. Have you got a really good view of this, because I found it difficult to set up close enough?	0016		
Yes, you can see. Um, all the st ..... yeh	0017	Surprised what video shows of her behaviour	Video shows LSA her actions
You can see his expressions?	0018		
Yes, it's fine. Mm-hm.	0019		
Yes.	0020		
Yes, he seems to enjoy it, doesn't he? Likes the music. Looks like it.	0021	You notice more than when live not probing her surprise enough?	
Mm, at the rhythm.	0022		
Mm yeh, erm, a lot of T's erm, wh... when he's hitting the tambour it is actually louder	0023		
Mm	0024	You focus on one student	
But erm, but you can see when he's playing and you can hear it when the others are not. That's the best we can do. Now, ahem, after the next playing I'm going to ask you to sort of focus on one thing at a time if you can, erm... What he himself did, Shaun I mean. (I can say the names now. We're gonna change them)	0025		
OK	0026		
Erm, what you did, including things that you know you did but it can't be seen you know, for example whether you're, whether you're making a movement or he is, that sort of thing. Erm, any special moment that you think is important, like, sort of event erm, and then it gets more tricky. What do you think you might have been thinking at the time?	0027	But on video you see the others	Working with one student LSA misses much of what others are doing
Oh goodness!	0028		
	0029		
	0030		
	0031		
	0032		
	0033		
	0034		
	0035		
	0036	S seems to be enjoying the music, specifically the rhythm	
	0037		
	0038		
	0039	I cut this interesting idea short	
	0040		
	0041		
	0042	S cannot be heard when others play louder. This is viewers' needs only.. Can S hear himself? Describe what S did	
	0043		
	0044		
	0045		
	0046		
	0047		
	0048		
	0049	Describe what G did. Include invisible actions, e.g. who initiates a (shared) movement	
	0050		
	0051		
	0052		
	0053		
	0054	What was she thinking at the time?	
	0055		
	0056		

<i>I don't mean whatever were you ...</i>	0057		
(Laughs)	0058		
<i>whatever were you thinking? (laughs) I mean what sort</i>	0059	<i>language based humour to</i>	
<i>of thoughts are in one's mind when working with this</i>	0060	<i>lighten tone. Question explained</i>	
<i>student in this way. That's what I mean, generally you</i>	0061	<i>too generically</i>	
<i>know, and the most difficult of all, but I believe you can</i>	0062		
<i>do it, erm, what you think might be in his mind when,</i>	0063	<i>What was in S thinking?</i>	
<i>when he's experiencing this? And finally anything about</i>	0064		
<i>what's the role of my keyboard, which you can't see but</i>	0065	<i>What was role of keyboard?</i>	
<i>you can hear it</i>	0066		
Mm	0067		
<i>OK, so I'll ask you those after the next playing</i>	0068		
OK	0069		
<i>And, er, any you can't answer it doesn't matter. Don't</i>	0070	<i>Too pessimistic about possibility</i>	
<i>worry, it's just a kind of rough guide</i>	0071	<i>of answering</i>	
OK	0072		
<i>Right, here we go. On the third time you're going to be</i>	0073		
<i>able to stop and start it as you wish</i>	0074		
VIDEO	0075	VIDEO	
Mm (Interruption by technical problem)	0076		
<i>Oh where's the cursor I know why they call it a cursor</i>	0077		
<i>sometimes!</i>	0078		
(Laughs)	0079		
<i>Right erm, you can start where you like. Erm, his</i>	0080		
<i>behaviour or yours, which do you think it's easier to talk</i>	0081	<i>Whose behaviour is easier to</i>	
<i>about?</i>	0082	<i>talk about?</i>	
Probably his I would think	0083	Shaun's	
Mm-hm so	0084		
I think he enjoyed it. You can definitely tell when he's	0085	He clearly enjoyed especially the	Student's main behaviour is showing enjoyment
....especially when the music is louder and the music is	0086	louder and faster music	
faster	0087		
Mm	0088		
The reactions on his face, the smiles....	0089	as shown in his face	
Yes	0090		
And I think it's more, erm, they engage more, especially	0091	"they" (generalising about most	
when T's perhaps playing about a bit more	0092	students?) engage more	
Yes	0093	especially if T plays loudly	
And he makes the loud noises	0094		
Yes	0095		
He enjoyed it	0096		
<i>It wasn't too much for him? He wouldn't....</i>	0097	<i>Were loud noises too much for</i>	
No	0098	<i>him?(I remember he could</i>	
<i>He liked it didn't he?</i>	0099	<i>startle)</i>	
No, he likes the integration (sic)	0100	He likes integration: technical	Student enjoys being part of a group
<i>Yes and what about physically? What he's able to do?</i>	0101	<i>word for sharing?</i>	
Erm, he can move his arms. I think it's nice to give him	0102	<i>S's physical abilities?</i>	
prompts so he can feel the music and if he does it	0103	He can move his arms. He can	
himself he knows, perhaps, what to expect	0104	feel (two senses) the music with	
Mm	0105	physical prompting	
You can give him a prompt or you can hold his hand	0106		
Yes	0107		
[...] have difficulty holding the stick	0108	or assistance	
<i>Yes you're supporting the the grip....</i>	0109		
Yes	0110	to hold the stick	
<i>all the time, but not always the movement?</i>	0111	<i>Is G supporting S's movement?</i>	
No, not always the movement, no, but I think it's nice to	0112	Not all the time. When assisted	Student needs physical prompts and help to take part and feel the music
do both. You can, erm, hold his hand and do the	0113	he can feel vibrations (seems	
movement, then he can experience the vibration....	0114	confused because this implies	
Yes	0115	leaving hand on drum)	
perhaps up his arm. Then he knows what to expect when	0116	so he knows what to expect (non	
he does it	0117	sequitur, but she is right to see	
Yes	0118	value of anticipation)	



[illegible]

you still think the keyboard....	0181	there are other students playing?	
I think it helps personally	0182	It helps. (Personally suggests	
Right, OK. Well this is all very helpful, very interesting.	0183	others might disagree)	
Well, this time if you put your thumb under [the mouse]	0184		
and your finger on top, because this is rather balanced	0185		
on here.....	1086		
OK	0187		
And just click like that, then it goes on, and then stop if	0188	Try to pinpoint what her	
there's anything you want to say at a particular point,	0189	comments refer to	
anything to point out. Maybe you've said it all, but we	0190		
can link it to particular moments: "Oh I think so and	0191		
so's happening there" you see. Alright, I'll leave it to	0192		
you then	0193		
OK	0194		
Right no you start it.	0195		
VIDEO	0196	VIDEO	
I don't actually know what she's given him there	0197		
I think it might be the stick	0198		
Oh right	0199		
I think we were trying with his hands to start with and	0200	S had not been able to play with	
not having much success	0201	just his hand	
I see	0202		
And I think S was passing the stick	0203		
Right	0204		
And obviously we're trying to put that into his hand, you	0205		
see his grip's not so good, and I think he found it	0206	We are helping S to hold the	
difficult to balance the drum on his, on his .... There	0207	stick with his poor grip	
wasn't enough space between the length of his arm....	0208		
No	0209	and re-positioning the drum to	
And on his knee, so I switched it onto my knees.	0210	meet his extended arm	
Yes	0211		
Nine times out of ten his arms are straight, they don't	0212		
seem to bend very easily at the elbow.	0213	S has trouble bending his arms	
[I stop the video while another student enters and we	0214		
persuade her to go back to her class]	0215		
Let's put it on again	0216		
VIDEO	0217		
Here come the facial expressions.	0218		
Mmm	0219		
You can definitely tell the difference: he enjoys the	0220	S's expressions show he enjoys	
faster movement.	0221	faster movement	Student
Yes	0222		enjoys faster
More lively ..... Oh I think he enjoys it, 'cos he's got,	0223		music
like, a smiley face. Then he might enjoy the vibrations	0224	And maybe also the vibrations	
he's feeling himself as well as that, the musical aspect,	0225	he can feel as well as the sound	
the noise.	0226	of the music	Student may
Does he feel vibrations through the chair do you think as	0227		like to feel
well, or just from when he's touching? Because he's	0228	How does he feel vibrations?	vibrations
not....	0229		through his
I don't think through the chair perhaps, no, no, but	0230		hands
definitely through his hands and his arms he would	0231	Through his hands and arms	
Yes if he's keeping it on the... yeh, I see. Well I would	0232		
like to play it again but I want to keep the same pattern	0233		
for everybody so three is all I'm afraid. I'm sorry. Any	0234		
further thoughts?	0235		
No I don't think so. I think that covers everything. I	0236		
think they the children get a lot out of it I think. No, it's	0237		
nice. Maybe, erm, to vary the music a bit more....	0238	Maybe the music could be more	
Mm	0239	varied (hesitant to make this	
rather than having different things, but I know they do	0240	criticism?)	
learn through repetition	0241	Repetition helps learning (what	
Oh, I see, in, during that one you noticed there's a lot of	0242	about enjoyment?)	Music could
			have been

repetition?	0243		more varied
Yes	0244		
Absolutely, yes.	0245		
But sometimes, as I say, that is a good thing, because I	0246	Repetition may be necessary to make an impression (wondering if she was wrong about need for variety?)	These students need repetition
know you have to repeat things over and over for it to	0247		
actually sink in	0248		
Yes I agree. Sometimes it's a good thing, sometimes it	0249		
needs more variety erm...	0250		
It's hard to judge really.	0251		
Yes	0252		
Maybe it just depends what students you have?	0253	It depends on the students	
Mmm. What... I suppose if I'd had more variety there,	0254		
do you think he would have, we would have had more	0255	Would S have responded to more variety?	
responses from him?	0256		
Yes I think if you went slower and faster more often.....	0257	Yes to more tempo changes	Student likes tempo changes
Aha	0258		
you would get more reaction	0259		
I see, yes. You well may be right, yes. The trouble is, I	0260		
have got to somehow accommodate the other two, and	0261	I may have played as I did to accommodate the other students	
so that they, er....you know if you totally ignore what	0262		
they're doing, erm...	0263		
I think that wh ... especially with those two the noise	0264	The others would not mind the noise (so is she suggesting playing louder also?)	
wouldn't matter to either	0265		
No they wouldn't mind, no, no. I see	0266		
No, so I think, erm, that would be more beneficial.	0267		
Oh, you mean if I focused much more just on him and let	0268	Should I have focused on S?	Therapist should focus on student's needs rather than the others' needs
the other two....	0269		
They would join in anyway.	0270	Yes, they would still join in	
Yes, I see. Oh that, that's interesting	0271		
I think if you did a slow and faster, and may be did say	0272	Ten alternations of slow and fast might have been better	
ten episodes or ten times of each.	0273		
Mm	0274		
Fast, slow, fast, slow....	0275		
So how much variety in speed did you think there was	0276	How much did speed vary?	
there?	0277		
I think there was only a couple. I think you could	0278	Only two occasions, which was perhaps not enough	
perhaps do a bit more....	0279		
Right	0280		
and build on that, I think you would get more reaction.	0281		
Yeh, oh yes, could be.	0282		
Mm	0283		
Well it's one episode but I'll bear it in mind...	0284		
(Laughs)	0285		
although I don't know if I'll ever be working with these.	0286		
No, you don't know, and I know everybody's different	0287		
Mm	0288		
And they react differently, but you can definitely tell,	0289	Everybody's different (i.e. she was only talking about this episode) S's face shows he likes noisier and faster music	
like, the visual expressions on his face when it gets	0290		
noisier and faster.	0291		
Yes, mm-mm	0292		
I know the quieter ones you go on.....	0293		
What, what speed, when he's actually making some	0294	What would be S's personal speed?	
movements himself, what speed would they be?	0295		
I don't think he's physically able to move very fast.	0296	Not very fast for physical reasons, but he enjoys hearing "that noise" presumably faster and louder music	Student cannot move fast but enjoys faster louder music
No	0297	Should he also play his speed?	
But I think he enjoys hearing that noise	0298		
Yes, sure, but do you think he needs to do some things at	0299	Yes, for variety (not for individual self expression?)	
his speed?	0300	S needs to calm down at the end	
Yes, I think it's nice to have the variety, yes, to go at his	0301		
speed	0302		
Right	0303		
And sometimes it's nice at the end to slow down and	0304		

calm so he can....	0305		
Yes	0306		
Then you can compare the two and he would know	0307	and to compare fast and slow	
that....	0308		
Yes	0309		
because you're telling him that, and he can experience	0310	with verbal guidance (thinking	
those noises	0311	educationally now)	
<i>Oh look, this is really good. This, look, I'll use, I could</i>	0312		
<i>use this as teaching material....</i>	0313	<i>These ideas are useful material</i>	
(Laughs)	0314	<i>for teaching students</i>	
<i>for student music therapists. Really, yes. Thank you very</i>	0315		
<i>much. Yes, I said we weren't going to evaluate it, so I</i>	0316		
<i>won't answer back.</i>	0317		
(Laughs) OK. Have I said too much?	0318	Has she been too critical?	
<i>No, no, no, of course not, no! (laughs) No, no, it's the, it</i>	0319		
<i>has to be spontaneous, I mean, that's the thing with</i>	0320		
<i>interviews. I shall have about eight in the end and they'll</i>	0321		
<i>all be different</i>	0322		
Mm	0323		
<i>It's the different characters of the people that are doing</i>	0324		
<i>it. I don't want people who will just say everything's</i>	0325	Critical comments are useful	
<i>wonderful</i>	0326		
No, you can never say everything's wonderful, there's	0327		
always room for improvement, always	0328	Nothing is perfect (reminding	
<i>That's right, yes, yes, absolutely</i>	0329	me that it is OK if my work isn't	
No, I mean I think it's good	0330	perfect!)	
<i>OK Gina, because I'm doing four of them and they take</i>	0331		
<i>about four or five hours each to write out at least, it may</i>	0332		
<i>be a couple of weeks, but I'll make sure you get it before</i>	0333	Information about the checking	
<i>the end of term</i>	0334	and editing	
OK, so there's no rush?	0335		
<i>No [I explain about writing it verbatim so people don't</i>	0336		
<i>think it's been doctored but that she is welcome to cut</i>	0337		
<i>anything she isn't happy with or add any further</i>	0338		
<i>thoughts]</i>	0339		

Some slow music would give contrast which the student could be helped to recognise

## Appendix 7a/5: Interview with LSA 4 ("Dana")

(Checklist not recorded)	0001		
First time you just watch it through, not say anything,	0002		
and at the end any general remarks you'd like to make,	0003		
but we'll be analysing it a bit more in depth on the	0004		
second and third hearings. So would you like to start the	0005		
machine?	0006		
VIDEO	0007	VIDEO	
It'll just stop there, just leave it. Mm, there. (long	0008	(I leave a long pause. D is silent.)	
pause) So it's you and Zack, when I write it out it'll be,	0009	Hoping to avoid any cue or clue	
let me see, what am I calling you? It'll be Zebedee and	0010		
Dina or something like that, it doesn't matter, it won't	0011		
be your names. [.....]	0012		
(Laughs)	0013		
Um, do you remember that sort of work?	0014	Does D remember that sort of work –	
Er, yeh. It's quite a while ago because I could hear Tony	0015	vague so she can talk either about	
in the background and I haven't worked with Tony for a	0016	that session or more generally	
little while but yeh, yeh, I remember the .... not that	0017	D only remembers the work in	
particular session but....	0018	general.	
It's a long time. Nobody will remember in great detail. I	0019	It was long ago	
don't.	0020		
No	0021		
Erm, I've got familiar by editing it and trying to get it	0022		
the right length, and so forth.	0023		
Yeh	0024		
Right, now erm, after the next time I'm going to ask you	0025		
specifically some things, so I'll tell you now. Try and	0026	Prepare to talk about visible and	
sort of tease out things which are behaviour, in other	0027	audible behaviour	
words what we can see and hear	0028		
Mm-hm	0029		
And, erm, feelings and thought,: what we can't actually	0030	and feelings that can't be seen	
see	0031		
Zeb's feelings?	0032		
Both	0033	of both D and Z	
Right	0034		
So it's you, Zeb's behaviour, just what he's... what we	0035		
can see him doing	0036		
Right	0037		
Your behaviour	0038		
Mm	0039		
Your feelings, thoughts, intentions, what were you trying	0040	Her feelings, thoughts, intentions and	
to do and, er, guess at what his were, you know, what	0041	Z's, deduced from clip and D's	
you can tell from knowing him and from seeing this and	0042	general knowledge of Z and any	
also any particular, you know, event or moment that you	0043	important moment or event	
thought was important	0044		
Mmm	0045		
And then the third time round we can actually pinpoint	0046	We can pinpoint important moments	
where that was. OK, and finally, erm, anything about the	0047	on the 3 <sup>rd</sup> viewing	
role of the keyboard and all that, because I'm the third	0048	And the role of the keyboard, which	
person, out of sight	0049	can only be heard	
Yeh	0050		
but audible you know	0051		
Yeh, yeh	0052		
(Laughs)	0053		
(laughs)	0054		
Right, so, second time through	0055		
(VIDEO)	0056	VIDEO	

LSA remembers  
working with  
student but not  
particular session



OK, shall we start with you or him?	0057		
Either, it doesn't matter	0058		
Well, let's start, let's start with him then	0059		
Right, erm, I noticed, erm, when I first started playing	0060	Z's attention was drawn as soon as D	Student first
his attention was suddenly drawn to me. He wasn't	0061	played	attended to LSA
actually looking at me at first	0062		when she played
Mm	0063		
When I played he sort of looked round, realised that	0064		
there was something going on there and, erm, er, he was,	0065		
he .... when he, the intensive rocking.....	0066	Z was rocking with excitement	
Mm	0067		Student rocked
he was really getting excited....	0068		with excitement
Yes	0069		and stopped
and he actually stopped playing at one point	0070	And actually stopped playing i.e. she	playing
Yeh	0071	felt this surprising.	
Yeh, and then I was waiting for him to do it again and he	0072		
didn't, and I'm sort of moving towards him like this, to,	0073	D's body language (demonstrated)	LSA tried to
to give him the idea that "something's going to happen,	0074	was meant to stimulate expectation	create
Zeb" you know	0075		expectancy
Yes	0076		
Then I think I beat it first and then he started again. I	0077	Z restarted after D played	
was trying to get S interested as well at one point but....	0078		Student was
erm, and what else did I notice? I know he was really	0079	Z was excitable – does this just mean	excited by
excitable, really excitable	0080	excited, or more likely to be excited	interacting
Mm	0081	than usual?	
It was quite nice to watch, actually, his interacting	0082	D enjoyed seeing Z's interaction on	LSA enjoyed
Yes, yes, yes, he likes that.	0083	video	watching the
Yeh	0084		interaction
Erm, you said quite a bit about what you did as well.	0085		
Mm	0086		
So is there anything we can add to that if we're thinking	0087		
mainly about you? Still things that are observable	0088		
Erm, I was, I was watching everything he did. I tried to	0089	D watched Z constantly, offering	
give ... you know, if he was beating I was trying to do	0090	short rhythms to see if he would	
two beats and perhaps Zeb might do two beats, but he	0091	imitate.	
tended to do more	0092	He tended to extend them	
Yes	0093		LSA varied her
And that was fine, you know. Then we'd try the one, to	0094	That was OK but she still tried	playing to see if
see what he would do, but he was quite.... you know, he	0095		student would
changed hands a couple of times with the stick (I don't	0096	Z changed hands with the stick	copy
know if that's relevant) but he changed hands a couple	0097		
of times. Erm, but er, he probably, he could probably	0098	Z could probably see D was enjoying	
see that I was enjoying it too	0099	it (perceptive about such interactions	
Yes	0100	generally)	
And he does, he does feed off of that, Zeb	0101		
Yes	0102		Student pleased
You know, if you're enjoying it he gets quite.... you	1013	Z enjoys it if you enjoy interacting	if LSA enjoys
know, he enjoys it even more	0104		interaction
Mm, yes, and it's, it's not next to you either is it?	0105	Z was not next to D	
No, we've got S in the middle, yeh, cos when you first	0106	D assumed I would ask about S next	
said I was doing it I thought, "Oh maybe S wasn't there	0107	to her which suggests she feels	
one day. Maybe I was working with Zeb instead." I'm	0108	interaction across the room is	
usually with S but....	0109	unusual	
Yes	0110		
Yeh, no, that's right, yeh	0111		
So you're saying that what, what you decided, what to	0112		
play, it was partly because, by what he played, but what	0113	Was D's playing only governed by	
else?	0114	what Z played?	
I tried, I tried to see whether he would actually copy me	0115	D wanted to see if Z copied	
Mm	0116		
You know, if I did one or two beats	0117		
Yes	0118		LSA wondered if

Erm, see whether he would actually do that, or whether he was doing his own thing, but he did more or less his own thing, erm....	0119		student would copy her
<i>You mean you don't think he was influenced by what you were playing?</i>	0120	or did his own thing (she respects his wish for independence)	
Erm, I think with the ... perhaps the turn-taking was, but the actual amount of beats I was doing I don't think, from what I saw there, that, erm, he was thinking "Oh, D has hit it twice, I'll hit it twice."	0121	Was Z not influenced by what D played?	Student influenced by fact of turn-taking rather than detail
No	0122	Yes by the turn-taking but not by the chance of copying D	
You know what I mean.	0123		
Mm	0124		
Or, "If I hit it once, maybe D will hit it once." I don't think that was going on then too much.	0125		
<i>No, so neither of you was just imitating the other?</i>	0126		
No, no, it was pretty free for all (laughs)	0127	or of making her copy him	
<i>I see, right. Again you've sort of gone ahead and covered very nicely some of this about what's going on in people's heads but erm, can you be more general about, not the thinking "What shall I do next?" and sort of tactical thing, but the <u>feelings</u> in your head, say, about this sort of work</i>	0128	So it was not about copying?	Interaction was fairly free
Yeh, I think I think it's nice (generally you mean?) I think it's nice to see the students really, um, ...	0129	It was a free for all (which could imply chaotic but seems to suggest fun)	
sometimes you can really see in their face, you know, they're, they're really enjoying it and that. It's like anticipation with some of them, you know, they're waiting for something to happen, be it with the music or something, and it it's really nice to see that and they really do get a lot out of it and music is a good medium, isn't it? They all seem to enjoy it	0130	What about feelings?	
<i>Seems to be, yes</i>	0131		
Yeh exact... they do, yeh, I mean Zeb absolutely loves music, he really does, with the instrument. He's more the interactive person, he, he's not really that interested in music if he's just got it in playing.	0132	It's nice when students show they are enjoying it	
<i>Receptive listening</i>	0133		
No, no, he likes to be involved	0134	Often much of their enjoyment is anticipation of something happening in the music or something (wanting to include all interpersonal events)	LSA likes to see students enjoying things and anticipating
Yes	0135	Music is a good medium they all enjoy	Music is a good medium
Which, as you can see, he absolutely loves it, so....	0136		
<i>Yeh, mm</i>	0137		
But if you put some music on, I'm not saying he would hate it, but he wouldn't be particularly interested, not like he is with the instruments and actually playing the music and going along with whatever's, er, going on.	0138		
<i>I see, yes. Actually, yesterday we had one which was G working with S on that occasion, I think.</i>	0139	Especially Z if he has an instrument and can interact as he loves to do –	Student loves music so long as he can be involved
Uh-uh	0140		
<i>And, erm, and Zeb just kept trying to join in, actually.</i>	0141		
(Laughs) Yeh, yeh, I can imagine....	0142	to be involved	
(laughs)	0143		
That. yeh	0144		
<i>That's just what you say, yes. Erm, what about the keyboard?</i>	0145		
Erm, yeh, I could hear that you were mimicking what we were doing with the beats and the amount of, you know, "da-da, da-da-da" type of thing. Erm, er, Zeb obviously can hear that, what's going on and it obviously it played a part. I think he was more interested in the noise of the drums and what was going on there at that moment.	0146		
<i>More focused on you, anyway, than on me?</i>	0147		
Well, at that point, yeh	0148	Z would not be very interested in recorded music	Student is not interested in recorded music
	0149		
	0150		
	0151		
	0152		
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	0162		
	0163		
	0164		
	0165		
	0166		
	0167		
	0168		
	0169		
	0170		
	0171	What about the keyboard?	
	0172		
	0173	D heard T imitate her and Z.	Student heard therapist's keyboard imitate the interaction
	0174		
	0175	Z hears that and it adds something to the experience, but he was most focused on (his and D's) drums	
	0176		
	0177		
	0178		
	0179	rather than on the keyboard?	
	0180	Yes, at that point (suggesting that at	

<p><i>Cos I'm focused on both</i>  Yeh  <i>Trying to be</i>  Yeh, I could hear that, yeh  <i>Yes, yes, mm. Erm, OK, well, erm, there's... you can add some more at the end but we'll play it a third time. and this time you if you just click once during it...</i>  Oh. OK  <i>it'll stop, and you can say something if you want to, and then about that bit and then just click again, it should continue</i>  OK  <i>We'll see</i>  (laughs) yeh  VIDEO  This is the bit where he was looking away and then I start....  <i>Oh, yes</i>  Yeh, and then he looked....  <i>Yes</i>  Well I'm doing a 1 2 3  <i>Mm</i>  And he's carrying on. Sometimes he might get it right but I think that was more just co-incidence. Then he stopped. He's getting excited  <i>Yes</i>  So I'm trying to....  <i>Mm</i>  and I ... the anticipation bit, where I'm, "what I'm going to do, Zeb" and somebody else put their hand out there.  <i>Hm</i>  And he's watching all the time, waiting see what I'm going to do, and then he looked away.  <i>It worked without stopping the tape in fact, didn't it?</i>  Yep  <i>We could see everything and talk at the same time.</i>  Yeh, yeh  <i>Now, I'm just thinking about, you're talking about him not doing the same as you. Erm, do you think he <u>can</u> do the same as you and doesn't, or do you think he can't?</i>  Erm, mmm, it's difficult with Zeb to actually know for sure, erm, with the counting issues and things, you know, erm....  <i>Well, would you need to count? I mean, if I go (claps a rhythm) you could....</i>  Mmm. I see what you mean  <i>copy that without actually thinking "four"</i>  The beat, the rhythm, yeh, erm, possibly. I think maybe he just enjoys doing his own thing and maybe he was waiting to see if I would actually copy him  <i>Copy him, oh yes, could be</i>  Maybe  <i>The other thing is, erm, if he did know exactly what sound he wanted to make, do you think he can or can't do it accurately?</i>  Whew! Er, I think he's ... I know what you're saying. I think he, I think he'd have difficulty. I'm not saying it would be impossible. Maybe he'd need a few tries at it  <i>Mm</i>  I think maybe it'd be possible if it was simple, if it was just, erm, you know, if you say to him, you know, like, if you say "mm mm mm."</p>	<p>0181 0182 0183 0184 0185 1086 0187 0188 0189 0190 0191 0192 0193 0194 0195 0196 0197 0198 0199 0200 0201 0202 0203 0204 0205 0206 0207 0208 0209 0210 0211 0212 0213 0214 0215 0216 0217 0218 0219 0220 0221 0222 0223 0224 0225 0226 0227 0228 0229 0230 0231 0232 0233 0234 0235 0236 0237 0238 0239 0240 0241 0242</p>	<p>other times he is interested in me?)</p> <p>D confirms she can hear my focus on both her and Z</p> <p><i>I explain stopping the video</i></p> <p>VIDEO Z is not looking at D until she starts to play</p> <p>His playing occasionally echoes hers but that is probably co-incidence. He stops when he is excited</p> <p>D is trying to get Z to guess what she will do next</p> <p>Z watches all the time</p> <p><i>Is Z unwilling or unable to copy? (To distinguish ability from motivation, but encourages an educational view)</i></p> <p>It's hard to know if Z can count</p> <p><i>Would he need to, in order to copy?</i></p> <p>Perhaps not. But Z enjoys doing his own thing and may have wanted to see if D would copy (which implies he does understand concept of copying)  <i>Can Z make exactly the rhythm he intends? (i.e. or would he fail through poor motor control)</i>  He probably could by trial and error (again implying Z understands copying)</p> <p>The rhythm would need to be simple</p>	<p>Student's occasional copying is not deliberate</p> <p>LSA tries to stimulate student's anticipation</p> <p>Student does what he wants, but may have wanted LSA to copy him</p> <p>Student might copy a simple rhythm using trial and error</p>
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Yes	0243		
He might not do it at first, but I think it might, he would want to.	0244	Then he would probably want to	
Yes	0245	copy	
I wonder if he'd actually do it, it's very difficult to say.	0246		
No	0247		
He is a bit of his own guy, Zeb, you know, he does his own thing	0248	Or maybe not because he's his own	
When you say "if it was simple" that suggests that, that this wasn't actually simple	0249	guy, he does his own thing	
No, but if you're actually specifically asking him, "Zeb I want you to do this..."	0250	(Language of a normal teenager – the	
Aah	0251	inclusive way she sees him)	
rather than just following what was going on, if he wants to do it or not it's up to him	0252	Was the music too complex?	
Which we didn't do	0253	No. He may have not copied because	
No we didn't, no.	0254	we did not clearly ask him to	
But occasionally we used to do deliberate copying, you know	0255		
Yeh, yeh.	0256		
And things like that. This wasn't one....	0257		
No, this wasn't one of those times	0258		
Well, any other things you'd like to talk about? How he is generally, how he's, you know, what he's like in class	0259	Sometimes we aimed for copying, but	
'cos you don't work with him all the time, obviously	0260	not this time	
No, we move about, you mean in other classes, you mean, or in just.... ?	0261		
Yes, other things with music	0262		
Right	0263		
Or with other activities, or....	0264		
Zeb is, erm, it's difficult sometimes to keep Zeb on task	0265	How is Z generally, e.g. in class?	
Mm	0266		
In many things. He, he knows what he likes to do, and if it's not one of those things, then he he's not really very interested in, he can get up or walk away and, you know....	0267		
Yes	0268		
And you're constantly having to bring him back to do whatever it is, you know. He's got his own mind, and if he doesn't want to do it....	0269		
Mm	0270		
he simply won't do it, and with the music we have no problem, ever. With that he's quite happy	0271	with music or other things	
Yes. Anything else that's nothing to do with music, that you also have no problem with, or... ?	0272		
Er, sports, he loves playing with, er, in the gym. We have, oh, you see, the ball, gym ball	0273		
Yes	0274		
He loves it, absolutely loves it. He's happy to bounce on it, he lays on it and rolls, he does all sorts with the ball	0275	Z is difficult to keep on task	
So, not interactive actually, just amusing himself?	0276	(thinking of most educational	
Yeh, but also interactive. If you get a smaller ball we've been throwing and catching	0277	activities at school)	
Yes	0278		
And he loves that. He, he likes one to one or even you know group sessions, but he likes to be really involved	0279		
Mm	0280	Z's application depends on inherent	
He wants your attention a lot of the time	0281	interest of the task (not social	
I can imagine, yes, but with a thing like the ball because of the movement and so on, he can amuse himself?	0282	factors) He's got his own mind	
He can, yeh, and he likes bobbing up and down	0283	(perhaps some students haven't)	
If you gave him a musical instrument, but there was	0284	He likes music and therefore co-	
	0285	operates	
	0286		
	0287		
	0288	Also in sport	
	0289		
	0290		
	0291		
	0292	Mainly for the physical activity	
	0293	(rather than social)	
	0294		
	0295		
	0296		
	0297	but if it is interactive he likes it even	
	0298	better	
	0299	Z likes to be involved and wants the	
	0300	adult's attention	
	0301		
	0302		
	0303		
	0304	Would Z be interested in an	
			Student may not be motivated to copy
			Student will only attend to tasks he finds interesting
			Student has his own mind
			Student likes physical activity and social interaction together
			Student seeks adult attention

<p>nobody else taking any interest and nobody else playing, would he, would he be interested or not?</p> <p>I think he would, I think he would. He does love musical instruments. It depends what the instrument was, but he likes drums, he likes cymbals, things he can hit....</p> <p>Yes</p> <p>I think, particularly, with Zeb, and I think, yep, if he walked into a room and sat down and there was a drum sitting there, he'd have no problem with going over to it, getting the stick, if there was one there, and bashing it (laughs)</p> <p>Or whatever. Yeh, he would do that, yeh</p> <p>Good Well thank you very, very much</p> <p>I hope that's helpful in some way</p> <p>Of course it is, of course it is, whatever you say will be helpful, and I should have stressed that you don't.... you can say negative things like "we should have done this" or "that was a mistake". You're quite free to, you know, anything that you would have done differently, or I should have done differently</p> <p>Oh yeh, I'm sure there was things I could have done differently, erm....</p> <p>Well I wasn't meaning especially you, it could be me</p> <p>Oh no, no, but I'm sure there was, there's always.... No, I mean, no, you were just following us weren't you?</p> <p>Erm, let me think, cos I'm sure there must be .... erm ma.... I was going to say, perhaps if I'd moved and sat next to him, but that perhaps wouldn't have achieved anything, because he was quite happy following me where I was</p> <p>He didn't have any trouble with the distance</p> <p>No, he didn't</p> <p>'Cos he was looking at you</p> <p>Yeh, he was looking at me</p> <p>And they were loud instruments</p> <p>Yeh, yeh</p> <p>The only thing that you've suggested, erm, that, sort of, something which didn't happen, was saying about not copying, erm, and we've agreed that we didn't actually ask him to copy.</p> <p>Mm</p> <p>But you felt it might have been, you felt as if you would like him to have been able to copy you more exactly?</p> <p>Er, oh I see what you mean. Yeh, I think more, really, to see if he would actually do that, not that I'm saying "Zeb right you must do this now" you know, I just wanted to see whether....</p> <p>Interest...</p> <p>he would do it</p> <p>Would he do it?</p> <p>Yeh, curiosity to see whether he would do it</p> <p>Yes, yes, and then you'd have the choice whether to keep giving him separate things...</p> <p>Exactly</p> <p>or do I copy him....</p> <p>Yeh</p> <p>and go round in circles</p> <p>Yeh, that's it</p> <p>Yes, yes. OK that's really, no it really really is helpful, and as I say it'll take me a week or two, because I've got, I shall have four of them to do</p> <p>Yeh</p>	<p>0305</p> <p>0306</p> <p>0307</p> <p>0308</p> <p>0309</p> <p>0310</p> <p>0311</p> <p>0312</p> <p>0313</p> <p>0314</p> <p>0315</p> <p>0316</p> <p>0317</p> <p>0318</p> <p>0319</p> <p>0320</p> <p>0321</p> <p>0322</p> <p>0323</p> <p>0324</p> <p>0325</p> <p>0326</p> <p>0327</p> <p>0328</p> <p>0329</p> <p>0330</p> <p>0331</p> <p>0332</p> <p>0333</p> <p>0334</p> <p>0335</p> <p>0336</p> <p>0337</p> <p>0338</p> <p>0339</p> <p>0340</p> <p>0341</p> <p>0342</p> <p>0343</p> <p>0344</p> <p>0345</p> <p>0346</p> <p>0347</p> <p>0348</p> <p>0349</p> <p>0350</p> <p>0351</p> <p>0352</p> <p>0353</p> <p>0354</p> <p>0355</p> <p>0356</p> <p>0357</p> <p>0358</p> <p>0359</p> <p>0360</p> <p>0361</p> <p>0362</p> <p>0363</p> <p>0364</p> <p>0365</p> <p>0366</p>	<p>instrument if no-one else was playing?</p> <p>Yes if it was one he could hit</p> <p>He would take the initiative to go to a drum and bash it (sounds rather a primitive impulse)</p> <p>D should feel free to make any criticisms, including of me</p> <p>She could have done things differently (prefers to blame herself)</p> <p>No (i.e nothing wrong with T) because he was just following D and Z (making it sound easy but also not very influential)</p> <p>Z could interact at a distance</p> <p>To recap, Z didn't copy but we had not asked him to (checking)</p> <p>But D seemed have wished he had</p> <p>She just wanted to see if he would (as if she would actually find it very rewarding if he did. Placing her own needs first is not the impression of the rest of the interview)</p> <p>Transcription will take some time</p>	<p>Student would play percussion even without adult attention</p> <p>LSA saw the keyboard as simply following the interaction</p> <p>LSA did not feel student should copy</p> <p>LSA wanted to see if student would copy</p>
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Um, all at once and (laughs) but before.... when do you break up?	0367	<i>It will be returned to check and if necessary edit</i>	
Er, four weeks after this week	0368		
Oh that's alright, I'll have them done before that, and then you just, er, can email back "fine" or any sugge...	0369		
any changes that you would like to see	0370		
OK	0371		
But don't worry about the grammar. You will see that mine is as chaotic as yours, it always is in real life conversation.	0372		
Yeh, when you listen back you think "oh ha-ha!"	0373		
Thank you so much.	0374		
That's alright.	0375		
	0376		
	0377		
	0378		
	0379		

### Appendix 7a/6a: Interview with LSA 6a ("Terry")

<i>I've chosen particularly interesting bits and you know, there are lots of less interesting bits in a, in a 45 minute session, but these are the ones that show something interesting happening, but you still... if you think anything is ... you, you, you're not happy about anything, you know, you can make criticisms as well as comments, you know</i>	0001 0002 0003 0004 0005 0006 0007 0008	<i>This clip has been selected because it is interesting but T should feel free to criticize as well as comment</i>	
Right	0009		
<i>That would be help... equally helpful. The first time we play it right through, then I, well, we'll just play it right through without saying anything, just comment at the end</i>	0010 0011 0012 0013		
Right	0014	<i>Watch tape the first time without commenting until the end</i>	
<i>Although you may not remember the actual occasion</i>	0015		
VIDEO	0016 0017	<i>You may not recall the clip</i>	
<i>Have you got a reasonable view? Do you want to tilt this differently?</i>	0018	VIDEO	
That's fine	0019 0029		
<i>(end of video) By the way when it's written up it will be Terry and Hamid</i>	0021 0022		
Oh right, OK	0023	<i>The aliases</i>	
<i>Not the real names</i>	0024		
OK yeh yeh	0025		
<i>But we can use the real names now because I'll just change it when I write it</i>	0026 0027		
Oh	0028		
Well?	0029		
Brought tears to me eye (laughs)	0030		
Really?	0031	<i>Powerful moving experience</i>	
Yeh, bless him (low voice – emotional)	0032		
<i>So you have quite a lot of feelings for him?</i>	0033	<i>Bless him – language used for a child. Because T has strong feelings? Tears could relate just to this clip as T seems surprised by them</i>	
Yeh	0034	<i>Is he still here?</i>	
<i>Is he still here?</i>	0035	No	
No no, he's left now	0036	<i>I sound embarrassed by her emotion</i>	
<i>Mm. Erm, this was after he'd been with us for some months</i>	0037 0038		
Mm	0039		
<i>I remember early days were different</i>	0040		
Oh definitely, first day...	0041	<i>H has changed</i>	
<i>Were you there the first day?</i>	0042	<i>Leading question</i>	
Yeh, the first day of.... What, the music?	0043		
Yes, with him	0044		
He, he was adamant he weren't going to come in, but we persevered.	0045 0046		
Mm	0047	<i>Yes the first day he wouldn't enter the room but we persuaded him</i>	
I'm glad we did.	0048		
<i>Absolutely, yes. So, so you're saying it brings</i>	0049		
			LSA was moved by the clip LSA has strong feelings for student
			Student resisted coming in on the first day

tears to your eyes. It's quite an emotional thing	0050		
Yeh, it's the interaction...	0051	<i>I ask about the tears. Now I'm able to</i>	
Mm	0052	<i>respond and empathise with her</i>	LSA found
that you got...	0053	<i>reaction</i>	interaction
Mm	0054	<i>It was the interaction – professional</i>	moving
in that session	0055	<i>language</i>	
Yes it's two-sided of course. You, you're	0056		
interacting as well	0057		
Yeh	0058		
(laughs)	0059		
But it's what Hamid wanted, to interact, you	0060		
know. To get him to do that is...	0061		
Yes, a great achievement eh?	0062	<i>which was what H wanted.</i>	Student
Mm	0063	<i>It was a great achievement</i>	wanted to
OK, now we've touched on lots of things	0064	<i>(I assume she also wanted it)</i>	interact
already, but I have a sort of set of formal	0065		
questions	0066		
Yeh	0067		
You don't have to answer them in a formal	0068		
way, but it's kind of checklist. Erm, his	0069		
behaviour, musical and other, that you can	0070	<i>Questions to consider: H's and her</i>	
see is one thing. Your musical and other	0071	<i>observable behaviour, musical and</i>	
behaviour that you can see and hear is	0072	<i>other</i>	
another. Your thoughts and intentions and	0073		
feelings, at the time then, you know...	0074	<i>and T's thoughts intentions and</i>	
Well	0075	<i>feelings</i>	
is another, but you know, you can, you, you	0076		
don't remember them in detail...	0077		
Yeh	0078	<i>which even without remembering</i>	
but you can guess, you can tell, you know,	0079	<i>she can infer from her self-knowledge</i>	
who you are...	0080		
Yeh	0081		
and you can see the things that can't be	0082		
observed, but we can we can kind of guess	0083		
for ourselves	0084		
Yeh	0085		
And the same for him: you can't observe	0086		
what he's feeling, but you can see some signs	0087	<i>Also H's feelings which she can infer</i>	
of it	0088	<i>from signs</i>	
Yeh	0089		
So, both people's behaviours, but both	0090		
peoples' mental emotional processes as well	0091		
Yeh	0092		
Then there's something else... Oh yes erm,	0093		
the, the keyboard, if you can hear it. What do	0094		
you think is the role... what did you feel, if	0095	<i>What was the role of the keyboard, if</i>	
anything, was the role of the keyboard?	0096	<i>anything?(anxious not to state that the</i>	
Erm...	0097	<i>keyboard was relevant)</i>	
It was very quiet I know	0098		
Erm, I think to see if they was actually	0099		
listening to a beat, to, actually, the vibrations,	0100		Keyboard
and perhaps they could sense to play along...	0101	<i>It was to see if they (talking about</i>	explores if
It could be, yes	0102	<i>students in general) could sense and</i>	students can
Like, stimulate their....	0103	<i>play with the beat</i>	play along
Yeh	0104		
	0105		Keyboard

Senses, in a word	0106	A sort of sensory stimulation	stimulates students' senses
<i>I can't remember actually why I played so quietly on this occasion. It's not typical I think</i>	0107		
I think it might have been... I think	0108	<i>Th wonders why he played so quietly</i>	
sometimes, if things got loud, Hamid got a bit... he would try and lash out at himself I think – too loud too soon	0109		
<i>It could have been that, or it could be that I couldn't... this... that the camera's picked up your instrument very loud, but in the room maybe I could only just hear it</i>	0110	Perhaps because Hamid could be distressed by loud music	Student could be distressed by loud music
Yeh	0111		
<i>I don't know. Erm OK, so we'll play it through again and then I'll ask you if you have any further thoughts about those...</i>	0112		
Right	0113	<i>Perhaps because Th could only just hear Hamid's instrument</i>	
<i>er topics</i>	0114		
VIDEO	0115		
<i>Mm, we'll start with where you like, I mean, his behaviour or yours, but things we can actually see and hear. Do you have any further thoughts, how it, you know, how it worked, the sequence of events?</i>	0116		
Erm, well there was a lot of eye-contact	0117		
<i>Mm-hm, yes</i>	0118		
There was a lot of, obviously, prompting to coax, er, Hamid to actually engage with what we were trying to get him to do, and he was also looking around to see if people were actually watching him	0119		
<i>Yes, he did look round for... to, to see if D was watching as well</i>	0120		
Yeh, yeh	0121		
<i>But he came back to...</i>	0122		
As if to say, "Look, I've done it!" (laughs)	0123		
Yeh, he did, yeh. There was a lot of communication going on...	0124	VIDEO	
<i>Mm</i>	0125		
between Hamid and myself, I think	0126		
<i>I think so, yes, mm, mm, and, erm, the music – any features of the music – what, what, what you actually played, that you'd like to talk about. It doesn't have to be in technical terms, I don't want to know that it was a symphony or...</i>	0127	<i>What was the sequence of events? (suggests cause and effect but discourages talk of feelings)</i>	
No, it definitely weren't that! (laughs) Just something basic that, perhaps, erm, that Hamid could actually attempt to mimic...	0128		
<i>Mm</i>	0129	Lots of eye-contact (just his?)	Student gave eye-contact
if you like, I mean, he did try to play the notes singular as well	0130		
<i>Oh yeh, mm</i>	0131	T prompted to encourage H. we were trying acknowledges Th's music was also part of the encouragement. H looked to see if we and another LSA were watching	Therapist and LSA tried to engage student
He wasn't just doing it aimlessly....	0132		
<i>No</i>	0133		
like me (laughs)	0134		
	0135		
	0136		
	0137		
	0138		
	0139		
	0140		
	0141	He was showing us what he'd achieved.	Student wanted to share his achievement
	0142		
	0143		
	0144	There was a lot of communication between H and T	A lot of LSA-student communication
	0145		
	0146		
	0147	<i>What features of her music can she describe in everyday language?</i>	
	0148		
	0149		
	0150		
	0151		
	0152	She just played something basic he could try to copy	LSA's music was simple so student might copy it
	0153		
	0154		
	0155		
	0156	For example he did try like T to play single notes	Student did copy LSA at times
	0157		
	0158	Copying was deliberate	
	0159		
	0160		
	0161	Unlike T (self-deprecating until I	LSA varied

Well (laughs) do you mean that?	0162	challenge her)	the pitch
No, no, I did try and make some different	0163	She deliberately varied the pitch	
sounds: high pitch, low pitch, you know	0164		
That's right, yes yes	0615		
So...	0166	Did she do something he couldn't do?	
You also did something else that he wasn't	0167		
able to do, I think, but you perhaps wanted to	0168		
do, you remember? I may, I might even be	0169		
wrong. Maybe he did do it, but I think there's	0170		
something that you did...	0171	The glissando	LSA played a glissando
What when I done the...(demonstrates)	0172		
Yeh	0173		
straight along	0174		
Did he manage that in the end himself?	0175	Could he do that?	
No, no, he didn't ,but he, he...	0176	No	
Well not in this clip, but maybe he did.	0177	Not in this clip (suggesting maybe he did at other times, so she does not feel it was inappropriate to try)	Student could not copy glissando
No no, no no	0178		
You know, it's only one clip.	0179		
Yeh	0180		
Right, erm, OK, now the last time through	0181		
you could, you could comment as we go	0182		
along.	0183		
Mm	0184		
And if you want to say something about a	0185	Stop the video at any point to comment	
particular point, then if you stop, you know,	1086		
press this, it will stop it	0187		
Yep	0188		
Wait a minute, play again. You know, stop it	0189		
to say what you want, otherwise a lot of tape	0190	rather than talking through it and missing parts	
goes by [...] calling tape! Otherwise a lot of	0191		
the music goes by while you're talking, and	0192		
you sort of miss it, so it's that if you want to	0193		
stop it	0194		
VIDEO	0195	VIDEO	
Yeh, he did like that bit when you're going	0196	He liked the glissando when you're going straight along = something we do, not her aberration	Student liked the glissando
straight along.	0197		
Mm	0198		
But with Hamid and C [another student] they	0199	H and another student were communicating well	Student communicated with another student
had a good communication level...	0200		
Mm	0201		
Together...	0202		
Yes	0203		
cos Hamid would look to C to say, you	0204	He would refer to her for approval then they would share a giggle	Student sought other student's approval
know, "Was that alright?" and they'd have a	0205		
little giggle	0206		
Mm	0207		
You could see that...	0208		
Yeh	0209		
straight away, just then.	0210		
Well I do, now you mention it.	0211		
They got on really well.	0212		
Mm	0213		
He's really studying there what was going on	0214	H watched every detail of T's playing and movement	Student watched LSA's playing intently
with, with me hitting the notes. He was	0215		
watching each time I was bending down, he's	0216		
like...	0217		



When you were doing a slow...	0218		
Yes	0219	<i>Those slow notes contrasted with the</i>	
'Cos that was quite different from what	0220	<i>rest</i>	
you've done all the other times.	0221		
Yeh yeh, and he's really studying that.	0222	He studied my playing	
(indecipherable) yes	0223		
Ah	0224	He played with T (actually hand over	Student
He did it with me	0225	hand)	shared slow
Yeh	0226	That was a good clip	notes h.o.h.
I think that was a good clip actually, the best	0227		
one you could have thought of (laughs)	0228		
Well I've got so ma.... I've got three years	0229		
worth	0230		
Yeh	0231	<i>I summarise how I chose the clips</i>	
That's about 150 hours. Obviously I didn't	0232		
watch it all, I just skimmed through where I	0233		
thought there would be things, and I had 40	0234		
clips, and then I narrowed it down to 13	0235		
Yeh	0236		
And then [name of school] decided they	0237		
couldn't get their act together, so that cut it	0238		
down to 8	0239		
Oh	0240	<i>There will probably be eight,</i>	
I think, or was it 10? Anyway it's gonna be 8	0241		
is the most I'm likely to get now, but it's	0242		
enough, in fact at university they're saying,	0243		
you know, 6 would be enough, and it's the	0244		
depth not the...	0245		
Yeh	0246	<i>which is enough because the depth is</i>	
You know, the depth not the breadth that	0247	<i>what counts</i>	
matters [long digression explaining the	0248		
remaining stages of the research] Well is	0249		
there anything you want to add, or not?	0250		
No, I just think, when you look at it now,	0251	Watching the video shows ....	Student and
sitting looking at me ...	0252		LSA knew
Mm	0253		and could
with Hamid...	0254	how well T and H knew each other	"read" each
Yes	0255	Not obvious but telling- she sees it as	other
you can see just how much we did know one	0256	a personal relationship	
another...	0257		
Yes absolutely	0258	and what they were thinking and	
and what we were thinking...	0259	feeling.	
Yes	0260	Turn-taking was brilliant	Student-LSA
you know, and feeling, because, er, turn-	0261	Is she implying turn-taking proves	turn-taking
taking was brilliant!	0262	mutual understanding/	was brilliant!
Yes it was	0263		
Yep, that was lovely	0264	It was lovely to watch	
Great, lovely! Thank you very much	0265	Checking the transcript	
Thank you	0266		
And you'll get the stuff in, I don't know, two	0267		
or three weeks	0268	Will she see it all together? This seems	
Oh, we'll get to see it with, then, John all	0269	to mean everybody's contribution	
together?	0270		
Well what, what would you like to, what	0271		
would you like to see? What do you mean?	0272		
Do you mean to see what eventually gets	0273	The thesis will be online	

written?	0274		
Well, the whole, you know, well, yeh, get to	0275		
know what actually is gonna go forward	0276		
<i>You will, you, you you can... When I've</i>	0277	<i>and can be accessed</i>	
<i>actually written the thesis it will be available</i>	0278		
<i>online and if...</i>	0279		
Oh right	0280		
<i>anyone wants to look it up online they would</i>	0281	<i>Will we know when?</i>	
<i>be able to</i>	0282		
Oh, will you let G know then, when it's	0283	<i>In three years</i>	
online, will you?	0284	<i>It will be interesting</i>	
<i>Yes, but it's three years</i>	0285		
Three years! It would be interesting, though,	0286		
to see	0287		
<i>Well yeh. Thank you, I hope it will be</i>	0288		
<i>(laughs)</i>	0289		
Thanks, John	0290		
<i>Cheers bye-bye</i>	0291		
	0292		
			LSA will be interested to read the thesis

### Appendix 7a/6: Interview with LSA 6 (“Lucy”)

[John explained that the transcript can be edited by Lucy and therefore she should not feel nervous. It is not an evaluation]	0001	Transcript may be edited	
	0002	Not recorded, to avoid	
	0003	formality	
Record. There we go. Right. OK Lucy, thank you very much for listening to all that	0004		
Yes	0005		
We’re going to watch this clip three times	0006		
OK	0007	The procedure for	
	0008	viewings	
Erm, on the last time you can stop it anywhere you want, erm, you know, to comment on particular bits, but it’s a good idea the first time to go right through the whole thing and then just any general thoughts you’ve had about it, er, just talk about anything you like to about what you’ve see. Er, the whole thing lasts 2¼ minutes, so you, you won’t, er, go to sleep! (laughs)	0009		
(Laughs)	0010		
We’ll start from there	0011		
VIDEO	0012		
(Laughs)	0013		
(Laughs) Reliving it, yeh?	0014	Humour suggests I’m	
Yeh	0015	anxious she might be	
You’ve got a really good view there, the camera’s not stuck in the way?	0016	bored	
No	0017		
How do you feel, watching it?	0018		
Takes you back	0019	L agrees it’s reliving it	LSA
Takes you back, mm	0020		relived
I, I, ooh, watching it all through, just sitting there thinking “you’ve done really well girl!” (Laughs)	0021		events in
Mmm	0022		the clip
(laughs) You know, just really proud of her for taking ... and that was a long time for her to, to work and, you know, and on her own until it was coming to an end and then she kind of, then, wanted to give me ...	0023		
Mm	0024	I ask about feelings	
the, the instrument, or she tried to get me to play it ...	0025		
Mm	0026		
For her, erm, just before that, and erm, you know, and then obviously it was like “Now I want to sit and have a cuddle”	0027	L felt pride in A. Self-	LSA felt
Mm	0028	dramat-ising for	proud of
‘Cos I ...	0029	emphasis	student
But for two minutes she was doing it	0030		
All by herself	0031	It was a long time for L	Student sat
Mm mm	0032	to [sc sit and play]	and
Occasionally looking to see, you know, just to get the reassurance	0033	compared with her usual	attended
Mm, yes, yes. Right, do you think she erm, I mean, you say “well done girl!” you know, do you think she knew you thought that at the time?	0034	limited attention	unusually
Yes I think, yeh I think just smiling at her and, and, and sort of moving with the music (sways) that she, you know, at the same time, I think that gives her a .... I think that just shows her	0035		long
Mm	0036		
I was there and understanding what she was doing, kind of thing	0037	Dramatises A’s wish for	
Yes, I see	0038	a cuddle to show	
Yeh	0039	empathy with her	
Right. Now er, we’ve got two more playings. Between this one and the last one I’m going to ask you a, a series of quest... well not questions, I’m going to ask you to talk about different areas,	0040	babyiness	
	0041		
	0042		
	0043		
	0044	A occasionally looked to	Student
	0045	L for reassurance (like	looked at
	0046	toddler)	LSA for
	0047	Did A know L felt	reassurance
	0048	proud?	
	0049	Yes, through L’s smiling	LSA
	0050	and synchronised	moved with
	0051	movement	music
	0052	showing L’s	
	0053	understanding of her	LSA under-
	0054		stood
	0055	What each viewing is for	student
	0056		
	0057		

er, of the ideas, erm, and then in the third one you're going to pinpoint anything you want to point out a particular moment that's significant, so, this is in prefer.... preparation for the second one, I'm going to have to write in "pppp preparation" (Laughs) Afterwards I shall ask you is there anything you can say generally to describe your behaviour, things we can actually see, on the screen, and to describe Aprille's behaviour. Oh by the way, you know they are going to be pseudonyms. It's not going to be _____, it's going to be Aprille and Lucy. Yeh	0058		
Yeh	0059		
Erm, that's the observable things that she's doing, then you've already started talking about what was being... what people were thinking and feeling, so, specifically, you know, what were you thinking at the time, what were you feeling, what were your intentions? What were the things that you know thought of doing and maybe didn't do and I think, you know ...that's what we can't see, that's just from knowledge of yourself and the situation	0060	My stumble may be anxiety but I use it for humour to lighten atmosphere	
Right	0061	Describe visible behaviour	
And then, slightly harder, you have to on her behalf think what, what's going on in her mind? What is she feeling and thinking, what does she want to do, erm, what does she think about you perhaps, whatever. So we've got four things there: your observable behaviour, her observable behaviour, your ... guess as to what was going on inside, and then hers. And then finally, the fifth one is, erm, the music. Anything to do with the music that I'm playing, erm, which you may or may not have been aware of, she may or may not have been aware of it, but when you're watching this obviously you are aware that there's music going on, so any thoughts about that. And, erm, there's no right and wrong answers (laughs)	0062		
Right	0063		
I'm try...I'm trying to find out what happened	0064		
We'll do our best	0065		
(Laughs) We'll do our best, yes, right. OK so the questions of the different areas will be after this playing...	0066		
OK	0067		
which is straight through again. You don't think we can improve the view in any way, it was quite bright	0068		
No I could see it	0069	Describe feelings	
You've done very well with the reflections, this is the best, the best place I've done any...	0070	Placing feeling between thinking and intending weakens its force	
VIDEO	0071	I substitute aborted actions for associated emotions	
(laughs)	0072		
Thank you	0073		
Right, now this time it's just the things that you can remember, but afterwards you, you'll be seeing it and you'll be able to stop every time you want to say anything so there may be some extra things will come up then. But, erm, do you want to start with her behaviour, or yours?	0074		
Start with hers, shall we?	0075		
Yes	0076		
Erm, I think she, I think she sat there for a long time, I think she, when she was playing	0077	Guess at A's feelings	
Mm	0078	Again "want" and "think" rather than "feel"	
and she was listening, and she seemed to be listening to the music whenever the music changed	0079		
Keyboard music?	0080		
Yes	0081	The effect of the (my) music.(I hesitate afraid of negative reply?)	
Right	0082	which she and A may not have been aware of but might deduce now	
She kind of changed what she was doing. She was looking, I felt, you were looking at that, she was looking towards E and, you know, and M	0083		
	0084		
	0085		
	0086		
	0087		
	0088		
	0089	Exploring not evaluating	
	0090	"We'll..." because L	
	0091	realizes it is a	
	0092	collaboration	
	0093		
	0094		
	0095		
	0096		
	0097	Compliment to encourage L	
	0098		
	0099		
	0100		
	0101		
	0102		
	0103		
	0104		
	0105		
	0106		
	0107		
	0108		
	0109	A sat a long time (i.e. for her)	
	0110		
	0111		
	0112	And listened and responded to changes in music. Reason for sitting and playing, or an additional achievement?	
	0113		
	0114		
	0115		
	0116		
	0117		
	0118	A changed when the music did	
	0119		
			LSA saw meeting as collaborative enquiry
			Student sat unusually long
			Student attended to changes in music and changed herself

Mm	0120		
Just looking sometimes to see what are they doing	0121		
Yes	0122	and watched others' activity once stopping to hear them.	Student watched and listened to others
And, and she actually stops for a little while to listen to what they were doing	0123		
Mm	0124		
She looked towards me and started playing so it was almost like "look at me"	0125		
Yes	0126	She looked at L to make her look and listen	Student wants to be seen and heard
"Look what I'm doing"	0127	emphasized by	
Mm	0128	attributing words. Is she projecting pride onto A?	
You know. And I just think she felt really ... proud, happy with herself	0129		
Mm	0130		
There was time when she got my arm almost like she, you could just tell she was coming to the end of her concentration at that point...	0131	A felt proud but L introduces the word	Student is proud of herself
Mm	0132	hesitantly which suggests its deep significance	
and she wanted me to play, and then just kept my arm [?] wouldn't let her do that	0133	A finally lost concentration	
No	0134		
and she carried on, and when she kept lifting the, the instrument up towards me it looks like I'm kind of backing off	0135	A eventually wanted L to play but she resisted	LSA encouraged student to carry on
Mm	0136		
What I'm just doing is just moving slightly, 'cos I know Aprille could either hit you over the head with it ...	0137	L appeared to "back off"	
Mm	0138		
or just be showing you which in effect she was just showing me	0139	because A could accidentally hit her	LSA had to avoid being accidentally hit
She was just showing but it could have hit	0140		
It could have hit me on the head	0141	she was actually just showing her	
She doesn't judge it very well (laughs)	0142		
No that's right	0143		
I see, yes, well that's what I thought actually	0144	Humour to defuse	
Yes (laughs) and then when she did finally have "I've finished", get up, you noticed E try to sit her back down but she was just having none of it. It was me she wanted to show ...	0145	Should have explored conflict	
Mm	0146		
That she'd finished and then the thumb went in the mouth and she wanted to sit down	0147	Colloquial "having none of it" attributes adult feelings	
Yes	0148		
and I just very gently steered her round and back to the ...	0149	"The thumb" & "the mouth" more impersonal like the relationship from that point	
Yes	0150		
back to the seat	0151		
Mm	0152		
But no I think she was, erm, I think she knew that she'd done a good piece of work, I think she was just, oh the only way is erm, yeh, proud of herself really	0153	A knew she had done good "work" and felt proud. L seems to defend the word "proud" suggesting it is both surprising and significant.	LSA felt it important that student felt proud of herself
Yes, right. I think you've dealt with two haven't you, her behaviour and her, you know...	0154		
And mine	0155		
Yes yes. Now coming to you, you've mentioned occa... one or two things that you did, especially avoiding being hit over the head.	0156		
Erm, during the time she was going so well, erm, so what, what were you doing when she didn't actually need any active intervention?	0157	What did L do when A needed no active help?	
I was just watching, swaying with the music	0158		
Mm	0159		
Keeping time with what I could hear and what she was doing, or occasionally just tapping the drum just to let her, you know, that I too had an instrument and I was playing and that was my instrument, you know just to try and signify to Aprille "I've got an instrument, you've got an instrument, M's got one, E's got one"	0160	LSA kept time (with the music and A's playing) with body and occasionally drum	LSA gave passive help: watch, synchronise drum
	0161	To make A aware of her presence, autonomy and	
	0162		
	0163		
	0164		
	0165		
	0166		
	0167		
	0168		
	0169		
	0170		
	0171		
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	0178		
	0179		
	0180		
	0181		



Yes, it's a good thing we can see that because you can barely hear	0182	equality dramatized to	LSA was ready to help if needed
Yeh	0183	emphasise it's communication	
You, erm, do you think that's...	0184		
I think it was just a very soft now and then, I, just kind of very	0185	L was very quiet – why?	
softly, to start with when it very first starts ...	1086	L doesn't yet explain this	
Yes	0187		
I, I bang it	0188		
Yes	0189		
And then I just ...	0190		
Yes. Do you always play when, erm, you intended to? Sorry I'm	0191		
almost, I'm giving you a slight...	0192	Why are there apparently aborted beats?	
Yeh	0193		
cue there, 'cos I thought it looked as if you, one or two times, put	0194		
your hand as though to play and then didn't, but that could be, I	0195		
can't tell for certain	0196		
Yeh, I mean if I, if I ... it was there ready so that if Aprille ...	0197		
plateaued ...	0198	L was ready to play if needed stimulus	The LSA must avoid taking the initiative away from student
Oh yes	0199		
then, or she was looking, you know, "do I carry on?" just so that I	0200		
could ....	0201	or reassurance	
Oh yes	0202		
and I, just as I was gonna do it ...	0203		
Yes	0204		
she kind of, I think that's how it, she kind of carried on	0205	Then it was not needed	
Yes	0206		
And you don't want to take, you're trying not to get her interest in	0207		
what you're doing, if she's still involved in what she's doing ...	0208	You don't want to distract/ interrupt her – stealing the limelight?	
I see	0209		
if you see what I mean	0210		
Yes exactly, yes I do, that's very helpful, very interesting. Erm,	0211	Other LSAs have not raised this interesting point meant as a compliment	
and this is different from all the other clips we've had with	0212		
anybody so different issues are coming up...	0213		
Yeh	0214		
which is great. Erm, now, so we come to, er, the music. Now I	0215		
don't means that, er, I mean everything is music: what she's	0216	What about the (my) music?	
playing and what you're playing is music as well of course, but	0217		
I'm interested in what, the keyboard music because I know I do a	0218	In also fear seeming to steal the limelight so I emphasise I'm not the only music maker	
bit of singing but actually I'm in the background, and the filming	0219		
is not even showing me, and I'm not telling you anything, I'm not	0220		
really telling her anything, am I? So what, what, what's the	0221		
relevance of the music, if any?	0222	Without verbal guidance what use is the music?	
I think that the, you can hear you saying Aprille's name	0223		
Yeh	0224		
Telling her that, you know letting her realise that she's Aprille and	0225		
she's the one that's playing the music at the minute. And then M	0226	Th sang names which L sees as making A aware who is playing, as tho' A has limited sense of self	
has a little chime and it was ...	0227		
Yes	0228		
you could hear you saying M	0229		
I did yes	0230		
Yeh, you're. you know "and now M's playing this"	0231	L tells her when it's her or another student	
Mm	0232		
I think students respond to their, to music and to the, I call it the	0233		
sing-song voice	0234	Students respond to their names and to the "sing-song voice" (motherese) which L often uses	
Yes yes	0235		
I quite often sing things like it's, to students in a sing-song voice	0236		
Oh yes	0237		
Rather than just a flat...	0238		
Yeh	0239		
flat voice	0240		
Well actually it's rather like, erm, what they call motherese	0241		
That's right it's like, yeh, it's like singing to a baby	0242	I mention motherese	
Mmm, yeh	0243	L spells it out "...to a	The LSA

But it's everything, if, you know, and I used to do it a lot with Aprille	0244	baby"	uses motherese with student only when needed
<i>Did you, yes</i>	0245	L uses this a lot with A	
Erm ...	0246	(I should have asked her why it was appropriate)	
<i>But you're not needing to here?</i>	0247		
I'm not needing to there. And I can see from that clip how far Aprille had come	0248	Why not using it? It was not "needed" i.e. something A might need not something L needs to do	
Mm	0249		
With her music therapy, because there was a time when Aprille couldn't sit down and play an instrument for that length of time, she would be up, wandering, wanting everything other than the instrument that she had	0250		
<i>Yes yes</i>	0251		
And I think she, she was listening to that music and she res... she was responding ...	0252		
<i>Right, thank you</i>	0253	A has come a long way from very distractible beginnings	The student's attention control had improved
to the music	0254		
<i>Well</i>	0255		
The same as I was, we're quite, you know, swaying (sways) and ...	0256		
Mm	0257	She is listening and responding (the reason she sat and played, or a separate achievement?)	
Yeh	0258		
<i>You think that, erm, when you both swayed, that, that the keyboard had anything to do with that, or ... did you just ....?</i>	0259		
Yeh I think subconsciously ...	0260		
Mm	0261		
I think the music that you was hearing on the keyboard, it was that kind of rhythm and you'd s... (sways) and it was just a ... again showing to Aprille "I'm doing what you're doing" you know	0262		
<i>Yes, that's right</i>	0263	L was also listening and responding – equality and dramatises closeness?	LSA did the same as student
"We're doing it together" and that, just that interaction ...	0264		
Mm	0265		
with her	0266	Keyboard influence on this?	
<i>Yes yes, that's great. You're talking about, erm, progress from how she used to be ... I agree with you but I ...</i>	0267	Yes but subconscious	Therapist's keyboard subconscious influence
You can't see it can you? (laughs)	0268		
<i>You can't see it, but I was going to say, in all fairness, I have looked for the best example, you know, she wasn't always ...</i>	0269		
No she wasn't!	0270		
<i>like this</i>	0271	Effect of the rhythm (demonstrates – memory or renewed feeling)	
Absolutely not!	0272		
<i>I've been selecting examples of something working because I want to find out why it works</i>	0273		
Pr... probably why, when you see me go, just slightly move with the tambour, you know, an instrument coming at your head ...	0274		
Mm mm	0275	Dramatises communication, then discourse changes to: "interaction" (L's own vocab?) (actually parallel play)	
it could have just as easily have been, right, you could have been hit with it	0276		
<i>Yes</i>	0277	Hard to see progress from this clip	
You could have had your hair pulled, and it was ju ... you know you've just got to think of all those things	0278	I've chosen the best example.	
<i>Yes yes</i>	0279	A not always like this	
But at the same time try not to make it look like you're withdrawing yourself from Aprille	0280		
<i>No, quite, mm mm. right now [arranges the mouse so that Lucy can stop and start the video] Yes this time, soon as you want to say something, stop the...</i>	0281		
VIDEO	0282		
(at A) I started off when it very first started	0283		
<i>Yes</i>	0284		
<b>And I think I said "yes, go". She was kind of just sitting and I banged the drum ...</b> (bold = on transcription score)	0285		
	0286	How does this example work?	
	0287	Non sequitur (back to something more concrete and simple) Sensible precaution to withdraw from tambour (fearing I might expect her to just "take it")	The LSA tried to avoid being accidentally hit without seeming to withdraw
	0288		
	0289		
	0290		
	0291		
	0292		
	0293		
	0294		
	0295		
	0296		
	0297	No wish to seem to withdraw	
	0298		
	0299		
	0300		
	0301		
	0302	VIDEO	
	0303		
	0304		
	0305	L cued A to start	LSA cued student in

Mmm	0306		then kept
to indicate to her that it's time to start, banging on the drum	0307		her going
<i>Right, I'll look for that carefully later.</i>	0308	(did she need that?)	
(from B) And I'm just, just to keep her going I think, I'm just	0309		
gently ...	0310		
<i>Yes</i>	0311	L played very gently	
not making a big noise with it	0312	occasionally to "keep her	
<i>No</i>	0313	going"	
<b>And I don't know as well if she was waiting for you to start</b>	0314		
<b>singing</b> , if that's when she started picking it up and moving it	0315	<b>A may have been cued</b>	
around, I don't know	0316	<b>by L's singing to move</b>	Student
<i>I can't tell. I'm going to have to look at it in milliseconds to see</i>	0317	<b>from hitting to tipping</b>	responded
<i>later (laughs)</i>	0318		to therapist
<i>Yeh</i>	0319		singing
<i>Perhaps we just both had the same idea</i>	0320		
<b>She knew her name. She's looking at you.</b> I know we can't see	0321		
you on there but she was looking at you <b>when you were saying</b>	0322	<b>A looked at Th at her</b>	
<b>her name</b>	0323	<b>name</b>	Student
<i>You mean here, yes</i>	0324		looked at
And basically <b>I'm just sitting there, not doing very much,</b>	0325		Therapist at
<b>because Aprille doesn't need, need me to do anything for her</b>	0326		her name
And <b>when she</b> kind of <b>brought that nearer, that's when I</b>	0327	<b>A doesn't need L to do</b>	
<b>started</b> doing the ...	0328	<b>much</b>	
<i>Yes yes</i>	0329	<b>She started rocking</b>	LSA may
(sways) <b>the rocking</b> , the swaying	0330	<b>when A brought</b>	have
<i>Yes</i>	0331	<b>tambour nearer</b>	initiated the
<b>That's where she wants me to, "you do it now"</b>	0332	(rocking herself -	rocking
<i>Mm</i>	0333	reliving)	
(After Video) <i>When you said "really not doing very much" do you</i>	0334	<b>A wanted L to take</b>	
<i>mean that?</i>	0335	<b>over</b>	
No what I meant was, it was like, I'm, I'm, it looks like I'm just	0336	<i>Was L <u>really</u> not doing</i>	
sitting there	0337	<i>much?</i>	
<i>It looks like it, yes</i>	0338	It looks like it but	
But, you know, but, I'm actually looking very hard at Aprille	0339	actually	
doing ...	0340		LSA watched
<i>There's lots going on inside, it's just, not much of it outside</i>	0341	L was watching A	carefully when
Trying to, yeh, match, maybe, give her a smile of encouragement	0342	carefully	not active
if she needs it	0343	to be ready to encourage	LSA matched
<i>Yeh</i>	0344	by "matching".	student to
You know, like "yeh, you're doing really well, girl"	0345		encourage
<i>Yes</i>	0346		
You know?	0347	<b>Chummy, colloquial –</b>	The LSA ex-
<i>Yes</i>	0348	<b>they are the two who are</b>	pressed her af-
Er, I do think that's part of the art er, of the work, is, the whole	0349	<b>close)</b>	flection for the
idea is to encourage students to be as independent as they possibly	0350		student by us-
can so it's best to, if they're doing it, you know, there's no need to	0351	<b>The aim is to promote</b>	ing colloquial
interfere or ...	0352	<b>independence</b>	language
<i>No</i>	0353		LSA promotes
Just to be able to sit back but know when to be able to actually	0354		independence
step in if they do need, like, just a little flutter on the drum or ...	0355	<b>with minimal assistance</b>	by helping
<i>Mm</i>	0356	<b>as needed, which may be</b>	only when
The swaying or ...	0357	<b>subtle</b>	needed
<i>Yep</i>	0358		
a smile	0359		
<i>Yes exactly</i>	0360		
And to accept that when she says "I've finished"	0361		
<i>Mm</i>	0362		The student
To know when she's saying "I've finished" that she's not being	0363		stopping is
naughty	0364		not naughty
<i>No</i>	0365	<b>And to accept that</b>	
[.....?] you know "I'm not doing this any more" she's, to, to	0366	<b>deciding to stop is not</b>	
know, and that's just the nature of the job, you have to know your	0367	<b>"naughty" suggests some</b>	LSAs must
		<b>people do take that view</b>	

students	0368	<b>Dramatizes for empathy</b>	know their
<i>Yeh, yes so you know her very well anyway</i>	0369	<b>and respect. LSAs must</b>	students
Yes	0370	<b>know their students</b>	
<i>And in, in, in other situations that nothing to do with music</i>	0371	<b>“Their” suggests close</b>	
<i>therapy you would, you would use the same understanding I</i>	0372	<b>bond</b>	
<i>guess?</i>	0373	<i>Would L take the same</i>	
Yes	0374	<i>approach in other</i>	
<i>As far as possible, yes, right. OK well, um, I can’t imagine having</i>	0375	<i>situations?</i>	
<i>done, doing this work without LSAs or with LSAs that just, erm,</i>	0376	Yes	
<i>said you know, “listen to John, do this, do that!” (laughs) I just</i>	0377	<i>It is essential to have</i>	
<i>can’t imagine it without you lot. Most of you that is (laughs)</i>	0378	<i>LSAs who think like L. I</i>	
I, I do think as well though John it’s understanding, as well, what	0379	<i>dramatise poor LSA</i>	
you as a therapist is trying to do as well	0380	<i>understanding</i>	
<i>Mm. Yes, well how did you come to understand that because I, did</i>	0381	LSAs need to understand	
<i>I tell you much or not?</i>	0382	the therapist’s aims	
I can, I can remember you saying “now I’d like you to do this or	0383	<i>How did L come to that</i>	
do that”, erm, and sometimes, yeh, sometimes we got it not quite	0384	<i>view?</i>	LSA
perfect, not quite right	0385	By noting the	learned
<i>Same here! (laughs)</i>	0386	instructions therapist	from
I think, erm, I think on our part, erm, we didn’t take it personally,	0387	occasionally give	therapist’s
it was just ...	0388		hints
<i>Mm</i>	0389	and not taking correction	
But I think, I think sometimes people did take it personally	0390	personally	
<i>Yes?</i>	0391	though some did	
Like, the LSAs. Erm, we didn’t. I used to say you’ve just got to	0392		
get on people’s wavelengths and, you know, erm ...	0393	They should get on the	LSAs need
<i>You mean get on my wavelength?</i>	0394	therapist’s wavelength	to get on
Yes	0395	(non-technical,	therapist’s
<i>Where some people would find...</i>	0396	colloquial = common	wavelength
would find it difficult	0397	sense)	
<i>Yes</i>	0398		
Yes	0399	which is hard for some	
<i>So, you’re, you’re really distinguishing between “we”, you and</i>	0400	to do	
<i>some others, and some other people that couldn’t quite get it, or</i>	0401		
<i>found it hard</i>	0402	<i>So did some like L</i>	Some LSAs
Yes, and found it hard	0403	<i>understand and others</i>	find it hard
<i>Well, obviously we’re not identifying anybody</i>	0404	<i>not?</i>	
No	0405		
<i>Do you think there’s any time factor in this, like how long you’ve</i>	0406		
<i>done it? You know, I mean, do think that that sort of problem was</i>	0407		
<i>the same all the way through ...</i>	0408	<i>Did this improve with</i>	
Possibly	0409	<i>time?</i>	
<i>or getting less or getting more?</i>	0410		
No I, I, I think that the more that we worked with you, the group,	0411		The LSA-
the more we understood how you worked, and you understood	0412		therapist
how we worked	0413	Yes for most of us	relationship
<i>I hope that I tried to understand you better as I went along</i>	0414		improved
Yes	0415		with time
<i>Yes yes</i>	0416	<i>I tried to do the same</i>	
Yes	0417		
<i>Are you, sorry, are you involved now with the sessions, with, erm,</i>	0418		
<i>C?</i>	0419		
We were but we’re not going to college any more	0420	<i>Is L still involved under</i>	
<i>No but she’s coming to the schools, so I’m told</i>	0421	<i>the new therapist?</i>	
I don’t know if she’s coming here	0422	Yes, but College Link is	
<i>I was told she was</i>	0423	now finished	
Well that would be lovely	0424		
<i>I don’t want to raise your hopes but I was told she was</i>	0425		
That would be lovely, because, I mean, we’ve got a good rapport	0426	<i>MT will be coming to</i>	
with her, and the students that we were taking	0427	<i>school</i>	
Yes	0428	That would be “lovely”	
had a good rapport with her	0429	as LSAs and students	

Yes, good, good	0430	have a good rapport with	Therapy had good outcomes
And, like this, there was some good	0431	her	
Mm	0432		
You know, good outcomes like when we were working with you,	0433		LSAs support continued MT
there were some good outcomes when we were working with C	0434		
and	0435	There have been good	
Godo, good	0436	outcomes with both	Interview was rare chance to reflect on practice
It would, it would, you know, we ...	0437	therapists – aware it has	
I'm really glad to hand it over to somebody I thought would make	0438	purpose but perhaps seen	
a good go of it	0439	in outward signs?	
We were quite forceful in saying how much our students	0440	Good that I have a	
benefited, so ...	0441	competent successor	
Yes, otherwise it wouldn't even have happened last year	0442	We LSAs strongly	
[discussion about the new therapist and possible supplementary	0443	defended MT	
study]	0444		
Lucy thank you so much, wonderful, thank you very much	0445	Not in the protocol to	
It's quite interesting	0446	discuss future	
Yes it is, isn't it	0447		
Because we don't have the time to sit and look and think what .....	0448	Interview was interesting	
But don't you do, you don't, you occasionally use video as a sort	0449	as LSAs seldom have	
of training thing like looking at what happened in the class and	0450	chance to review and	
talking about it?	0451	reflect	
Occasionally yes	0452	Don't they do this at all?	
You're, I mean you're used to seeing yourselves on video	0453		
On video	0454	Occasionally	
and not worrying about it?	0455	Are they used to seeing	
Oh no	0456	themselves on video?	
My main worry is always....	0457	Yes, by now	
We're past that!	0458		
Always the main thing you see is the bald patch. Well thank you	0459		
very much Lucy. Have a lovely holiday	0460		
And you	0461		



## Appendix 7b/1: Themes from interview with LSA 1 (“Jean”)

### 1a) The student has a profound disability

The student has a low level of awareness:

*Whether it's the noise she's making, she doesn't realise where, you know, what she's actually doing, or ..... (0305-0306)*

The student has a low level of intentionality:

*... she's just sort of thrashing it about rather than trying to hit... (0324-0325)*

The student has difficulty in initiating an activity:

*but to actually get her to start to do something..... she needs the support to do it (0402-0405)*

### 1b) The student's condition is degenerative

The LSA spent many years with this student:

*I worked with Tiffany from when she was in the nursery (0134-0135)*

*I've worked with her for all the way through till she went to post-16 ... (0141-0143)*

The student was more able in the past:

*she's deteriorated in them years, yes, but that is the, that is part of her condition so..... (0147-0148)*

The student is losing energy and zest:

*She hasn't got the, erm, how would you say? (long pause) ... as much go in her you know (0156-0157)*

### 1c) The student has a happy, sociable disposition

The student appears happy:

*she's still a very happy child, you know, and when you see, she still will give you the smile (0151-0152)*

The student is sociable:

*she loves being in the company, she loves what's going on around her (0171-0172)*

The student enjoys watching others' interactions:

*(would, erm, you, you say she likes watch... watching what's going on round her?) Yes, the interaction of others, yeah (0209-0211)*

## 2) In the clip the LSA encouraged independence and self-determination

The student needs help for specific purposes:

*...she can't pick the stick up and put it in her hand and if she dropped it she couldn't pick it up again, so she needs to have that ... (0352-0354)*

The LSA nevertheless did not try to control the student:

*... to give support where it was needed, but only if necessary to let them do their own thing... (0394-0395)*

*I'm not making her do it (0318)*

The LSA supported the student's grip but the student moved independently:

*making sure she had the stick, because I had to support her hand ... but I was just supporting her hand. She was actually doing all the movements (0244-0248)*

## 3) In the clip the student showed pleasure and enjoyment

The student showed enjoyment by looking at the LSA and the therapist:

*she seemed to be enjoying it. She was sort of looking at me, and then she looked across at you didn't she... (0270-0271)*

The student's participation was entirely voluntary:

*If she didn't want to do it she wouldn't hold the stick ... she'd have kept dropping it (0281-0283)*

The student can resist, but did not:

*she wouldn't have let me put it back in her hand, or she'd have just opened her hand and not taken it I think, if she didn't want to do it (0286-0288)*

## 4a) In the clip the student responded to the therapist's music

The student noticed the keyboard:

*it looked like she was turning towards you (0254-0255)*

*she looks around to where the music is coming from (0453-0454)*

The student played at the therapist's voice:

*It's quite nice 'cos she responded to your voice by hitting ... (0313-0314)*

The student is aware of other students' music (when they are present):

*when there's been other students present and they're doing different things, you know, when they're all playing a different instrument she would look. I'm sure she was looking round to see what was happening in the room (0456-0460)*

#### 4b) The LSA was aware of the keyboard music

The LSA was aware that there was keyboard music but not of any specific effect:

*... it's a music session, that's part of the session, so you're aware of the, the music playing (0469-0470)*

*... it is in the background, it's part of that (0484)*

The LSA was less aware of the keyboard music than in more directive activities:

*whether it's in the background or you're listening to it while you're waiting for them to play, cos a lot of it was taking trying to get them to take turns as well wasn't it? (0470-0473)*

The LSA was more concerned with physical aspects of the student's playing than with the music she produced:

*I was more ... keeping my eye on her hands and what she was doing with them, than watching what she was actually playing (0411-0413)*

#### 5) The LSA enjoyed watching the video clip

*Yeh, it was quite nice to see actually (laughs) (0236)*

#### 6) The LSA takes a supportive, non-directive approach in music therapy generally

The therapist had requested such an approach:

*Well, you told us, (both laugh) you told us not ..... you know, to let them do it on their own as much as possible (0347-0348)*

*... to give support where it was needed, but only if necessary to let them do their own thing (0394-0395)*

It is school policy to give the minimum necessary help to encourage students' self-determination:

*(... that would be the philosophy here generally?) Yes, yeh, yeh (0361-0362)*

#### 7) College Link was a valuable experience for all

For both staff and students it was a welcome contrast with school:

*It was it was a nice change really, because it was something completely different from the school here (0187-0188)*

*a lot of the students did get a lot out of it because it is something completely different (0197-0198)*

### 8) The LSA had personal experience of disability and relevant training

The LSA came to special education when her own disabled child went to school:

*I have a son who's got cerebral palsy.... and he came to this school, I mean, he's twenty-three now, but he came to this school, erm, into the nursery when he was three, erm, and that was how it really started. (0098-0102)*

The LSA progressed through a variety of roles:

*I used to come in and hear some of the pupils read, tidy the library... and, erm, I became a dinner lady and a MAP person who'd, like, do certain exercises with the children, which is now called MOVE, erm, and I'm a MOVE co-ordinator now. I'm going on to train to do that, and then I got the job as an LSA within the school (0108-0119) [interviewer's brief comments omitted]*

## Appendix 7b/2: Themes from interview with LSA 2 (“Jenny”)

### 1) The student interacted with the LSA

The student sought the LSA’s attention by non-verbal means:

*See I think there she was after my attention. I mean she put her hand out, she touched my leg (0089-0090)*

The student gave good eye contact to initiate interaction with LSA:

*she was giving good eye contact, she’s initiating that interaction with me (0145-0146)*

The student teased the LSA:

*See here, I think this is a tease (pointing) of Anastasia’s. When she, she offered it and then she withdrew it again and went away (0108-0110)*

The student has a habit of teasing:

*(Yes she does do that doesn’t she, yes?) Yeh (0113-0114)*

### 2) The student attended to her playing

The student focused on her playing:

*That was really lovely she was really... focused (0101)*

The student refocused after being distracted:

*I think she was distracted ... by that but she, brought her attention back ... to the instrument she was playing (0124-0127)*

The student was helped to concentrate by quietness of others:

*(what about the others being quiet, do you think that’s important to A or was she...)  
Oh I’m sure, yeh, I’m sure that helped A (0213-0215)*

The quietness of the group may have made the student play quietly:

*It was, it was quiet because, er, I guess the room was quiet (pause) I don’t know... (So they’re connected?) Yeh. I don’t know had there been more noise going on whether she felt she would needed to have made more noises herself (0226-0232)*

### 3) The student’s playing was stereotypical:

*And the way she, she played the instru... I mean everything’s scratch and nails (0236-0237)*

### 4) The student had a positive self image

The student was probably pleased with herself:

*I think, knowing A, she’s probably very pleased with herself, what she’s doing (0104-0105)*



The LSA tried to encourage this:

*(Now watch yourself this time )I think non-verbal communication ... trying to encourage her (0170-0173)*

*I was smiling at her and.....sort of nodding toward her and...you know sort of trying to give her that encouragement (0184-0188)*

##### 5) Music Therapy is valued by the students

The students enjoy the sessions:

*it's a session they all obviously enjoy and I feel they get out a lot out of it (0276-0277)*

The students enjoy therapist's music:

*perhaps they were enjoying the music that you were playing (0205-0206)*

Another student wanted to join in:

*A wanted, looking at A she wanted to join in didn't she ...she didn't want to stop playing her instrument (0206-0209)*

##### 6) Music Therapy is valued by the LSA

Ensemble playing is wonderful:

*I think it's absolutely brilliant that, when they all play together (0195-0196)*

As is the anticipation during turn-taking:

*when, like, we were going to stop and listen to A, that turn-taking...the anticipation and, "oooh is it going to be my turn next?" (0198-0200)*

Music Therapy is the best college provision:

*the whole college thing, you know, music therapy's always been the most positive (pause) session that they actually have*

### Appendix 7b/3: Themes from interview with LSA 3 (“Kate”)

#### 1) The student sought and enjoyed interaction

The student enjoyed it and wanted to interact

*Watching the video, it's as though “oh I'm really enjoying this. I want to interact...” (0137-0138)*

The student wanted the LSA to join in

*“... I want you to join in with me” (0140)*

The student enjoyed the physical contact

*And it's, like, the contact of another person which he likes, the feel... (0217-0218)*

#### 2) The student normally resists getting involved

The student usually rejects adult attention as likely to mean he must work

*normally it's “ooh, I want to be left alone, I don't want to do any work. I'm quite a lazy little boy” (0182-0183)*

The student can be touch-averse

*oh, you know, “we're not touching we're not feeling,” and then it's, you know “don't do...” (0223-0224)*

The student started in a mood to do nothing

*He was, “ooh, it's just another day, another classroom. I'm just gonna sit and do nothing.” type of thing (0285-0287)*

The student was not interested in playing the instrument

*The instrument that he was playing, he wasn't really interested in it (0234-0235)*

The student explored the texture and purpose of the instrument

*it looks like he's feeling the texture of the instrument, as if to say, “ooh, what is it? What am I, what have I got this for, what's its purpose?” (0302-0304)*

The student was at first unwilling to interact

*it was very quiet and he wouldn't, didn't want to interact (0036-0037)*

The student's resistiveness manifested as shyness

*at first when you started playing he was, ooh, very shy and looking down and fiddling with his hands (0043-0045)*

The student feigns stupidity

*He's a very clever boy, is Cameron. I think he knows a lot more than he lets on (0326-0327)*

### 3) The student underwent a transformation

The LSA was unsure what to expect from the student

*first of all I didn't know how I was going to react with Cameron, cos I wasn't quite sure how he was going to take the initiative or, or not (0169-0171)*

The LSA was amazed at the student's responses in the clip

*That was amazing, absolutely amazing to see! (0027)*

The student was a different person from in class

*to see him there, it was a completely different person to what I had in class. (0129-0130)*

*he just seemed to really come out of himself (0107)*

*to see what he, he came up... like ....arose, blossomed, you know (0175-0177)*

*it was his, his moment of glory (0205)*

### 4) The student expressed himself and showed independence

*expressing his ways of movement with his hands (0107-0108)*

*it's nice for them, for him to be able to express himself through me, really (0212-0213)*

*"oh, I can do this! ... I don't need anybody else, this is my..." (0257-0259)*

### 5) The student showed pleasure and focused on the activity

The student ignored distraction

*when P walked in he wasn't in the slightest bit interested (0357-0358)*

Laughter showed the student's pleasure

*you could see he was having fun by the way he was laughing (0380)*

### 6) The student was allowed to control the interaction with the LSA

The LSA saw her role as permissive

*I just let him get on with it really. I'm basically sat, and I just let him take my hands and let him lead me. And I wasn't gonna interrupt that (0194-0196)*

It is a delicate balance, how much the LSA should help the student

*you think, "well if I actually encourage you to do more you, you might do less"(0415-0416)*

The student knew he was controlling the LSA, not vice versa

*you could see, "ooh, I'm taking control of you rather than you taking control of me," (0180-0181)*

The student fantasized that the LSA was doing the work

*And it's as though, "you're doing the work" (even though he was doing it) It's as though, "well, you're doing the work really, cos it's your hands that are going together" (even though it was his hands) that were making mine go (0151-0154)*

The student saw the LSA and the therapist as working

*He's quite happy about that, that he's not doing the actual work himself, it's John and Kate doing it (0314-0318)*

*"I'm really enjoying this, this is a game at the end of the day, and it's fantastic because yous are doing the work and I'm not" (0371-0373)*

### 7) The student interacted with the therapist's music

The student noticed the therapist playing and turned to listen

*and then he realised that (quietly) "ooh, hang on, there's somebody playing mu... and he's turned round (0246-0247)*

*he recognised "ooh there's something going on in the background. I've got to turn round, I've gotta have a listen." (0289-0291)*

The student noticed he and the therapist were both playing

*He realised that, "ohh, I'm making a sound as well as John." (0310-0311)*

The therapist's music brought about the student's interaction with the LSA

*he actually tuned in to you and that is when he got hold of my hand and started with the clapping (0252-0256)*

The therapist's music made student try to make LSA work

*he's realised that there is music going on and "oh, I don't really wanna do the work, I'm gonna get you to do it." (0306-0307)*

The student appears to urge the therapist to continue

*but it's the way he's turning round and looking, as if to say, "well come on, I'm, I'm carrying on." (0352-0353)*

*he kept turning round, as if to say, "well I'm still doing this. Are you going to carry on or are you going to stop?" (0382-0383)*

The student waited for the therapist's music and spotted the link with his claps

*he's clapping my hand and then he's waiting for your reaction to start, and you come in, and every time I clap he looks round to you as if to say "well it's your turn" (0329-0335)*

The student saw the joint accelerando as a game

*and he's getting faster ... as though he's going with you. You know, he's playing it as a game. (0344-0345)*

It is hard to know whether the student is following the therapist or vice versa

*it's hard to say. Some of it I think he's going with you and other times I think you're waiting for Cameron and you're going with him in different parts of it (0348-0350)*

### 8) Music therapy has benefits for the LSA

Music Therapy somehow helps the LSA understand the student

*it might sound crazy, but it gets you to know the student better by ... I don't know (0396-0397)*

The student's pleasure evokes generous feelings

*the way the child or the student comes over to me as if to say "oh this is a really jolly tune" and, I mean, it makes you feel as though you want to give a little bit more yourself to them (0408-0410)*

The LSA is happy if the student is happy

*then if he's happy then obviously you're happy, and if you're happy he's happy (0420-0421)*

### 9) Reviewing video is valuable

Watching video of oneself and others could help in LSA training

*I'd want to see other people, the way they work with their students and the way, obviously, that I'm working with the student I've got and make notes of how that person's working with them, and maybe what you could do to... (0443-0447)*

You see more on video than live

*you don't realise until you actually see the video.... on the intensity of the child and what they get out of it (0455-0458)*

It is surprising how one can forget a session

*Cos you forget, until you see it again... (0027-0028)*



### **Appendix 7b/4: Themes from interview with LSA 4 (“Gina”)**

#### 1) The student enjoys music and has preferences

The student showed his enjoyment

*I think he enjoyed it (0085) ...the reactions on his face, the smiles... (0089)*

The student likes loud, fast music

*you can definitely tell, like, the visual expressions on his face when it gets noisier and faster (0289-0291)*

The student likes taking part in fast music although he cannot move fast himself

*You can definitely tell the difference: he enjoys the faster movement (0220-0221)*

*I don't think he's physically able to move very fast (0296)*

The student likes tempo changes and variety

*I think if you went slower and faster more often you would get more reaction (0257-0259)*

The student likes to feel vibrations through his hands

*he might enjoy the vibrations he's feeling (0224-0225) ... definitely through his hands and his arms he would (0231)*

#### 2) The student is a sociable person

The student enjoys being part of a group

*he likes the integration (0100)*

*he's thoroughly enjoying the experience...and just to participate with his friends (0156-0158)*

#### 3) The student is physically highly dependent and needs skilled support

The student needs physical prompts

*I think it's nice to give him prompts so he can feel the music (0102-0103)*

Independent playing is an effort for the student

*for him to do it himself, I think that's an added bonus, because it must take some energy to do this, I think, himself (0119-0121)*

The LSA must try hard to wait for student to initiate a movement

*Sometimes it's hard to just do nothing 'cos you're so used to, perhaps, helping too much and sometimes it's hard to sit there and just to wait to let him do it (0131-0133)*

Fine adjustments were needed to facilitate the student's drumming

*his grip's not so good, and I think he found it difficult to balance the drum on his, on his .... There wasn't enough space between the length of his arm....and on his knee, so I switched it onto my knees (0206-0210)*

The LSA aims to give the best help so the student can enjoy it

*just to help them as much as possible and to get as much experience and pleasure from what they're doing (0143-0144)*

There should be a focus on this student's individual needs

*I think, erm, that would be more beneficial. (Oh, you mean if I focused much more just on him and let the other two...) They would join in anyway (0267-0270)*

#### 4) Music Therapy is not music education

The student does not see music therapy as work or education

*I don't think he's thinking of it as a learning curve....anything as bad as that (0151-0154)*

The student could have some educational input in terms of music perception

*And sometimes it's nice at the end to slow down and calm so he can... then you can compare the two and he would know that...because you're telling him that, and he can experience those noises (0304-0311)*

Learning disabled students learn through repetition

*they do learn through repetition ...because I know you have to repeat things over and over for it to actually sink in (0240-0241, 0246-0248)*

#### 5) The keyboard has an important role

The keyboard provides a stimulus and a rhythmic framework

*I think that it's an invaluable part myself – it keeps the beat, it gives them something to react to (0168-0169)*

The keyboard can initiate an interaction

*sometimes they're waiting for someone else to start (0176)*

#### 6) Reviewing video is valuable

It enables the LSA to see her own behaviour

*looking from a different angle you don't realise perhaps, like, what exactly, what you do (0017-0019)*

Working with one student prevents you seeing the whole picture

*you're in a group, and you're concentrating, perhaps, on one student and now having like a bird's eye view, 'cos I can see the classroom and everybody (0025-0029)*

### **Appendix 7b/5: Themes from interview with LSA 5 (“Dana”)**

#### 1) The LSA initiated and helped maintain the interaction

The student first attended to the LSA when she played

*when I first started playing his attention was suddenly drawn to me. He wasn't actually looking at me at first (0060-0062)*

The LSA tried to create expectancy

*I'm sort of moving towards him like this, to, to give him the idea that “something's going to happen, Zeb” (0073-0075)*

*the anticipation bit, where I'm, “what I'm going to do, Zeb” (0209-0210)*

The interaction was fairly free

*It was pretty free for all (0134)*

#### 2) The student enjoyed the interaction

The student rocked with excitement and stopped playing

*he ... when he, the intensive rocking...he was really getting excited...and he actually stopped playing at one point (0066-0070)*

The student was excited by interacting

*I know he was really excitable, really excitable (0079-0080)*

The student is pleased if the LSA enjoys interaction

*he could probably see that I was enjoying it too, and he does, he does feed off of that, Zeb you know, if you're enjoying it he gets quite.... you know, he enjoys it even more (0098-0104)*

The student was influenced by the fact of turn-taking rather than the detail

*(you don't think he was influenced by what you were playing?) Erm, I think with the ... perhaps the turn-taking was, but the actual amount of beats I was doing I don't think...(0122-0125)*

The student seeks adult attention

*He wants your attention a lot of the time (0300)*

#### 3) The student's ability(and perhaps motivation) to imitate is limited

The student's occasional copying is not deliberate

*Sometimes he might get it right but I think that was more just co-incidence (0203-0204)*

The student might copy a simple rhythm using trial and error

*I think he'd have difficulty. I'm not saying it would be impossible. Maybe he'd need a few tries at it. I think maybe it'd be possible if it was simple (0237-0240)*

The student may not be motivated to copy

*I wonder if he'd actually do it, it's very difficult to say. He is a bit of his own guy, Zeb, you know, he does his own thing (0247-0250)*

The student may have wanted the LSA to copy him

*maybe he was waiting to see if I would actually copy him (0229-0230)*

The student noticed the keyboard imitating the interaction

*you were mimicking what we were doing with the beats ...Zeb obviously can hear that, what's going on and it obviously it played a part (0173-0177)*

#### 4) The LSA was interested in the student's ability and motivation to copy

The LSA varied her playing to see if the student would copy

*I was watching everything he did. I tried to give ... you know, if he was beating I was trying to do two beats and perhaps Zeb might do two beats, but he tended to do more...and that was fine, you know. Then we'd try the one, to see what he would do (0089-0095)*

The LSA wanted to see whether the student would copy her

*I tried to see whether he would actually copy me (0115)*

*curiosity to see whether he would do it (0355)*

The LSA did not feel the student ought to copy her

*not that I'm saying "Zeb right you must do this now" (0349-0350)*

#### 5) The student likes to be actively involved in live music

The student likes playing but not just listening

*Zeb absolutely loves music, he really does, with the instrument ...He's not really that interested in music if he's just got it in playing (0151-0154)*

*if you put some music on, I'm not saying he would hate it, but he wouldn't be particularly interested, not like he is with the instruments and actually playing the music (0160-0163)*

The student would play percussion instruments even without adult attention

*if he walked into a room and sat down and there was a drum sitting there, he'd have no problem with going over to it, getting the stick, if there was one there, and bashing it (0311-0314)*

#### 6) The student resists direction

The student will only attend to tasks he finds interesting

*it's difficult sometimes to keep Zeb on task in many things. He, he knows what he likes to do, and if it's not one of those things, then he he's not really very interested (0273-0277)*

The student is self-willed

*He's got his own mind, and if he doesn't want to do it.....he simply won't do it (0281-0284)*

*maybe he just enjoys doing his own thing (0228-0229)*

The student likes physical activity and social interaction together

*We have ... the ball, gym ball. He loves it, absolutely loves it. He's happy to bounce on it, he lays on it and rolls, he does all sorts with the ball. (So, not interactive actually, just amusing himself) Yeh, but also interactive. If you get a smaller ball we've been throwing and catching and he loves that (0288-0297)*

#### 7) The LSA saw the keyboard as simply following the interaction

*(anything I should have done differently)... No, I mean, no, you were just following us weren't you? (0323-0329)*

#### 8) The LSA enjoyed watching the clip

The LSA remembers similar work but not specifically this occasion

*(do you remember that sort of work) Er, yeh. It's quite a while ago ...but yeh, yeh, I remember the ... not that particular session but...(0014-0018)*

The LSA enjoyed seeing the student's interaction

*It was quite nice to watch, actually, his interacting (0082)*

#### 9) Music therapy is valuable for these students

The LSA likes to see students enjoying things and anticipating

*it's nice to see the students really, um, ... sometimes you can really see in their face, you know, they're, they're really enjoying it and that. It's like anticipation with some of them (0142-0145)*

Music is a good medium

*they really do get a lot out of it and music is a good medium, isn't it? They all seem to enjoy it (0147-0149)*



### **Appendix 7b/6a: Themes from interview with LSA 6a (“Terry”)**

#### 1) The LSA was emotionally moved

The LSA was moved by the clip

*Brought tears to me eye (0030)*

LSA found interaction moving

*(It’s quite an emotional thing) Yeh, it’s the interaction...that you got...in that session (0050-0056)*

The LSA has strong feelings for the student

*bless him (So you have quite a lot of feelings for him?) Yeh (0032-0034)*

#### 2) The student interacted and communicated well

The student wanted to interact

*it’s what Hamid wanted, to interact, you know. (0061-0062)*

The student gave eye-contact

*there was a lot of eye-contact (0130)*

There was a lot of LSA-student communication

*There was a lot of communication going on between Hamid and myself, I think (0142-0145)*

The student communicated with another student and sought her approval

*with Hamid and C [another student] they had a good communication level...cos Hamid would look to C to say, you know, “Was that alright?” and they’d have a little giggle together (0199-0206)*

The student wanted to share his achievement

*he was also looking around to see if people were actually watching him.....as if to say, “Look, I’ve done it!” (laughs)(0134-0141)*

#### 3) The turn-taking demonstrates mutual understanding and empathy

*when you look at it now, sitting looking at me ...with Hamid...you can see just how much we did know one another...and what we were thinking...you know, and feeling, because, er, turn-taking was brilliant! (0251-0262)*

#### 4) The keyboard has a non-specific role

The keyboard explores whether students can play along

*to see if they was actually listening to a beat, to, actually, the vibrations, and perhaps they could sense to play along...(0100-0102)*

The keyboard stimulates students' senses

*like, stimulate their... senses, in a word (0104-0106)*

The keyboard plays a part in engaging student in activity

*there was a lot of, obviously, prompting to coax, er, Hamid to actually engage with what we were trying to get him to do (0132-0134)*

#### 5) The student had had difficulties in the past

The student had attended under protest the first day

*he was adamant he weren't going to come in, but we persevered (0045-0046)*

The student could be distressed by loud music

*sometimes, if things got loud, Hamid got a bit... he would try and lash out at himself (0111-0112)*

#### 6) The LSA saw her task and the student's participation in terms of imitation

The LSA's music was simple so student might copy it

*Just something basic that, perhaps, erm, that Hamid could actually attempt to mimic (0152-0154)*

The student watched the LSA intently and copied her playing a series of single notes

*he did try to play the notes singular as well...he wasn't just doing it aimlessly... (0156-0159)*

*he's really studying there what was going on with, with me hitting the notes (0214-0215)*

*he really did it with me (0225)*

The LSA varied the pitch

*I did try and make some different sounds: high pitch, low pitch, you know (0163-0164)*

The LSA played a glissando which the student liked but could not copy

*What when I done the...(demonstrates gliss) straight along. (Did he manage that in the end himself?) No, no, he didn't (0172-0176)*

*he did like that bit when you're going straight along (0196-0197)*

#### 8) The LSA will be interested to read the thesis

*will you let G know then, when it's online, will you? Yes, but it's three years. Three years! It would be interesting, though, to see (0283-0287)*

## Appendix 7b/6: Themes from interview with LSA 6 (“Lucy”)

### 1) This was a day when the student responded well

The student sat and attended unusually long

*that was a long time for her to, to work and, you know, and on her own (0030-0031)*

The student attended and responded to changes in the keyboard music

*she seemed to be listening to the music whenever the music changed ... she kind of changed what she was doing (0112-0117)*

The student watched and listened to others

*she was looking towards E and, you know, and M, just looking sometimes to see what are they doing and, and she actually stops for a little while to listen to what they were doing (0118-0124)*

The student’s attention control had improved

*I can see from that clip how far Aprille had come with her music therapy, because there was a time when Aprille couldn’t sit down and play an instrument for that length of time, she would be up, wandering, wanting everything other than the instrument that she had (0249-0255)*

The student looked at the therapist at her name

*I know we can’t see you on there but she was looking at you when you were saying her name (0321-0323)*

Student wants to be seen and heard

*it was almost like “look at me” “Look what I’m doing” (0126-0129)*

The student was proud of herself

*I just think she felt really ... proud, happy with herself (0131-0132)*

*I think she knew that she’d done a good piece of work, I think she was just, oh the only way is erm, yeh, proud of herself really (0164-0166)*

The LSA felt proud of the student

*I, I, ooh, watching it all through, just sitting there thinking “you’ve done really well girl!” (Laughs) (0027-0028)*

### 2) The LSA explained her role and underlying principles

The LSA promotes independence by helping in subtle ways when needed

*part of the art er, of the work, is, the whole idea is to encourage students to be as independent as they possibly can so it’s best to, if they’re doing it, you know, there’s no need to interfere or ... just to be able to sit back but know when to be able to actually step in if they do need, like, just a little flutter on the drum or the swaying or a smile (0349-0359)*

The LSA must avoid taking the initiative away from the student

*you don't want to take, you're trying not to get her interest in what you're doing, if she's still involved in what she's doing (0207-0208)*

The LSA gave passive help by watching and synchronizing on her drum

*I was just watching, swaying with the music ... keeping time with what I could hear and what she was doing, or occasionally just tapping the drum (0175-0178)*

The student looked at the LSA for reassurance

*Occasionally looking to see, you know, just to get the reassurance (0044)*

The LSA watched carefully and matched student to encourage her

*it looks like I'm just sitting there ... but, you know, I'm actually looking very hard at Aprille doing ... Trying to, yeh, match, maybe, give her a smile of encouragement if she needs it (0336-0343)*

*I think just smiling at her and, and, and sort of moving with the music (sways) that she, you know, at the same time, I think that gives her a .... I think that just shows her I was there and understanding what she was doing, kind of thing (0048-0052)*

The LSA was ready to help if needed

*if I ... it was there ready so that if Aprille ... plateau-ed ... then, or she was looking, you know, "do I carry on?" (0197-0200)*

The LSA cued the student in then kept her going

*I started off when it very first started and I think I said "yes, go". She was kind of just sitting and I banged the drum to indicate to her that it's time to start, banging on the drum ... and I'm just, just to keep her going I think, I'm just gently, not making a big noise with it (0302-0312)*

*she wanted me to play, and then just kept my arm ... I wouldn't let her do that ... and she carried on (0138-0141)*

It is not naughty of the student to stop playing

*To know when she's saying "I've finished" that she's not being naughty (0363-0364)*

The LSA expressed her affection the student by using colloquial language

*like "yeh, you're doing really well, girl" (0345)*

The LSA uses motherese with student only when needed

*I quite often sing things like it's ... to students in a sing-song voice rather than just a flat voice (Well actually it's rather like, erm, what they call motherese) That's right it's like, yeh, it's like singing to a baby ... and I used to do it a lot with Aprille (0236-0245)*

The LSA tried to avoid being accidentally hit without seeming to withdraw

*You could have had your hair pulled, and it was ju ... you know you've just got to think of all those things but at the same time try not to make it look like you're withdrawing yourself from Aprille (0293-0297)*

### 3) The student and the LSA responded to the therapist's music

The keyboard music induced a shared swaying

*she was responding to the music the same as I was, we're quite, you know, swaying (sways) and ... (You think that, erm, when you both swayed, that, that the keyboard had anything to do with that, or ... did you just ...) Yeh I think subconsciously, I think the music that you was hearing on the keyboard, it was that kind of rhythm and you'd s... (sways) (0257-0271)*

The student may have responded to therapist singing

*And I don't know as well if she was waiting for you to start singing, if that's when she started picking it up and moving it around, I don't know (0314-0316)*

### 4) LSAs need to work with the therapist

The LSA learned from the therapist's hints

*I can remember you saying "now I'd like you to do this or do that" (0383-0384)*

The LSAs need to get on the therapist's wavelength

*I used to say you've just got to get on people's wavelengths and, you know, erm ... (You mean get on my wavelength) Yes (0392-0395)*

*(you're really distinguishing between "we", you and some others, and some other people that couldn't quite get it, or found it hard) Yes, and found it hard (0400-0403)*

The LSA-therapist relationship improved with time

*I think that the more that we worked with you, the group, the more we understood how you worked, and you understood how we worked (0411-0413)*

### 5) The interview was a valuable exercise

The LSA treated the meeting as a collaborative enquiry

*(I'm trying to find out what happened) We'll do our best (0089-0090)*

The LSA relived events in the clip

*(Reliving it, yeh) Yeh (How do you feel, watching it?) Takes you back (0019-0025)*

The interview was a rare chance to reflect on practice

*It's quite interesting because we don't have the time to sit and look and think what... (0446-0448)*

### 6) Music therapy is valued



The therapy had good outcomes

*there was some good ...you know, good outcomes like when we were working with you, there were some good outcomes when we were working with C [next therapist] (0431-0434)*

LSAs support continued MT

*We were quite forceful in saying how much our students benefited (0440-0441)*

## Appendix 7c: Themes from all LSA interviews

Master Theme	Constituent Theme	LSA/student 1	LSA/student 2	LSA/student 3	LSA/student 4	LSA/student 5	LSA/student 6	LSA/student 7
LSAs aim to increase students' independence and encourage self-determination and self-expression	The LSA helps as needed rather than controlling the student	2A, B, C			3A, B, C, D, E			3A, C, F, G
	The student's participation is voluntary	3B, C						
	LSAs are required to be non-directive	6A, B						
	The LSA encourages the student non-verbally		4B					3D, E, I
	The student expressed himself			4A				
	The student felt independent			4B				
	The LSA is judiciously permissive			6A, B				3J
	The student takes control of the LSA			6C, D				
	The student is under no obligation					4C		3H
	The LSA accepts that the student is self-willed					6A, B		
The student's pleasure in interaction and achievement is an aim and a source of pleasure to the LSA	The LSA must not take the initiative away from student			3A				3B
	The student likes aspects of music and the sessions	1B, C, D			1B, C, D, E, 2A			
	The student showed pleasure by looking at staff	3A						
	The student showed pleasure by ignoring distraction		2A, B	5A				
	The student showed pleasure by smiling or laughing			5B	1A			
	The LSA likes to see students enjoying themselves	9A, B		8B, C				
	The student is pleased if the LSA enjoys interaction					2C		
	The interaction excited and motivated the student			1A, B, C		2A, B		
	The student tried hard to imitate the LSA						6B	
	The LSA was moved by the student's responses						1A, B, C	
	The LSA was pleased with/proud of the student			3B, C		8B		2C, D
	The student was proud of herself	4A					2E	2A, B
	The student's attention and responses have improved							1A, B, C, D, E

Table A7c.1: Meta-analysis page 1

Master Theme	Constituent Theme	LSA/student 1	LSA/student 2	LSA/student 3	LSA/student 4	LSA/student 5	LSA/student 6	LSA/student 7
Student-LSA interaction is a mutual process which may involve turn-taking, imitation, non-verbal communication and understanding	The student sought the LSA's attention by non-verbal means		1A, B				2A, B	
	The student teased the LSA by offering and withdrawing <u>inst</u>		1C, D					
	The LSA's playing attracted student then created anticipation					1A, B		
	The interaction was free and detail was not important					1C, 2D		
	It is hard to know if the student can copy or wants to do so					3A, B, C		
	The student may have wanted the LSA to copy him					3D		
	The LSA tried to discover the student's capacity to copy					4A, B	6A, C, D	
	There was much communication and mutual understanding						2C, 3	
	The student turned towards the keyboard music	4aA		7A, B				
	The LSA was only aware of the keyboard as background	4bA, B						
The therapist's music is intended for the students, stimulating, imitating, interacting and giving a pulse,	The keyboard music triggered the student-LSA interaction			7C, D	5B			
	The keyboard music induced shared student-LSA movement							4A
	The student wanted the keyboard music to continue			7E				
	The student is aware of turn-taking and parallel playing			7F, G				
	It is hard to tell whether the student or therapist is following			7H				
	The keyboard provides a rhythmic framework to react to				5A		4A	
	The student noticed the keyboard imitating the interaction					3E		
	The keyboard only followed the interaction					7		
	The keyboard stimulates students' senses						4B	
	The student played on hearing the therapist singing	4aB						4B
Students respond to therapist's voice								

Table A7c.2: Meta-analysis page 2

Master Theme	Constituent Theme	LSA/student 1	LSA/student 2	LSA/student 3	LSA/student 4	LSA/student 5	LSA/student 6a	LSA/student 6
Students enjoy being in a group	The student is interested in the actions and responses of others	1cB, C, 4aC					2D	
	The student enjoys taking part with a group				2A	5A, 6C		
Music therapy was a valuable provision, enjoyed by students and staff	Music therapy was something different for staff & students	7			4A			
	Students enjoy the sessions		5A, C			9A, B		
	Students enjoy the therapist's music		5B					
	Ensemble playing and turn-taking are most enjoyable		6A, B					
	Music therapy is the best activity which should continue		6C					6B
	Music therapy helps the LSA understand the student		8A					
	Music therapy had good outcomes							6A
The students have various <u>disabilities</u> and <u>problems</u> , requiring specific management. Some were evident in the clips, others not	The student has profound disabilities	1aA, B, C						
	The student's condition has degenerated	2aA, B, C, D						
	The student's motor problems occupy the LSA's attention	4bC						
	The student's playing is stereotypical	3						
	The student resists tasks given by adults			2A, C, D				
	The student resists contact and interaction and fakes stupidity			2B, F, G, H				
	Students need staff to focus on their individual needs				3F			
	The student needs help to perceive and to form concepts				4B			
	Learning disabled students need repetition				4C			
	The student frequently seeks adult attention					2E		
	The student easily became distressed						5A, B	
	The student is clumsy which can risk injuring others							3J

Table A7c.3: Meta-analysis page 3

Master Theme	Constituent Theme	LSA/student 1	LSA/student 2	LSA/student 3	LSA/student 4	LSA/student 5	LSA/student 6	LSA/student 7
The interview watching video was a worthwhile exercise	The video brings back enjoyable and surprising memories than live	5		9C		8A, B		6B
	You can see more on video			9B	6A, B			
	Video would be useful in training			9A				6A, C
Students have individuals strengths	The interview made the LSA wish to read the thesis						8	
	The student has a happy disposition	1cA						
	The student adapts her playing to the loudness of the group		2C, D					
	The student explores objects			2E				
	The student is motivated by percussion instruments					5B		
LSAs should learn from the therapist	The therapist gave guidance on non-directive help	6A						5A
	Some LSAs took time to adapt to the therapist's requirements							5B, C
Relevant LSA experience	The LSA was drawn to the work by having a disabled child	8A, B						

Table A7c.4: Meta-analysis page 4

### Appendix 7d/1: Comments made by LSA 1 ("Jean") during clip 1

(Note: Comments in boxes were made while the clip was playing . Other comments were made between playings, and have been inserted by the researcher where they seem most appropriate. Text in *Italics* is description by the researcher)

... to actually get her to start to do something ... she needs the support to do it

1 **Moderato** ♩ = 104 2

Tiffany voice

*J supports stick in T's left hand. uhh*

Tiffany to metallophone

*T taps LH with RH*

*mf*

Therapist voice

Therapist piano

*p*

3 4 5

T voice

*T looks up at J*

T met.

*mp*

Th

Th



She seemed to be enjoying it  
... she was sort of looking at me

6 7 8 9 10

T voice

T met.

Th

Th

*p*

*T looks up at J*

*T drops stick*

She's exploring  
the stick isn't she  
to sort of .....

11 12 13 14 15 16

T voice

T met.

Th

Th

*J replaces stick in T's left hand but she tries to hold it with her right hand*

*J gently moves stick away from T's right hand*

*T pushes stick so it hits wooden frame*

*T keeps tapping her left hand*

17 18 19 20 21 22

T voice

T mct.

Th

Th

*nf* *pp*

*T increasingly looks slightly right towards keyboard* *T's right hand now in contact with left pushing it down*

23 24 25 26

T voice

T mct.

Th

Th

**She looked towards me again then and she's made the noise (laughs)**

*J replaces stick in T's left hand, supporting grip more firmly* *T pulls stick towards her*

It looked like she was turning towards you

It's quite nice because she responded to your voice by hitting

27 28 29 30 31

T voice

ehh eh-eh-eh

T met.

Th

Yes I can hear you

Th

*T looks right towards therapist, smiling, then back towards J*

It's quite nice because she responded to your voice by hitting the wood

...and if she dropped it she couldn't pick it up again, so she needs to have that .....

32 33 34 35 36 37 rit

T voice

T met.

Th

Th

*T moves arm jerkily, side to side. J tries to control*

*T loses grip and J replaces stick*

38 **a tempo** 39 40

T voice

T met.

Th

Th

*Glissandi result from T's strong side to side movement of left arm. Also moves head*

**She's just sort of thrashing it about rather than trying to hit**

41 42 43

T voice

T met.

Th

Th

*T often looks towards J*

## Appendix 7d/2: Comments made by LSA 2 ("Jenny") during clip 2

### Views of LSA

I think there she was after my  
attention .... she touched my leg

*A slaps her thigh, making the cabassa on her lap sound*      *A tries to grab another instrument from J, who moves it away*

Anastasia cabassa      1      2      3      4      5      6

Therapist voice      ♩ = 120      *p*

Therapist piano

Let's all play to - ge - ther.      This is how we play and now we'll stop,      and lis - ten to An - as

*A taps cabassa with RH, then both, then gently moves beads with fingertips*      **That was lovely, she was really focused then she caught [...] taking the instrument off A**

A      7      8      9      10      11      12      13      14

Th      *mf*      *pp*      *poco rit*      *spoken*      *tap*

Th

ta - sia.      Just An - as - ta - sia.

I'm trying to encourage her without any physical interaction with her ... just by, you know, sort of smiling and letting her know we was enjoying what she was doing ... her playing

She was giving good eye-contact .... she's initiating that interaction with me

*A looks at J and J turns towards her and smiles warmly*

**I think, knowing A, she's probably very pleased with herself and how she's playing**

*poco meno mosso, rubato*

15 *a tempo* 16 17 18 19 20 21 22

*f p*

Are you list 'ning to me?

I was smiling at her and ... sort of nodding towards her and ... you know, trying to give her that encouragement

*poco rit a tempo poco rit a tempo*

23 24 25 26 27 28 29 30 31

*mf pp*

Are you list - 'ning? Jen - ny's list - 'ning. Jen - ny's list - 'ning to An - as - ta - sia.



prolonged eye-contact between A and J

J continues to smile at A and nods in time with the more rhythmic music

Look, here she goes to give it to me and then withdraws it again

A extends R arm and touches J's arm, then returns to playing her instrument with her head down

(spoken)  
D'you want a go? she says

32 33 34 35 *piu mosso*  $\text{♩} = 112$  36 37

*f* *mf*

Th

Th

All tempo changes are led by A

See here I think this is a tease. I think she offered it and then withdrew it again

A picks up cabassa with both hands, offers it to J then changes her mind and takes it back

Please have a go!

38 39 *poco rit* 40 *a tempo* 41 42 43

*sf* *p* *sf* *f*

Th

Th

*poco rit* *molto rit*

*f* *f* *> p*

### Appendix 7d/3: Comments made by LSA 3 ("Kate") during clip 3

He wouldn't, didn't want to interact... very shy and looking down and fiddling with his hands... First of all I didn't know how I was going to react.... the instrument he was playing, he wasn't really interested in it .... he was like fiddling with it under the table

That was the bit where he was just fiddling and didn't realise what was going on I think he was "ooh it's just another day another classroom. I'm just gonna sit and do nothing."

That is the moment I think when he recognised "ooh there's something going on in the background I've gotta turn round I've gotta have a listen."

Kate actions

2 looking at C and smiling

3 poco rit

4 piu rit

Cameron action (cabassa)

feeling cabassa, head down

looking up and to left towards therapist

Cameron voice

Therapist voice

pick it up, pick it up,

Therapist piano

There I think he was just listening to you and getting into "ooh maybe this isn't so bad after all I'll give it a go"

That's when he was just fiddling with his .....

4 Adagio

5 a tempo

hesitando

K

C dropping head again

C moving cabvassa between hands

Th

Th

On that bit it looks like he's feeling the texture of the instrument as if to say "ooh what is it what am I what have I got this for what's its purpose?"

...and he sort of looked round to see you: "Are you with me?" and then "ooh I don't want to play an instrument but I can make (claps) a sound" with something completely different and it was hands and that was just amazing

That I think he's realised that there's music going on and he "oh I don't really want to do the work I'm gonna get you to do it" and that's when he starts to hold my hand

co-operates and raises right hand to clap

6 *rit* *ten* 7 *4/4* 8 9 10

K *5/4*

C *5/4*

C *5/4*

Th *5/4*

Th *5/4*

Oh we can

That bit is when you come in again he realised that "oh I'm making a sound as well as John oh this is quite fun I'm gonna keep going" and he's clapping and he's quite happy about that

....and when he was like holding my hand and then and clapping with his that was all his own work. It's as though, "well you're doing the work really cos it's your hands that are going together"

You could see by the laughter he was thoroughly enjoying .... and you could see "ooh I'm taking control of you rather than you taking control of me"

11 12 13 14 15

K *5/4*

C *5/4*

C *5/4*

Th *5/4*

Th *5/4*

laughing and looking alternately at therapist and at K

huh huh huh huh huh huh huh huh

clap, we can clap, ho ho ho we can clap

On that he's clapping my hand and then he's waiting for your reaction to start and then you come in and every time I clap he looks round to you as if to say "well it's your turn". It's like sharing the time

I'm basically sat and I just let him take my hands and let him lead me, and I wasn't going to interrupt that and I wasn't going to take over his time because that was his time to ..... and I was sort of "You do it" you know

16 17 18 19 20

K *drops cabassa* *delays clap* *laughs and smiles at therapist*

C *huh huh huh huh huh huh huh* *huh huh huh huh* *huh huh huh huh*

Th *Help Kate clap* *Help Kate clap* *Help Kate clap* *We can* *cl...*

Th

Yeah there he definitely does know the word "clap" and as I say all the clapping is his he's initiating my hands to do .....

20 21 22 23 24 25

*poco piu mosso* *rall*  
*co-operates to allow clapping*

*speeds up* *takes K's RH with his LH*

C *huh huh huh huh huh huh* *huh huh huh*

Th *(spoken)* *ap* *now*

Th



And he's getting faster ..... as though he's going with you you know he's playing it as a game

Some of it I think he's waiting for you and other times I think you're waiting for Cameron and you're going with him in different parts of it

When P walked in he wasn't in the slightest bit interested .....focus was on me, on your music what you was doing behind and on him

30 31 32 33 34

K looks round at therapist

C places K's hands on sides of his head

teacher walks in and goes to shelf behind C and K

adagio rubs C's head then withdraws her hands

hu-huh hu-huh hu-huh hu-huh hu-huh uh uh uh

It was just "Oh well I'm really enjoying this, this is a game at the end of the day and it's fantastic because you are doing the work and I'm not and hey I'm having so much fun." And he was doing a lot of work

*Allows this then eases her hands together to clap*

34 35 36 37 38

K *lifts K's right hand as high as he can* *claps with K's hands as before* *twists head from side to side, smiling*

C

C

uh - u - u - u - u - u uh uh uh uh

Th

We can clap

Th



# Appendix 7d/4: Comments made by LSA 4 ("Gina") during clip 4

**Comments made by LSA 4 ("Gina") during clip 4**

**Measure 1-6:**

**Annotations:**

- hitting drum with cabassa
- mf
- clicking sticks together
- mp
- S's grip and forearm supported by G
- S withdraws hand
- p
- sempre rubato colla parte
- poco rit colla parte
- mp

**Comments:**

I think we were trying with his hands to start with and not having much success

**Measure 7-9:**

**Annotations:**

- cabassa hit on drum
- shaving movement
- putting short beater into Shaun's grasp
- smiling as he receives beater
- Re-mem-ber? We're gon-na do this! That's it, cle-ver aren't you!
- molto rit colla parte
- quasi a tempo colla parte
- f
- pp

**Comments:**

We were trying to put into his hand, you see his grip's not so good

10 11 12 13 14

T

Z

Gina

You can move your arm. Is that bet-ter?

Shaun

*p*

Th

*poco rit colla parte* *molto rit colla parte* *quasi a tempo colla parte*

Th

15 16 17 18

T

Z

Gina

You do it

Shaun

*meno mosso quasi a tempo*

Th

*molto rit colla parte* They both know a-bout play-ing qui-et-ly if they're going to hear

Th

31

19 20 21 22 23 24 25

T *hitting cymbal with both sticks*

Z *f*

Gina

Shaun

Th *Shaun\_ piu mosso quasi a tempo rallentando cantabile tempo primo*

Th *f* *mp* *Ped.*

26 27 28 29 30 31 32

T *clicking sticks together* *tr* *f* *tr*

Z *3* *3*

Gina

Shaun

Th

Th *molto piu mosso col parte (Zeb)* *They're*

Here come the facial expressions. You can definitely tell the difference: he enjoys the faster movement

33 34 35 36 37 38 39

T *mf*

Z *mf*

Gina

Shaun

Th

tell-ing you it's fast - er now, they're tell-ing you it's fast - er now

Th *cresc. sempre*

40 41 42 43 44 45 46

T *clicking sticks*

Z

Gina

Shaun

Th

*rit* *tempo primo*

Th *mp*

*pushes LSA's hand away*

47 48 49 50 51 52 53

T

Z

Gina

Shaun

Th

Th

*poco rit* *tempo primo*

54 55 56 57 58 59 60

*fiddling with cabassa behind him on table*

T

Z

Gina

Shaun

Th

Th

*poco rit* *a tempo* *poco rit* *a tempo* *molto rit* *tr*

# Appendix 7d/5: Comments made by LSA 5 ("Dana") during clip 5

When I first started playing his attention  
was suddenly drawn to me

This is the bit where he was  
looking away .... and then I start  
and then he looked

♩ = 110

2 3 4 5

Gina (LSA)  
voice

Tony (student)  
voice

Geoff (LSA)  
Zeb's djembe

Dana  
tambour with stick

Zeb  
djembe with stick

Therapist  
voice

Therapist  
piano

I was watching everything he did. I tried to give, you know, if he  
was beating I was trying to do two beats and perhaps Zeb might do  
two beats, but he tended to do more and that was fine you know

Well I'm doing a 1 2 3  
and he's carrying on

6 7 8 9 10 11 12

G

T

Ge

D

Z

Th

Th



He actually stopped playing at one point and then I was waiting for him to do it again and he didn't, and I'm sort of moving towards him like this, to give him the idea that "Something's going to happen, Zeb."

Then he stopped and he's getting excited

... and the anticipation bit where "what I'm going to do, Zeb"

13 14 15 16 17

G  Lis-ten to Zeb Lis-ten to the drum

T 

Ge 

D 

Z 

Th 

Th  *pp*

Then I think I beat it first and then he started again

18 18 20 21

G  Lis-ten to Da-na

T  (protesting) eh

Ge  *mf*

D  *f*

Z  *f*

Th 

Th  *mp*

I don't think from what I saw there that he was  
thinking "Oh Dana has hit it twice, I'll hit it twice"

and he's watching all the time,  
waiting, see what I'm going to do

and then he looked away

22 23 24 25

T  
ma - ma - maw

Ge

D

Z

Th

Th

*p*

# Appendix 7d/6a: Comments made by LSA 6a ("Terry") during clip 6a

$\text{♩} = 90$

(Hamid tails up)  
(Terry tails down)

Hamid and Terry  
Glockenspiel

Hamid voice  
& behaviour

Terry voice  
& behaviour

Therapist voice

Therapist piano

Looks at T

Looks at H and giggles

Offers H a beater and tries to put it in his hand

(organ stop)

*pp*

Yeh he did like that bit where you're going straight along

He was also looking around to see if people were actually watching him as if to say look I've done it!"

*piu mosso*

$\text{♩} = 120$

Glock.

H

T

Th

Pno.

Accepts beater

chuckles

Makaton "good" (loud whisper)

hu-hu - hu-hu-hu-hu-hu

That was good!

Yes!

Glock.

*Lifts stick to give to T*

H  
he-he-he-he he - he-he

T  
Bril- liant! *Imitates H* You want me to do it? You want me to do it

Th  
he-he

Pno.  
*ppp* *pp*

**poco rit**

Glock.

*Withdraws hand*

H  
*p* *eee*

T  
(another LSA) (*whisper*)  
Your turn Your turn, no your turn (Ha - mid's go) Your turn (Ha mid

Th

Pno.  
*ppp*

Hamid would look to C (female student) to say, you know, "was that alright?" and they'd have a little giggle

But it's what Hamid wanted, to interact, you know

*Hits wood*

Glock. *Picks up stick from lap* *Looks at T and smiles* *Hands T stick*

H

T *Points at glock, whispering*  
— play) That's it, there

Th

Pno. *mp*

Glock. *click* *Picks up stick*

H

T *Places stick in H's lap*

Th

Pno.

Glock. *' (delayed)* *(wood)* *p* *mf*

H

T

Th

Pno. *' (delayed)*

(re: function of keyboard) ... to see if  
they was actually listening to a beat ...  
and perhaps they could sense to play along

*Hands stick to T*

Glock.

H

T

Th

Pno. *Ooh,—*



Just something basic, that Hamid could actually attempt to mimic ... I mean, he did try to play the notes singular as well

He's really studying what was going on there, with me hitting the notes

when I done the (demonstrates) straight along

Hits with palm

Glock. *Visually tracks stick* *f*

H

T

Th *5* *Here you go then, here you go.*

Pno. *Ter-ry have a go\_ ch?*

Glock. *mf*

H *Mmm.*

T *with this end*

Th

Pno.

**He did it with me**

*poco rit*  
*T assists H, hand over hand*      *H continues alone*

Glock. 

H   
 er - er

T   
 Look I'll show you

Th 

Pno.   
 ten ten

Glock.   
*Hands T the stick*

H   
 he-he - he  
*Speaks to H, (unintelligible)*

T   
 Fin-ished, or?

Th   
*f* *3*  
 I's nice is-n't it?

Pno. 

Glock. *Picks up stick*

H *Places stick on H's lap*

T *fin-ished, or what?*

Th *La - la - la - la - la* *Shall we give him a clap?* *All 4 staff clap*

Pno.

3

3

# Appendix 7d/6: Comments made by LSA 6("Lucy") during clip 6

Tempo:  $\text{♩} = 74$

Measures: 2, 3, 4

Ellen (LSA) cabassa

Mickey (student) wind chimes

Lucy djembe: *Places A's hand on ocean drum*

Aprille ocean drum: *hits*

Dynamics: *p*, *f*, *p*, *f*, *p* >

Therapist voice

Therapist piano

She was looking towards Ellen and, you know, and Mickey, just looking sometimes to see what are they doing.... and she actually stops for a little while to listen to what they were doing.... she looked towards me and started playing, so it was almost like "look at me, look what I'm doing"

I don't know .... if she was just waiting for you to start singing

Tempo:  $\text{♩} = 72$

Measures: 5, 6, 7, 8, 9

Ellen (LSA) cabassa

Mickey (student) wind chimes

Lucy djembe: *looks back at Aprille*

Aprille ocean drum: *looks at Lucy*, *looks at Lucy then down at ocean drum she is now tipping side to side*

Dynamics: *p*, *f*, *p*, *f*, *p*

Therapist voice

Therapist piano

*poco allargando*

*cantabile*

A - prille start-ing up the mu - sic

**poco piu mosso**  
*continuously turns cabassa*

I think the music that you was hearing on the keyboard, it was that kind of rhythm and you'd (sways) and it was just again showing to Aprille "I'm doing what you're doing" you know, "we're doing it together", and that, just that interaction with her .....

when she brought that nearer, that's when I started doing the rocking

181

... or occasionally just tapping the drum just to let her, you know, that I had an instrument and I was playing and that was my instrument, you know, just to try and signify to Aprille, "I've got an instrument, you've got an instrument"

*piu mosso*  
♩ = 96

20 21 22 23 24

E M Lucy Aprille Th

*mp* *shakes* *hits on knees* *f*

*spreads fingers, watching Aprille*

Th

♩ = 96

She seemed to be listening to the music. Whenever the music changed she changed what she was doing

You're trying not to get her interest in what you're doing if she's still involved in what she's doing

26 27 28 29

E M Lucy Aprille Th

*sways with the beat* *leans and looks at Lucy* *shakes* *tips* *shakes* *tips*

*mf*

Th



She got my arm almost like she.... you could tell she was coming to the end of her concentration at that point and she wanted me to play, and then just kept my arm ....

... and then Mickey has a little chime and it was ... you could hear you saying "Mickey" and you're, you know, "and now Mickey's playing this"

That's where she wants me to "you do it now"

29 30 31 32

E M Lucy Aprille Th Th

*p* holds ocean drum upright taps *mp* grabs Lucy's arm

Mick - ey with his chimes

*mf* *p*

Ped

... wouldn't let her do that and she carried on ...

When she did finally have "I've finished", get up, you noticed Ellen try to sit her back down but she was just having none of it, it was me she wanted to show that she'd finished

33 34 35 36

E M Lucy Aprille Th Th

*tr* resists taps edge of drum *sf* shakes tips stands up

hits on knees spoken where we go- ing?

*molto con pedale*

That was a long time for her to, to work and, you know, and on her own, until it was coming to an end and then she kind of, then wanted to give me the instrument, or she tried to get me to play it.... and then obviously it was like "now I want to sit and have a cuddle".

Views  
of LSA

... and when she kept lifting the instrument up towards me it looks like I'm kind of backing off.... what I'm just doing is I'm just moving slightly 'cos I know Aprille could either hit you over the head with it or just be showing you

I think she knew that she'd done a good piece of work. I think she was just, oh the only way is, erm, proud of herself really

37 38 39 40 41 rit 42

E

M

Lucy

Aprille

Th

Th

rit

stands, lifts ocean drum towards Lucy

pushes it at Lucy's face

fends it off

drops ocean drum

*p*

## **Appendix 7e: Earlier meta-analysis by categories of information**

### LSAs' own observable behaviours

LSAs said surprisingly little about those of their own behaviours which were, strictly speaking, observable, compared with what they said about their intentions. Thus LSA 1 mentioned supporting the student's grip and watching the student's playing, LSA 2 mentioned nodding and smiling at the student and LSA 4 mentioned giving physical prompts. LSA 5 mentioned playing (unspecified) and, later, varying the number of beats she played, and also watching (rather than listening to) everything the student did in his drumming. LSA 6 said she played simple music, varied the pitch, alternated single notes and glissandi (writer's term) and gave eye-contact. LSA 7 made most references to her own observable behaviour, including cueing, copying and synchronising with the student's playing, rocking her body and watching the student. By contrast, LSA 3 described her role as passive, certainly not the impression most observers would receive from the clip.

### LSAs' thoughts, feelings and intentions

Responses under this heading may be roughly divided into comments on what the LSAs either remembered, or supposed, they had been thinking, feeling and intending at the time the clip was recorded, and their reactions in the present moment of seeing the clip. LSAs were not required to make this distinction, however, and it is not always clear from the transcripts into which category some comments fit. No LSA specifically contrasted their reactions at the time with their reactions now, although LSA 3, who barely mentioned having thoughts, feelings and intentions at the time, expressed her strong present moment reactions (see below) as though affecting her for the first time, at least to the extent they did, as a result of seeing the clip.

LSAs spoke of their intentions at the time in the context of explaining and justifying their observable actions (or omissions). A prominent theme was the principle of facilitating rather than controlling the students' activities. Thus LSA 1, who worked with a student having neurological problems affecting motor control, spoke of supporting the student's weak grip on the beater to enable her to play a metallophone, stressing that she was not controlling the playing movements. LSA 2, working with a student with only slightly compromised fine motor skills, explained her nodding and smiling at the student as she played as attempts to encourage her.

LSA 4, who had a student with no grip, very slow and weak intentional arm movements and some involuntary movements, reported that she needed to give him physical prompts to take part, but also stressed the need to wait for him to initiate a movement. She spoke of giving the best (meaning the most appropriate) help so that the student could get as much "experience and pleasure" as possible from playing, which included making fine adjustments to the placing of the instrument. LSA 5, working during the clip with a student other than the one she had been assigned and seated across the room, said she varied her playing to try and stimulate his anticipation and to see whether he would copy her, although she made it clear she did not feel he ought to do so. LSA 6 said she (and the therapist) were trying to engage the student, and that she played simply to make it possible for the student to copy her. LSA 7 described occasionally tapping her own instrument to raise the student's awareness that she (the LSA) also had an instrument and was taking part in the music. All LSAs appeared fully in agreement with the principle of facilitating rather than controlling or directing. LSA 1

mentioned that I had stressed this principle to LSAs and LSA 7 commented that several LSAs (not including herself) had found the attitude difficult to accept at first and a minority still did. LSA 4 expounded the principle as one she always applied with this student at all times.

The extent to which the LSAs expressed strong feelings varied considerably. LSA 3 was astonished at the student's behaviour, as described below under "Students' Behaviour" and found watching the clip wonderful. She did not mention having any such feelings at the time, nor were there any visible signs on the clip beyond obvious pleasure in her interaction with the student. She seemed to attribute her strong reaction now partly to the fading, with time, of positive memories of music therapy and a reversion to a more limited view of the student's potential. LSA 6 reported being moved to the verge of tears by the clip and expressed warm affection for the student: "bless him!" but, like LSA 3, reported no such strength of feeling at the time of the clip. LSA 2 said it was "lovely" that the student focused on her playing, and appears from the clip to have felt this also at the time. LSA 7 repeatedly referred to her pride at the student's achievement, dramatising the feeling in colloquial language: "You've done really well, girl!"

### Students' observable behaviours

LSAs generally said a lot more about students' behaviour than about their own. They described practical elements of behaviour such as playing on hearing the therapist's voice and making random movements which she believed were not attempts to play (LSA 1), giving eye-contact, initiating an interaction and turn-taking (LSA 2), making expressive hand movements and using the LSA's hand(s) to clap (LSA 3), initiating some playing movements (LSA 4), stopping playing to listen to the LSA and looking at her when she played (LSA 5), copying the LSA's playing and communicating with eye-contact and facial expression with another student (LSA 6) and sitting and attending longer than usual, watching and listening to others, looking when named and trying to hand her instrument to the LSA (LSA 7). Several LSAs emphasised students' independent actions, invariably with approval and understanding, often with an emphasis on the social aspect, for example teasing the LSA (LSA 2), controlling the LSA (LSA 3) and wanting to share his achievement and gain the approval of another student (LSA 6).

### Students' thoughts, feelings and intentions

Many LSAs spoke of signs that a student was enjoying the experience: showing pleasure by looking at LSA, therapist and instrument and by holding a stick (LSA 1), focusing on their playing and refocusing after being distracted (LSAs 2 and 3), enjoying being part of a group and liking to feel vibrations through his hands (LSA 4), being interested and excited by interaction (LSA 5) and watching the LSA's playing intently and liking to see and hear her play a glissando (LSA 6).

Some quite precise thoughts and intentions were attributed to students by LSAs. LSA 2 spoke of the student being pleased with herself and LSA 6 and 7 of students feeling proud of their achievements. In this connection it should be noted that I had asked LSAs to avoid too much praise and applause for what might appear to them as achievements, so that the students would value what they did on its merits and not depend on social approval, nor view the activities as work tasks. LSA 4 felt her student "does not think of it as a learning situation or work".

LSA 3 attributed to the student, on the strength of his behaviour in the clip, a level of conceptual thought which his usual behaviour might not lead one to expect, speaking of his

delight at the fantasy that, by controlling the LSA's hands and by realizing that he was influencing the therapist's music, he was in fact making the LSA and the therapist, rather than himself, "do the work". She frequently put his supposed thoughts into language far beyond his developmental level (which is not to say that the underlying thoughts were improbable). Some examples of such language were: "ooh there's something going on in the background. I've got to turn round, I've gotta have a listen", "ooh, maybe this isn't so bad after all. I'll give it a go", "..... what have I got this for, what's its purpose?", "oh, I don't really wanna do the work, I'm gonna get you to do it." And "well come on, I'm carrying on".

### The therapist's music

All the LSAs with the exception of LSA 4 had said more about what the student did than what they themselves did, which they generally underestimated, LSA 3 being the extreme example. This suggested a habitual, and generally healthy, focus on the students, but tended to present a rather one-sided view of some of the interactions which occurred. As has been noted in chapter one, many music therapists writing about their clinical work also tend to be sparing, and often disappointingly vague, in describing their own behaviour, in particular their musical behaviour.

It was therefore not surprising that these seven non-music therapist interviewees said little about the therapist's music, even when prompted to speak of it. The most detail was provided by LSA 4, who apologetically suggested that his playing lacked variety and contained too little loud and lively music. Whilst no other LSA made any critical comment, the absence of description was notable. LSA 1 said she and the student were aware of the therapist's music, though less so than they would have been in some more directive activities at other points in the sessions. This awareness was made to sound fairly low-level and insignificant by the comment, "cos it's a music session, that's part of the session, so you're aware of the, the music playing." LSA 2 said the students enjoy the therapist's music and want to join in. LSA 3 saw the therapist's music, even before the addition of singing to the keyboard, as catching the student's attention and triggering his attempt to interact with the LSA, and suggested the student was aware of a contingency between his action and the therapist's playing. LSA 4 saw the keyboard on a more mundane level as providing a beat for the students to react to and helping to start an interaction. LSA 5 said the student noticed the therapist's keyboard imitating him, but when asked whether she felt it would have been better if the therapist had done anything differently, replied "no, you were just following us weren't you?" LSA 6, despite the very low volume of the keyboard, at least on the recording, spoke of it as providing a beat to see if the students could "play along" and as stimulating their senses. LSA 7 thought the student responded to changes in the therapist's music (i.e. keyboard) and to his occasional singing.

No LSA said anything to suggest that the keyboard music in the clips they viewed had any direct effect on or relevance to them personally, but only indirectly by way of effects on the students which they were pleased to witness. This poses the question, did it truly have no effect, or could it have had effects of which they were unconscious, perhaps because of the intensity of their focus on the students? This question will be addressed in later sections of the study.

### Characteristics of the students outside music therapy

Several LSAs proffered information about students' characters, interests, learning difficulties and learning styles to account for their behaviour towards students in the clips. Thus LSA 1

explained that her student needs help to play an instrument, and has particular difficulty in starting such an activity. LSA 4 said her student needs physical help in order to take part by playing. LSA 6 said her student could be distressed by loud noise (her and the therapist's playing on his clip was always quiet). LSA 7 said her student may need the use of names to develop her awareness of herself and others.

Other information was provided to account for students' enjoyment of music therapy. LSA 1 said her student loves company and the activity going on around her. LSA 4 said her student likes to participate with his friends. LSA 5 said her student was interested in turn-taking generally, loves music provided he can be involved, only attends to activities he finds interesting, and would play percussion instruments even without the adult attention he normally seeks.

Further information concerned the contrast between what was seen in the clip and the student's more usual presentation. LSA 2 said her student usually just scratches an instrument such as tambour (whereas in the clip she alternates this with tapping it). LSA 3 described her student as usually unwilling to interact or attempt anything he saw as work, and as sometimes seeming touch-averse. LSA 7 said her student is not always interactive as she was in the clip.

#### Progress made by the students

The previous paragraph has touched on behaviour in the clips which could be seen as progress when compared with their more usual behaviour. LSA 3 made the striking statement that her student appeared to be "a different person". LSA 6 spoke of the clip as showing a close mutual relationship: ... "when you look at it now, sitting looking at me ...with H, you can see just how much we did know one another... and what we were thinking... you know, and feeling." These remarks were a final thought added by the LSA after the clip had been discussed in detail, and it is not clear from the wording whether she regarded music therapy as bringing about this relationship or merely as revealing its existence.

Apart from LSA 7, who said music therapy had "good outcomes", which may or may not have referred to generalization of benefits, no LSA cited any changes or improvements in other settings which could be attributed to music therapy. This does not amount to a denial that generalization occurred (the question was not specifically asked) as this did not seem to concern the LSA, who seemed to see music therapy as valuable to the students in its own right, not as a means to an end. (It should be noted that students had not been referred to music therapy in the hope of any specific outcome other than that they should enjoy it.)

#### The value of music therapy generally

Comments in this category varied in specificity but were all positive. LSA 1 said music therapy was "a nice change" for both students and LSAs and students "got a lot out" of it. LSA 2 echoed the last statement and felt students enjoyed music therapy, which she described as the best activity (of those on offer through "College Link"). LSA 3 said music therapy helps the LSA to understand the student and LSA 5 that music (sic) is a good medium. LSA 7 reported that a number of LSAs had been lobbying for a continuation of music therapy when it had come under threat following a change of college management.



## **Appendix 8: Documentation for music therapists (pilot study)**

### **Appendix 8a: Music Therapists' Recruitment Letter (pilot study)**

ARU headed paper

Dear Music Therapy colleague,

I am looking for three volunteers from the [name of team]<sup>1</sup> to pilot the next stage of my research. Some of you may have completed an online survey in connection with this research, but responses were anonymous and it does not matter whether or not you completed the survey. Please note that you should have had some experience of non-verbal PMLD clients (of any age). Music Therapists' Information Sheet (info.doc)<sup>2</sup> explains the procedure in detail. When you have read this you should (if you are still interested) read about the theoretical model (model.doc).

[Name of team leader] has kindly agreed that three individuals could meet me for half an hour each on [date]<sup>3</sup> (during half term) and that all three could then meet me as a panel at a later date. If you are willing to take part, please complete and return the consent form (cons.doc).

Thank you for your kind interest. I look forward to hearing from you.

Yours sincerely,

John Strange  
Music Therapist and Chief Investigator

<sup>1</sup>This was a large team. The team leader had agreed that they might be contacted, and would be encouraged to take part.

<sup>2</sup>It was agreed that the documents should be sent by email. Those volunteering were then sent hard copies.

<sup>3</sup>They in fact met me on three separate dates.

## **Appendix 8b: Music Therapists' Information sheet (pilot study)**

### **Music to help PMLD students interact with support staff**

#### **Introduction**

I would like to invite you to take part in a research study. Before you decide I would like you to understand why the research is being done and what it would involve for you. This information sheet has been written to give you that information. The research project is based on the music therapy sessions I gave from 2008 to 2010 at [name of] College. It is registered with Anglia Ruskin University and has been reviewed by XXXXX Research Ethics Committee.

#### **Full title of research**

Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy.

#### **Purpose of research**

From short video clips of the music therapy sessions which show students interacting with their learning support assistants (LSAs) I hope to discover what kinds of musical support are most effective.

#### **General description of research**

In music therapy sessions carried out in a further education college setting with teenage students with PMLD from nearby special schools, there were group activities involving music, but also times when I tried to develop interaction between one student and his/her learning support assistant (LSA) mainly by improvising supporting music.

I have already shown video clips to the LSAs (a separate meeting for each) and they have answered simple questions – what did the student do, what did the LSA do, did the music help and if so, how did it help – and discussed with me what seemed to be happening in the clip. The discussions were audio-recorded, transcribed verbatim and checked with the LSAs by email, and have been analysed.

The clips now have to be viewed by three independent music therapists who will meet me individually. The detailed procedure is described under “What will I be asked to do?” below. Later the three will meet me as a panel, to share and discuss the results of the individual meetings. Again the detailed procedure is described below. Type in **red** refers only to the pilot study, which you are being invited to join.

Finally I shall collate the data, and discuss the psychological processes relating the development of communication to characteristics of the improvised music.

#### **How were the clips of students and LSAs selected?**

By scanning an extensive video archive and session notes for clear examples of a student interacting with an LSA with musical support, suitable for further study.

#### **How was my name selected?**

For the main study, music therapists have been selected from the 2010/2011 APMT directory by means of random number tables. From the random selection, those without code E (learning disabilities) against their names were excluded. Then those outside the

following BAMT Areas: East Midlands, Central South, Eastern, South East and London Area Groups were excluded, as were the names of anyone I have worked with as a colleague or as supervisor or supervisee. Finally one name for which there was no email address was excluded. This left 35 names who will be contacted after the conclusion of the pilot study.

For the pilot study, a convenience sample was obtained by inviting all members of the [name of team]. Four of you are among the 36 who will be invited into the main study. Those four may choose not to volunteer for the pilot study, in order to have a chance of selection for the larger main study, but such selection obviously cannot be guaranteed.

### **Do I have to agree?**

Please feel free to decline. I am contacting more music therapists than are needed.

### **How will the research benefit the students?**

It will not benefit them directly, but they may be offered further music therapy while at school and/or in adult life and if the study identifies desirable therapist and LSA behaviour, the students/young adults could benefit in the quality of therapy they receive.

### **Will the research benefit any other people?**

The LSAs are likely to have gained some new insights into how best to contribute to music therapy, which they may put into practice if involved in further music therapy. The independent panel may gain insights from participation in the study and from the results when disseminated, which they may wish to put into practice.

### **Could there be any disadvantages or risks to the students?**

None, as they are not participating directly in the research.

### **What will I be asked to do?**

For the main study you will meet me individually at your workplace or another appropriate location of your choice. The appointment will be agreed by telephone. You will view seven video clips lasting from 1 to 2½ minutes each, featuring seven different PMLD students interacting with seven different learning support assistants. You will watch each clip through once and make general comments. Before watching a second time, you will be given a musical transcript of the clip with dashed lines on which to indicate points at which you think any of the four scenarios explained in **Introduction to the Theoretical Model** (attached) best describes what you see and hear. An example of a musical transcription (from a clip you will not be viewing) is given in the attached file example.pdf. You may refer to the **Introduction** and may watch the clip up to 4 times in all. The procedure will be repeated for each clip. All conversation during the meeting will be audio-recorded, transcribed verbatim and returned for checking. The meeting may take up to 2 hours.

The meeting of all 3 therapists as a panel will take place at either the Claremont Centre or the Nordoff Robbins Centre in London depending on availability. A mutually convenient date and time will be negotiated, and travel expenses and lunch will be paid. Copies of the musical transcriptions showing each therapist's views on the scenarios operating in each clip will be provided, so that views can be compared and discussed. This discussion will be audio-recorded and a transcript returned for members to check.

For the pilot study you will meet me individually at [team base] and view seven video clips. The meeting will take not more than 2 hours. The panel meeting will take place at a later date and will take not more than two hours.

### **What happens when the research study stops?**

A thesis will be written, finishing in Summer 2013. This will not be published commercially, but a summary will be available online on a research database and it may be possible to read the full version online. The video clips will be destroyed, leaving only the written descriptions and the musical transcriptions in the thesis. Both before and after 2013, I may write about the research in an academic journal or book chapter or give a presentation at a professional conference.

### **Confidentiality**

The video is used by permission of the schools who own it. It is encrypted to prevent unauthorised access and will not be saved in an unencrypted form at any time.

### **Anonymity**

The names of all the students, the LSAs, the schools, the college involved and the independent music therapists will all be omitted or changed in the thesis and in any journal paper or professional presentation. No details that could identify any of these will be included. No video or still photographs will be used.

However, the independent music therapists and my academic supervisors, who will view the video, may hear the real first names of some students and LSAs mentioned on the video. These therapists and supervisors are all bound by the HPC Code of Ethics on confidentiality. My examiners will not view the video.

### **Use of direct quotations**

Full transcripts of interviews may be included in appendices to the thesis, but a few direct quotations may also be included in the main body of the thesis. You will have checked these for accuracy (see above). Sections which might enable a reader to identify you or any student or LSA will have been removed or paraphrased.

### **Who is organising and funding the research?**

I am self-funded. No commercial or charitable body has provided any of the funding.

### **Who is sponsoring the research?**

A senior academic from another faculty of Anglia Ruskin University.

### **How to contact the chief investigator**

You may email me at [john.strange@student.anglia.ac.uk](mailto:john.strange@student.anglia.ac.uk) or phone 07724 170253

### **To whom should I complain if I am unhappy about any aspect of my experience of participating in the research?**

If you are unhappy about any aspect of this research or how you have been treated you should, in the first instance, speak to myself as chief investigator. If you are still not satisfied you should contact my academic supervisor at [Helen.Odell-Miller@anglia.ac.uk](mailto:Helen.Odell-Miller@anglia.ac.uk)

### Appendix 8c: Music Therapists' Consent Form (pilot study)

**Title of Project:** Music to help PMLD students interact with support staff

**REC reference number:** 11/H0302/6

**Name of researcher:** John Strange

*Please tick each box:*

- |  |                          |
|--|--------------------------|
| 1) I am a music therapist with experience of PMLD clients  | <input type="checkbox"/> |
| 2) I have read <b>Music Therapists' Information Sheet</b>  | <input type="checkbox"/> |
| 3) Any questions have been answered to my satisfaction   | <input type="checkbox"/> |
| 4) I understand that my consent is voluntary and confirm that no pressure has been put upon me in making my decision.  | <input type="checkbox"/> |
| 5) I undertake to inform the researcher if any video clip(s) show(s) (a) person(s) known to me (other than the therapist) and not to view any such clip(s) nor discuss it/them with fellow panel members | <input type="checkbox"/> |
| 6) I understand that sections of data collected during the study may be looked at by individuals from regulatory authorities. I give permission for these individuals to have access to such data.       | <input type="checkbox"/> |

**Name of person giving consent**

**Date**

**Signature**

## Appendix 9: Music therapist interviews (pilot study)

## Appendix 9/1: Pilot MT interview 1

Transcript (JS Italic, MT 1 normal)	General comments	Suggested changes to protocol
<p>VIDEO 1(1) So, I'm just interested in the setup of the room. Did you set the room up like this for Tiffany and Gina? <i>No it was actually a group of 3 students but the other 2 had to leave early because of some problem with transport.</i> OK <i>Leaving these 2 on their own. It's normally a group that she's in but here she's just 1:1 and it just happened that the camera was where it is and when they were left on their own I said well come on, come nearer to the camera, so that's why it's like this. The room extends round here. She's in fact facing the wall. I am here to the left of the camera in all cases. In all cases the camera is like where I am now and the keyboard is in that corner. And the camera is basically facing along the room which is roughly this size and shape.</i> I was struck by that picture before you even get into the video is the positioning of Tiffany and Jean in that there's an optimum level for affect attunement in terms of reading each other. The quality of the eye-contact, the tilt of her head, coming in to Tiffany, and I wondered if you'd [ ] that, whether you've just got a really really good LSA or whether you'd been doing some reinforcing of behaviours to get to that position because it's very striking given your model for this..... <i>I... with this LSA I haven't had to do any such training, hinting, guiding at all. The only thing I've told this LSA, that she reminded me I'd said, was that, you know, on principle here we try to see how much they can do on their own, we only give the help they need, but that was something she already believed in anyway.</i> Yes <i>So, no it's really her</i> So seeing her behaviour in the still and er I'll be hoping that her representation will be very attuned. It'll be interesting to see. <i>Well let's see</i> Wry smile there! (both laugh) <i>No, I'm trying to be neutral. Hope they're not all</i></p>	<p>Valid question</p> <p>Astute observation – is it to prepare herself for assessing the music</p> <p>Valid question</p> <p>Possible confusion of representation and enactment – behaviour more likely to be called attuned</p>	<p>Provide diagram of room set-up for each clip, with name of student in red and LSA in green</p> <p>Also note absentees</p> <p>General info about the good but variable skills of LSAs and fact of minimal training</p> <p>Should I have stressed again that representations are only observable in behaviours?</p>



<p><i>like this!</i>  Why?  No no no  I'm just trying to get my parameters  Yes, you should do so.  This is a bit like patting your head and rubbing your tummy. (Starts to read Scenario notes)  I know  It is quite nerve racking really, and I know you [ ]  <i>The first ..... look at it this way, the first 2 are the observables, the second 2 are the representations and in both cases I've put the LSA first.</i>  Can I write LSA here?  Yes  (S writes in headings as on the revised response sheet q.v.)  <i>Now that's an idea that I could use, I might even change it for the next person here. I could easily get that on the sheet instead of having this. Good idea!</i>  I didn't see this in the document (pointing to the crib)  <i>No it wasn't I sort of thought later on there ought to be a crib</i>  Just ... I think that's a great idea.  <i>You did see the definition of what scenario one's saying, that's the headings of the pages?</i>  All the oval models?  Yes  Absolutely  <i>But not gathered together like that which they should have been. But I feel now I want to do what you've just done here, by editing the stuff, which is no problem, not for a techno-wizard!</i>  I was going to say it's still very..... I just want to look at this one more time (pause)  <i>Don't let that distract you from just enjoying it, because I hope they are ... you'll just enjoy seeing them.</i>  I'm just going to watch it, yes, as you suggest  VIDEO 1  Beautiful! Erm I'm just interested in reading her reactions. I think I probably know what the situation is. Erm and I'm just struck by.... It's really .... I wouldn't want to put down Jean's support as behaviour, modifying behaviour, or .....influencing , I'm getting it all wrong....  <i>No no, you don't want to put down that her support was behaviour that I would be addressing</i>  Yes. I just wanted to check that I was right. She's supporting under the hand and from what you can tell just following Tiffany's impulses beautifully and</p>	<p>Confirming she needs some background to feel confident</p> <p>The scenario notes daunting</p> <p>Good idea</p> <p>3 distinct complexities – is J's support behaviour? &amp; is the music modifying/influencing it (or just supporting?) and the fact that J is supporting T</p>	<p>Response sheets already modified</p> <p>The new docs make a crib redundant</p> <p>The model is not too complex, I just haven't been clear about what is behaviour</p>
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<p>so on and so forth.  <i>She told me that all the movements came from Tiffany</i>          That's it. I just wanted to check that, so erm and again that's not something that's come from the the LSA, that's not a behaviour that you've had to kind of influence.  <i>Well I've always tried to set an example of it, but this LSA didn't seem to need to be told. Tiffany, you know, she has a progressive neurological disorder.</i>          It looks like it, yes. OK. In terms of working with the tempo and dynamic of the music that the student's giving you, would you class that as representation or behaviour, in the actual technical.... I can see the bits [.....] representation through the mood and the quality of the music she's producing, but [.....] the dynamic and the tempo, would you put that in as representation. It is actually a behavioural response at some levels. Where would you put that?  <i>My.... Her playing is a behavioural response, so would you say that I was going along with it and incorporating it, and so if that's what you feel you would say that it was addressing the student's behaviour, not to change it but to reinforce it, which is something again.</i>          So things like tempo and dynamic you see as behaviour but in terms of the quality of the music it seems a representation influence that also [ .... ] important because that bit when she comes into vocalisation I really felt that was engendered by the beautiful lyrical quality of the music, and the sense of herself as being very part of that so it felt more representation.  <i>I'm really fascinated what you say. I don't want to be drawn in too much, you know, telling you how I would interpret it, I want you to think .... You see one of the things we are testing is, is this a sensible way of analysing, you know, is it a sensible thing and if you're going to erm .... You know, if everybody comes up with different ways if interpreting the scheme, that tells me something about the scheme, you see, so I don't want to give you too much guidance.</i>          OK I think you're encouraging me to use tempo as a behaviour  <i>Well ....</i>          I think that makes sense to me. OK put it this way, I'm going to use tempo as a behaviour, and dynamic, but also it kind of merges a bit into representation. I think because this is such a finely tuned ... for me</p>	<p>OK to answer this question if asked</p> <p>She is trying to answer from outside the music and video</p> <p>This would not be a problem if I had been clearer</p> <p>Strange how much she wants me to say how I see it</p> <p>Now she's got representation clearer</p> <p>Clearly shifting the responsibility onto me</p> <p>She feels most behaviour is an enactment of a</p>	<p>I need to explain that anything you can observe is behaviour – representations are deduced</p> <p>Clear enough answer, but it was a missed chance to say that going along with isn't the same as supporting</p> <p>This general point about testing the scheme should come at the start</p>
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<p>we're going to be working in erm scenario 3 and 4 for the majority of this.</p> <p><i>Well, save writing lots and lots of lines if you want to just say, kind of a start point, you know, and an arrow and then leave it at that unless it .... You think it stops, you know, because it's quite long, to be writing line line line....</i></p> <p>Can I just [...] practise for the other ones?</p> <p><i>How do you mean?</i></p> <p>Well this one's fairly straightforward so let me just practise</p> <p><i>Sure</i></p> <p>....until it gets more difficult to do.</p> <p><i>I see, fine, good idea.</i></p> <p>So how do I rewind?</p> <p><i>(John demonstrates how to work the player)</i></p> <p>VIDEO 1(2) (S writes)</p> <p><i>I didn't want to say that you mustn't ask questions, I just didn't want to get too...</i></p> <p>Oh not at all, not at all</p> <p><i>It just occurred to me that you might think of it more in terms of which scenarios would be affected by the music rather than what's the music trying to do.</i></p> <p>Mmm that's interesting. (Writes)</p> <p>[...] one more time if that's OK.</p> <p><i>Yes yes. It'll still be less than 4. It'll still only be 3 times, I just want to check this is your final.</i></p> <p>Yes this is my final check.</p> <p>VIDEO 1(3) (S writes)</p> <p><i>I suppose I should have told you that I was able to see the instrument and see to a large extent which notes she was playing or looked as if she was going to play. So not every lucky co-incidence is just that, some of it is watching.</i></p> <p>Erm, I find it hard....</p> <p><i>It is hard</i></p> <p>To .... not populate scenario 4</p> <p><i>Hard to not? You think that, you mean that most of the time you think it's working on the student's representation? Well why is that .... Does that matter?</i></p> <p>Well it just strikes me that if you're a good therapist you'd be doing that all the time anyway, so that's from the way you're working</p> <p><i>Right</i></p> <p>But I don't want to skew your research</p> <p><i>No no no, the research is to find out...</i></p> <p>But that's what we do, and there's really, and I was just thinking ...</p> <p><i>Let me tell you, all the LSAs have done interviews where they told me what they thought was going on</i></p>	<p>representation but this should not mean neglecting behaviour</p> <p>In a sense every one is practice for the next</p> <p>This is a key point</p> <p>I had made no of viewings optional</p> <p>Irrelevant to the task</p> <p>Yes but not working to change it or re-inforce it all the time</p> <p>Irrelevant to the task</p>	<p>Not a sensible idea – it would be hard to read</p> <p>I could make this point but not say the answers will not count – but is there a case for randomising the order?</p> <p>Find a way to build this into introduction</p> <p>Must be fixed at 3 (though S uses only 2 for later clips)</p> <p>Avoid such extra info</p> <p>Intro should say neutral acceptance of student's rep is the norm, so only note when changing or re-inforcing</p> <p>Avoid such extra info</p>
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<p>Oh  <i>And I don't expect the music therapists to come up with the same things, in fact the interesting bit will be seeing how very much they might differ. If you feel that that's what one does all the time...</i>          That's OK?  <i>Put it in, absolutely. That's something I need to take account of.</i>          Great  <i>Maybe everybody will say that, maybe not. Or maybe you think that but you'll find times when you think I'm absolutely failing to do that, and then you don't fill it in. You see what I mean? But there's no expectation that we're going to get a nice balance of 25% of each.</i>          OK  <i>(John prepares Ex 2) (explains about aliases fitting the music and about how to rub out)</i>          Is this pre-composed from the first...  <i>Just the first bit, yes it's a song which we use like, you know, chorus and solos and it always ends with "let's listen to so and so".</i>  <i>(S looks through the music first)</i>  <i>Do you think that it's a realistic.... What would actually happen in real life, for you to look through it first because bearing in mind that apart from that little bit at the beginning this is all improvised and the first impression it makes on anybody is the overall impression, the overall global sort of Gestalt of the whole thing, and that what is written on the page is an attempt to give instructions how to reconstruct that gestalt, it's not a series of tactical moves. Do you know what I mean, I think looking at it first might distort what you hear.</i>          Oh really. If you prefer....  <i>Well that's a thought, that's a suggestion, but again if we're to do....</i>          It's just getting ahead sort of .....  <i>OK what's coming</i>          What's coming  <i>Well you're not looking in great detail so</i>          No just [.....]  <i>Fine, fine</i>          It's quite involved and....  <i>OK. It's not the most involved, you wait and ...later on</i>  <i>(S laughs)</i>          VIDEO 2 (1)          Lovely!  <i>You see she's trying to deal with the girl on her right also, but she's officially meant to be .....with</i></p>	<p>I'm just reassuring her here</p> <p>Yes</p> <p>OK to answer this if asked</p> <p>I'm concerned she is looking in detail at the score before hearing the music – only what can be heard is relevant, and also I may have distorted what's there</p> <p>Needed to be said but ...</p>	<p>Put this in the introduction</p> <p>Don't provide the score until <u>after</u> the first hearing</p> <p>...should be on the room plan</p>
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<p>Anastasia. <i>Can you see facial expressions alright because is the screen fairly bright the angle you've got it?</i>  I couldn't see much of Anastasia's ...  <i>I'm just wondering if we ought to check the brightness and, you know what I mean. No you can't see Anastasia's expressions because she's not looking at the camera, but can you see Jenny's?</i>  Um, yes  <i>As far as ....it's a poor picture</i>  Yes  VIDEO 2 (2)  This is taking out [.....] again it's just ...  <i>Fine</i>  (delay with computer problem) VIDEO 2 (3)  (S writes) This is an interesting model because for me there's 2 levels of the [.....] reinforcing behaviour, so you'll go from a group activity to a solo activity so there's appropriate behaviour there. There's also, there's quite a tentative quality about Anastasia's playing and that, I love that improv (I just thought I'd say that, by the by) but it works which almost reinforces the quality of her behavioural playing of the instrument but it's not the same sort of ..... so I really want to put that down as representation because it feels very much about Anastasia and how she's presenting in her representational way more than in her..... well I don't know, it's very difficult to extrapolate the representation and the behaviour ....  <i>Well because the representation is enacted in the behaviour</i>  Exactly  <i>And she's showing how she feels about it by how she plays and so</i>  Exactly  <i>You're saying that if I go along with it, in other words affirm it, I'm affirming both</i>  Exactly  <i>Well you could put both that would be alright. Why not?</i>  Well it's just going to [.....] black  <i>No it's alright, it won't be black it's going to be a nice pinkish colour</i>  Pink, yes. But do you see those 2 levels of reinforcing behaviour in the representational behaviour and behavioural behaviour?  <i>Yes, I wouldn't draw the distinction, the line at the same place but I do see that there are 2 levels of course. Yes</i>  And are you going to use that when she's actually</p>	<p>First confusion comes from including end of precomposed song</p> <p>She clearly implies my music reinforces how A plays, but because it conveys a mood she wants to call it representation</p> <p>I try to put it simply</p> <p>Missed chance to say that to go along with is not to reinforce</p> <p>Tying herself in knots</p>	<p>(see above)</p> <p>Should I cut the start of the clip?</p> <p>This could be expanded into a paragraph of introduction</p>
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<p>sustaining the musical response because, I think, I've put you down as reinforcing or influencing the student's representation and [.....] that cohesion for her when she comes out of playing and continuing the musical experience that she comes out of and re-enters and comes out of and re-enters, so holding her representation even when she's not [....]</p> <p>Yes</p> <p>[.....]</p> <p><i>This one was supposed to be a group but actually nobody else came that afternoon. It's supposed to be a group of 3. I started off with groups of 5 but the second year they decided that they still wanted to keep 4 sessions but they only had twelve students so we ended up with groups of 3 where I would have preferred 4, but anyway. And 2 of the 3 were away this afternoon, and a teacher wanders in unbidden at one point, but don't be put off by that, they weren't. This is in a further ed college where they are on a day's sort of inclusion, with 4 activities, one of them being music therapy, for this student anyway. OK</i></p> <p>VIDEO 3 (1)</p> <p><i>I think she came in to get something out of that, you know, behind them on the shelf, but was so interested that "I'll just stay a little bit" and you know I would easily say to somebody no please, you're going to distract them, but he wasn't distracted. We both agreed he wasn't distracted and she wasn't going to be so I actually left it.</i></p> <p>Let it ride, yes.</p> <p><i>I'm sorry I can't show you what the LSAs said because the things are so definite and precise and so in a different world, although very valid but quite different from what things we would focus on, and at a later stage at the end of the thing you will find out what everybody said.</i></p> <p>Sure, I'm not worried about that, this is enough to focus on!</p> <p>Yes</p> <p>It's a bit like brain gym for me still</p> <p><i>I would find it very difficult, that's why I'm not a subject</i></p> <p>Just lovely lovely lovely. I love the vocalisations (writes)</p> <p><i>While you're doing a rather routine task would you think that if I could find a computerised way of filling in lines as long as they could delete them again that it would be better than having to do all this pencil work?</i></p> <p>I'm not the best one to ask, I'm not very computery</p> <p><i>No I'm not saying how would you do it,if I could do</i></p>	<p>Re-inforcing is appropriate here because I keep the mood going through A's pauses</p> <p>This bit was enough, no need to revert to it after video</p> <p>Irrelevant to the task.....</p> <p>....as S herself says!</p> <p>Distracting her</p>	<p>This could all be covered briefly in the intro</p> <p>Avoid</p> <p>Definitely not</p>
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<p>it ....</p> <p>No I'd prefer to use pencil</p> <p><i>You would, right, I expect many people would be the same</i></p> <p>(S writes) Actually I'm getting some light bulb moments and that might be interested, interesting, the process with other people.</p> <p><i>Mmm</i></p> <p>Suddenly I'm seeing, and it's very useful having the musical score here, how you're using music to stimulate a motor movement or a motor action, here with moving the cabassa hand to hand</p> <p><i>Yes</i></p> <p>So, you know, musically reinforcing behaviours rather than representations</p> <p><i>But, just for my information, do you think you're seeing that just because you're looking at the score?</i></p> <p>The score's prompting me to remember the music</p> <p><i>But you would be able to see it from the screen as well</i></p> <p>Absolutely and I'm going to check it when I go back and [.....] you know I'll check it when I go back.</p> <p><i>The point is although I'm trying to be extremely accurate with these, and about 5 hours per clip to annotate them, nevertheless....</i></p> <p>I think you used that Amadeus thing</p> <p><i>No no</i></p> <p>You did it yourself</p> <p><i>I did it all by ear</i></p> <p>Ohh</p> <p><i>But I think, the point is that I may have idealised what I did and so it is important that anything that you see written you should also confirm that you did hear it.</i></p> <p>Of course</p> <p><i>I mean, I don't mean that you heard that the notes are right, but you heard the effect</i></p> <p>Absolutely, I see what you're saying (writes) OK</p> <p>VIDEO 3 (2) (writes)</p> <p>OK</p> <p>Yes</p> <p><i>Now Shaun. Now this one Shaun and Gina are in the middle and there are other students who are making a lot more noise at times, but I think it's alright. It's a very poor picture I'm sorry about this. Now that is Shaun, that is Gina (pseudonyms) There's a student here that can be quite noisy. We've literally got one to one support many times and it's only because they were in a college where they were away from school that they had 1:1 throughout, because they all had to have someone to wheel them around and feed them</i></p>	<p>She means it will be interesting to discuss with others</p> <p>Does she feel more happy to call these behaviours because they are more formed?</p> <p>Worth repeating this</p> <p>Irrelevant to task</p>	<p>Good question – always stress this</p> <p>This should have been mentioned at start to get it out of the way</p> <p>Avoid</p>
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<p><i>and take them to the toilet you see. Only 3 of the 7 are mobile at all to walk and erm and only, hang on, 2 of them who actually walk to the session and the other one would only come .... So I mean that's why they've got this degree of support. Some of them need 2 people for toileting and so forth. But in school of course you'd just call on people as you needed them whereas when they're away in college it's ideal because you know there they are and they come with an escort and you've got to work in a way that makes the best use of those escorts. Right if you're ready.</i></p>		
<p>VIDEO 4 <i>I should just tell you that Shaun does have the receptive language so that when I'm saying "they're telling you it's faster now" he would have known what I was saying although he's so physically disabled.</i></p> <p>Sure. It was quite clear that he got that and thought it was quite funny</p>	Worth saying	
<p>VIDEO 4 <i>(John talks about the electric piano. S likes it)</i> (S writes) <i>Do you think if people are allowed to practise that they probably can do the later ones in 2 viewings, which is what you've done for the last 2 or 3.</i></p> <p>That's just me though. <i>You are spending quite a lot of thought on the written score, I mean not just what to write but also looking at what's there, and some other people might want to do it more by ear but that's alright. Anyway, we're getting on.</i></p> <p><i>Now, this one is Zeb and they're actually not, he's not. He is somebody who comes tagging along with somebody else's LSA, he doesn't need his own 1:1 and you'll see he's choosing to interact and get a response from an LSA opposite him, not next to him.</i></p>	Irrelevant  Should have asked right at end	Fact that Z does not have own LSA wd come out in the room diagrams
<p>VIDEO 5 I just want to get it right. <i>What do you ...</i></p> <p>Well I think scenario 1's been, erm 1 and 3 have been less popular, but particularly scenario 3, but this one, it's fab, because I'm feeling relieved, I'm very relieved because it's so ....and your role it's supporting always, it's fascinating, John. <i>There will be a big section of the thesis devoted to defending this purposive selection, of how I've just created a fairytale land where everything works better than it really did.</i></p> <p>It's very interesting how you've ordered these extracts. If you run out of time I'd really, because of</p>	Modesty?	

<p>the difference in this one, get it into the set  <i>You mean put it earlier than 5.</i>          Well no I think placing's good and fine but if you're running out of time I'd really try to go for 5 extracts as the minimum.  <i>Oh yes, I see</i>          Because you know, it gets.... I don't know I'm just getting there  <i>Oh that's interesting</i>          I love, I like the development [...] it works really well and I was getting very edgy that I wasn't doing enough round the LSA, but it's kind of, more happy with what I've got [...] there  <i>But you must realise that there's no assumption that if you are really on the ball you will find them all everywhere you know. It may be that everything is not, that I'm not very often, you know... Your perception may be exactly right, but I'm interested you're talking about getting the hang of it and so on as you go along. It makes me wonder whether people actually would benefit from having 2 shorter individual meetings, one to kind of maybe do one 2 and 3 and then another day to do 4 5 6 7, you know, because I don't want to extend it longer than 2 hours, that would be too stressful.</i>          VIDEO 5          It's interesting because there's differences between influencing or reinforcing the LSA's behaviour, and when it came that that beautiful spontaneous bit I felt, this is me that's thinking, that you were reinforcing that lovely playfulness and then when she tried to structure it you were trying to influence her behaviour back into the playful and [...] particularly wanted that single beat and so there was the influencing and the reinforcing but you were working right the way through that and...  <i>May I ask in that case whether you wish there were eight scenarios or a division of each scenario into influence change or reinforce, you know.</i>          That's possibly... or if you could transcribe that because it kind of, because I think ...  <i>I'm going to transcribe everything you've said</i>          I think my brain would go into mush if there were eight, I mean I've only just got into 4, but that was really interesting that one, because I felt, I don't know whether I'm right or wrong, that it was so delightfully playful and [she] was trying to structure it for what reason  <i>Right</i>          And that you kept the tempo if the music in that playful, so you're trying to influence her back into</p>	<p>She's aware that she always focuses on the student and that my model assumes the LSA will be equally important, so I do need to reassure that they must only write what they think</p> <p>Here it's a pity you can't distinguish reinforcing and trying to change</p> <p>It sounds daunting but if laid out clearly could it help?</p>	<p>There seems no danger of not having time for 7</p>
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<p>just having fun and that creativity.  <i>I see. How about the straight lines represent reinforcing, but you do a wiggly line if you think that it's trying to change it.</i>  OK so...  <i>Don't do it now because we're in the middle of things but that would be for the future.</i>  Yeah  <i>And we could bring it up at the panel but I could also offer it to the others, because we are piloting, and if you think it's a shame not to be able to indicate which you mean, I must give people a way of doing that</i>  Yes because the reinforcement is about affirming what they're doing and the influencing is they're, you know, expanding creativity or looking at regulation or you know all that sort of thing so....  <i>OK we could say make it a zig-zag line if you think it's trying to change it, because the reinforcing has probably been more common hasn't it, more likely more of the time. I mean I think if you spent most of the time trying to change things you'd lose them</i>  Oh absolutely [.....] really subtle. It's also about the subtleness of, something we've been doing in SLT at the moment is that we've such a tool-kit for reinforcement in music therapy, and for SLT when they're looking at the functional kind of pathway for communication, is that imitation and reinforcing is key way children learn language so we're trying to take some of our reinforcing tool-kit, see how they can use it in speech and language.  Mmm  Yes it's a huge part of what we do  <i>You're a nice multi-disciplinary team actually helping each other</i>  Yes, oh we've got a very [....] team ...  Right, lovely  And we're in the same office [ .....]  <i>Yes I remember it was SLT who answered the phone when you weren't there. Right, Hamid and Terry. I think that this one you do hear the real names again, you have several times, but you just forget them. I</i>  Of course  <i>I'm getting to think of the pseudonyms as their real names by now.</i>  But I think, also, you've done everything you can John but we're all working on the same [.....] of respect and confidentiality.  <i>Yes, it's what gets into the thesis that has to be totally anonymous.</i>  VIDEO 6 (S writes)</p>	<p>But not this way</p> <p>She's very clear here</p> <p>Encouraging to listen to her here, as there was enough time</p>	
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<p>You [...] you've just stumped me now...  <i>You mean this example?</i>  Mmm, very interesting  <i>I wish I could tell you a bit about him but I don't want to...</i>  No of course not  <i>Heads on the glock, heads, I mean tails upwards is him and tails downwards is the LSA</i>  Oh right  <i>It does say so at the beginning in small print</i>  No I didn't see that  <i>Well most of it is him anyway but sometimes it's her .... Because they're playing the same instrument I felt it had to be on the same stave</i>  OK. VIDEO 6 (S stops recording half way)  <i>Some of the comments are from a different LSA</i>  Sorry I missed that too. OK  <i>I've put people that [...] the person that said "H's go" is her (pointing) not Terry.</i>  OK  <i>Well one of the times she said it, I'm sorry.</i>  No worries  <i>You can tell because one of them's got a kind of East Essex accent and the other one hasn't.</i>  (S laughs) VIDEO 6 (S stops it twice more)  It was just erm, well it strikes me that you're trying to influence the LSA's behaviour [...] it's almost a musical argument: "it's nice isn't it?" Finished?"  (laughs)  <i>I didn't say that</i>  No Terry did, but you said "it's nice" trying to celebrate it, she's trying to [...] take her mind off it, she's trying to finish it [...] let's celebrate it, let's give him a clap. (laughs) That's hilarious [...]  So definite ....  <i>I can't really comment I'm afraid</i>  [...] argument between the LSA and the therapist, it's hilarious. OK. Definitely trying to influence her behaviour rather than support it, I would say. Let's get the right one here. It was holding the student, and very clever stuff  (banter about broken pencil, turning to pink)  <i>All these unsolicited comments, very interesting</i>  It's beautifully done but  <i>I do believe...</i>  That's a very interesting extract [...] in terms of the model because it's just [...] if that's understandable.  <i>What you're saying? Yes I think I've understood what you're saying. I'm not going to say whether I agree or not</i>  I'm not expecting you to, absolutely not.</p>	<p>But I showed I enjoyed what she was saying</p>	<p>This info should be printed bigger on the score</p>
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<p><i>There's only one more, which is Aprille, a name I invented so that it would have the same kind of ....</i></p> <p>VIDEO 7 x 2</p> <p><i>Do you think if I had a box of chocolates for people?</i></p> <p>S laughs)</p> <p><i>(Not people on Pilates of course)</i></p> <p>There we are</p> <p><i>Right. Thank you very very very much indeed. You know this business of putting different people's things in different colours, they won't clash, they won't rub each other out, they'll be in tiers. I've done a demonstration for myself [.....] I think it would be useful. Do you think it would be useful to send you the composite sheets before the meeting</i></p> <p>Yes</p> <p><i>so that you don't spend the beginning of the meeting looking at the sheets. You can look at them and think what, you know see what other people said and a so on. If you can, if I can ask you not to actually start the discussion before the meeting, but if it would save ten or fifteen minutes of gorging time for everyone, you see what I mean. Well</i></p> <p>(discussing dates for others and explaining Eleanor's idea that they should meet separately to avoid influencing each other. S thinks her team would not be influenced by her and might in fact like to disagree!)</p>		
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207

<p><i>And you will have plenty of time to write before the third playing and this is the longest clip, the others are shorter than this.</i></p> <p>VIDEO 1 (2)</p> <p>Have we got three attempts?</p> <p><i>Yes, but it's a test of my methods, don't think of it as a test of you. [...] You know we're all going to discuss what we've made of it in the panel you see, so... When you're checking the last time, if you want to remove something don't waste time rubbing it out, just go, if you do a wiggly line through it I'll take that as deleted, it's quicker. Probably be all what you want anyway but er...you know, I know rubbing out takes so long you miss things.</i></p> <p>VIDEO 1 (3)</p> <p><i>I forgot to ... it's a group of three but the others had had to leave early, that why it's a 1:1. Right thanks very much. And the next one, Anastasia and Jenny [I show the diagram and identify the people]</i></p> <p>We're just looking at ...</p> <p><i>We're just looking at these two, that's right. Are you ready?</i></p> <p>Yes</p> <p><i>Right</i></p> <p>VIDEO 2 (1)</p> <p><i>Right, OK that's that. Here's your music [I explain about the pre-composed song and the chorus solo sandwich]</i></p> <p>VIDEO 2 (2)</p> <p>VIDEO 2 (3)</p> <p><i>In the next one again there should be three but two of them actually didn't turn up so .... They were ill, so again it's a 1:1. Much further from the camera. A teacher comes in half way through just to fetch something out of the cupboard, and then she erm obviously is a buit fascinated and I think it would be more disruptive to say "would you please go" so I just don't react, and he doesn't, so... Cameron and Kate</i></p> <p>VIDEO 3 (1)</p> <p><i>[we discuss visibility] It was all Kate doing the talking, not her. I couldn't pick up most of what she was saying ... something about that he wants her to put his hands on her head [meaning the other way round!]</i></p> <p>Yes the pressure</p> <p><i>She didn't talk until there was somebody else to explain it to. I think she felt well I've got to explain this you know</i></p> <p>VIDEO 3 (2)</p> <p>VIDEO 3 (3)</p>	<p>I'm implying that she will be writing while the video is running</p>	<p>stated</p> <p>This needs to be on the room charts</p> <p>Also the precomposed song</p> <p>Should all be on room sheet</p>
<p>Too much detail</p> <p>Too much information</p>		

<p><i>Don't get too tired. I suppose you are very tired after a day's work?</i></p> <p>No not too bad</p> <p><i>It's Monday fortunately, not Friday. Right they're all here in this one [I identify people on diagram] and both Zeb and Tony tend to be a lot noisier than Shaun because they're not so physically disabled, but you will be able to see and sometimes hear what he's doing.</i></p>	Caring for subject	Should all be on room sheet
<p>VIDEO 4 (4)</p> <p>VIDEO 4 (2) <i>[I stop it to say "you can't see because it's a very poor picture, but they've actually got a very small stick in his hand, after the beginning, they've been trying it without the stick and then she gives him the stick. Um, you will notice probably that I'm partly responding to what these two are doing but there's no way of marking that. I think, just concentrate on anything you think is relevant to Shaun. I've put the other people in tiny cue size to ignore at the top so there's... this is Gina that's working with him but it's all speech really, and this is Shaun, that's him playing supported... that's my voice when it occasionally comes in</i></p> <p>Thank you</p> <p><i>[I make the picture bigger]</i></p>	Too much detail	Initial info needs brief explanation of scores rather than all this here
<p>VIDEO 4 (3)</p> <p><i>I've been trying to think of names with the same ... that will fit the music the same. I didn't get ... actually Shaun was one syllable, it should have been two syllables. Right now Zeb is over here. He hasn't come with an LSA so he... but this one picks up what he's doing so it's between this lady nearest on the right and Zeb there. You've seen Shaun already, you've seen Zeb sitting over here in the previous one [I identify others] It'll be obvious from the music actually.</i></p>	Distraction – irrelevant	This should be on room sheet
<p>VIDEO 5 (1)</p> <p><i>As you'll see from the score when you get it, all the "listen, listen nicely" was Gina talking to Tony [talk about stereo not working and about the widescreen distortion]</i></p> <p>VIDEO 5 (2)</p> <p>VIDEO 5 (3)</p> <p><i>(I explain layout for 6)</i></p> <p>VIDEO 6 (1)</p> <p><i>It's quite hard to hear</i></p> <p><i>I know. I don't know why the keyboard's coming out so quiet, I'm sorry. If you look at it you can probably hear, I mean it must be audible or I couldn't have written it, but it's very faint – it took me the longest by far, this one. Anything with the</i></p>	Worth mentioning how difficult it was for me to hear and the question whether H and	On the room sheet

<p><i>tails down is played by Terry. Anything with the tails up is played by Hamid, but I've put them on the same stave because they're sharing an instrument, so you can tell which is her and which is him.</i></p> <p>VIDEO 6 (2)</p> <p><i>I thought the glock was very quiet and I thought if I played my normal volume they wouldn't hear themselves but I was obviously wrong. It does mean whatever I did...I mean I'm not sure how much they heard it. You must judge, what you think</i></p> <p>It might be the distance from the microphone  <i>It's partly that but I think on reflection it was too quiet, but you might feel it did or it didn't have an effect</i></p> <p>VIDEO 6 (interrupted by page out of order - sorted out)</p> <p><i>Do you want to go on from where you are or do you want to go back?</i></p> <p>Am I allowed to go back?  Yes</p> <p>VIDEO 6 (3) (resumed)  <i>(people in clip 7 identified) Last one, this. You're very hard working, I must say!</i></p> <p>VIDEO 7 (1)  (gave score)</p> <p>VIDEO 7 (2)</p> <p>VIDEO 7 (3)</p> <p><i>Thank you, you have worked hard</i></p> <p>It's fascinating. Really lovely to see  <i>Well I'll tell you a bit about the selection. Basically I looked through .... My notes were not taken with a view to research at all, my notes were almost entirely what the students did, you know, and much less about what I did or the LSAs did, so I just trawled through about 150 to 180 hours of video you see over three years, which I'd watched 90% of it and got some notes on, so I looked for where it mentioned a solo and mentioned the LSA and I looked for the bets solos and in the process I seem to have found bits of keyboard music that I'm happy to share with people and I wasn't looking for the best keyboard music or anything, I was looking for the best solos, but it's anybody's guess which way the causation is, you know, do you play better when you are happy about what they are doing? I don't know. I had forty and then I sort of cut them down by the number of extra people that had to be asked permission and the quality of the picture and soe of them were the same sort of .... Well I had to have different people in each one so I had to find the best with the people I'd got. Then there were three</i></p>	<p>T could hear</p> <p>This shd be in the general score info at start</p> <p>Notice how a whole clip can be done without distracting conversation</p> <p>Now her answers are done and cannot be influenced, it is a friendly gesture to share the process of selection., in view of C's expressed enjoyment of the clips. It is something the panel will be told anyway</p>
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<p><i>schools and one school just couldn't handle the admin of all the documents and things and just didn't do it so I'd lost them which was a pity because they tended to be the most disabled, more than these. I wanted to have them in but I couldn't, I couldn't get permission. So that left me with eight and then one LSA went off on maternity leave and that reduced it to seven, because I've already done interviews with all LSAs so...</i></p> <p>Oh I see</p> <p><i>But seven is quite enough isn't it?</i></p> <p>Yeh, a good mix of different clients and LSAs and ...</p> <p><i>Yes they were a mix</i></p> <p>Yeh, really interesting</p> <p><i>(bits of admin)</i></p>		
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## Appendix 9/3: Pilot MT interview 3

<p><i>Well, R, thank you very much for helping me. I first of all need to ask you if there's anything at all that you need to ask me about this.... You can ask as you go along as well of course, but if there's anything before we even start that you would like clarified, please say so.</i></p> <p><i>No. I think I ....</i></p> <p><i>OK. And the next thing I must ask you to just sign the consent form [missing – will be done by email] And again nothing in the information there that is worrying you?</i></p> <p><i>No</i></p> <p><i>Right [.....] Now I had a few more things to tell you. First of all these charts I've made to show who the various characters are, because this is .... These are all supposed to be in groups of three students and three LSAs but in two cases there's only one because the others are away. But on every diagram, and always, the camera is always here. It's usually fixed but one time somebody's holding it. I'm always in this corner behind the keyboard. I don't mean that I stay there all the session! But in these excerpts it's specifically things where I was back at the keyboard and letting them get on with it. And the student – we call them student although they're clients – is in red and the assistant we're talking about is in green. These are the pseudonyms, and sometimes you hear their real names</i></p>	<p>He felt the introduction was clear and therefore presumably grasped the behaviour/representation distinction, but see later</p>	<p>All this info is worthwhile, but could be added to the introduction document, with the room charts</p>
<p><i>Yes</i></p> <p><i>And then [go through the diagrams] I've got scores of each but I don't show you those until you've watched it for the first time...</i></p> <p><i>Right</i></p> <p><i>....without prejudice so to speak</i></p> <p><i>Yes</i></p> <p><i>Then I did need to say a few more things .... First viewing is just to get the feel of it, just to look at it as though you were just watching for interest's sake. The second viewing you'll have the transcription to refer to and you can if you wish [show how to stop and start on the button]</i></p>	<p>This triggered his reliance on the scores later</p>	<p>This will not apply (see later)</p>
<p><i>OK yeh</i></p> <p><i>I'm asking you to think about the role of the keyboard, whether you think it's successful or not what is it, you know, is it trying to influence behaviour or representation. It's all labeled on every line like that. That's an improvement I made</i></p>	<p>Improvising the explanation is ambiguous</p>	<p>– I should have asked the keyboard music's <u>purpose</u></p>



<p>after S's one Right And I've given you two pencils..... black is for reinforcement of support, which doesn't include just playing along in a neutral sort of way. If you think I'm positively reinforcing or supporting something, use you black pencil along the line as far as it applies. If you think I'm actively trying to change something, use the red pencil..... black for supporting, red for changing .... Third view is to check what you've written on the second one and see if you're happy with it. And don't be too concerned to get it finally perfect because I'm putting all people's answers together in different colours on a composite sheet so that we can, at some future date get together and hopefully project them on the screen and talk about what we thought and why and, you know, this isn't the final verdict, we're going to try and reach some sort of agreement between us later. Right OK. So if you're happy here is the .... Oh by the way, there might be long stretches where you don't mark anything. It isn't assumed that all the time I'm doing something significant.</p> <p>Yeh And also you can mark two things at once or three things at once if you think it's doing more than one thing</p> <p>OK So just to clarify, it was black pen for supporting or emphasizing</p> <p>Yes yes</p> <p>Erm and red pen for actively trying to influence</p> <p>Yeh, and there's something else, although you said everything was clear, it came to me in C's questioning, that, the idea of how much is included in behavior. Anything that you can observe, hear or see, is behavior</p> <p>Yeh When I say representation, I'm talking about what we're inferring as mental processes behind that.</p> <p>Yeh, OK</p> <p>VIDEO 1 (Give score afterwards) I've put this down as Tiffany only but as you know, you can see she's having a certain amount of support from the LSA but I didn't want to do two lines because the LSA doesn't play anything on her own.</p> <p>OK so, I'm using there through so, if I was wanting to identify a point where you're..... you might be influencing LSA behavior</p> <p>Yes Then I would just.....</p>	<p>Hard to follow</p> <p>This is a good way to reduce anxiety</p> <p>Sign of insecurity as he would not have forgotten</p> <p>He had not said this was not clear, but later showed confusion</p>	<p>A prepared script needed, to cover what is reinforcing, especially of a representation</p> <p>This will not be the method of responding</p> <p>This belongs in the prepared script</p> <p>This will not apply with the new response method</p> <p>Such info on the score will not apply with new response method</p>
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<p><i>You'd put a line through that as long as you think it applies, and some lines might be half an inch long, some might be a whole page... or three pages. There's no attempt to try and balance these out. I didn't choose seven that would all show different things, or anything like that, I chose them on other grounds, and so you just [....] The model. some of the model may not apply at all, that's what I want to find out.</i></p> <p>And so, yeh, so that I'm going to be able to use this efficiently, so thinking about why this has been split, as in LSA behaviour, LSA representation</p> <p><i>Well, let me see, if you think that .... If you're not thinking primarily, why is the LSA behaving like this but simply how would I like her to behave, you'd do something that you think will influence that. If you're thinking, oh she's behaving like this but I think it's because she thinks, or feels, this, or sees the student like that, I want to change her view of things and then perhaps she will do something different. I mean, it's whether you approach the behavior directly or whether you approach it more like, psychodynamically, from behind, you see</i></p> <p>OK</p> <p><i>You might be doing both at once, but I think, if you can distinguish, well this is sort of directed at behavior and this is directed at mood, perception, internal object, whatever</i></p> <p>OK</p> <p><i>It's difficult, it's a tall order, but that's why we've got a panel, to put it all together and discuss it, and it's not a test, nobody's assessing anybody.</i></p> <p>So, say for example I was picking up on a (very hesitantly) I guess, quite an intimate supportive atmosphere that's shared between the three of you in the room and I wanted to say that maybe for the LSA the, kind of, her supportive role and maternal function was being supported.....</p> <p>Yes</p> <p>.....then would I be recording that under behavior....</p> <p>Erm</p> <p>....or under....</p> <p><i>If you think the way the keyboard is playing is just to support that maternal role, as a concept, it's representation.</i></p> <p>Yeh</p> <p><i>If you think I'm playing, kind of, a certain speed or loudness to make sure she plays at a certain speed or loudness that would be influencing behavior</i></p> <p>Yeh</p> <p><i>One of them is assuming a deeper level of</i></p>	<p>Hits the key point that this response method is inefficient</p> <p>Anxiety reduction</p>	<p>Info on brief or extended effects is needed in new form</p> <p>This should stay</p> <p>This needs to be explained clearly but more briefly. An example from Stern would help</p> <p>This problem will be avoided with new response method</p> <p>A version of this is needed in the info</p>
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<p><i>understanding than the other. Is that clear enough?</i>  Yes. And I'm able to listen to this another ....  <i>Two more times. You can stop it as you go.</i>  VIDEO (paused)  I'm going to pause it for a second. What I'm finding straight way I guess is, erm, looking at the detail of this and, erm, following this is quite tricky but I'll do the best I can  <i>It's very interesting how different people approach things, I... that's what I've got to get right before the main study, in the pilot, but what I say to you there is that the detail of what you see written is not really to say please examine the minute detail. I think what you're writing is your impression of what's happening, not your evaluation of what's written on the page. The reason for writing it on the page as accurately as I could is to give you a time reference point for saying that. So if you think it started to be such and such from here and it went to there, you're only using the music to identify that stop and start point, not to assess the music from the page</i>  Yep  <i>You assess the music by ear because that's all they did, they didn't .... Nobody had written it until I started doing this research, you see what I mean?</i>  Yeh  <i>So don't be too bogged down in detail, honestly</i>  OK thank you  VIDEO (resumed)  And am I doing these lines in terms of that's the sort of thing you ....  <i>Yes absolutely, 'cos you know, I can see which one it belongs to. If you want to delete something, if you're not going to write something in its place, don't bother to rub it out, just cross it out with a wiggly line.</i>  VIDEO (paused once)  There are bits I haven't got, that I'm going to get it this time round  <i>Yeh, sure</i>  VIDEO (paused once and needed JS to find the place)  Thank you. It's quite.....  <i>Yes because if you look at ..... you can't do everything at once. I think I'm going to have to devise some sort of elaborate computer set up where people respond</i>  Yeh, yeh  <i>You know, continuous response using buttons and things instead of writing it but it's so technologically demanding I expect I can get someone to do it with</i></p>	<p>True, but the minute detail will be needed later when examining the panel's responses</p> <p>He seems concerned that I want a particular response</p> <p>Mentioning this May seem irrelevant but it reassures him that the pilot is valuable as it is providing ideas</p>	<p>This conclusively damns the response method</p>
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<p>me</p> <p>That would be amazing, that would be great  <i>That's what's usually been done, that's like what Luck et al did in a big experiment on emotion expressed in improvisations [.....] We've got to press on. We've got to finish this third playing</i>  Yes, I must admit too that it's an extra challenge to me because I come from an unconventional music background  Yes?  And though I can read music, it was, my learning music was by ear  <i>Wow! I would say mine was. A very conventional background but I was an extremely poor sight reader so I tried to play everything by ear</i>  Yeh  <i>Or by heart, and I still don't sightread well</i>  Yeh  VIDEO (resumed and paused) (asks JS to find the place again)  <i>I've got an idea. What I'll do for all the other ones is, I'll have a pencil and I'll just go along the piano line as where we are for you</i>  Aah  <i>Simulating what it would be, if you like, with the buttons, not having to find the place all the time.</i>  That would be brilliant, thank you  VIDEO (resumed with one more pause)  <i>I just want to say, that is the longest one. Erm, if we didn't get through all of them we won't run over time, that's just something else I have to take account of, if it is actually too slow a process.</i>  [discussion of evening engagements]  <i>Right now, A. You've got the chart of where she is and Jenny has to deal with this girl as well at times because she's one LSA short, but she's supposed to be...</i>  Yeh  VIDEO (no questions)  VIDEO (paused)  <i>Can I say that obviously when I've written what looks like complicated rhythms, there's not suggestion that she's trying to play triplets, it's just that that's the nearest you can get in conventional writing</i>  Yep  <i>To what happens, you know</i>  Yeh, thank you  VIDEO (paused and resumed, no questions)  <i>This is a much faster tempo but I haven't put piu mosso I've just put a metronome mark, which is silly</i></p>	<p>Another reason:  I might get a MT with similar background</p> <p>Necessary reassurance</p> <p>Appreciated</p> <p>Necessary here</p>	<p>This will not be necessary with new response method</p> <p>This sort of info needed on the room charts</p> <p>Will not apply with new response method</p>
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<p><i>And it probably should be there (pointing at score) anyway, as she started the speed</i></p> <p>Yeh</p> <p>VIDEO (paused twice)</p> <p><i>In this one, the teacher comes in at some point and it sounds as if she's talking but actually it's Kate talking but because it's not in stereo you can't actually tell. I didn't tell her to go away because it would be more distracting than letting her.... She was only coming to get something out of the cupboard....</i></p> <p>OK</p> <p><i>I think</i></p> <p>It's part of the real world</p> <p>Yes</p> <p>VIDEO</p> <p><i>I'm telling you what Kate is doing (pointing at score) I'm telling you what he's doing a bit, because they're not playing, you know</i></p> <p>Yeh</p> <p><i>And also tempo marks, they come at the top because that's the way Sibelius does them, although it's me that's changing tempo there, not them, but it still comes at the top</i></p> <p>Yeh</p> <p><i>Right, do you want to play it or look at it?</i></p> <p>Erm</p> <p><i>Personally I think looking at it ....</i></p> <p>...for a minute cos there's a couple of points it might be nice to just pick out things I noticed the first time round</p> <p>VIDEO (paused and resumed twice)</p> <p>So, and that was to listen to one more time?</p> <p>Yes</p> <p>VIDEO (paused)</p> <p><i>Does that cancel out the black?(he's added red)</i></p> <p>No</p> <p>VIDEO (paused)</p> <p>I didn't mean the black one so much that time.</p> <p>VIDEO</p> <p><i>OK. It's hard work!</i></p> <p>It is, yes.</p> <p><i>I'm sorry, I must find an easier way for these people, because you're a team full of people of good will, you know, but people I've sort of drafted in, well invited in, who don't know me, erm....</i></p> <p>It's really interesting to be involved in</p> <p><i>I'll find a method that gets the most of what people actually think without encumbering them with a lot of extra worries [discuss computerized method]</i></p> <p><i>Explain that the focus is on S although other</i></p>	<p>This sort of info needed on the room charts</p> <p>This sort of info needed on the room charts</p> <p>This method has resulted in him looking at score even to check his first impressions</p> <p>The new method will allow for two views of the same passage</p>
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<p>students' actions are noted)</p> <p>VIDEO (no questions)</p> <p>VIDEO (paused) (<i>explain that S's part is hard to hear but I have listened carefully and what I've written is actually what I think comes out of his instrument</i>) don't worry too much about the speech that's just her talking to him, I just had to fit it in in the space that there was.</p> <p>Yeh</p> <p>VIDEO (resumed and paused) (asked JS to find place)</p> <p>VIDEO (resumed)</p> <p><i>It's very confusing because the others are so much louder than him. He in fact comes in here, you see</i></p> <p>Yeh</p> <p>VIDEO (no pauses)</p> <p><i>Right. Now he has come without his own LSA. He starts playing and she picks up on him across the room .... (identify people)</i></p> <p>VIDEO</p> <p>(<i>explain details of score layout</i>)</p> <p>VIDEO (paused)</p> <p>(<i>explain who's speaking at one point</i>)</p> <p>VIDEO (resumed)</p> <p><i>Right, now you want 6. (Identify people)I need to tell you, as they're one instrument there's only one stave and when they're upward staves it's him and when they're downward it's her, but we're not going to look at that until next time.</i></p> <p>VIDEO (paused and resumed)</p> <p><i>I'm sorry the keyboard is very little audible so you might not be able to decide at all. It is difficult to hear what I'm doing at all. I had to turn up the bass and listen over and over</i></p> <p>That must have been tricky</p> <p><i>Yes, and it's not 100% accurate of course. So, her with the tails down, him with the tails up.</i></p> <p>OK</p> <p>VIDEO (paused resumed and paused)</p> <p><i>.....I'm not doing very much. Sometimes you really want to see what they will do if you just shut up and watch them</i></p> <p>Yeh, that's the thing, it's so much about space as well as what you play. The pauses are so important</p> <p>VIDEO (resumed and paused twice)</p> <p>VIDEO (no pauses)</p> <p><i>OK right, now I'm going to be strict about the two hours. You'll hear the last one but you may not have time to do all the work on it, but I need to know what's possible and not possible. We've got about seven minutes you see.</i></p>	<p>This sort of info needed on the room charts</p> <p>This sort of info needed on the room charts</p> <p>Will not apply</p> <p>Is this my cue to omit this example?</p> <p>He should have been left to come to this conclusion</p>
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<p>Yep</p> <p><i>So, you might get something down but it doesn't matter if you don't, that's my fault. I might cut out one of these, you know in the end</i></p> <p>Yeh</p> <p><i>There may be too many</i></p> <p>VIDEO</p> <p><i>So you do hear a bit of (discuss other students' contributions)</i></p> <p>VIDEO (paused)</p> <p><i>You will have another chance to talk about it in the panel</i></p> <p>Oh yeh, good</p> <p>VIDEO (resumed and paused) (helped to find place)</p> <p><i>I'm going to stop you, I'm really sorry. Any time you want to watch it, in the panel you know or if you want to look at it out of interest</i></p> <p>Thank you very much</p> <p><i>I'm really grateful for you doing all this hard work</i></p> <p>You're very welcome. It's nice to be involved with because it's a learning experience.</p> <p><i>Yeh and it'll be interesting to see, because I definitely, I'm going to have to have a different method of people recording things. I mean I want them to find it easier. I also want them to be able to focus more on what they're seeing when they actually make the decision – oh yeh, this bit</i></p> <p>Yeh</p> <p><i>You know because you can't look at the screen and this ....</i></p> <p>No it's quite difficult</p> <p><i>Really difficult, so anyway ... but we've done our best</i></p> <p>Yes</p> <p>And we're half way through the seventh of seven so that's fine isn't it</p> <p>Yes</p> <p><i>I think I will be cutting it to six anyway. I've got to decide with you lot as a panel which one we could sacrifice</i></p> <p>Yeh</p> <p><i>Or maybe two, I don't know. We must keep the variety. It's different isn't it.</i></p> <p>It is, yeh.</p> <p><i>And you know the thing that's most different is that almost nobody bothers to transcribe what the therapist does, unless it's very simple drumming or something. Except for, you know, Nordoff and Robbins [discusses "Paths of Development"] [further polite formalities]</i></p>		
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#### **Appendix 9/4: Additional discussion with music therapist 1 (pilot study)**

John explained how the composite response sheets were created. He had not asked [therapist 1] distinguish support from change, but remembered that she had said that sometimes she felt the music was aimed at change. He had therefore put queries wherever he thought her answer might have indicated change..

[therapist 1] suggested that there is a third possibility, i.e. accepting. John replied that “influence” implies either support or change. Accepting should be left blank.

[therapist 1] said she and her team are always concerned with student representation. She has assumed that music was, or ought to be, always addressing it.

John said he would not change people’s responses. He wanted to know what they were even if his method had been unhelpful. He showed [therapist 1] how a combination page. showed that people have different views. All will be preserved, except that where people have disagreed over whether a particular element is supported or changed they will be given a chance to discuss and revise these cases if they wish.

John felt the composite documents he had prepared were too complex and he had been nervous how, if the panel meeting had gone ahead, we would sort it all out in 2 hours.

John said his error was not realising you can’t look at screen and music at same time. So you were basing decisions on what you saw on the page. That was just meant to be a transcription of music that would not have been experienced that way in the session.

[therapist 1] said the team are all trained and experienced at watching video and understanding what is going on. Therefore they can use the score as just an aide memoire. She felt the design was satisfactory and hasn’t distorted what they wrote. They had thought as therapists not classical musicians. She agreed with John’s suggestion that she thinks he is exaggerating or imagining any distortion.

John pointed out that there were instances where the lines written coincide with what LSA or student is doing, rather than any feature in the keyboard music. For example keyboard is depicted as only supporting student when she eventually responds after 5 seconds, or only changing the LSA’s behaviour at the moment she does something inappropriate. He suggests this shows therapists were being guided by the score and descriptions of behaviour.

[therapist 1] says this fragmentation only applies to the lines about behaviour, which is what you’d expect. Still it would be good to discuss with team whether they were recording according to observable behaviours rather than the keyboard music.

John also said it is misleading to have a score because the student’s music has to be classically notated but that does not really represent what they did.

[therapist 1] wanted to talk about the dovetailing of representations & behaviour. They constantly interact, so when would you mark behaviour? John pointed out that she had said in the original meeting that everything comes from representation. One of her team had suggested the opposite, asking if an LSA was behaving in a motherly way, whether that would be treated as behaviour. John says Stern says representation and behaviour are inseparable but he does classify psychotherapeutic

approaches according to which you tackle first. Sometimes you can clearly see the music is influencing behaviour directly.

Another difficulty was marking 4 lines at once, especially for [therapist 1] because I hadn't labelled them. [therapist 1] says there's potential for 6 lines because of the possibility of accepting. (John thinks on reflection – writing this up – that she is confusing the responses with the scenarios at this point) [therapist 1] would like to call behaviour manifestation. MT in particular has power to influence representations. John is concerned that for the main study he could get some MTs who don't say or think much about the music at all, whereas Wensley provided a balanced team.

John explains a new recording method. The score had only been used for timing. He will use continuous response, and ask about one feature at a time as MTs watch video and simultaneously move a dial, graduated from most support to most change. The centre point is neutral, for just accepting/allowing, waiting to see what happens. This allows an analogue response without looking at the score.

John felt some of the detail in his music could be irrelevant. What is heard is more broad brush. Keeping the four scenarios separate avoids conflict. MTs would not be distracted by the sight of what they had said on the previous hearing. One of the team had often put lines for support and change at once and been allowed to do so.

John admits he's worried more than [therapist 1] about the deficiencies. But it is difficult to consider the student and LSA simultaneously so this should be done on a different run through the music. For example the music for "They're telling you it's faster now" obviously relates to both behaviour and representation but it's better not to have to mark both at once and worry over which you mean. It can be both

The average time spent was 2 mins per playthrough and 3 – 4 for writing. This method would be quicker and allow time to stop and ask questions.

Methodology of pilot will be reported anonymously – how it worked. [therapist 1] agrees I should write to ask the others the same sort of questions about the method.

[therapist 1] said that although more or less convinced she did find the score useful. You could get something in your head from the score, then observe the video and then use the score as an aide memoire afterwards.

[therapist 1] said the important new element in the research was the focus on the LSA too. She would expect LSAs to focus more on influencing behaviour and they need to step back and wait to see what the child will do. The LSA in excerpt 1 had shown natural intuition. How we encourage this is the core of the research. It's not what we're used to.

[therapist 1] suggests it would be easier to go through all 7 clips for each element. John strongly agrees. You could then focus on same concept and there would be much less crossover. If we start with student should it be behaviour or representation first? [therapist 1] said it would be affected by people's training but of course it has to be standardised. For her, representation first would be easiest. John agreed especially as it tends to change more slowly. He would have loved it if the changes had co-incided with the music changing. He may have to report that there is no evidence of this!

[therapist 1] says the music comes in at the representation level and this issues in behaviour. John says he changes the music quite a lot in some excerpts. It is not planned but governed by counter-

transference. [therapist 1] agrees. Music is a therapeutic framework underpinning everything. There is a see-saw between the two. John said both the other MTs had asked what it meant. He had tried to say all observables are behaviour. Inferences are representations. MTs' responses will be based on theory, intuition, possibly counter-trans but less strongly than for the actual therapist.

Wd [therapist 1] agree that support and change should not be marked at once? She said change is leading it out to something new, not "against" what it is now. Going into a new time-signature etc. John says maintaining is neutral because something could continue without the therapist doing anything. Support means something which actually makes continuation more likely than doing nothing. [therapist 1] asks about fragmented playing that you might try to join up. JS says that's encouraging, it's not neutral. [therapist 1] checks it would not go under change? John says it's complex because you *are* changing fragmented to continuous. [therapist 1] says you're maintaining the relationship. But you're trying to shift it on.

## Appendix 10: Panel meeting of music therapists (pilot study)

**Key**    **Therapist 1: Red**    **Therapist 2: Green**    **Therapist 3: Blue**    **JS: Black**

... = pause

[.....] = undecipherable from recording

<p>I did not give S a chance to show difference between support and change, but she occasionally spoke about change.</p> <p>Answer are very varied but there's not one correct answer – all are valid and complementary</p> <p>Seeing others' answers may give you new ideas</p> <p>Perhaps we should think about opposite views between two people or by the same person</p> <p>Because you have no background you are not able to say what effect the music is having, so instead look (sc. and listen) at what I play and think about the <i>intended</i> effect</p>	<p>I'd like to look at page 1 [of the composite results] and I'll explain to make sure we're clear. The first person to do an interview was [therapist 1] and at that point I hadn't thought of asking her to indicate support and development, modification, change as two separate things so I didn't give her a red pencil so she only had the black pencil. But because she spoke occasionally about trying to change things or working to develop things I thought I should give you ... and so I gave you two a red and a black to distinguish the two. The result is that when I put the whole lot together [therapist 1] hasn't really had a fair crack of the whip because her responses are all in orange like this and that. [therapist 2] has got a very light green and a dark green – light green for simple support and dark green for where you tried to modify things. [therapist 3]'s got a light blue that looks jolly like [therapist 2]'s dark green unfortunately and a very dark blue.</p> <p>You will see straight away that there's a lot of variety of ideas but we're not in a sort of positivist mind set where there's one right answer, so I don't think there's any need to say which person is right. I think anything that anybody has seen and perceived you know potentially is there and different people see different things. If I had four of you there might be even more variety. But there may be times where now when you watch it again or looking at what other people have said you actually, you know, have new thoughts. I'm not at all clear what would be the best way to reach a consensus or whether we need to reach a consensus. What you could agree is that let's leave everything as it is and say that all these things are happening. My only question would be what about where somebody has said that the music is supporting the status quo and somebody else has said it's changing it, which has occurred occasionally, and also where one person has said both at once, which one of you did you see, so whether that is something we need to iron out, I don't know.</p> <p>Let's watch Tiffany once and then talk about it. VIDEO</p> <p>What I would like to say, looking back to what happened the first time, is that you haven't got any context because I haven't given you, I haven't told you what this young lady, what her problems are although some of them are obvious, I haven't told you whether this a typical or untypical day, I haven't told you anything about the LSA, whether she's highly trained or very new to the job, or anything. So you're not in a position really to talk about what was the effect on the client or the helper of my music. Really all I'm asking you to do is to look, to think, to focus on actually what I play, even if it's lousy and think what would be, you know, ideally what would be the effect. Is this music, you know, addressing one</p>
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Focus on changes in the keyboard rather than just changes in what people did at a particular point	of them or both of them. Is it, you know, in a supportive way or is it giving them some hints how to change and so on. You know, focus a little bit more on what you can hear from the keyboard and what effect it might have. The reason I'm saying that is because a lot of times the answers that people have seemed to be very linked in to exactly what one or other person did on the screen at that moment. In other words if somebody did something that you feel that I was not encouraging, you know I didn't want them to do, at that point you might say ah this is working to change that thing, whereas maybe my music was really staying pretty well the same all the time. In other words I'd like you to be more influenced if you can by any changes you notice in the music – perhaps there aren't any in this one – rather than with fine details of what they do. It's not really a clinical ... it's not a case study of them at all, it's actually looking at a particular technique of improvising. It's not even evaluating it just, you know, describing what you see happening or don't see happening. Sorry about that. Anyway, but looking at what you've got there you see there still are quite a few differences.
It's looking at a way of improvising	Some people who er, for example [therapist 1] feels in most of the examples that most of the time that what I must do, and what every therapist does do is attend to the representation of the client. And then [therapist 3] said that but [therapist 2] thought it was more about the... <b>Am I green?</b> That's a dark green which is for change. Your light green is [.....] <b>The light green's support and the dark green's change.</b> Yes, but I'm very disappointed with these colours and I just literally can't do anything about them now. You'd have to look at your originals which you've got in the folder. But I don't really .... it's not a case of defending what you said last time it's a question of coming back and what, what do we think. <b>Yes and I think this also an opportunity to make sure that we've got a shared understanding and wanting to extrapolate from the whole exercise. I think that's quite important as part of the pilot, is the shared understanding. Yes. Can I just check, John, in both cases the pale colours are the ones that are maintaining, supporting, the darker colours are for change?</b> Yes. That's absolutely arbitrary, it's just me trying to find a few contrasting colours and not succeeding exactly, but erm they don't have any deeper meaning, symbolically!
[therapist 1] felt that the therapist should always attend to the client's representation	<b>It's a tricky one because listening back to this extract, given the student behaviour if you're like being quite influenced by pathology, which provides a sense of her actual music making becoming quite fragmented, it's kind of multi-layered because the musical support you're providing is very cohered and ongoing, so it's not going into what I see as the pathological fragmentation, it's offering something different which might be, you could say it's both supporting but also aiming to change to give this young lady an experience of things going on, so you can see why the double interpretation could hit in there, because you're not going with the fragmentation, you're providing coherence.</b> If you think about her representation as it may be, in other words how her intention and her feeling about the situation, do people think that's also fragmented, or is it just the behaviour? <b>Her being the student?</b> Yes,
You don't have to defend your previous answers unless you want to	
Reaching a shared understanding is an important part of the pilot	
T's behaviour – music – is fragmented by her pathology but your music is coherent and ongoing – so you could say it is both supporting and offering something different	
Is T's feeling (representation) fragmented or only	



her behaviour? Just behaviour	sorry, the student. Do you think her attention is kind of fleeting or do you think it's just the physical thing? I think it's physical. So if it's just, if it's not to do with fleeting attention, then her representation as it is now could be said to be, you know, quite coherent, what [therapist 1] says, so then you would say that the music was supporting her representation even if it's trying to change her behaviour. So that's what you meant, is it, about the two layers? There's the two layers but in terms of the music and the behaviour I think it can happen at ..... the representation I absolutely agree with that but also in just the musical framework for supporting her behaviour so in fact her <i>expression</i> of that more cohered representation, that it could [?] both ways. I've put it down as supporting. Obviously I don't have the two colours. No you don't have the two colours but you would say it was supporting, yes. It's definitely supporting but because it's not matching, it's not you know ... you're not using silence and so on and so forth it could also be said that it could be you know almost at a neurological level encouraging more sustained behaviours in the musical [?]. I see. No I'm not using silence at all, although it's a keyboard with a dying , it's a piano tone that dies away, electric piano, but I never, there aren't any rests, not any total rests at all in this one in fact, which is unlike all the others. Erm ...
So does the music support her representation but try to change her behaviour?	
It may still be supporting as well as changing her behaviour....	
.... by not using silences ....	
... and having a sustaining tone on the keyboard	The instrument has that sustaining tone as well so I wondered whether there's been some clinical thinking about giving her that more sustained response. I'd love to say that there was clinical thinking at the time but I feel that everything I do, to be honest, at the time is intuitive and it's only afterwards that I think about it and sometimes I think "O my God!"
It was intuitive at the time	Yes but intuition [?] be called clinical thinking so... Thank you, good idea. Erm any thoughts, anybody, [therapist 3] particularly, about the LSA, as to what would.... would I be giving her a message through this music or perhaps she doesn't need it? Yes I think there's something erm very thoughtful and very methodical about it. It seems, particularly in the part where the student is adjusting her grip on the beater and the LSA is supporting her, I think the music ongoing underneath and not changing pace and keeping very steady and very calm, waiting, I think that really sends a message to the LSA of no pressure, take your time, to really .... I think it feels like the music's really supporting the LSA to be in an intuitive state with the student, so I just think that you're proving in a real, a really important base for both the LSA and the student to come back to during that [?] OK well thank you. Do you want to add to that, or... I don't .... Not drastically, it's just quite difficult listening to that again to hear the difference between what's supporting and what's trying to modify. Well there may not be a difference, it may be that my concept is much to kind of cortical, you know, not .... My concept may be wrong. Also looking back, actually looking at the videos to, how... obviously not really knowing how much of that playing is the LSA and how much of it's the student, assuming that the LSA's providing minimal support in terms of physical support. Yes I can tell you that that LSA said that
What does this music say to the LSA?	
It's very thoughtful and methodical, steady and calm, through the LSA adjusting T's grip to show her she can take her time and be intuitive with the student – a really important base	
It's hard to tell the difference between support and change	
Assuming the LSA is giving minimal support	

<p>The LSA said all the movements were T's It's very sensitive support, though at the end the keyboard played fluttering notes That was actually the metallophone</p>	<p>all the movements were Tiffany actually, that she claims that she didn't make any of them for her, but you know that's difficult to be sure about but that was her own perception. It looks very sensitive support, very sensitive support. OK, well... There's just one last thing at the end of the piece where you play much more, er, quickly fluttering notes, just you were keeping the same pace but you were adding erm ... No that's the metallophone part. I thought you were both doing it actually. That's interesting. Well. I don't know if I noticed that last time but I suddenly thought you were playing that as well. (Sings from score) Not really. You want page 6. It's in the Tiffany metallophone part. It's where she's naturally flipping ...</p>
<p>Using a similar tone colour to T made it hard to distinguish</p>	<p>Little min- glissandos. Oh right, I thought that was [.....?] [.....?] That raises an interesting thing that I actually used the tone colour, the nearest I could find to her instrument, and I think that was a mistake because it is really hard to hear which is which. Yeah, I suddenly thought that was also the piano. Normally I try to make sure that it's clear that they can hear themselves and not think, not confuse themselves with me, and that time perhaps I didn't. I'm going to move on unless anybody has anything urgent to say. Alright, than you. So this is Anastasia. Slightly shorter this.</p>
<p>Normally I would try to ensure the client can hear her own part</p>	<p>VIDEO 2</p>
<p>In A's clip I could not myself tell support from change</p>	<p>I want to help you by saying that when I watch this I really can't distinguish them myself. I couldn't do this exercise, well not easily anyway. Things seem to happen so quickly. Let me look at your spare ones that you've kindly printed. Can I just ask if the orange means [therapist 1]? The orange is [therapist 1], yes. I think I should have asked you ignore any sing or spoken words, although of course they are relevant, just to get this focus on, purely on the music, including vocal lines, but anyway.... Now on page 3, there's some. Right, that actually is light blue, although it's not very light is it, and dark green, in other words [therapist 3] felt I was supporting student behaviour and [therapist 2] felt I was trying to change it in some way, or certainly influence it. Again, I don't know at the time, one doesn't think, you can't think those sort of verbal thoughts as quickly as you can play a few notes, can you? I mean I think you can't ignore the words, can you, because for me it's part of the music, and obviously even the choice of words I thought were, erm, potentially trying to change the child's, the student's behaviour, and also with all the change in tempo. I must ask you, because I'm just wondering whether, [therapist 2], you're saying that you thought the "are you listening to me?" meant is Anastasia listening to John? Yes. No I was trying to do something that Jean Eisler told me about years ago, which was, I was .... because Anastasia doesn't speak at all, I was looking at Jenny and kind of, you know, I was voicing her thoughts: "Jenny, are you listening to me, Anastasia?" So that's how that's come about. But equally, you know, she could misunderstand, that I was saying what you thought she was. But there might be another reason for saying that, giving her words</p>
<p>I should have asked you to focus on music rather than spoken words R felt I was supporting student behaviour and C that I was changing it</p>	<p>VIDEO 2</p>
<p>The choice of words is part of the music and suggest trying to change, as with the tempo change</p>	<p>I mean I think you can't ignore the words, can you, because for me it's part of the music, and obviously even the choice of words I thought were, erm, potentially trying to change the child's, the student's behaviour, and also with all the change in tempo. I must ask you, because I'm just wondering whether, [therapist 2], you're saying that you thought the "are you listening to me?" meant is Anastasia listening to John? Yes. No I was trying to do something that Jean Eisler told me about years ago, which was, I was .... because Anastasia doesn't speak at all, I was looking at Jenny and kind of, you know, I was voicing her thoughts: "Jenny, are you listening to me, Anastasia?" So that's how that's come about. But equally, you know, she could misunderstand, that I was saying what you thought she was. But there might be another reason for saying that, giving her words</p>
<p>Did you think "Are you listening?" meant A listening to JS ? It was meant to be A asking Jenny. A might have misunderstood like [therapist 2] We both think words important</p>	<p>That's interesting though, with taking, we've both taken the lyrics as a key there where we're kind of signifying ... The lyrics are</p>

<p>Musically you tried to support A, and also in the words “please have a go”</p> <p>Any thoughts on A’s many tempo changes? Boxed text is LSA’s comments</p> <p>A plays in a burst pause pattern</p> <p>How do I treat it?</p> <p>You try to make it a conversation as in early infant development</p> <p>Who is A’s partner?</p> <p>Dialogue is between A &amp; J, face to face, intimate, which music supports</p> <p>A’s responses are often evoked and the music makes them conscious</p> <p>Does evoked mean almost involuntary here?</p> <p>A’s music seems “pitter-patty” and the matching music makes it more conscious, connected with A and affirming how she is. J is not quite meeting A’s needs – is that why you gave words to A?</p> <p>Reinforcing J’s</p>	<p>obviously important. But you took it to mean what I said I thought I meant, did you, that I was speaking on her behalf? I don’t think I consciously thought that actually. No. But I felt that musically what you were trying to do was support her, and I think in the same way that you say “play to.... and have a go, and please have a go” it’s a kind of [?] to support... You notice that she has a large number of tempo changes. Any thought about that? Oh by the way the things in the boxes are bits of the LSA interview relative to that bit on the tape. If there’s a little bit of small text in a box, like at the end: “See, here I think this is a tease. I think she offered it and then she withdrew it again.” It’s quite a burst pause pattern that she’s got, the way that she’s kind of playing. So what do you think that I’m doing with the burst pause pattern, if anything?</p> <p>I think you’re trying to bring it into a conversational format, and because that type of interaction and behaviour is thinking about early infant development and interaction is very much related to a conversational way of interacting. Yes. Is there a second person in the conversation? I mean is it a conversation between her and me or her and Jenny or....or neither? That’s a very interesting comment because I would say, and hopefully I’m not being too guided by your comments, but it’s very interesting how the dialogue is very much between her and Jenny. I think [?] that’s the way that they’re so focused on each other’s faces. It’s quite an intimate dialogue between them I do think you’re trying to support that musically.</p> <p>Thank you, right. Shall we watch it once more, or do we need to? Shall we move on, because we.... [therapist 1] you haven’t said anything on this one specifically. You don’t have to. It is an interesting one. I think that erm musically the student is sometimes quite evoked in her responses and that the music is very important in bringing her responses into a very much more conscious level. I’m not sure, I think you’re using a NR term there with a specific meaning. When you say evoked do you mean that its .... Reading some of their work it’s as if evoked is on a very low level on the scales where a person kind of almost does something involuntarily in response to something else rather than consciously responding to it. Is that what you mean? Yeah. I mean not completely unconscious, I think there’s a level of absolutely it comes out of ....I mean I don’t know what happened before but you know it seems a bit pitter-patty not totally conscious and that the quality of the music which is so beautifully catches the timbre of the instrument actually brings it into much more erm conscious experience and it feels very connected with how the student is and there seems to be like a, a real ..... this extract for me is all about affirmation of the student. And also I mean I’m not convinced that the LSA is actually meeting her social and emotional needs and I wonder why that is why you re-inforced Jenny’s sense of self in the room by doing the Jean Eislser trick and er yes for me there’s quite a bit about the LSA in this extract and so you and Jenny become almost one part of the dyad and the LSA is the other member. You mean me and Anastasia? Anastasia sorry. You and the student, and you’re reinforcing her presence in a social partnership and the inter-</p>
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<p>presence in a social partnership I also feel J's not quite attuned Perhaps because she had not been given an instrument. She wasn't expecting to play, which may be a pity</p> <p>J was very present in her gaze, wanting to remain passive so A would continue</p> <p>J (LSA) said she regretted attending to the other student .... I did not feel this</p> <p>There are more comments noted because K stopped the tape The missing bit is about not wanting to stroke C's head, though she then did There are more MT responses Because you think all four scenarios are operating</p> <p>Rather than that you disagreed There's a lot going on</p> <p>It's less four separate things than four ways of looking</p> <p>I really felt you supported and</p>	<p>relationship and to support the LSA who I don't feel is that attuned. That's an interesting comment actually. But you guys think she's quite attuned.? No now you say it, no I don't. I agree. We hadn't given her an instrument, I wonder if that's relevant. I mean she could have shared, possibly, Anastasia's instrument. The girl on the other side had an instrument which she had almost taken away. She could have used that. But I don't, I think in her mind she wasn't expected to be playing an instrument. I think she was expected simply to be listening and .... Whether that was adequate, that's, whether that's the best thing that could have happened I don't know. I thought she was very present in her gaze. I thought her gaze was really important but I mean, I think well perhaps thinking about when Anastasia plays maybe develops the [kabasa?]. I think perhaps for the LSA there might be an element of wanting Anastasia to continue and wanting to remain ... Not wanting to take it because that would stop her playing. [ ....] I'll tell you something else: in the interview she made a great deal of how she had to attend to the girl on the other side and you know that this was a pity and you know that Anastasia must have felt she wasn't attending to her. That's interesting. Cos I didn't think that but that was her feeling when she watched it – Oh dear I wish I hadn't had to deal with somebody else I should have been attending to her all the time. I think we should move on if that's alright.</p> <p>VIDEO 3</p> <p>This LSA stopped the tape very many times to comment during it, that's why there's so much more here. She didn't say more than the others but she said much more at specific points in the tape. Some of it's quite interesting. The bit I haven't written in because it's not very clear but it's about "no we're tapping. I know you want to put my hands on your head but we're clapping" you know, and then she gives in and does a bit of this, like stroking if you like. That's just before the teacher comes in. Something I've noticed with this is there seems to be far more sort of multiple ... double the colours [.....] Yes, but looking at broad brush what we're saying is that in many cases two or all of you think that all four things are operative, you know like on p. 2 we've got [therapist 3] for and against ... [therapist 3] supporting and challenging the LSA's representation, plus [therapist 1] probably supporting but I don't know, and in the bottom one you know we've got everybody.... We've got somebody saying all four. Mm that's interesting. Now it isn't a case .... I don't think that indicates less agreement between you [....] the next page, I think it indicates on the whole you thought that, you know, everything goes. There's a lot going on. Yes. Yes. It's a very very artificial distinction really to separate out these four, and it's not suggesting that they're four separate phenomena, it's just please look at it in four ways, you know. I think the way that you've just been coming out with comments that you felt like saying is the way we should proceed. I don't think we can structure it more than that. Yes I can see that I really felt that you can support and challenge at the same time. Well you asked me can you say that and I obviously</p>
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<p>challenged together</p> <p>Rather than trying to change and keep the same, do you mean trying to change <i>by</i> supporting, as one has to do?</p> <p>Supporting plus adding embellishment</p> <p>It's not possible to do both at once</p> <p>Not in the same domain - you might support the representation but shift the behaviour, but that <i>will</i> shift the representation</p> <p>S means the support is not for what you try to change</p> <p>[meaning?]</p> <p>This discussion is valuable We are thinking of the interaction in four ways</p> <p>Which is why I want MTs to look at scenarios one at a time, and not look at the score</p> <p>[therapist 2]'s comment about several scenarios at once applies mostly to the others</p>	<p>didn't want to say no you can't. And I thought there was lot of that in this clip when I think if it. Particularly that bit. But would you say ... if you're saying it's both, are you really saying that I'm trying to change it but I'm doing it by supporting it? You know, you don't mean I'm trying to change it but I'm putting the brake on because I'm also trying to keep it the same. I think you're saying, if I'm not mistaken, that in order to change something you've got to first support it so you know in fact you're doing both. Yeah I think so. I think like embellishment in a conversation, I think I took that really to mean that you're there, you're supporting aspects of the interaction but you're also adding something in. Yes. Would there be a case, cos I notice in that one which [proves?] there are two, that erm I'm not convinced you can do both at the same time. OK. The reason I think that is that it's actually .... I actually don't think it's possible. OK can you explain why? If you .... I think that you can work at two levels, so in terms ... simultaneously, but not with the same domain. So for example you could have a light blue on representation and a dark blue on behaviour because you would be possibly containing the representation and then maybe trying to shift the manifestation. Therein lies the problem because if you shift the manifestation that's in turn going to shift the representation so it's a chicken and egg. Which one are you doing? You're thinking of the old misunderstanding. So if you challenge the representation which way round does it happen? Both can be concurrent ... Yeh. ....within the two domains, but I don't know which way round it would be necessarily. I've just seen what you're saying [therapist 1], yeh. I see, yes. That the support isn't for the precise thing that you're trying to change, it's support as a basis for changing the actual manifestation... [.....] if push comes to shove and we're having to contain to keep them safe then you'd be challenging the representation and then the behaviour might continue but then it would, the balance would swap round. Don't let's look at hypothetical what might have ... let's just look at this case. It's really interesting, yeh.</p> <p>This is gold dust, I could write a whole thesis on what happens when people have a discussion. Yeh. And to clarify, really maybe what we're trying to do by thinking of the interaction in four different ways. This is my last chance to think, should I really not be asking thee questions in this way at all. But what we're actually decided, what I'm actually going to pilot with some more people briefly, just the starting method is what I've talked about with you [therapist 1], and I've told [therapist 2] a bit because she came a little bit earlier, which is to give people .... To get them to look at one level at a time and move a pointer on a scale and video the pointer and watch the screen. Never mind the score until afterwards, which will be fun. Erm [therapist 2] you were talking about this being a lot more said, and it is actually, it does look as if it's the others who have said several things at once rather than you actually. So if you'd like to look at page 4 I think, you've moved from here to here to here but you haven't done several things at once, no. Although I have on page 3 So you have, yes. I don't....</p>
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Is the therapeutic process complex or is the analytical process making it complex? Both, but there is more going on in this clip	do you think that it indicates that the whole process is extremely complex, sorry the musical, the therapeutic process is complex, or just this analytical process is complex because I've made it complex? I mean is it full of lines because what's going on the screen is so complicated or is it just handling the method that's done that? I think it's a combination of both. Compared to the other extracts there's an awful lot more going on in terms of the LSA and the student.... Yeh. .....and you within the whole ... all three of you but also it [.... Parallel?] analysing it on paper as well. Yes... It would be much easier to describe what happens on the screen wouldn't it in this one, to write a verbal description of it. It's very clear. I don't know, I think the paradox of music therapy is that it is so incredibly simple and yet so beautifully complex. What I wonder about this is that it's actually holding the integrity of what we do, not dumbing it down but actually quantifying the impact of music. Sorry, what I like about this, you mean this method of looking at it? Yes. Oh I see, thank you. Right right. It shows you in a single dimension a multi-dimensional process, which is pretty good.
The events on screen are clearer	With the new method I still will end up with composite charts like this, I just won't have reached them by asking people to do everything all at once. It'll make the responding process simpler but the data at the end will be just as complicated. I don't think we'll lose data, I hope we'll gain some. With that new method you won't be able to choose two things at the same time will you? Just one option. No you will be able to choose two things at the same time because you go right through looking at say the LSA's – this is not the order that they're in, but let's say you go right through once looking at LSA behaviour. You then go through another time – you've got nothing in front of you to compare with – you look at LSA representation, say. Whether or not you remember the one before is not important, you can say what you like about LSA representation so you could end up marking both of them but you wouldn't have done it simultaneously, you wouldn't have to think do I mean this and this, you'd be focusing on one things at a time. But you wouldn't be able to have the two colours on the same line.
MT is paradoxically simple yet complex, and the method lets us hold on to that	Well that's interesting. No you wouldn't actually be able to say plus and minus, you wouldn't be able to say I'm supporting and challenging, is that what you mean? But you are the person who told us we can't do that... No I didn't. Personally, therapeutically, I wonder if that would be possible, a good way to go because think it might [.....] I'll come clean, I did design this pointer idea partly so that you couldn't say both at once, but you could fluctuate as quickly as you like between them. But you can't actually say both at once. That may be a weakness. I'll bear it in mind. This'll all be documented some...
A multi-dimensional process	I think we probably need to reach a consensus on this in terms of whether it can be two things at the same time within one domain. Right. Erm, well can I help by, if I listen to what both of you said and what I was saying before – I'm sorry you didn't put anything
The new method will produce just as complex results	
It will only allow one option at a time	
No, as many as you like, but each independently without being influenced by memory of the others	
It would prevent self-contradiction	
You told us that should not happen	
The new method is intended to prevent that. Perhaps that is a weakness	
We need a consensus in this	
To clarify, if support	



means support to stay the same you can't also have trying to change, but you could change something by going along with it	into this particular pot [therapist 2]. It's just, what do we mean by support? If we mean by support keep it the same or help it to remain the same you clearly can't do that at the same time as helping it to change. But if by support you mean some sort of containing, holding, erm, acknowledging, you know paralleling it, you could change it by going with it, in other words you could change – somebody that was walking round and round bumping into things you could walk round and round with them. You could say Oh I'm supporting but you're also changing where they go. But you couldn't go round so [tense?] you're pushing them into the wall and stopping them. I'm inclined to say that if you're trying to change them at all, let's just take it as read that part of being therapeutic is to support them, but we don't have to actually say that we're simultaneously supporting them. But that's only my view. How do people feel? <i>That makes a lot of sense in terms of thinking back to the first example when ... and thinking what was going on all the time. And I think that element of containment and acknowledging is often quite consistent component with music, and I do .... Maybe that's why I'm beginning ... that's why I thought of two things there because acknowledging and containing whilst trying to shift something. I realised that you can't do two opposite things, but they seem less opposite.</i> Another thing is to say that OK we're always acknowledging and containing, but are we ....
I suggest we take it as read that you support, but if you think it is done to cause change you just record change	Sometimes we're just doing that and sometimes we're doing it with a view to creating a change, in which case we'll indicate change and otherwise we'd indicate ... would you be happy with that? <i>You're saying ....I can't quite see how you can offer both at the same time.</i> Well I'm glad because I'd have to change the scale somehow [...] in three dimensions. <i>One last example, I don't know this might not even be useful, but I'd say, thinking of a counselling example, where a counsellor says to a client, "I find myself getting really bored in the session and I wonder what that means to you and I [...]" say about what the counsellor might be trying to do here is really acknowledge something quite difficult but also to really quite boldly challenge something in the room head on, and I don't know why that example comes to mind of acknowledging [...] supporting that client.</i> Well you know because at the deep levels you know the counsellor cares for this person's welfare. <i>Yeh of course.</i> And they're going to go on doing that even if they're desperate to stop them evading whatever it is that they need to look at. That was a good, very helpful example. We must go on. Shaun and Gina.
<i>That makes sense, it removes the conflict</i>	VIDEO 4
We're always acknowledging but sometimes in order to cause change	This LSA also said that, you know, Shaun was doing all the movements, not her. This is a complicated one because the other two make so much noise, and I haven't asked you what I did relative to that but I mean when Zeb (he's a later subject anyway) when he suddenly started playing a cymbal loudly I actively tried to discourage him by slowing down. I can tell you that because it's not part of the student and LSA. But when both he and Tony, I've called him I think, both played loudly I accept it and make sure ....
<i>Is it helpful to think of a counsellor saying he's bored, to accept that some-thing is difficult but also to challenge it?</i>	Go with it. All this [pointing at sphrechstimme] is just speech by
The counsellor goes on caring however much he wants the client to change	
The LSA said S made all the movements	
I tried to discourage the other student's loud playing but when T joined in I accepted it	

<p>All 3 MTs' lines stop at the same point</p> <p>I suspected that was because the LSA talked, which you sometimes wish they would not do</p> <p>But all MTs thought I stopped opposing it</p> <p>Why? (no answers). [Therapist 2], you said both support and change. This LSA said the music needed to vary more, but she knew they need repetition</p> <p>The other LSA brought a stick</p> <p>They tried without but he was inaudible</p> <p>The others did well not to play for so long They realised the focus was on S and your words are helpful and make it socially exciting S has good receptive language and would understand</p>	<p>the way. I just put the pitches in. It's quite interesting how all ... page two, all of us have stopped at the same [ ....] Yes all at once, all... Yes it is interesting. Thank you very much for pointing that out because the thing is that, I felt, and I could be quite wrong, I suspected that that had something to do with the LSA doing all that talking, and that that's the point where she stops talking, although she does say very quietly "Is that better? [ ..... continuing quote] which can be quite, you know sometimes you wish people would shut up although I wasn't worried by it at the time. It was very quiet anyway. It does mean that she's kind of hoping he's listening to her. But anyway you all stopped thinking that I was doing anything about that at that point. [discussion about identifying colours] It's a pity I grouped ... I should have grouped student and LSA together, you know what I mean, compared it differently, never mind. So, why did you all stop at that same point? [long silence] Here's one [therapist 2] where you said both at once. [long silence] Erm, the LSA, this is the only LSA who made a ... very apologetically, a critical comment about the music, that it really was very boring and it needed more variety, and then she said "But of course I know that they do need a lot of repetition" you know, sort of I'm sure you know what you're doing but she personally found the music very boring was what I really thought.</p> <p>How interesting. What's in that box John on page 2. We're trying to put into his hand, you see his grip's not so good, that's ... in her interview with me she didn't actually stop the tape, she spoke over it explaining that that's where the other person had come and brought a stick that he could grip, and she's just explaining to me that that's what was happening. I asked them to stop the tape when they wanted to say things but most of them didn't, they just talked over it. It's about giving him a stick, quite near the beginning. Before that she said "I think we were trying with his hands" in other words when he started could he hit this without a stick, because his grip is not good, if he could get a nice sound out of the drum with his hand it would be a better, perhaps more meaningful experience, because he's not a tool user if you know what I mean, but because it was totally inaudible they gave him a stick anyway and supported his grip. [long silence] Of course you notice the two of them playing loud, the other two playing loudly when they do, but I have to say that it really was quite an achievement the amount of time that they didn't play. Yes I think they picked up in the music that the focus was very much on the student and I think again you use that technique of bringing conversational elements into it with "they're telling you it's getting faster now" and I think that's where it becomes a bit more socially exciting in the group. He has got much more expressive language [I meant receptive] He would actually, he would probably notice "they are" and not just it's faster, "they're telling you" not me. Because although he's the most physically handicapped he's the least ... his language is the best. He looked quite [....?] at that. Where it became really firm [....?] Of course he can't do that fast movement himself, that was the LSA helping him to do it that fast. [....] picking up a little bit of ATNR, but....</p>
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<p>S has a little ATNR</p> <p>The LSA's view is interesting, but I don't agree.</p> <p>Was it the music she actually found boring?</p> <p>I invited comments which could be critical because she had not mentioned the music</p> <p>The LSA's comments are interesting in terms of attachment and transference</p> <p>PMLD students' need of repetition is what she has been told, but her feeling is that he likes fun and surprise (yet I had been warned not to startle him)</p> <p>It would be interesting to involve the LSA in supervision</p> <p>S said this clip should be included because of the contrast</p> <p>She also commented on the LSA's music – what do others think?</p> <p>She starts dramatic but rigid, stern, challenging to the student</p>	<p>What's that, ATNR? Asymmetryic tonic neck reflex. Oh. So he's turning his head to one side. Mm yes. Very lovely. I'm surprised that, it's really interesting that, talking about the LSA's representation, and that her comments about finding the music boring. It's not, the music to me is not the least bit boring but the [hold over?] her... It wasn't a complaint. I actually.... No it's really interesting that take it out of the judgment that that was her experience. It's very interesting that she was in that ... what was she in fact finding boring because it doesn't actually, I don't feel, the music.</p> <p>How it came about was that I felt she's saying nothing about the music, and I didn't want to say, to seem to be fishing for compliments for the music so I said is there anything you want to say about the music, I mean, for example, something I could have done better. I sort of gave her the opportunity and she jumped in and said well it was very, you know, I don't think she used the word boring, but it was very much all the same, really it would have been nicer to have more variety, but then she said "But I know they ... THEY need lots and lots of repetition." It's interesting. Although it's interesting as well in like the focus of your research on thinking about quality of attachment between the LSA and the student and what the music's doing to support that, and I think, thinking about her comments in terms of transference and what she might be picking up from either other members of the group or in his experience. She goes on to say, you see, that he likes really noisy, boisterous things, you know, and that I wasn't giving him enough of that, so she is thinking about what he likes even if she says "THEY need repetition". I think that's the sort of [recourse?] to the theory – Oh we've been told that people with learning disabilities need more repetition than the rest of us but actually her gut feeling about him is that he likes fun and surprise and what have you, which is terribly interesting because when he first came everybody was telling me "Do be careful, don't make him startle, you'll make him cry if you do anything loud, you know. It highlights to me how interesting it would be to have a music therapy group where you had a supervision group involving the LSA in the group. How fascinating that would be. [tell them about Bull &amp; Roberts paper] OK. What have we got? Zeb. Oh I remember, [therapist 1], you said if I ever cut anything out, don't cut out this one, because it was so different. Yes. You do remember that the person saying listen to the drum is Gina here talking to Tony because he's wanting to do something – I don't know what – and trying to restrain him really. It's nothing to do with what's going on over here. Now there's something that [therapist 1] said here which I'd love to know what the others think about it, about the LSA's music. Do you remember? I can't really tell we see it. No do you have any feelings about the LSA's music now? Then I'll tell you. [long silence] I don't know really, I think from the initial, when the conversation between them starts on the drums I think the LSA's quite dramatic in a sort of very rigid, very still posture. Yes. It's almost a .... Well there's something quite intense about it [...] quite challenging about it, maybe to the</p>
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<p>She doesn't imitate his swaying</p> <p>from the score she plays on the beat but what I heard was quite chaotic</p> <p>The LSA is more on the beat than Z</p> <p>That could be a product of the barring assuming she is on the beat</p> <p>I found the LSA intrusive, which was a challenge for the MT</p> <p>I think S told me the student's behaviour (or representation?) was creative and that I supported it</p> <p>Z thrives on people doing strong interactive things to get his attention</p> <p>So we've learned to do that</p> <p>My beat was more regular than theirs</p> <p>MTs' lines are more continuous</p> <p>Could that be because there's no language to</p>	<p>student it almost seems there's something a little bit stern in that still, forthright challenge. She's making as much sound as he gets out of that instrument. It's a very hard stick I suppose, but even so .... But she doesn't imitate his swaying at all. As you say she's very rigid. She's very still. I found her musical quite, not chaotic but it [played for her that?] you know, nice interaction but she, there wasn't, considering ... I mean look at the score it doesn't, I didn't hear it as it's in the score. It looks quite on the beat and I heard her playing as quite [.....?] This is more on the beat than his. I didn't hear that at all, I heard not actually. Ah because it's my arbitrary, how I barred it of course. Now I may have been, I might have put the barring in assuming that the LSA was on the beat, rather than him, but I'm also very much governed by the harmonies I've done, you know, my chord sequence does suggest that barring so if I was giving her the .... If I was picking up her erm rhythms rather than his, that happened in the session. You didn't hear it like that, no. No I'm not saying, it does sound rather chaotic. I'm wondering whether I've got it wrong, whether it wasn't [therapist 1] at all, whether it was you that said that you thought that the .... Somebody said that the LSA, that Zeb is quire creative in his rhythms and the LSA is kind of, sort of paring them down to one or two notes and kind of trying to normalise them. It wasn't me, no. It could be. I found her quite intrusive and I clearly, I know that in previous examples I found it hard to kind of erm .... It was more of a challenge to sort of represent the LSA's representation and I think you were managing it and that's when you've got so many orange lines there, that it was quite erm.... Can I ask you, is that you the orange? I'm the orange, yeh. You've marked everything, and we don't know which you were .... Whether you were thinking about anything changing or whether you were mainly thinking about holding it all together. I think there was a lot of .... Yeh. I'm sorry I haven't brought the interview text. I'm pretty sure that you told me at the time that you felt that I was supporting the student's erm, I can't remember whether it was behaviour or representation, which was creative, and that I was trying not to let the LSA kind of put it into a straightjacket, something of that sort. That rings a bell. I think you need to know some context now, which is that he, you know, really thrives on people doing intrusive things and, you know, very very in your face imitation and that he erm ... that that's something that people have learned to do to get his attention because often it's completely wandering and not with you at all. He's got absolutely no language but he will absolutely lock onto you like a torpedo if you're doing something interactive and loud and clear with him. And so she just doing something that we've all learned that that's the way to get, get with him, you see. That's interesting. So I was, I thought I was supporting it and I didn't, and I mean I must say I was giving a very very .... much more regular meter to it than they, than they were. [long silence] There's [more of?] continuous lines. There is on this one, yes. I think that's mainly a sign of the fact that the music is self-contained. It's interesting that there's no speech anywhere, or singing. That's, in a way that's why I feel that the</p>
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make people break them up?	language, the fact that there is .... it's important of course, if you sing or say something it's important, but I was anxious that the fact of there sometimes being language and sometimes not shouldn't make people fragment what they are saying about the overall musical effect. And here where there isn't any language people have written enormous great long lines. I need another whole pilot study after this, this is so interesting. <b>And the other thing I notice is that I seem seem to be the one to only do single lines whereas both of you I think both have done double.</b> Yes, now you have, yes you've stuck with student representation and then, later on, student behaviour. [...?] [...?] and you've made the change at a change in the music, which was encouraging, that when I did something which was much less, which was less angular and more continuous and not full of rests all the time, at that point you've changed to student behaviour. I can't see that .... Oh LSA behaviour was just up here. I wasn't doing anything much there, I was just vamping – vamp till ready. <b>It's similar to the, [therapist 3]'s comes in at the same point as well.</b> Yes saying that I'm trying to change both of their representations. <b>Guided by the music.</b> Yes change from this aggressive in your face thing to something more relaxed maybe. <b>Do you remember we had a conversation John about the kind of temporal quality of this format and that one wouldn't expect to see a line immediately on a musical stimulus where one could on a spoken one because it's .... But because of the cognitive and emotional processing the impact of the musical stimulus might come .... Your actual observable change, holding, whatever, might come a couple of bars later.</b> The change in the student or the LSA might be delayed from the music that you were connecting with it, yes. <b>Yes one would almost expect, it might be pretty instantaneous.</b> I see. <b>But with the additional prompt of words that's going to .... Cos you've got a double whammy there, you've got the musical impetus plus the words reinforcing so it's like a double whammy. I'm just really .... I haven't got any words there. No, but I just ... what I'm trying to explain is that you've raised that it's good that [therapist 2] put it in where there was a change in the music, but we had the discussion that it wouldn't be immediate and that could have been a weakness of having the score cos you might just look and see the change in the score and there might be a delay in the actual what happened in the room. But also I think that outside of the words what was going on there is that if you took the music away and just had the rhythmic ....you know it would be very interesting to listen to it without the music, just .... Sorry, without the keyboard, just what they did? Zeb and Dana doing what they're doing, I think it might sound rather chaotic, unformed, random, apart from the conversational framework and a sense of it not being connected, and I think what the music was doing there, and hence the long lines, was actually providing the concrete, the glue of the interaction, and hence those long long long lines.</b> Well there are people who only study what the clients do and completely ignore what the therapist does, there's [describe Luck et al] you're saying if you didn't hear the music here you'd think they were chaotic, well.... <b>Yes or you could say</b>
Only I have made single lines	
You have changed to student behaviour when my music becomes more continuous	
<b>R has the change at the same point</b>	
I'm trying to make both representations more relaxed	
Remember we said responses to musical stimuli might be more delayed than to verbal	
Words as well are reinforcing	
So [therapist 2] having a change exactly when the music changes goes against that	
It would be interesting to study their music without the keybd	
It might then sound random and chaotic	
The keyboard provided the glue	
Some researchers do ignore the therapist's	



music	<p>the music is providing some coherence between the two people. Yeh, that's what I'm trying to do. And there's also, I'm also struck by you saying, you know, this is what people have learned to do with this young man, and actually, when we come back to the change and the challenging, and that, you know there's a point where actually you do come into something that's in your face and maybe that's an important marker in terms of don't just assume that's what he still needs and for him to move on. Mm, yes, not to just .... Because that's what we all do, but not just to do that. That's interesting [...] that's what we've learned to do, so that says to me that's not in the moment, that's something historical that you bring to the moment. Yes, right, I think, I mean that it's, that's what we have learned to do to get his attention. It is actually true that if you stop doing it sometimes you'll lose his attention, but I was hoping we wouldn't lose it. Of course the word intrusive is really interesting in that context. It may well be his experience that a lot of interaction can be very intrusive for him. He might have experienced many initiations of interaction as intrusive, but I think what's really nice about when you try and change the atmosphere in the interaction, you try and move it away from that intrusive state of adrenalin almost what will happen next to maintaining something that's much calmer.</p> <p>The LSA did a lot of talking about him wanting to know what would happen next, but also about seeing whether he would copy her or whether she, whether he can or would or would he want to or would he resist copying her even if he could, and this sort of thing, she went into a lot of talk about that. [long discussion about whether to leave out Hamid – they agree and then raise something about the link between comments and the LSA's speech, from the score. I say this is interesting but we decide we will not listen]</p> <p>VIDEO 7</p> <p>[discussion about copies] [long silence] This is continuous disagreement here, Oh not a disagreement, different erm perspectives on this, what I'm doing with the student representation. "A with the new drum starting up the music". Is that all three of us? I don't quite know what .... [therapist 1] is... Is that supporting or ... Were you support ....do you think that it was supporting the representation because [therapist 3] thinks that it was changing it, until I start the [sing lilting dotted rhythm] which is where she's swaying more evenly actually. Mmm. The position of the notes for the ocean drum is as to whether it was above or below, you know, as to where it was physically in the air. Yes we are opposite aren't we, which [ ....?] I've got dark green and you've got light blue, and the opposite again on page 3. But from page 3 onwards we ran out of time and I'd gone over the two hours and I said I can't make you finish. You would have done it wouldn't you, but I didn't want to inflict it on you. That's really interesting, you are mostly opposite. So it's from page five you didn't.... No. At a first glance at that I wondered if something had happened. The clock struck midnight and it turned back into a pumpkin. Now interesting one [therapist 2] on page 3 you seem to, you think I'm, you say I'm working to</p>
<p>Re the fact that staff have learned how to get Z's attention, the music is very in your face at one point and perhaps needs to move on. The music was influenced more by the past than the present</p> <p>I hoped we would keep his attention Z may have experienced many initiatives as intrusive so it's good that the music move to something calmer</p> <p>The LSA talked a lot about anticipation and imitation</p> <p>(we decide Hamid's clip is too inaudible)</p> <p>MTs' answers differ regarding student representation</p> <p>R thinks I changed it until the swaying part</p> <p>[therapist 2] says the music is changing the</p>	



<p>student's behaviour</p> <p>A seems to be with keybd but is different from how she was.</p> <p>Yet the keybd seems to be just following A.</p> <p>If the effect was to cause change it was not deliberate</p> <p>I had you making some changes until the point I break off</p> <p>I find the music tender and emotional</p> <p>Do A's visible actions predict the music?</p> <p>At first she seeks the other LSA's attention and may be disappointed. It's nice and warm later when L starts jiggling her body, causing a moment of intimacy</p> <p>L pulls away, especially when A nearly hits her with the drum</p> <p>I'm struck JS felt nothing needed to be challenged</p>	<p>change the student's behaviour. Now that's where I [sing an excerpt] and she's shaking it at different levels. She's pretty well with me as far as I remember, but of course this is different from what went before so maybe you mean I'm getting her to do this new, more organised things and she'd previously been doing the tipping and now she moves to shaking it. I didn't feel at all as though anything she did was because of me, I felt I was 100% following her, or rather, when I say I felt, I don't literally remember the occasion but I've more and more lived into it and remember similar occasions and it strikes me as an example, one of many, where I, where nothing was sufficiently worrying or stuck or painful or superficial to think I've got to change it, where I was quite happy to go with it and I'm simply following her and I don't think that I have initiated anything, except what would be a musical representation of her [.....?] what would be a keyboard version of what she's doing with the ocean drum. Not trying to change it in other words, but you may have spotted that actually I was having some sort of changing effect there, that I didn't know about. It certainly looks like I think you're doing some as well at different points, if I look at my responses, at different times, but whether I start to think that that decreases or whether that just becomes confusing because on page 4 I just stop</p> <p>You've got me working right from the start to change student representation</p> <p>I have for a while, yes, and then it [.....?] When I listen to the music, this one, my part, to me is much the most emotional, sort of tender of all seven. I don't know if that's just me, and if it is, whether it's because of anything to do with the music or something to do with me, who knows? It's an interesting....whether, I don't know if it's useful to focus on what's going on physically at the time and how that predicts the music, but at the start of where Aprille is ... she's.... At the start. Seems to me to be leaning towards trying to get the other LSAs attention, not Lucy's. Yeh. And there always seems a bit of disappointment that that's not quite happening, but it's really nice later when the LSA Lucy is, when she starts jiggling her body there's a great deal of warmth I think in that, and hence I think what happens at the end, probably slightly wanting to move towards Lucy but not knowing how to cope or manage with what to do next when Aprille starts. But there seems to be a moment that there's a much greater intimacy between them and that for me is when Lucy starts to jig her body. Yes, Mm. It's interesting that you're saying that Aprille doesn't quite know what to do with it, cos I got the sense, cos if you just look at Lucy there at the start she's pulling away and she just pulls away a bit more later on, and then when Aprille gets up and tries to crown her with the ocean drum, you know, she's pulling away again, and I'm very struck with what John said that there's nothing in Aprille that he felt, you know in terms of the inter-relationship and what was happening in the musical relationship that was challenging, that he needed to challenge [....?] cos it was all flowing beautifully, and yet what was happening there, with that relationship, you had the LSA</p>
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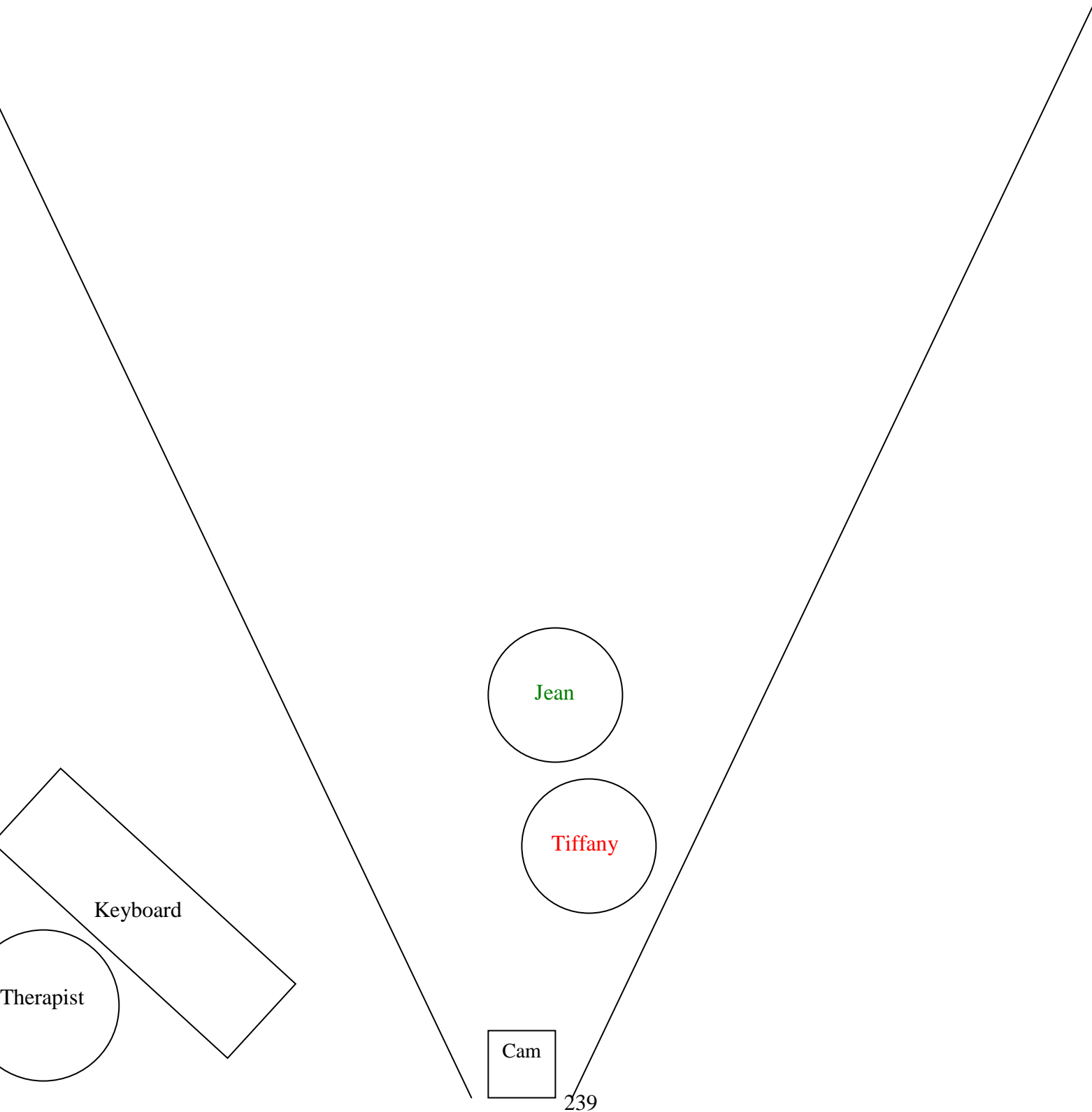
<p>It was flowing beautifully but I feel the LSA disregards a social overture</p> <p>The history is that A used to dump things on people immediately, and they would resist so she carried on.</p> <p>A had played a long time and the LSA judged she needed to stop and only pulled away to avoid being hit</p> <p>I now have to decide whether this free flowing and informative style is right for the main study.</p>	<p>pulling back, and actually, you know, almost willing this girl to sit down and at the end she just sits down and the drum is put to one side. So that felt to me as if she had a disregarded social overture and actually, you know ....</p> <p>Yeh, OK. Very understandable. I must tell you what, some of that, my view based on knowing the context is that she – the LSA commented on this but I was already aware of it – that Aprille used to hand things over very quickly almost immediately she got them and just try and get rid of them and dump them on people, and that, you know, you would try not to take it and try to say Oh no no do carry on, but in this case she felt that she'd really had a good play and she know that that was all that Aprille could take and that she had to let her stop and sit down, and that the pulling back was only because she had had many experiences of being actually hit on the head by her, so it was purely pragmatic, you know, self-defence. [info about 3 LSAs, none of them identifiable, having disabled children of their own]. I've learned more this way, this is what happened. I've got to think, do I want, in the main study, do I want the plenary to be like this, very free and flowing, or do I want to structure it more, because actually this is enjoyable if nothing else. It's instructive as well. [Thanks all round]</p>
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## Appendix 11: Documentation sent to therapists for main study

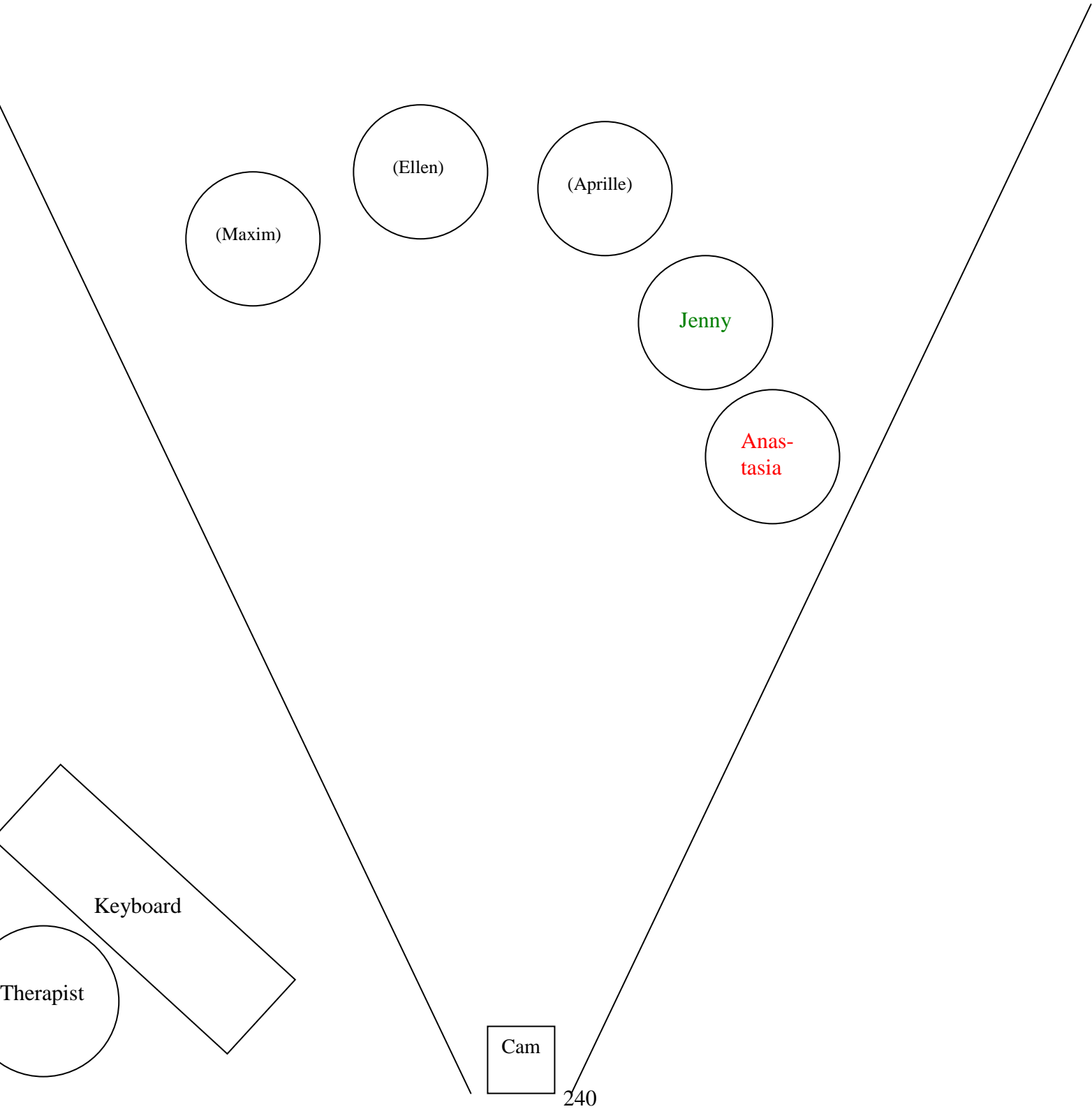
### Appendix 11a: Room diagrams for clips

#### Clip 1: Tiffany and Jean

(Two other students and two other LSAs have left early from this group of three plus three)

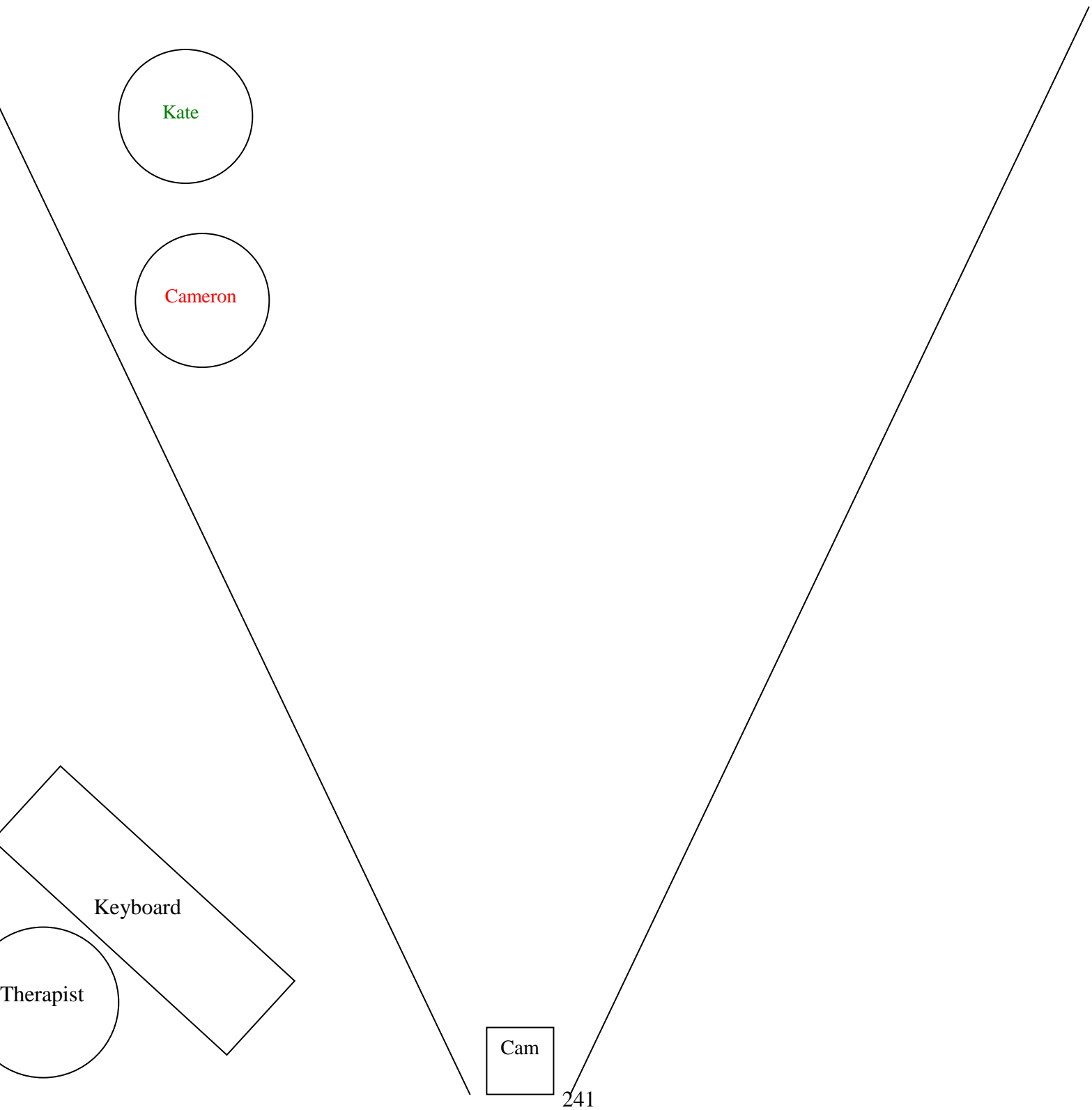


Clip 2: Anastasia and Jenny

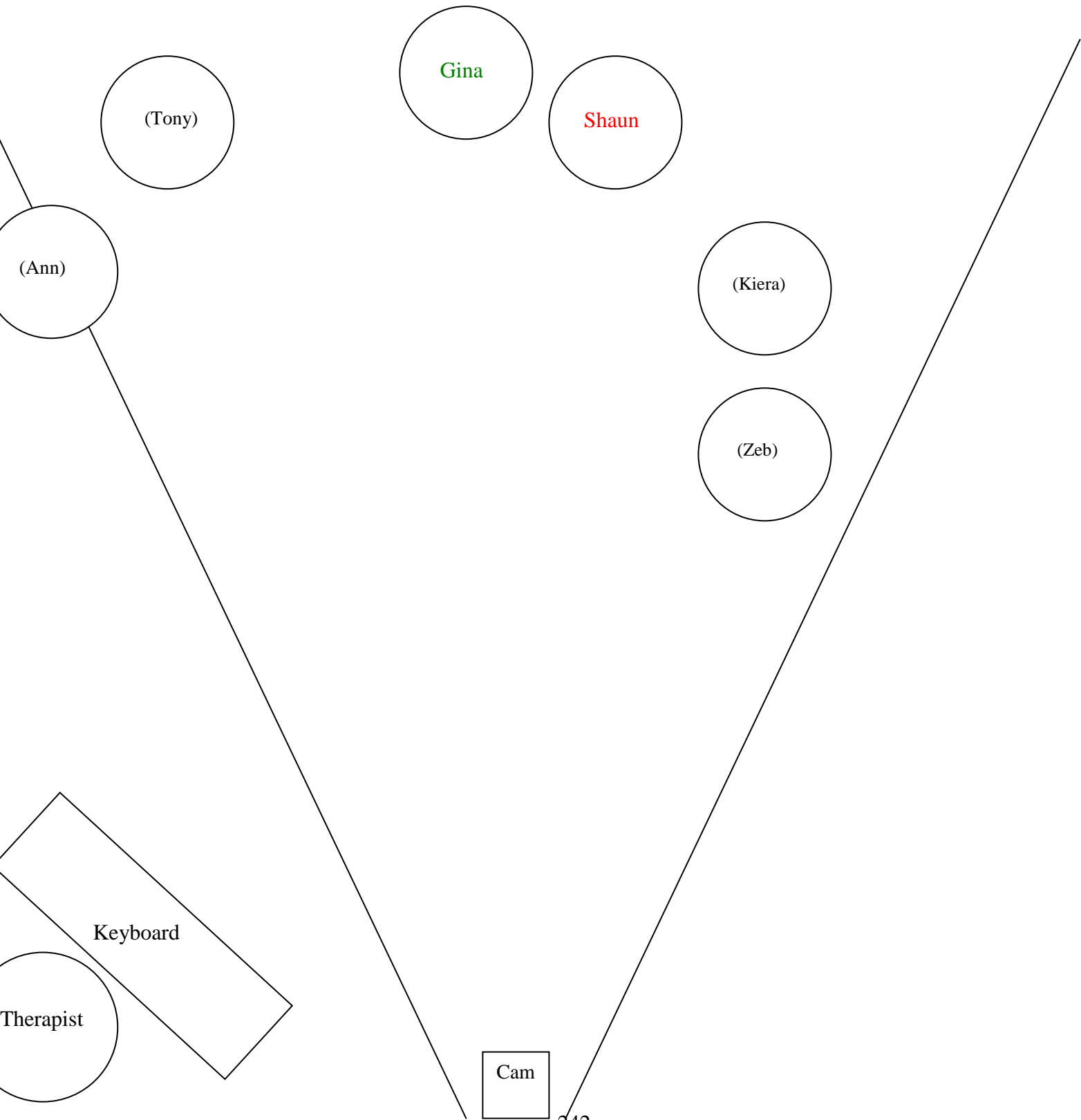


Clip 3: Cameron and Kate

(The two other students in Cameron's group were absent)

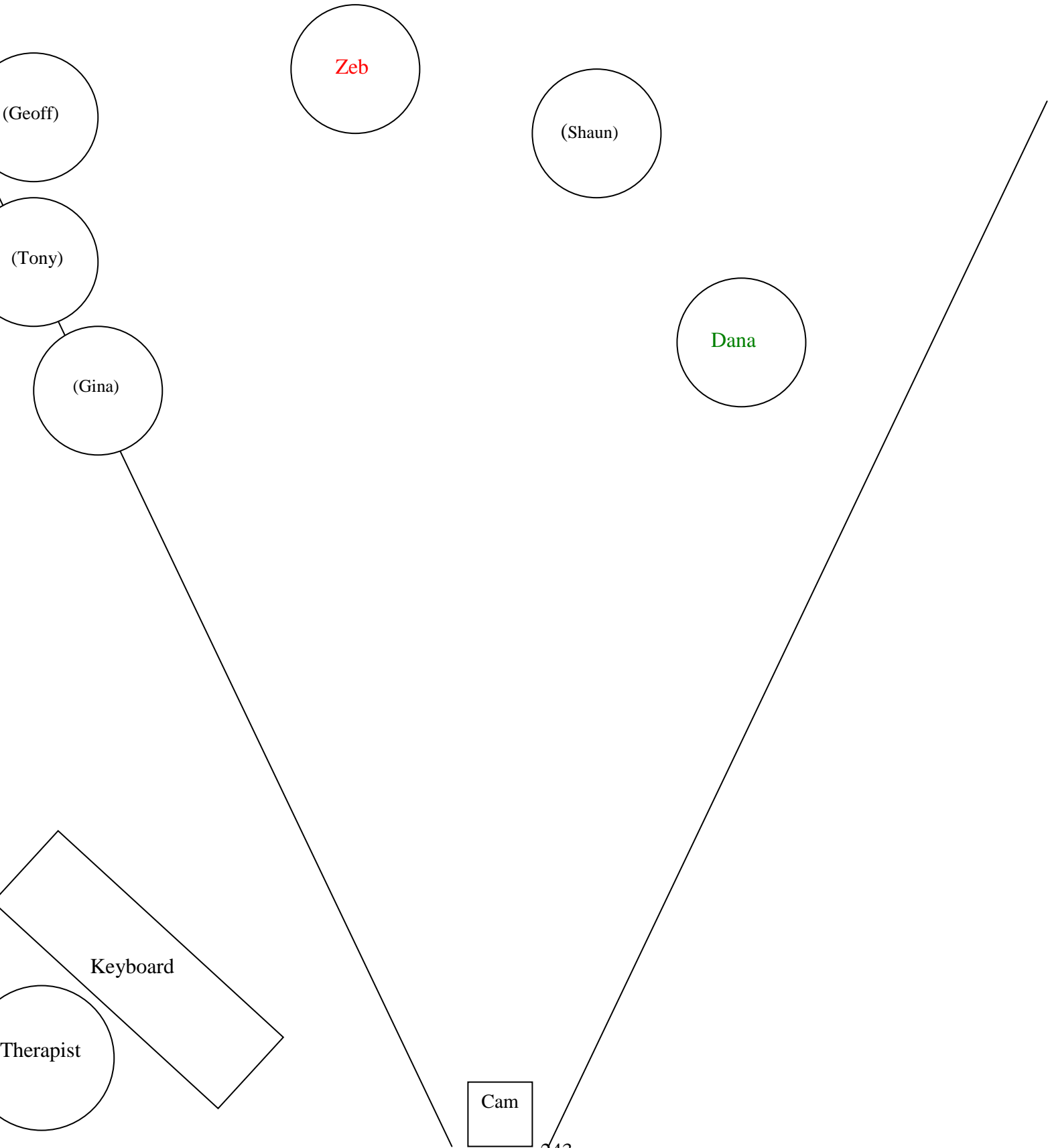


Clip 4: Shaun and Gina



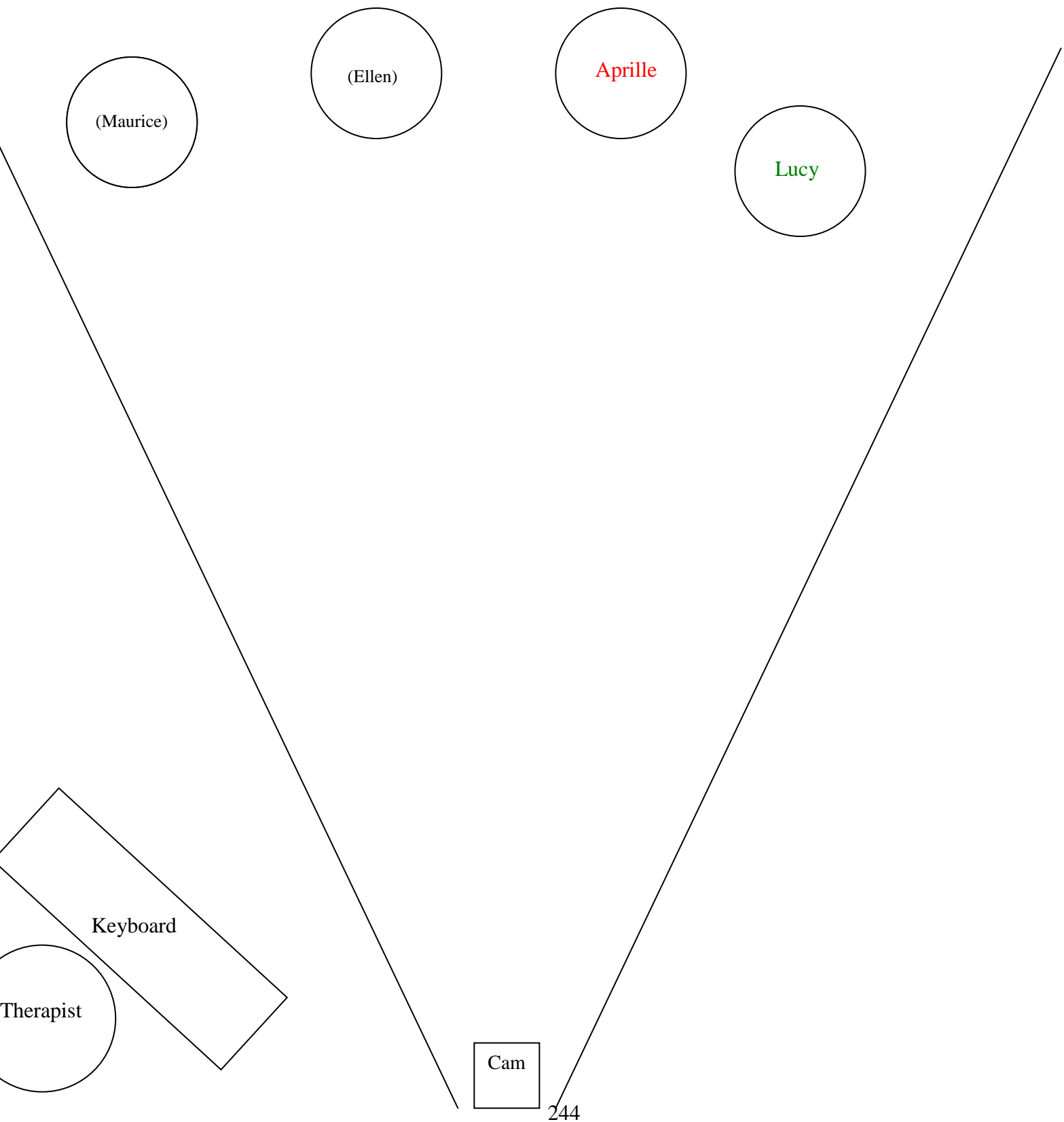


Clip 5: Zeb and Dana



Clip 6: Aprille and Lucy

(One other student and one LSA were absent)



## **Appendix 11b: Music therapists' information sheet, main study**

### **Music to help PMLD students interact with support staff**

#### **Introduction**

I would like to invite you to take part in a research study. Before you decide I would like you to understand why the research is being done and what it would involve for you. This information sheet has been written to give you that information. The research project is based on the music therapy sessions I gave from 2008 to 2010 at South Essex College. It is registered with Anglia Ruskin University and has been reviewed by Essex 2 Research Ethics Committee.

#### **Full title of research**

Improvised music to develop interaction between teenagers with profound and multiple learning disabilities and learning support assistants in group music therapy.

#### **Purpose of research**

From short video clips of the music therapy sessions which show students interacting with their learning support assistants (LSAs) I hope to discover how improvised music can support such interaction.

#### **General description of research**

In music therapy sessions carried out in a further education college setting with teenage students with PMLD from nearby special schools, there were group activities involving music, but also episodes when I tried to develop interaction between one student and his/her learning support assistant (LSA). This was mainly done by improvising supporting music. It is these episodes which I am studying.

I have shown video clips to the LSAs featured (a separate meeting for each) and they have answered simple questions – what did the student do, what did the LSA do, did the music help and if so, how did it help – and discussed with me what seemed to be happening in the clip. The discussions were audio-recorded, transcribed verbatim, checked with the LSAs by email, and analysed.

The clips must now be viewed by three independent music therapists who will meet me individually. (There has already been a pilot study to refine the method) The procedure is outlined under "What will I be asked to do?" below. Later the three will meet me as a panel, to share and discuss the results of the individual meetings. Again the procedure is outlined below.

Finally I shall collate the data, and discuss the psychological processes relating the development of communication to characteristics of the improvised music.

#### **How were the clips of students and LSAs selected?**

By scanning an extensive video archive and session notes for clear examples of a student interacting with an LSA with musical support, suitable for further study.

#### **How was my name selected?**

Music therapists were selected from the 2010/2011 APMT directory by means of random number tables. From the random selection, those without code E (learning disabilities) against their names were excluded. Then those outside the following BAMT Areas: East Midlands, Central South, Eastern, South East and London Area Groups were excluded, as were the names of anyone I have worked with as a colleague or as supervisor or supervisee. Finally one name for which there was no email address was excluded. This left 35 names who are being contacted, including yourself.

### **Do I have to agree?**

Please feel free to decline. I am contacting more music therapists than are needed.

### **How will the research benefit the students?**

It will not benefit them directly, but they may be offered further music therapy while at school and/or in adult life and if the study identifies desirable therapist and LSA behaviour, the students/young adults could benefit in the quality of therapy they receive.

### **Will the research benefit any other people?**

The LSAs are likely to have gained some new insights into how best to contribute to music therapy, which they may put into practice if involved in further music therapy. The independent panel may gain insights from participation in the study and from the results when disseminated, which they may wish to put into practice.

### **Could there be any disadvantages or risks to the students?**

None, as they are not themselves participating directly in the research.

### **What will I be asked to do?**

You will meet me individually at your workplace or another appropriate location of your choice at a time and on a day convenient to you. The appointment will be agreed by telephone. You will view six video clips lasting on average 1½ mins each, featuring six different PMLD students interacting with six different learning support assistants. You will watch all clips through once to form a general impression. You will then watch the six clips through four more times. On viewings 2 – 5 you will assess in turn the music's effect on different aspects of the interaction (see MODEL.doc) by a continuous response method. This involves moving a pointer on a dial while watching the video (see Movie.wmv) The movement of the pointer will be videoed with the sound-track from the clip so that I can later notate your responses on a musical transcription of the clip. All conversation during the meeting will be audio-recorded, transcribed verbatim and returned to you for checking. The meeting will take not more than two hours.

The meeting of all 3 therapists as a panel will then take place at either the Claremont Centre or the Nordoff Robbins Centre (both in London) depending on availability. A mutually convenient date and time will be negotiated, travel expenses will be paid and lunch provided. Copies of the musical transcriptions showing each therapist's views on the scenarios operating in each clip will be provided to each member in advance of the meeting, so that views can be compared and discussed at the meeting. The panel discussion will be audio-recorded and a transcript returned for members to check.

### **What happens when the research study stops?**

The thesis will be completed in Summer 2013. A summary will be available online on a research database and it may be possible to read the full version online. The video clips will be destroyed, leaving only the written descriptions and the musical transcriptions in the thesis. Both before and after 2013, I may write about the research in an academic journal or book chapter or give a presentation at a professional conference.

### **Confidentiality**

The video is used by permission of the schools who own it. It is encrypted to prevent unauthorised access and will not be saved in an unencrypted form at any time.

## **Anonymity**

The names of all the students, the LSAs, the schools, the college involved and the independent music therapists will all be changed in the thesis and in any journal paper or professional presentation. No details that could identify any of these will be included. No video or still photographs will be used.

However, the independent music therapists and my academic supervisors, who will view the video, may hear the real first names of some students and LSAs mentioned on the video. These therapists and supervisors are all bound by the HPC Code of Ethics on confidentiality. My examiners will not view the video.

## **Use of direct quotations**

Full transcripts of interviews may be included in appendices to the thesis, but a few direct quotations may also be included in the main body of the thesis. You will have checked these for accuracy (see above). Sections which might enable a reader to identify you or any student or LSA will have been removed or paraphrased.

## **Who is organising and funding the research?**

I am funding my research degree studies myself. No commercial or charitable body has provided any of the funding.

## **Who is sponsoring the research?**

A senior academic from another faculty of Anglia Ruskin University.

## **How to contact the chief investigator**

You may email me at [john.strange@student.anglia.ac.uk](mailto:john.strange@student.anglia.ac.uk) or phone 020 8520 6023 or 07724 170253. Please do not hesitate if you require further information.

## **To whom should I complain if I am unhappy about any aspect of my experience of participating in the research?**

If you are unhappy about any aspect of this research or how you have been treated you should, in the first instance, speak to myself as chief investigator. If you are still not satisfied you should contact my academic supervisor [Helen.Odell-Miller@anglia.ac.uk](mailto:Helen.Odell-Miller@anglia.ac.uk)

### Appendix 11c: Music therapists' consent form, main study

**Title of Project:** Music to help PMLD students interact with support staff

**REC reference number:** 11/H0302/6

**Name of researcher:** John Strange

*Please tick each box:*

- |    |   |                          |
|----|---|--------------------------|
| 1) | I am a music therapist with experience of PMLD clients  | <input type="checkbox"/> |
| 2) | I have read <b>Music Therapists' Information Sheet version 5.0</b>  | <input type="checkbox"/> |
| 3) | Any questions have been answered to my satisfaction   | <input type="checkbox"/> |
| 4) | I understand that my consent is voluntary and confirm that no pressure has been put upon me in making my decision.  | <input type="checkbox"/> |
| 5) | I undertake to inform the researcher if any video clip(s) show(s) (a) person(s) known to me (other than the therapist) and not to continue viewing any such clip(s) nor discuss it/them with fellow panel members | <input type="checkbox"/> |
| 6) | I understand that sections of data collected during the study may be looked at by individuals from regulatory authorities. I give permission for these individuals to have access to such data.                   | <input type="checkbox"/> |

**Name of person giving consent**

**Date**

**Signature**



## Appendix 11d: The theoretical model

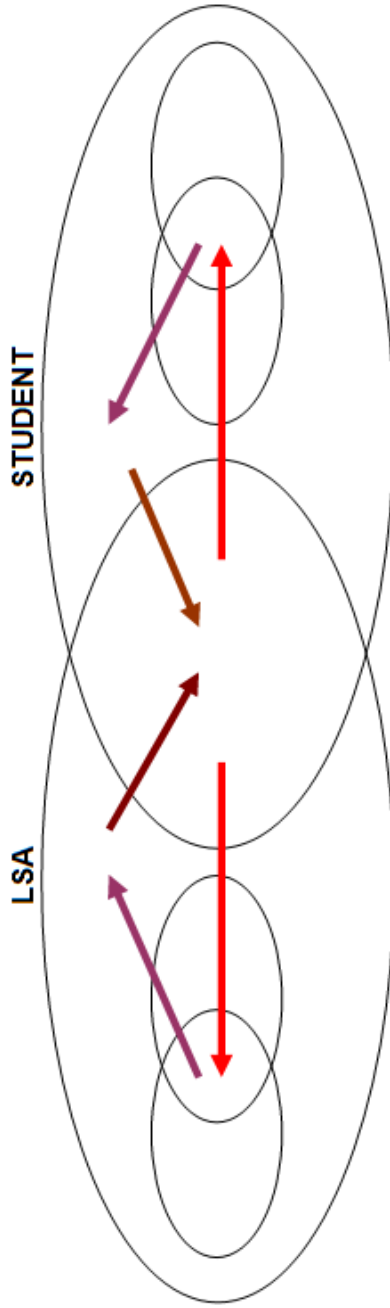
### Introduction to the theoretical model

When a student with PMLD is assigned a consistent LSA or carer, I have found it more helpful to foster the student's development through that relationship than by developing a new relationship with myself as therapist, whom the student only sees once a week. The PMLD student-LSA relationship has aspects in common with the mother-infant relationship and I have therefore decided to investigate it using an approach from that related field. I have adapted a theoretical model from ideas in Stern's book "The Motherhood Constellation" (1998) in which he classifies mother-infant psychotherapies in terms of the therapist's point of entry into the mother-infant system. By point of entry he means that element of the system on which the therapist first focuses his intervention. The point of entry might be the infant's or the mother's "representation" of the relationship, or the infant's or mother's "enactment" of the representation in observable behaviour.

In adapting this classification framework for use with the student-LSA interactions on these clips, I would like you to interpret "points of entry" as those elements which the therapist tries to *influence* with his music. Although it is possible to consider all four elements at once, my pilot studies suggest that it is easier to consider them one at a time. As you watch the video clips, therefore, you will concentrate on one element, e.g. the student's representation, and move a pointer on a dial to make a continuous assessment of the effect of music on that element (see [Movie.wmv](#)). The dial has seven segments. 0 is for no effect, A, B & C are for progressively stronger effects of facilitating, encouraging and reinforcing the element. X, Y & Z are for progressively stronger effects of questioning, modifying and challenging the element (see [responsesheet.doc](#)). The short video clip provided shows how movement of the pointer will be video-recorded with the sound-track of the clip.

The remaining pages of this document are for interest only and not essential in order to assist with the study. The effect of the music is symbolised by the thick arrow in the diagrams for each scenario. The thinner arrows show possible processes whereby the whole system may be affected, but I am only asking you to decide the "point of entry".

## The model



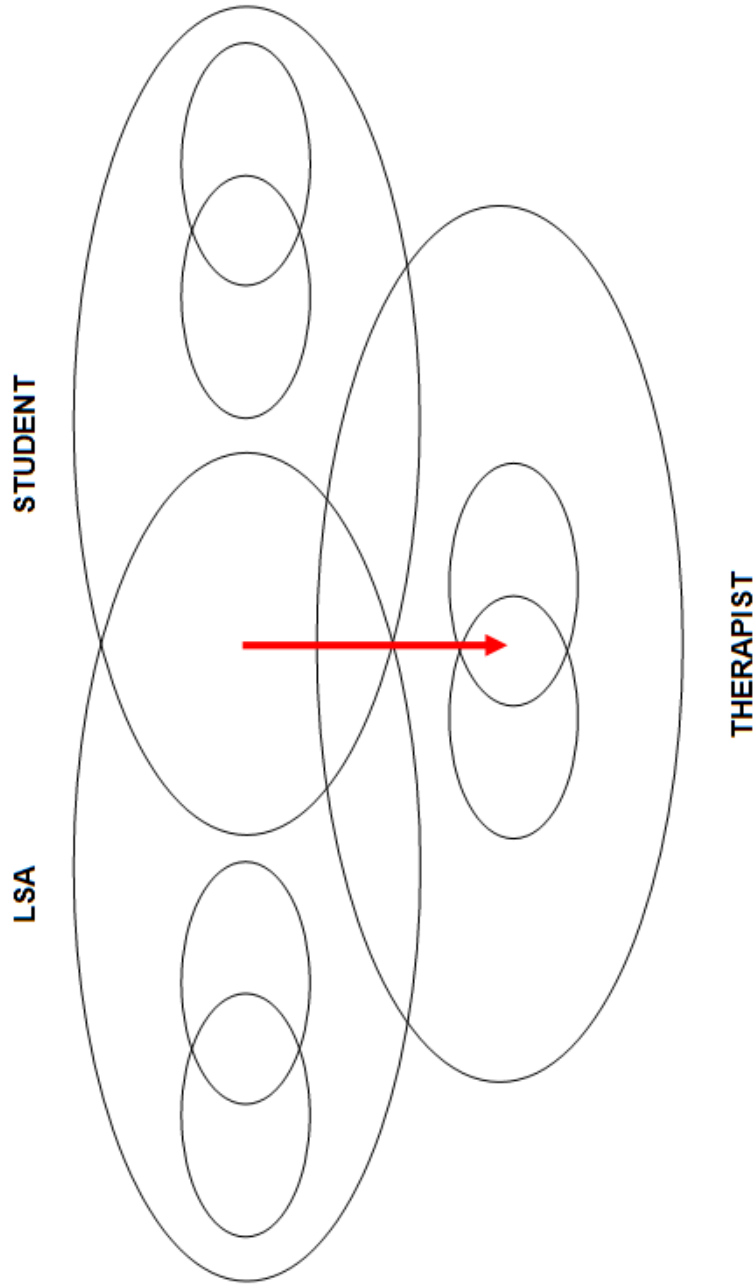
The two large ovals represent the observable behaviours of a learning support assistant (left) and a student (right). The overlap of the large ovals represents their interaction, to which each contributes.

Each partner has both a history of interpersonal interaction stretching back to their “first relationship”, which contributes to her/his attachment style, and also **past experiences of being together in this particular relationship, which will have coalesced into a “representation” – an internal picture of what the relationship is like, what to expect from it, and how to behave within it.** The overlaps of the pairs of small ovals stand for the partners’ representations of this relationship.

**These representations influence how the partners interact now. Being together evokes behaviours which Stern calls “enactments” of these representations. Each partner’s behaviour now.....**

**feeds into the interaction.**

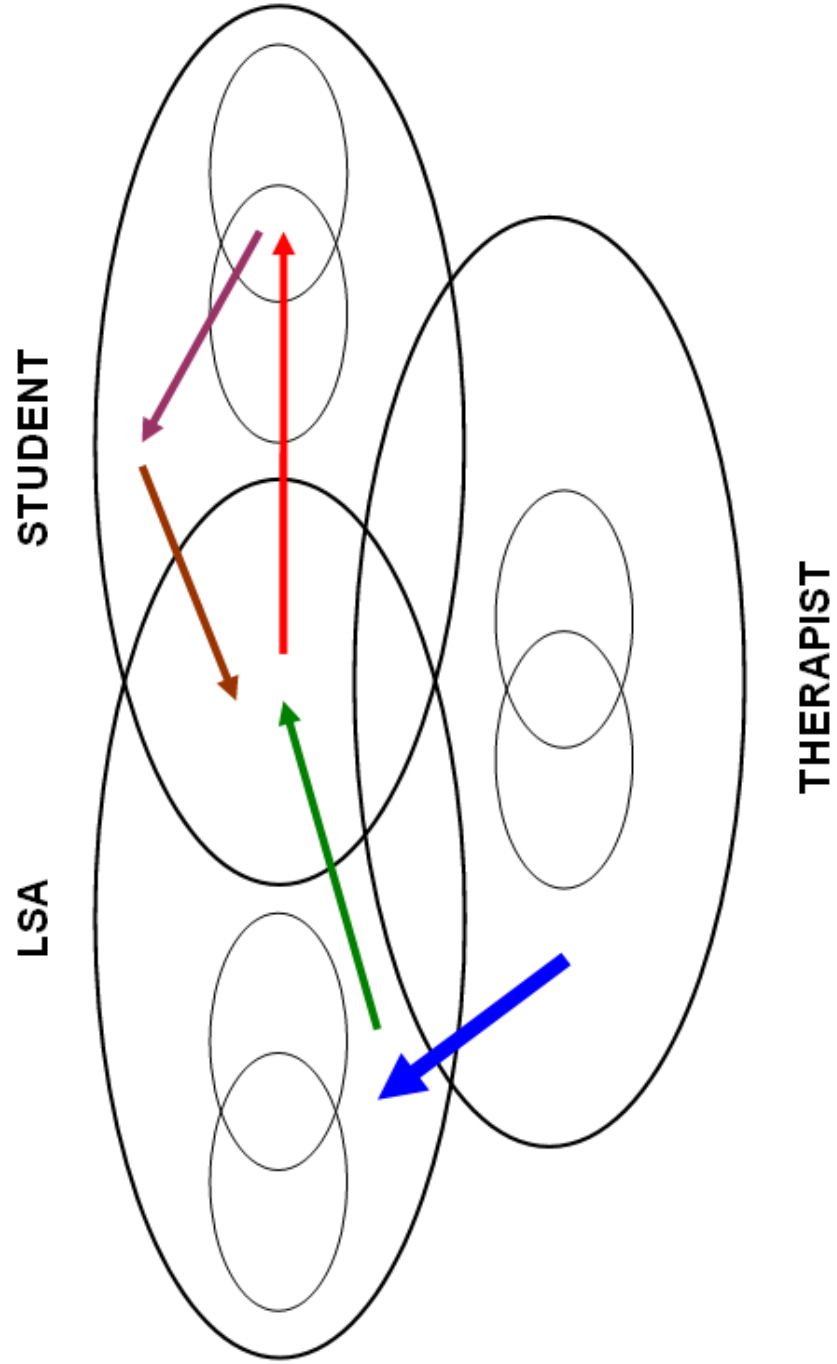
Stern emphasizes that people’s representations cannot be perceived directly, but only inferred from their enactments in observable behaviour. It follows that each partner can only be influenced directly by the other’s behaviours and only indirectly by her/his representations.



The diagram now includes the therapist. He enters musically rather than socially into the interactive space so as not to create a new dyadic relationship between himself and one partner which could exclude the other partner. **He develops his own representation of the interaction**, which may not be the same as that of either partner because it has been rapidly developed from a relatively brief exposure to the interaction.

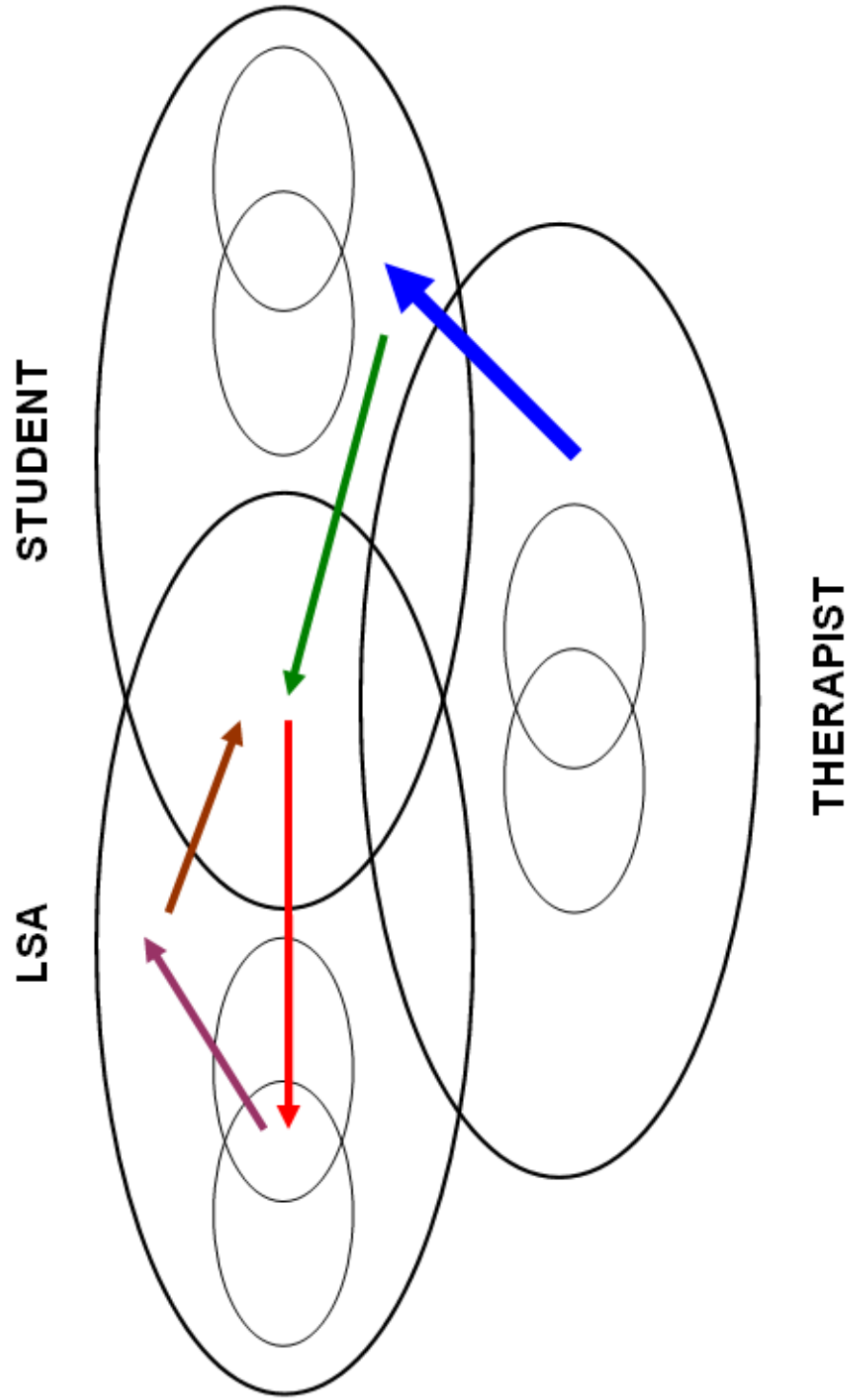
The therapist may wish to support and encourage the interaction he observes, or he may feel the interaction needs to change. He now has a choice of different ways to apply his music to provide such support or to encourage such change. His intervention may be directed at either partner, and at either that partner's representation of the interaction or her/his enactment of the representation in behaviour. The four possible "points of entry" into the system will now be illustrated as four "scenarios".

**Scenario 1**  
 The therapist's "point of entry" is the LSA's behaviour





Scenario 2  
 The therapist's "point of entry" is the student's behaviour





## SCENARIO 2: THE THERAPIST INTERVENES TO INFLUENCE THE STUDENT'S BEHAVIOUR

THE THERAPIST ADDRESSES THE STUDENT'S BEHAVIOUR MUSICALLY RATHER THAN VERBALLY OR SOCIALLY

THE STUDENT'S REINFORCED OR MODIFIED BEHAVIOUR FEEDS INTO THE INTERACTION

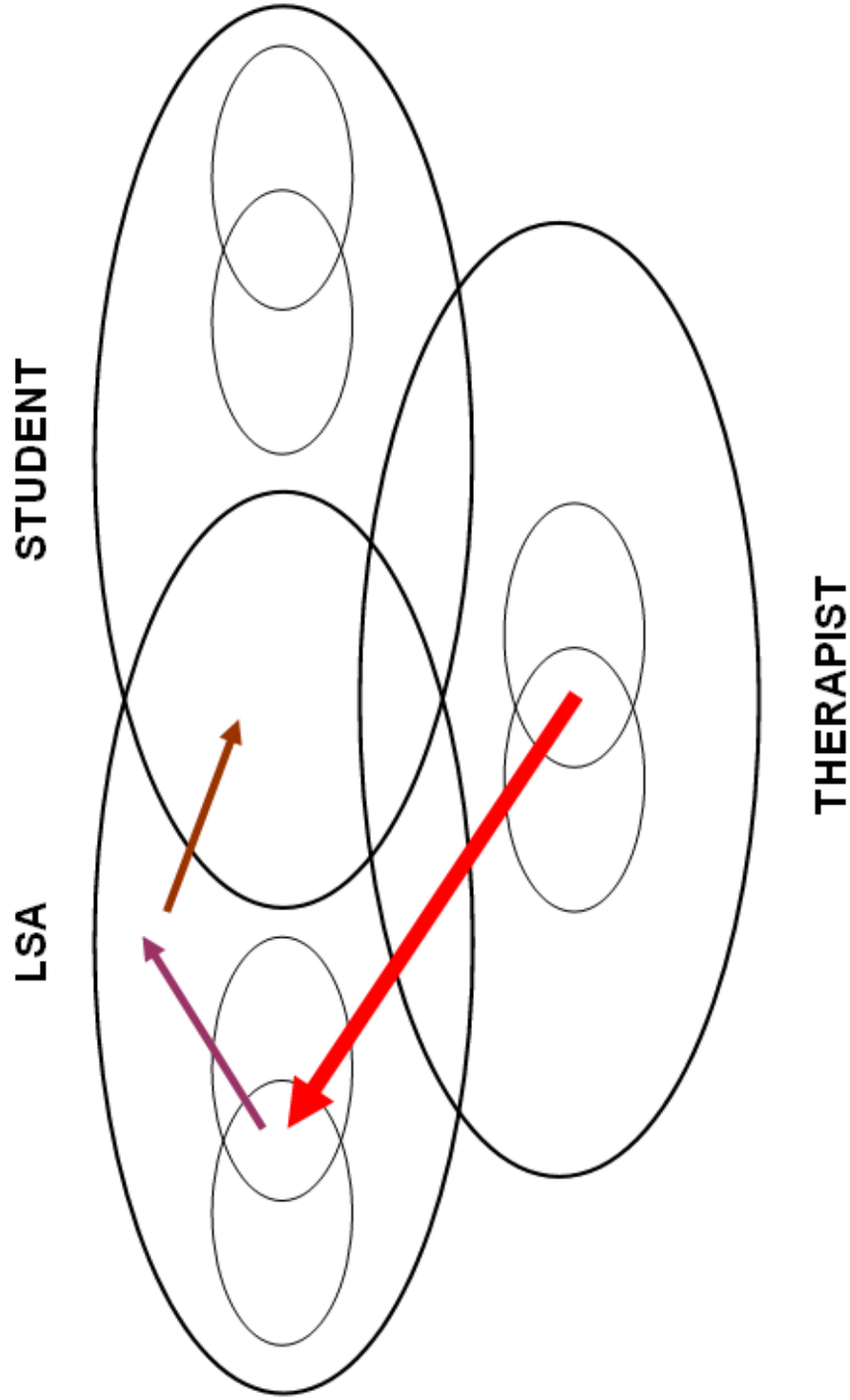
THE INTERACTION FEEDS INTO THE LSA'S REPRESENTATION OF IT

THE LSA'S REPRESENTATION IS ENACTED IN BEHAVIOUR

THE LSA'S BEHAVIOUR FEEDS INTO THE INTERACTION

Scenarios 3 and 4, which follow, focus on representations rather than overt behaviours, in effect bypassing the first two stages in scenarios 1 and 2.

**Scenario 3**  
**The therapist's "point of entry" is the LSA's representation**



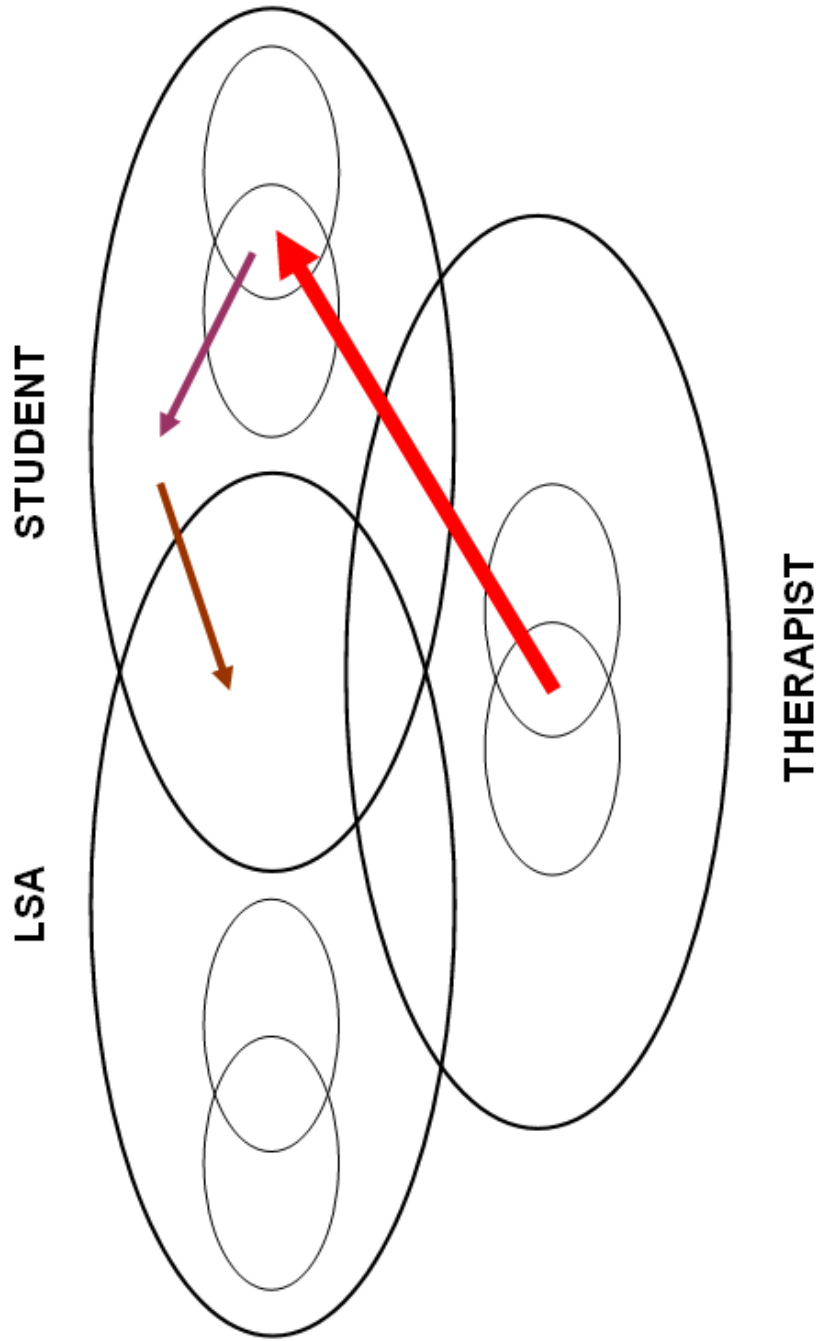
**SCENARIO 3: THE THERAPIST TRIES TO INFLUENCE THE LSA'S REPRESENTATION**

THE THERAPIST ADDRESSES THE LSA'S REPRESENTATION MUSICALLY RATHER THAN VERBALLY OR SOCIALLY

THE LSA'S REPRESENTATION IS ENACTED IN BEHAVIOUR

THE LSA'S BEHAVIOUR FEEDS INTO THE INTERACTION

**Scenario 4**  
**The therapist's "point of entry" is the student's representation**



**SCENARIO 4: THE THERAPIST TRIES TO INFLUENCE THE LSA'S REPRESENTATION**

THE THERAPIST ADDRESSES THE STUDENT'S REPRESENTATION MUSICALLY RATHER THAN VERBALLY OR SOCIALLY

THE STUDENT'S REPRESENTATION IS ENACTED IN BEHAVIOUR

THE STUDENT'S BEHAVIOUR FEEDS INTO THE INTERACTION

## Appendix 12: Music therapist interview protocol, main study

Thank you \_\_\_\_\_ for participating in this study. I shall read exactly the same script to the other two music therapists, but I can also answer any remaining questions you may want to ask. Everything that is said will be audio-recorded by the camera, which will be pointed at the computer screen and response sheet. First I would like to remind you of the difference between representations and enactments. A representation is how one partner in the interaction perceives the relationship with the other. It includes feelings and expectations – what it is like being with this person, how to behave, what to expect. It has been built up from past experiences of interacting with the person. It cannot be observed, but we can infer it from what we do observe. An enactment is the way the person's representation is enacted in observable behaviour – everything that we can see or hear. Have you any questions on representations and enactments?

My hypothesis is that it is possible for music that a person hears to influence either their representation (thoughts, feelings, intentions, expectations) **or** their enactment (behaviour) or both at once. Of course the partners in these clips may also be influenced by each other's music, but I want you to focus on the effects of the music which I improvise on the keyboard. First we shall watch all the clips through once to get a general impression. The order has been randomised. The room charts show you whom to watch. The student's name is in red and the LSA's in green. The camera is at the bottom of the page and the angle of view is shown by the slanting lines. I am at the keyboard, bottom left, off camera.

Before you start making judgments on the clips, I must request that you do not ask for my opinion on any clip.

You may ask factual questions about what you see, and I shall use my discretion whether to answer them. Please remember that we are not assessing the student or the LSA, nor evaluating the music. We are simply finding out how one qualified music therapist (yourself) perceives the influence of the music in each clip. In the process, of course, we shall also discover whether or not this method of looking at the work is meaningful and helpful, and whether the method for giving your response is effective.

Each time you watch the clips, the order will be changed, to minimise any order effects. This first time please think about the influence of the keyboard music on the student's behaviour. There are seven possible positions for the pointer, which are explained on the chart. You may only wish to use a few of the positions, or even only one, but do not leave it on a boundary between positions.

There may be a small time lag in your responses. This is to be expected. If you make any comments these will be recorded by the camera.

Any other questions on using the pointer?

Clips (1<sup>st</sup> randomised order)

Now the order of the clips will again be changed, and you will be assessing the influence of the music on the student's representation. Remember the representation itself cannot be observed, so you are in effect judging the likely influence of the music on what the student perceives, feels, experiences, expects from the interaction. It's not necessary to remember your responses from last time.



Clips (2<sup>nd</sup> randomised order)

Now we're going to be looking at the influence of the music on the LSA's behaviour.

Clips (3<sup>rd</sup> randomised order)

Finally the influence of the music on the LSA's representation.

Clips (4<sup>th</sup> randomised order)

Thank you very much. Would you like to make any general comments on any aspect of what you have seen and heard?

Would you like to make any general comments on any aspect of the design of the exercise?

## Appendix 13: Music therapists' interviews, main study

### Appendix 13.1: Interview with therapist 1

<b>Key:</b>	001
<i>Italic script</i> = interviewer. <b>Bold type</b> = deviation from prepared script	002
Normal script (all in bold type) = interviewee	003
Interviewee's questions and comments on <b>instructions</b> , <b>concepts</b>	004
	005
Thank you _____ for participating in this study. I shall read exactly the same script to the other two music therapists, but I	006
can also answer any remaining questions you may want to ask. Everything that is said will be audio-recorded by the camera,	007
which will be pointed at the computer screen and response sheet. First I would like to remind you of the difference between	008
representations and enactments. A representation <b>means</b> how one partner in the interaction perceives the relationship with the	009
other. It includes feelings and expectations – what <b>is</b> it like being with this person, how to behave, what to expect. It has been built	010
up from past experiences of interacting with the person. It cannot be observed, but we can infer it from what we do observe. An	011
enactment is the way the person's representation is enacted in observable behaviour – everything that we can see or hear. Have	012
you any questions on representations and enactments?	013
No	014
Nothing?	015
No	016
No, fine.	017
My hypothesis is that it is possible for music that a person hears to influence either their representation (thoughts, feelings,	018
intentions, expectations) <b>or</b> their enactment (behaviour) <b>or</b> both at once. Of course the partners in these clips may also be	019
influenced by each other's music, but I want you to focus on the effects of the music which I improvise on the keyboard. First we	020
shall watch all the clips through once to get a general impression. The order has been randomised. The room charts show you	021
whom to watch. <b>I need to explain I forgot to bring the room-charts, so they're all .... We'll open them all and put them down</b>	022
<b>here [on the task bar] and you can open them. We'll do that in a minute.</b> The student's name is in red and the LSA's name in	023
green. <b>Other people are in black.</b> The camera is at the bottom of the page <b>on the chart</b> and the angle of view is shown by the	024
slanting lines. I am at the keyboard, bottom left, off camera.	025
[pause to place room charts on task bar]	026
Now before each clip (it's a Powerpoint) the number is there. Now the numbers are in the random order, it doesn't start with 1	027
Right	028
OK [explain how to find room diagram before each clip, but then we decide to look at and explain them all now and only refer	029
back if necessary] [explain the encryption]	030
So we are in fact going to go right through the whole six and then stop, without you having to do anything, just to get used to	031
them.	032
OK	033
[check speakers. Explain the average lengths]	034
Clips 6 3 5 1 4 2	035
[in clip 3] He's playing a cabassa. What's this?	036
That's a castanet machine on the table which he's ignoring	037
Right	038
Before you start making judgments on the clips, I must request that you do not ask for my opinion on any clip. <b>In other words don't</b>	039
<b>sound me out.</b>	040
No, right	041
You may ask factual questions about what you see, and I shall use my discretion whether to answer them. Please remember that	042
we are not assessing the student or the LSA, nor evaluating the music. We are simply finding out how one qualified music therapist	043
(yourself) perceives the influence of the music in each clip. In the process, of course, we shall also discover whether or not this	044
method of looking at the work is meaningful and helpful, and whether the method for giving your response is effective.	045
Each time you watch the clips, the order will be changed, to minimise any order effects. This first time please think about the	046
influence of the keyboard music on the student's behaviour. There are seven possible positions for the pointer, <b>which</b> are	047
explained on the chart. You may only wish to use a few of the positions, or even only one, but do not leave it on a boundary	048
between positions. So it'll either be [demonstrating pointer positions] neutral, a little bit encouraging, a bit more encouraging	049
or very much encouraging supporting, you know, that's the relative strength, with the colour.	050
Can I ask you a question?	051
Yes	052
So this I time I'm looking through and it's the influence, the effect of the piano on the student's behaviour	053
Yes	054
So whether it's having a positive influence is that way	055
Mm-hm	056
And whether it's ....	057
Erm, it's a difficult idea but what I mean is if I'm basically encouraging what the student is already doing it'll be to the right.	058
If you think I'm trying to change what the student is doing, challenge it, modify it ....	059
OK	060
It would be to the left.	061
Right	062
I mean I hope it wouldn't be negative – it might be, but that would be my fault. You see what I mean. So that to the right is ...	063
Support	064
Support and the left is to change. Yes and in the neutral in the middle if you don't feel strongly either way just leave it on the	065
nought. The reason I say don't stop on a boundary is because those colours will be used to fill in on the score, to show what	066
you said	067

I understand	068
And then what colour for the boundary? There's a little bit more to say: There may be a small time lag in your responses. This is to be expected. You know, you have a thought and then you move the pointer, but I will put on the chart when you actually moved it, and maybe we can infer from that that it .... Probably you were thinking of something a little bit earlier. If may make any comments these will be recorded by the camera.	069
And can I have more than one response.	070
You can move it as many times as you like. You can move it twenty times or just once, or not at all.	071
Right	072
There was something else: you won't need to remember what you've done at all, because the next time round I'll be asking about a different thing and we're not trying to relate one to the other. We'll see if that comes out or not.	073
Any other questions on using the pointer?	074
No	075
Right, OK	076
Clips 4 1 3 2 6 5	077
If you want to take a break, you can either take a break to make any comments or anything, or you can take a complete break where we turn the camera off and we don't talk about it. Or you can go straight on.	078
Do you want a coffee or anything?	079
Not yet, no .... I'll have a cold drink, that would be nice [break]	080
So [name], you were saying [during the break, so it needs to be repeated for the recording] that it is actually quite difficult because you don't expect to blanking out all the other things.	081
Yes there are so many other factors, musically, that's going on and, erm, presence in the room it's quite difficult to just focus in on .... To make a judgment on .... Because it's not just the piano that's having the effect	082
Oh no	083
So it's quite hard to block it all out, I mean sometimes with this [indicating pointer] I'm thinking well you are moving, you are changing but actually you are still supporting ..... I want two dials to sort of ...	084
Yes, I've actually made it impossible for you to say both at once	085
Yes, and sometimes I ... well yes it is that, and that's why....	086
Well if there's any element of trying to change it it should be on the red side because we take it for granted that you're being supportive, you're not being negative and destructive	087
Yes	088
You can take the support for granted and go to the red if you think there's a change element	089
OK. That's sort of what I was doing.	090
Right, yes good. And the other thing, what you said about really all these things happening at once, in the pilot study they did have to assess all of them at once by.... They had the score and they had to write on different lines for .... And that was even more difficult because they couldn't look at the video and write .... Whereas you couldn't do four dials unless you're a recording engineer and used to it. So I think we have to cut our losses	091
I can understand that, yes	092
If I ever want to devise a better method I'll call on the people that have done this to...	093
Yes, I'm not sure what the solution is	094
No, right. So now, we are going to look at the order of the clips will again be changed, and you will be assessing the influence of the music on the student's representation. Remember the representation itself cannot be observed, so you are in effect judging the likely influence of the music on what the student perceives, feels, experiences, and expects from the interaction. It's not necessary to remember your responses from last time.	095
So, in relation to this [pointer] now, if I feel a student's having a positive reaction ..... this is from the music again	096
No if you think the student's representation or their perception, feeling about the relationship, about playing with or to the LSA, is positive, if you think that it's already positive and the I'm encouraging that it'd be on the blue side. If you think that I am in some way trying to make them see or feel things differently it would be on the red side.	097
OK	098
Clips 1 2 5 4 3 6	099
You're a very good, hard worker, concentrate, you go from one to the other and just keep at it. I don't know how I'd do it	100
I think it's easier for me to do it that .... if I get distracted then [.....]	101
At least we're staying with one aspect you're looking at through all six	102
Yes, exactly, it's easier to just do the whole lot and then ....	103
Yes	104
And then I can sort of remember what I've done before and, you know	105
You don't have to remember anything	106
No	107
You might do, you might remember it, that's fine, but it's not necessary.	108
So, we're going to be looking at the influence of the music on the LSA's behaviour.	109
Right, yes. Sorry, so it's what, how the LSA responds to the child?	110
Everything that the LSA does that is relevant to the child, well I mean everything that they do really because you've got one or two examples where they're also having to attend to somebody else perhaps, in between, you know what I mean. All of it ...	111
It's just focusing on that one child?	112
What the LSA does in terms of how it relates to the child we're looking at	113
Yes	114
It's a difficult concept	115
Can I ask you, in 3 somebody comes into the room...	116
Yes, well that was entirely unexpected. She'd left something on that cupboard behind them	117
Oh I see	118
And just came in to fetch it. And all the talking you can hear is actually the LSA that we're watching	119
Talking to the child	120
About "Oh you want me rub your head" .... She says she won't and then she does in the end	121
Oh I gathered that, I just wondered why that person was walking in and ....	122
Oh well, I .... She didn't seem to be likely to start interfering and I thought it would be more distracting to say please can you wait than to let her just come and get it, you know. In fact he didn't seem to notice	123
No no, it didn't have any .... It didn't change the dynamics of what was going at all but I was just wondering if she.... Yes	124
It wasn't planned, no.	125

So this is the behaviour of the LSA	145
Yes	146
Clips      5                      2                      3                      4                      6                      1	147
It's not going to take two hours is it?	148
[..... family matters]	149
So finally	150
That's the last one is it?	151
Yes the erm the influence of the music on the LSA's representation.	152
Right	153
You know it's a very fine distinction but at the end I'll be sending you back in maybe a week or so, the score of all these with what you said on them. You'll be able to see how the four things related together and think about that, and later before we have the panel meeting I'll be sending you a score which has your reactions and the other two people's. We'll all look at that before the meeting and, you know, have something to discuss at the meeting	154
Right. So this is the....	155
LSA representation	156
Their behaviour and the way they ... how they're feeling about it really	157
Well you've already dealt with their behaviour. You might want to say exactly the same things but you're now thinking about how you .... How is the mood of the music inducing behaviour rather than the tempo or the dynamics or something more direct	158
OK	159
Clips      2                      4                      5                      3                      1                      6	160
Well done	161
Thank you	162
Thank you very much. Would you like to make any general comments on any aspect of what you have seen and heard?	163
Well that last one is quite difficult because some of the TAs are really getting involved and some are just facilitators so it's quite difficult to see .... The representation isn't as clear as in others, but it's very interesting	164
Do you think if a person is just facilitating that they're not so involved as...	165
No no no. It's difficult because I can't get a sense of the dynamics	166
No	167
No I think absolutely when you're in the room you can feel that but it's very difficult ... I know the need for facilitators is as important I feel but it's difficult to then find out their representation from sitting this side of the screen	168
Yes	169
That's the difficulty, whereas if I was to do that in the room I'd probably come up with a completely different answer.	170
Mm yes. I feel that everything that everything they're doing ... I mean none of them have been told, you know, asked to do anything this time, but anything they're doing is what they've chosen to do and therefore if they've chosen to facilitate it's not because they've been told not to do anything more active, it's because that is how they want to interact	171
Sometimes if you are a facilitator it's difficult then to get .... To be pro-active yourself isn't it?	172
Yes I see	173
I think what I'm saying is it's hard to kind of pick up the transference from not being in the room	174
Of course, yes	175
But it's very very fascinating. I can look on my sessions in a different way....	176
Don't... not necessarily a good idea. Yes, I think you've done this but I've said here [on the protocol] Would you like to make any general comments on any aspect of the design of the exercise? But you've partly done that but anything, you know, you want to add?	177
There's just....	178
How you'd like to have done it?	179
Well, no I think this is the easiest way of getting them together, other than getting three people in the room	180
Well we're going to get them in the room but....	181
For each session, to actually be in the ...	182
Oh I see, yes, getting them physically there. Oh my God, where would I have got the permission? I'd no idea of researching this at all at the time, in fact I'd finished the work before it even occurred to me to do the research [about how I got involved, how there were lots of other more traditional activities in the sessions, but no-one seemed to have written about this approach]	183
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## Appendix 13.2: Interview with therapist 2

<b>Key:</b>	001
<i>Italic script</i> = interviewer. <b>Bold type</b> = deviation from prepared script	002
Normal script (all in bold type) = interviewee	003
Interviewee's questions and comments on <b>instructions</b> , <b>concepts</b>	004
	005
Thank you [name of MT2] for participating in this study. I shall read exactly the same script to the other two music therapists, but I can also answer any remaining questions you may want to ask. Everything that is said will be audio-recorded by the camera, which will be pointed at the computer screen and response sheet, <b>not at you</b> .	006
First I would like to remind you of the difference between representations and enactments. A representation is how one partner in the interaction perceives the relationship with the other. It includes feelings and expectations – what it is like being with this person, how to behave, what to expect. It has been built up from past experiences of interacting with the person. It cannot be observed, but we can infer it from what we do observe. <b>On the other hand</b> an enactment ( <b>which actually I'm going to call behaviour, because it's more familiar</b> ) is the way the person's representation is enacted <b>now</b> in observable behaviour – everything that we can see or hear.	007
Have you any questions on representations and enactments?	008
No	009
<b>OK.</b> My hypothesis is that it is possible for music that a person hears to influence either their representation (thoughts, feelings, intentions, expectations) their enactment (behaviour) or both <b>of those</b> at once. Of course the partners in these clips <b>will</b> also be influenced by each other's music, but I want you to focus on the effects of the music which I improvise on the keyboard. First we shall watch all the clips through once to get a general impression. The order has been randomised. The room charts <b>which I'm just going to give you</b> show you whom to watch <b>because there are more people on some .... Not just the people you're watching, there are others.</b> [demonstrate]. The student's name is in red and the LSA's (learning support assistant's) in green The camera is at the bottom of the page and the angle of view is shown by the slanting lines. I am at the keyboard, bottom left, off camera.	010
So now we'll just play through all six by [explain control of laptop]	011
Clips      4                      1                      3                      2                      6                      5	012
Before you start making judgments on the clips, I must request that you do not ask for my opinion on any clip. You may ask factual questions about what you see, and I shall use my discretion whether to answer them. Please remember that we are not assessing the student or the LSA, nor evaluating the music. We are simply finding out how one qualified music therapist (yourself) perceives the influence of the music in each clip. In the process, of course, we shall also discover whether or not this method of looking at the work is meaningful and helpful, and whether the method for giving your response is effective.	013
Each time you watch the clips, the order will be changed, to minimise any order effects. <b>So every clip will be followed by a different one each time.</b> This first time please think about the influence of the keyboard music on the student's behaviour <b>or enactment</b> . There are seven possible positions for the pointer, <b>which</b> are explained on the response chart. You may only wish to use a few of the positions, or even only one, but do not leave <b>the pointer</b> on a boundary between positions <b>because then I don't know what it means</b> . There may be a small time lag in your responses. This is to be expected. <b>You see what I mean, you sort of think of something and you can't instantaneously react but we would allow for the fact that it takes a moment, when thinking what relates to what you see well, er, she meant there but it was half a second later, that sort of thing.</b>	014
<b>OK.</b> So you're moving it as the clip goes on?	015
<b>You're moving it as the clip goes on, once or twice or many times, between any positions that you think fit.</b> If you make any comments obviously these will be recorded by the camera.	016
Now any <b>further</b> questions about using the pointer?	017
<b>So there's no limit on how many times you can change it?</b>	018
<b>No that's right</b>	019
<b>You can keep on moving it?</b>	020
Yes, you might want to change it many times, you might not want to change it at all. You might ... if you think there's no effect you'd be on zero. These [pointing to blue side] are all reinforcing, supporting, encouraging what is already happening. These [pointing to red side] are aiming to change what is happening but as it's been pointed out to me by everybody that's been involved, you know, you're always trying to support, you know, it's not a negative thing, it's just that if you're supporting <b>and</b> trying to change it goes that [red] side. If you're merely supporting what <u>is</u> , it's this [blue] side, and these are the sort of degrees with the darker colours.	021
I see, so we're going to do this four times?	022
We're going to go right through all six clips in the new order, doing student behaviour.... It sounds as if it's going to take six hours but the last person actually only took an hour and a half in the end so don't worry. If you .... I mean we'll go straight through but if you suddenly feel you need a little break, a breather, obviously you can just leave it, stop it and not carry on till you're ready, but... otherwise we can just go straight through.	023
So we're thinking for the first one about...	024
The student's behaviour	025
The student's behaviour	026
How the music ... what effect if any the music is having on the student's behaviour.	027
Could you remind me again the difference between behaviour and representation.	028
Yes, behaviour is anything that you actually can see, erm, so that's the sort of ... very often all you would record, you know, talk about is behaviour, but then when you're sort of thinking why? What were they feeling? You know, what's going on therapeutically, internally, you'd be thinking about the representation, and it's a bit artificial to separate them but what I ... my hypothesis is that there are some things that music does which directly affect behaviour and other things which affect, if you like, the internal working model, and that will affect behaviour but that's not what we are talking about. So we're now ...	029
<b>So that's kind of looking slightly deeper?</b>	030
Yes that's looking deeper, moods and so forth. This one is just any effects on what you can actually see and hear.	031
So looking, or banging or ...	032
Absolutely, yes, that's right.	033
I see	034
Right, OK, when you're ready	035
Clips      1                      2                      5                      4                      3                      6	036
Do you need a breather or shall we go on?	037
I'm OK now	038

The next time the order of the clips will again be changed, and you will be assessing the influence of the music on the student's representation. Remember the representation itself cannot be observed, so you are in effect judging the likely influence of the music on what the student would perceive, feel, experience and expect from the interaction. It is not necessary to remember your responses from last time. Absolutely unnecessary, you may remember them but it's not necessary, at this stage. [info about the editing process] right so representation [...] of the student	075
Clip 5	076
<b>I think I might just need to clarify something. Kind of get my head round it. So for this thing, this representation, I understand what representation means but in terms of the scale ... it means, so A B and C means that what you're doing on the piano is supporting or reflecting...</b>	077
Reflecting how I feel they are already ... how I would deduce they are feeling already, but you don't neces.... It doesn't necessarily mean that I was kind of thinking that out at the time. I think we, you know when we're actually in the session we do a lot of things instinctively. I'm really asking you what would be the effect of the music that I in fact played, whatever was in my head, you know, er, it's difficult to think how you reinforce the representation but what I'm saying is, the music creates, you know when you're listening it gives us a certain feeling about you know this is calm or this is angry or this is comical or this is sad, you know, something like that. But of course, that's us. You can also assume how it might seem to the other person and I'm just saying if you think that it's just maintaining the status quo it'll be on this [blue] side. If you think that I ... just an example, it doesn't apply to any of these clips in particular, but you know if you thought a student was very nervous and that I was playing very calm music that would be on the red side.	078
OK. If you're trying to modify ...	079
If you thought the student was bored and I was playing unexpected surprising sort of music that would be on the red side as well	080
Oh I see. I understand. It's kind of what I was almost at.	081
Clips 2 3 4 6 1	082
[Break for drinks]	083
The next time the order of the clips will again be changed and you will be assessing the influence of the music on the LSA's behaviour. Now, they're assistants, and you could just look at them as they're there to assist the students but I've tried to pick examples where I thought they were not so much assisting the students as being an interaction partner, even if it's just interacting by a raised eyebrow or just, you know, listening. I'm not trying to get the student to interact with me, I'm trying to encourage them to go on ... you know they are most interested in the adult nearest to them usually, most of them. So from the point of view of the LSA as an interaction partner, what's the influence of the music on their behaviour? When you're ready. So this is what you and your music are doing to influence the actions of the LSA?	084
That's right, and actions is anything you can see or perceive or anything that the student would see or perceive, but not what's inside the LSA's heart, that's something in the next time. OK	085
Clips 2 4 5 3 1 6	086
Lastly you will be assessing the influence of the music on the LSA's representation. I ought to say this again because I've said it, you know, how they feel about the student, how they feel about their role with the student, how they feel the relationship is going. You know, if they have thoughts about how the student feels it's their internal thoughts, it's still their representation, you know what I mean? So this is a really interesting one that ... that we always think you know what's going on in the therapist's mind but how often do we think what's going on for an assistant?	087
Clip 6	088
I just want to apologise that although I said that nothing would follow the same way, I've got this order, but because I'm shifting it one place for each person I've just played you number 6 twice running for a different question. Sorry[ ....] OK	089
Clips 3 5 1 4 2	090
Oh!	091
That's the end yes. Would you like to make any general comments on any aspect of what you have seen and heard on there, first of all?	092
Erm, no	093
I don't want to wring something out of you!	094
Would you like to make any general comments on any aspect of the design of the exercise? You know they can be as negative as you like, about how it works and how easy or difficult or again you can reserve judgment because there's going to be a panel meeting where people will talk about things again you know, so it's not the last chance.	095
<b>I think it can sometimes be difficult to discern what is behaviour and what is what you call representation.</b> I know you said that obviously it was out of .... I think this [the dial] is quite good but I imagine you're filming it because you want to see make the links between when that happens and everything ...	096
I've got a score of all the music I've transcribed it all long ago, which took a lot of time obviously and then these colours go in lines across the score so that as you go from red to green this line changes from red to green. It all comes out on the score and I'll send it to you when I've done it and you can have a look at what you did you see, and see how the four things were related to each other because they all go on one score you see. And then I can actually put all three people on one score just by actually putting them in tiers. [ The time constraints of the PhD on perfecting the method ]	097
Thank you very much for your help. It's hard work. I do appreciate all this hard work	098
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### Appendix 13.3: Interview with therapist 3

<b>Key:</b>	001
<i>Italic script</i> = interviewer. <b>Bold type</b> = deviation from prepared script	002
<b>Normal script (all in bold type)</b> = interviewee	003
Interviewee's questions and comments on <b>instructions</b> , <b>concepts</b>	004
	005
<i>Thank you <b>alias</b> for participating in this study. I shall read exactly the same script to the other two music therapists, but I can also answer any remaining questions you may want to ask. Everything that is said will be audio-recorded by the camera, which will be pointed at the computer screen and response sheet.</i>	006
<i>I would like to remind you of the difference between representations and enactments. A representation is how one partner in the interaction perceives the relationship with the other. It includes feelings and expectations – what it is like being with this person, how to behave, what to expect. It has been built up from past experiences of interacting with the person. It cannot be observed, but we can infer it from what we do observe. An is the way the person's representation is enacted <b>now</b> in observable behaviour – everything that we can see or hear and I often use the word <b>behaviour</b> rather than <b>enactment</b> because it's a bit more normal, so they're interchangeable.</i>	007
<i>At this point have you any questions on representations and enactments for the purposes of this?</i>	008
<b>I hope it will become clear as I see, but you'd like me to infer things about the people's state of mind, shall we say?</b>	009
<i>Yes, but in each case we're going to look at what actually is observable first and then on the second run through, without referring back to what you said before, because you're not expected to remember that, you think about any fresh ideas that, you know, might be going on but we can't observe them.</i>	010
<i>My hypothesis is that it is possible for music that a person hears to influence either their representation (thoughts, feelings, intentions, expectations) their enactment (behaviour) or both at once. Of course the partners in these clips may also be influenced by each other's music, but I want you to focus on the effects of the music which I improvise on the keyboard. First we shall watch all the clips through once to get a general impression. The order has been randomised <b>although it happens to start with one, two – that's how random numbers go – sometimes they don't look random.</b> The room charts show you whom to watch (I've shown you those) The student's name is in red and the LSA's in green. The camera is at the bottom of the page and the angle of view is shown by the slanting lines. I am at the keyboard, bottom left, off camera as I've explained.</i>	011
<i>So now we'll literally just play them through now. You simply [explain control of laptop]You're not doing anything this time you're just watching them in a relaxed way to get a general impression.</i>	012
Clip 1	013
<i>That is much longer than all the other clips. The others are on average half that length.</i>	014
<i>Can you turn the volume up slightly?</i>	015
<i>I should think so, yes. That was a pretty quiet one but yes we can [work out how to do it]</i>	016
Clips 2 5 4	017
<b>I wanted to ask about the extent to which the LSA may be initiating the movements the child's making or whether that's something perhaps you'd like me just to kind of use my own judgment on?</b>	018
<i>I think I'd like you to deduce that, I mean they do ... we're going to have a panel meeting and it'll undoubtedly come up and at that point I shall tell you what the LSA said about it, but, I mean, as a general rule they've been told only initiate you know if the person really can't and you know let them do as much as they can. So the answer is sometimes they are and sometimes they aren't, but I'm not going to tell you specifically.</i>	019
<b>Sometimes, when it stops, that must be in response to the child stopping</b>	020
<i>Yes, you can .... That's a fair assumption</i>	021
Clip 3	022
<i>There seem to be people coming and going during sessions</i>	023
<i>Yes, we ignored it</i>	024
Clip 6	025
<i>OK. Any more questions at that point?</i>	026
<i>I'm just reminding myself the interest here is the interaction between the student and the assistant, both ways</i>	027
<i>Both ways, yes</i>	028
<i>And particularly in relation to the music that you're ...</i>	029
<i>Well, I have decided over the three years that I was working with these groups that it was very much more sensible to build up what they did with these assistants that they worked so well with than to try interacting with them myself all the time, and also that the assistants would learn more about how to do creative things with them by just doing it with musical support than by being told what to do. So you know I don't tell anybody to follow ... I hardly gave them any guidance in the end. We started off with like training sessions and things – I did less and less.</i>	030
<i>Before you start making judgments on the clips, I must request that you do not ask for my opinion on any clip. You may ask factual questions about what you see, and I shall use my discretion whether to answer them. Please remember we are not assessing the student or the LSA, nor evaluating the music. We are simply finding out how one qualified music therapist (yourself) perceives the influence of the music in each clip. In the process, of course, we shall also discover whether or not this method of looking at the work is meaningful and helpful, and whether the method for giving your response is effective, so that's on trial as well. We shall only know by doing it.</i>	031
<i>Each time you watch the clips, the order will be changed, to minimise any order effects and it's been different for each person that's seen it. This first time please think about the influence of the keyboard music on the student's behaviour. There are seven possible positions for the pointer. These are explained on the response chart. You may only wish to use a few of the positions, or even only one, but do not leave the pointer on a boundary between positions because I can't interpret that. There may be a small time lag in your responses, you know you notice something and then you move it. That's inevitable and to be expected. If you make any comments they will obviously be recorded by the camera. I haven't really said this very clearly but of course if you don't really think there's any effect at all just leave it on zero. A little bit of encouragement – A, a little more definite encouragement – B and sort of exaggerated, you know, emphasis is C. This is to do with mild questioning and changing, this is definitely trying to change it, this challenging, you know what I mean, so that on the blue side generally the music is supporting the status quo and on the red side it's trying to modify it.</i>	032
<i>Right</i>	033
<i>And of course you could stay on one place for ages or you could move it about quite a lot, it's different ... you know it just depends on what you think. Right, let's proceed, when you're ready</i>	034
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	074



Clip	5	075
I'm not watching what you're doing, that's the point.		076
So shall I just go on?		077
Just go on yes. You haven't got to remember what you've done in any case. Just the student's behaviour		078
Clip	2	079
[qn about numbers = clip no. or order]		080
Clips	3 4 6	081
If it's any comfort, I don't always know, I can't remember, I don't know whether I did something .... Sometimes things seem to happen absolutely simultaneously ... was it me, was it the student?		082
Clip	1	083
[Break while MT3 checks on a client]		084
Clips	2 4 5 3 1 6	085
I just want to put it on the camera that I forgot to record you saying that you did find it awkward that sometimes I was both supporting and modifying, and I said that everybody said that and there is an .... That's something we'll discuss in the panel, don't worry.		086
I was thinking about your question about support and trying to change and support and actually I look back and I did say to others if there's definitely an element of change that's what we're recording really because we take it for granted that we're supportive rather than unsupportive, you know, so that the blue side is purely support for what is and the red side is aiming for something else but naturally supporting what is as well, you know		087
Tell me to stop talking if you want		088
No, no		089
But it strikes me sometimes you make a change and when the child responds you're then supporting		090
Actually I thought ... that struck me and I thought of saying that to you but I thought I should leave you to discover that, yes		091
The moment of the initial playing it may be moving something, and the moment when it changes from shifting someone to actually supporting where they now are		092
Well if it was verbal and you were saying come on eat your biscuit that would be change, and then when they started eating their biscuit you'd say "good boy!" – then of course it would be supporting so it's exactly as what you say		093
So we're moving on to LSA's behaviour. Now, as you will know there isn't a great deal of it and in some cases they're doing very little but I still want to know what the little they do or don't do is ...		094
Their behaviour rather than ....		095
Things you can actually see them doing or not doing, and hear as well sometimes. Right.		096
[...] would it be the influence of the music on the LSA's actions? The LSA may initiate something, either supporting or modifying, challenging, but you don't want me to record that so much as my sense of whether the music supported that ...		097
Yes, you may think, the LSA might well initiate something absolutely unrelated to me. I might ignore it, I might go with it and support it, I might kind of tactfully resist it and try and get them to be otherwise. It's what, it's how the music responds to what they do and invites them to continue. I don't think that everything that they do should be seen as something I've brought about. I think they'd be shocked with that idea!		098
Carry on		099
Are you OK then with that?		100
So this is what you and your music are doing to influence the actions of the LSA?		101
That's right, and actions is anything you can see or perceive or anything that the student would see or perceive, but not what's inside the LSA's heart, that's something in the next time. OK		102
Clips	6 3 5 1 4 2	103
Are you getting tired?		104
I'm finding this one harder than the others. Maybe it's because .....		105
Of course the other thing that's rather complicated is that of course there are other students and LSAs. I'm not totally ignoring them – when that guy manages to play the chimes you know I sort of have to acknowledge it don't I, and you know also when they play quicker I told him that "they're ask...." That's because the other two students had started playing fast really so that comes into it as well but we can't ... I'm only asking from the point of view of the two people we're looking at, you know, what's the music doing or trying to do, and there's lots of ambiguities that I'm not going to go into but they will come out in the panel meeting I'm sure, because I have had a pilot of the whole thing, not using this [the pointer] though. This is the new thing but I piloted the idea of the interviews and a very long panel meeting, with the team at [workplace]. It was very interesting.		106
It's a shame there isn't a way of recording this digitally alongside the extract		107
Well I haven't had ... it's slow but perfectly reasonable. Yes I know what you mean, you could ... well there is a way if I was good enough at IT. What I'm doing is watching it back and using Paint to put it onto my transcriptions of the music' you see. I've got all the music transcribed and the ... it comes out as a perfectly clear score just the same as it would digitally. There might be .... It might be slightly less accurate in terms of milliseconds that's all.		108
I was thinking of your workload		109
My workload, yes, but then it has the effect of making me think about every bit: Why did she say that if she thought this ... which a computer can't do.		110
[....] the sense that simply by playing you are influencing their behaviour by saying, in a sense, the music is going on so ....		111
Yes		112
[....] to be still and just listen. You're saying [ ...]		113
Absolutely, no matter what. Not that the content doesn't matter but there's a sort of, not a placebo, but there is some effect of there being music as opposed to non-music. Oh yeh, well there's one LSA, when I'm asking her about the effect of the music she says well you'd expect it, it's a music session, you'd notice it if it wasn't there, you know, which is quite true.		114
This is the LSAs' state of mind		115
Yes that's right, including what they feel about the student and it includes what they think the student might be thinking or feeling or needing in terms of what's in the LSA's mind about the student's needs or intentions or whatever. Quite a complicated one if they're really thinking, isn't it?		116
Clip	4 1 3 2 6 5	117
[no recording of final brief conversation]		118

## Appendix 14: Analysis of music therapists' panel meeting, main study

Key: Therapist 1	Therapist 2	Therapist 3		
Right, well thank you very much. The first one, we're going to look at clip 4. (Th1)'s going to talk about what happens around circle 11, which is on page 10. [interlude resolving a problem with copies] Are you OK to start?				0001
Yes				0002
So what I'll do is I'll play clip 4 through and erm then we'll look at what happens on page 10. [VIDEO starts] I'll tell you the exact spot (Th1) thought his behavior was being supported .... Here. [VIDEO ends] Right, so that's a place quite near the end of the clip where, where you thought that the support for his behavior, his playing, was quite strong. So ....			<b>SB (1)</b>	0003
I think it's because previous to that it was unclear if the child or the supporter ...assistant was moving, whether they were supporting or not, and from that it became clear that it was the child			I only mention support & not the music	0004
At that point			(Th1) focuses on support from LSA not from music	0005
At that point, I think that's why it was more support rather than intervention				0006
Yes				0007
That's what it looked like to me anyway. It was what happened previously ... as to what I saw then, which is why				0008
Mm. And ... the music at that point ... there's nothing sort of spectacularly new at that point is there, so it's ...				0009
No, it's literally the LSA's behavior				0010
Yes. Right. Any comments? I'll just say that at that point H was still suggesting that a slight ... erm.. the other way ... that we were trying to influence or change his behaviour still at that point.				0011
Can I just say for the record that when I went back and looked at it I found it really hard to understand some of what I'd done and I found it really hard to stand by my decisions			I check on the music	0012
I said that to you [JS] yesterday				0013
I was watching it again going "why? ..yeah that doesn't make any sense to me" so...				0014
I know what you mean				0015
Absolutely. That's why I said for goodness sake just select a few because I know if I'd done it I'd .... Three quarters of them I'd think "what? How?" You know, it's the ones we can account for. It doesn't mean the others are irrational, it just means that they're ... at some unconscious level we had the feelings. We can only look at the ones that we erm kind of rationalize, in a way, so ...			(Th1) confirms only LSA behavior considered	0016
I think I maybe said that because it looked .... I think it's just to do with how clearly we can see ... maybe to me it looked like she was moving his arm rather than him doing it independently, but when I saw it again yesterday I wasn't so sure, so ... can we see that bit again			<b>Method</b>	0017
Yes, absolutely. We don't need to see the whole thing, do we, really			Hard to explain some judgments from score	0018
No just that bit				0019
[2 <sup>nd</sup> ½ of clip, JS pointing out moment(Th 1)had marked] D, any thoughts?				0020
I'd like to account for my own sort of .... what I said at that point and looking back at it and trying to remember if I was thinking "is it in the music or is it in the LSA's behaviour?"				0021
Because I agree its absolutely like at that point the LSA's ....it's quite clear that she's going with the child's behavior because she pauses. On the other hand I didn't detect any great change in the music				0022
No no no				0023
And my circles later on are about something perhaps slightly different. But looking at it again there's something about the tempo .... The <i>a tempo</i> there is actually faster than the preceding isn't it			This was foreseen, hence the chance to select the clearest	0024
Yes, there's a little sort of <i>rit</i> up to that point just before that and....				0025
And just before that there's a triplet that it's almost as if Shaun's getting faster at that point and you respond by sort of getting faster.... The <i>a tempo</i> here, that bar			<b>SB (1)</b>	0026
You think I was responding to the triplet?				0027
Yes, getting into that triplet feel as a beat or pulse, but I don't know				0028
				0029
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			Music could be the factor but there is not a big change	0040
				0041
				0042
				0043
				0044
				0045
			except for a faster tempo	0046
				0047
				0048
				0049
			following the student who played a triplet	0050
				0051
				0052
				0053

Well can I just say that I wasn't aware of a triplet at the time. I wouldn't ... it's quite a subtle thing to pick up as you're running and I think that was something I did when I was transcribing it: I thought well there's three beats in the space of two, that's a triplet	Transcription may not reflect the student's intention	0054
Yes, and I wouldn't have noticed it until you see it transcribed	Agreed	0055
No I wouldn't, no no no. I thought that the <i>a tempo</i> was after I had ch... well after he had paused because he paused. And when I saw her get going again because he was ready...		0056
Yes	I think I followed LSA	0057
then I got going again.		0058
There's definitely a little time taken in the music here at the pause when you put the <i>poco rit</i> , perhaps responding to the fact that he stopped ... you take a little time there, and then back into the movement again ..... he starts playing in the next bar.	Keybd restarting after rit is the factor	0059
So just to sum up, it was very important whether he was being erm .... whether the beats were really coming from the student or from the LSA		0060
And at that point I felt it was coming from the student whereas previously I felt it was coming from the LSA	Focus has been on who made movements	0061
Yes and the comments that people made about the music are really to do with timing, with the <i>rubato</i> and you know <i>accel</i> and <i>decel</i> , that sort of thing. Right, anything else we want to say on that clip because there are plenty more to come. [check camera is running]		0062
I'm just wondering whether in fact both you and the LSA were independently responding to Shaun stopping playing at that moment, the LSA by not moving any more and you by a slight <i>poco rit</i> in the music	Keybd and LSA both respond to S independently	0063
Well we're both watching him rather than each other, aren't we, so that would end up with us both doing the same thing because we're both trying to follow him. Good idea. Erm, shall we move on? The next one is H. It's clip 6 on page 3, circle 4 [VIDEO – interrupted to remind someone which student is being observed] We'll play the whole thing although the bit we're interested in is somewhere near the beginning we'll go back to that. But shall we carry on from where we are? [2/3 VIDEO – then stopped by agreement because the rest will be seen later] So we'll start again [identifying the place] still talking about the student's observable behaviour. [VIDEO – saying there at circle 4 and continuing a little further.] It was at the second time that I sang "starting up the music" and it's not one of the ones where anyone's disagreeing with you. This is a one where there's some agreement. (Th 3) was not ... was sitting on the fence at that point. So, (Th 2), her behavior at that point and from the music?		0064
Again it's really hard to look at this and try and remember what I was thinking at the time, but I ... I think maybe what was going through my head was .... It didn't have to be at that point		0065
No		0066
It could have been at any point actually		0067
Well it could have only been at that point or earlier. You can't have ... you only saw it the once for this particular question so you can't have made that reaction before .... sorry it can't be to do with something that happens later, because you moved the pointer at that point. It could be that it was something that had been going on for ten seconds		0068
Yes		0069
You see what I mean?		0070
Yes		0071
So that's the latest point it could refer to.		0072
I think maybe what kind of went through my mind s there's a split second when she just pauses and ..... I was thinking if I was .... And what you ... I didn't feel that your music paused, I think your music kind of, not [...] but kind of leaned slightly on and she went with you, followed you, so in fact it was a very small split second and I could even be imagining it, but there was a momentary pause and you could have kind of paused dramatically but you kind of chose to carry on and she kind of went with you. I think that was what was going through my mind at the time		0073
Well where you moved the pointer: [sings] "with the ocean drum" <u>now</u> "starting up the music". Yes... it doesn't ... yes it does say <i>rit</i>		0074
There was a <i>rit</i> so it did slow up		0075
It doesn't get back to a faster tempo though until the bar later than that.		0076
I think I thought if I'd have been you I'd have thought oh this is going really well, I don't want this to stop, keep some momentum going		0077
Yes		0078
So I wondered if that would have, that's what was going through my mind, I don't know		0079
Yes, well I'm ... yes you're right, I'm keeping things going while she's actually ... she has paused and left her ocean drum down so to speak for three beats		0080
Yes		0081
	<b>SB (2)</b>	0082
	I mention what I sang	0083
		0084
	and also "the music"	0085
	Reason for judgment and moment it was made are hard to recall	0086
	It cannot refer to later point	0087
		0088
		0089
		0090
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		0097
		0098
	Keybd music went on through student's pause, which made her continue	0099
		0100
		0101
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		0107
		0108
	H would have tried to do the same	0109
		0110
		0111
		0112
		0113
		0114
		0115

But I'm not going to give in at that point. Right		0116
'Cos it was going so smoothly it's a really nice clip		0117
OK. That's interesting that at the same time(Th 3) has said the same thing about .... about the	D at the same point	0118
student's representation, which is what we're coming to later, although it's not one of the ones	has said student's	0119
we've selected, but you've reacted at exactly the same point and one of you has seen it in	representation was	0120
terms of what she was doing and one ....	supported	0121
John would you mind just playing it one more time, certainly for those ten seconds before and		0122
ten seconds after and telling if you would ....		0123
[VIDEO]		0124
[.....] Is she looking at you at that point just before the circles that we're talking about? I think	The student looks at	0125
it looks as if she's looking across at you	the therapist	0126
[VIDEO "the ocean drum"] Yes she is there. But actually, you notice the time she's looking		0127
at me is the time when she pauses the playing.		0128
Yes		0129
She looks back at the LSA and starts to go...		0130
But her whole body movement changes as well, doesn't it, she becomes more sort of awake	and moves with the	0131
with it and her whole body's going with the music at that point, not just the drum	music and becomes	0132
I think that's what I was reflecting ... commenting on there was at that moment she seems to	aware of herself ,	0133
be aware of herself being accompanied by you and...	which is <u>SR</u>	0134
Mmm		0135
So it's her playing changes but her sense of herself.....		0136
Yes her awareness changes I think		0137
Well I'm pleased you said that because I had actually not .... I'd been so intent on looking at		0138
them I actually forget that of course I'm in this corner and that is exactly she was looking at		0139
me for that same three beats, yes. We are going to come back to this passage in a different		0140
connection later on, somewhere quite near here. So those were the two about student		0141
behavior. Then we had, we looked at student representation and we will later on have some	No-one chose to	0142
about trying to change the student representation but nobody selected for today any of the	explain a judgment	0143
ones where they said it was being supported. Now if you look on your ... well you don't need	about SR	0144
to look, but on the chart on the line for student representation being supported only two out of	It was generally	0145
ever so many are underlined, in other words almost everybody was agreed in a sort of, in a	agreed that SR was	0146
way, that it was supportive of the student's representation and perhaps it just wasn't, there	supported rather than	0147
weren't any very clear events that you'd want to say anything about. So we're moving on to	changed	0148
the LSA's behavior, LB. This is D, it's clip 3, page 3, circle 3. I'll tell you the point		0149
[VIDEO] Well it was before any clapping that you thought something was being done to his	<u>LB</u>	0159
representation...		0151
Are we talking about learning assistant's [.....]		0152
Yes we're talking about learning assistant's behavior, I beg your pardon, because we, as I		0153
said, there weren't any for SR. nobody selected those. Sorry, yes. So we're looking at what		0154
did I do or what happened at that point that struck you before the clapping starts		0155
What struck me was erm ... I've forgotten the child's name.		0156
We're calling him Cameron		0157
Cameron sort of reaches for the assistant's hand and I just think your arpeggiation and sort of	Arpeggio and held	0158
held chords here seemed to give just the right amount of space for that physical interaction.	chords gave space for	0159
You know the assistant took his hand and then they sort of put their hands up together. Just	the LSA student	0160
the fact that your music, the timing of it fitted that physical gesture so well and was kind of	interaction	0161
supporting saying yes, take the time you need to take his hand and whatever. And then after		0162
that the clapping happens but I mean somehow you were preparing that by musically		0163
supporting her taking Cameron's hand		0164
But the music kind of implies that something's going to happen as well. You've got a rit and	and built anticipation	0615
you've got this sort of arpeggiated....		0166
And also the d minor chord I actually .... The first time I get to it, when I play [sings] I	Cadence delayed to	0167
wanted to go [sings II V7] but he wasn't ready, so then I do it again [sings arpeggio] the chord	wait for student	0168
again to give him that time as (Th3) says, yes.		0169
It's quite affectionate actually, between Cameron and the assistant	Music was warm and	0170
Oh yeh.	affectionate	0171
The music was kind of warm		0172
Supportive	and supportive	0173
She seemed to be in a very very good mood that day and also in a very good mood at the	LSA was in a good	0174
interview and she was really really thrilled to see what he did because he sometimes does very	mood and made a big	0175
little you know. But I thought she played an enormous part in what happened, didn't she	contribution	0176
Yes		0177



Later on. Erm, was there anybody saying the opposite to you then. Erm, at that point, just after that .... Well I say opposite, it's not opposite, but what I'm saying is that just after that H felt that possibly I was trying to change the LSA's behavior	H felt music was	0178
I think, I don't think I meant change, I missed, I kind of didn't get it quite right, I meant reinforce. You don't want her to stop that. I think that's what I was saying, do you know...	changing LB	0179
But also, I can see why H said that because erm you're relate... he's vocalizing with you now and there's a kind of turn-taking going on which maybe may not require so much support from the LSA, maybe, because it's actually happening with you and him now. Do you know .... Am I making sense?	She meant reinforce	0180
Yes, well you're making sense, but you do know ... when I said "we can clap" did you think I'm talking about me and him?		0181
Well yes, but he is clapping with her isn't he?	But the new inter-	0182
I was speaking for her, but that may not be clear	action with therapist	0183
Well I think ...	reduced LSA's role	0184
It's something Jean Eisler told me how when you've got students that don't speak that you very often speak for them. I was thinking "we – me, Cameron and you, Kate can clap" and blow me – I wasn't thinking of myself, I don't think. I can see why H thought ... put a red one there because it's a time that the LSA starts doing something different and you're supporting her doing something different which is very near to saying you're helping her to change. I would buy that.		0185
It's more, not change, just don't stop what you're doing, I think, because it's going redder two bars later		1086
Goes redder, yes		0187
Because you're kind of gathering momentum		0188
It's about who initiates isn't it. She initiates the physical contact taking his hand, but I think you're initiating almost the "O we can clap" – I don't know.	"We" in "we can	0189
Well I must have seen that they were going to clap, by ... there's a little mutter that I didn't transcribe where I was going to say something else and then I saw this happening, but I never put it on the score because I didn't know what it was. It was "xxx.... Oh we can clap". OK shall we move on? Then we have something about the LSA's representation – how the LSA feels about the student, about relating to the student and so forth, and C's got clip 6 on page 5, circle 9. I said we'd come back to that one didn't I, that's why I stopped it. We're going to do clip 6 again. I will tell you when we've reached the point so that you can be looking at the score. [VIDEO Stopped before end]. Let's not get too far from it and forget. Let's just take that bit, starting just before, OK. [VIDEO] That's not looking at me, it's looking out the window [speaking over video]	clap" referred to LSA	0190
I think it was because she looked out the window and then she turned to face the LSA, and she's actually mirroring her movement, and then she's giving her a beat as well on the drum, in time with you	and student	0191
Yes		0192
And she's getting more support from her, and she actually turns, her whole body turns towards the LSA at that point	H's red for change	0193
Yes. The mirroring before that was this rocking	could mean support-	0194
Yes	ing LSA's changed	0195
When she actually said she was trying to avoid being hit	behavior	0196
OK	Agreed	0197
I don't mean just that, but that came into it, and it was quite .... But at that point, yes, as you say.... So, well, is that anything to do with the music at that point?		0198
Yes, I mean the music changed. You had like a <i>rit</i> before, didn't you, and then this <i>piu mosso</i> , and she picks, the LSA picks up on your beat as well		0199
Yes		0200
So Lucy is the LSA, is that right [ .....]		0201
Yes. Lucy talked about supporting with a little, just a little tap here and there, when she thought that she needed it, in other words she sort of, she was telling me that she did as little as possible and when she did a little tap it was because she thought it was needed as encouragement.	Both LSA &	0202
You see I think that looks quite subconscious [ ....] she's going with the music	therapist initiate	0203
Yes, I think I had given her that drum for a purpose, I'd given the LSA a drum in her reach on purpose before this excerpt		0204
But she's kind of supporting the music with you		0205
Yes		0206
[...] then as well	<u>LR</u>	0207
	Clear explanation	0208
		0209
		0210
		0211
		0212
		0213
		0214
	LSA gives a beat in	0215
	time with keybd and	0216
	mirrors movement,	0217
	which attracts and	0218
	supports student	0219
		0220
		0221
		0222
		0223
		0224
	Role of the music?	0225
	Piu mosso which	0226
	LSA picks up	0227
		0228
		0229
	LSA spoke of giving	0230
	minimum support	0231
		0232
		0233
	LSA drum tap is sub-	0234
	conscious	0235
		0236
		0237
		0238
		0239

It's funny, I think it can go from red to blue within a split second really, because you put the drum there for a purpose, so in that way you wanted to affect her behavior because you're hoping she might play it, and then as soon as she does start to play it it's like you're supporting her behavior so we almost had a	Change can quickly become support once it is effective	0240
It switches		0241
I think this is something(Th 3)had said to me, and I thought "he's right, you know". Well I can't go back now, but I think you made the point didn't you, D, that really anything that you do to try to effect a change which is successful, then you move straight to supporting the change	D has said the same	0242
Yeh, exactly		0243
The extremes matter, don't they, because they mark the positions of interactions [...] rather than the middle, which is less...	Circles mark strong judgments	0244
That's why I had the circles, because I thought, this is where somebody decided, but it doesn't necessarily mean it was that moment, it could have been anything preceding that suddenly struck you. The change of tempo, I mean it's absolutely .... I've no idea whether I started it or Aprille, because it seems to be simultaneous		0245
Yeh	I can't tell who initiated change	0246
Mind you, you can see whether she's going to hit rather than shake it can't you?		0247
Mm-hm		0248
So(Th 3)has more or less moved towards saying support rather than change at almost the same....	At same point(Th 3)said support	0249
I think it must be the same thing	The charts were as accurate as possible	0250
I was quite careful about where I placed these, you know I went over it innumerable times, and you did move before the dotted rhythm whereas(Th 1)moved on it, with the pointer I mean.		0251
Yes		0252
OK. Now we're moving on to the more .... The ones where we were thinking about effecting change, and to recap yet again, of course you change with support, you don't suddenly withdraw support, but it's support with an intention to change is what we're talking about – all the things in pink and red. And we start with the student's behavior and it's you again C. It's clip 2, page 4, circle 12.	Remember change always includes support	0253
[VIDEO briefly interrupted to remind them which student and to point out that the LSA also has charge of another student] It's quite early in the clip that we're talking about. I'll tell you where it is. [VIDEO] Yes, it's where you eventually ... where I actually name her " .....	<u>SB</u>	0254
Jenny's listening to Anastasia." That's where you changed your ....		0255
Can I .... Can we just go back five seconds or so just see it again?		0256
Sure [talk about finding the place]		0257
I think the reason I said that was she was very intently looking at her and I think the focus shifted from listening to you to her, and it kind of ... I felt that it was kind of lost a bit, the interaction, and ... because I felt her, the LSA's intensity shifted her focus.	SB focused on LSA instead of therapist because of LSA's intensity	0258
I'm not sure if I've understood you. You're saying that the LSA was looking more intently at her		0259
Yes		0260
And that's what got ...	(no mention of music and I do not ask for it)	0261
Yes that's it		0262
I got you, right. Of course she had been trying to make sure that the other girl didn't start throwing things around or making a great big noise		0263
I think her focus of attention then shifted. I think that's why I put that		0264
Right. But it's in the column for student behavior, so you're saying that the student's attention shifted because of the LSA's?		0265
Yes.		0266
And what have other people said at that point, where is 12?		0267
Mild support for the student's behaviour. It think it could be in the simple musical sense that you're accompanying her playing on the cabassa very steadily	Mild support by steady accompaniment of her playing	0268
Sorry, can we see it again		0269
Yes. So the other two are just .... haven't made any special point of that point – we're talking at the top level again now, we're back on student behavior. You both think that it's all just mildly supportive, um, but (Th 1)spots a definite change at that point		0270
I don't think I was really aware of her eye-contact so much as her playing [...] I suppose you were pointing out that she was looking at Jenny, that does change although the playing's more or less the same	Plus a change in the sung words	0271
Playing... yeh		0272
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The playing is very stereotypical and the LSA, she told me that's what she does all the time with everything, which I already knew, and yet she's got her interest with it, you know it's something that you could easily ignore because it happens all the time, but it's become a focus of interest. Yes we're going to go back and see it again. [VIDEO stopped before end] It'd be nice to talk about the next bit but that's not what we're doing.	Notice the LSA is pleased at playing she describes as stereo-typical	0302 0303 0304 0305 0306
There is something going on between them that I missed because I was watching their hands, definitely, that I can't quite articulate	H notices for the first time some relating behind the playing	0307 0308 0309 0310 0311 0312
The student's hands?		
I was busy watching the student's hands in the first clip so I missed anything that was going on above that, I mean, so I'm seeing it for the first time now		
I see, yes. I can't possibly tell you at this stage, you know, what I saw at the time, how much I was watching the LSA or not, I don't know. But certainly getting the clip, looking at it over and over again, I think she seems more and more important because I was choosing clips out of an enormous possible choice, where I really thought that the LSA was an important part of it, although she doesn't do a single bit of playing at any point, erm, unlike some of the others. OK [checking the time remaining] the next one is D. It's clip 6, page 2, circle 2, quite early on. [VIDEO stopped early soon after pinpointing D's circle] Let's look where you've put it – it's actually after [sings legato passage]	Clips chosen to show good LSA work	0313 0314 0315 0316 0317 0318 0319 0320 0321
You know what, I think...	<u>SR</u>	
You probably referred to earlier		
Being a tentative person as I am [ ... ] I think because I'm pink a little bit earlier than that and I think it's kind of a ... I think it's pink and then I kind of went stronger there because I think I'm relating to ... basically I think the change to <i>legato</i>	Change comes from legato from earlier than marked	0322 0323 0324 0325 0326 0327 0328
Yes		
and the long notes, at the point I've marked A here [on the copy] which is <i>poco allargando</i> .... This is what I wrote is the change to <i>legato</i>		
You didn't want to move the pointer too quickly in case it came off!		
Exactly, but it matches her movements, which is supportive but I think it also directs her awareness to her own body movement, that was the connection, you're not just matching but changing how she sees you and herself	Not just matching movement but changing how she sees self and therapist	0329 0330 0331 0332 0333 0334 0335 0336
Right. Thank you, because I forgot to say now we're moving on to the student's representation rather than behavior, which is what we are for this one.		
So it's support of behavior but I think it's also influencing her representation		
Yes		
Two things		
Well I want to believe I can because this is what I've been thinking about for a year but, erm, I can't force the issue. But you felt that anyway, yes.	Welcome agreement	0337 0338
Can you say any more about that, because I've kind of gone strongly the other way, but it always feels like they're so similar	Change and support are again similar	0339 0340 0341 0342 0343 0344
Well in fact they are, we're back in this thing where...		
Yes, back in where it's not clear where one can be changed, it's quite...		
Supporting her awareness of herself or helping her to have it		
Mm		
And it's kind of both ... once ... again I think it's very hard to distinguish sometimes the extreme blue from the extreme pink	Agreed	0345 0346
I agree and I'm going to let you into a secret: when I did the pilot study with another group I started off not giving them a contrast at all, just asking them about influence, degree of influence, but one of the pilot people said "ah but I wanted to say that you were trying to stop this person doing that and make them do something else, and I couldn't show that", so then I changed it	Pilot group asked for distinction	0347 0348 0349 0350 0351 0352
Yes		
to have the two possibilities. Ever since then it's been pointed out to me how actually they are very very interlinked	but it has been questioned ever since	0353 0354 0355 0356
Yes		
.... Go for that point when "ooh!..."		
Something happened. Was it about the <i>legato</i> for you or the... in terms of the music	Was it the legato?	0357
I don't know, I'm not ... I'm struggling to find the words. It was more just the feeling of .... I felt if I was John I'd really want that to continue	H would have wanted it to continue and therefore facilitated it	0358 0359 0360 0361 0362
Mm		
So would kind of facilitate that in any way I could		
Yes		
Yes it was about ... I think the <i>legato</i> matched the movement very well and she was moving	The legato did match	0363

with it	the movement	0364
Yes		0365
I think it's two. Had you sung "starting up the music" [sung without extending "mu-"] I probably wouldn't have said that. .... but "starting up the mu-----sic" is such a sudden big change in how you're singing	The long pause on "mu-" is effective	0366
And you're talking about legato .... But it wasn't that the previous was just detached, it was actually lots of rests and lots of fragments, and it's only at that point that I ....		0367
It's also the length of the note actually, not just .... sustained rather than ...	And a change from fragmentary to ...	0368
And the allargando		0369
Slightly slower		0370
But she does have these two ways of playing which she goes back to the hitting later on, if you remember. She likes to move, she knows what to do with it, it's tipping it, she likes to hit it and at one point she shakes it, so she's got the whole repertoire, she could be an orchestral ocean drum player. [long pause] What about the feeling? You're talking about it matching her movements. What about the emotional feeling of that passage, if any?		0371
To me particularly or to...	Student has many diff't ways of playing	0372
Anybody Because when I got this thing about representation, I was very much .... it's a time that I was reading people like Schore and Sroufe and Stern, and I was just thinking about emotions and things, if it's the emotional content rather than the sort of rhythm and structure and so on, I tended to think well sometimes we're dealing with their representation and how they feel, but that may not be so. But just to help me with that, or to help me to abandon that idea, what do you think is the emotional content of the music at that point? [VIDEO excerpt again]		0373
It's something quite smooth and warm and gentle, without giving it kind of an emotional name, but in Stern's terms the kind of gesture of it		0374
Support, it's sort of an emotional support	What was the feeling? (How this became an important question for me)	0375
Almost you're more smooth and more gentle than she is able to be physically		0376
Yeh		0377
But it's almost as if she's almost getting into that much more flowing way of being, and you're trying to encourage that I suppose		0378
And I would have been aware she was looking directly at me at that point		0379
Yes again, this slightly awkward		0380
Stilted, yes		0381
She's very unsteady actually when she walks you know, she's very very unsteady indeed		0382
But you're giving her that experience of being, you know sort of steady		0383
Lilting		0384
Very very poor kind of body awareness which stood her in terribly good stead because she broke her arm and it was kind of all ... it was a very nasty looking break. I didn't see it but they described it to me, and for some reason it couldn't be set and it had to be just allowed to set itself, and she seemed completely unphased by having a broken arm at a funny angle – that's what they told me anyway. Hard to believe. And it did recover and set itself.	Smooth, warm and gentle	0385
I was quite struck by your choice of words – "starting up the music", because that's quite a ... it's quite a significant thing to do, isn't it, you know, for students like this who probably don't ... you know, have to have a lot done for them and don't have many opportunities to be autonomous, so to start up the music is quite a big thing, you know, or it felt like that to me.		0386
Yeh		0387
That's interesting		0388
Yeh, I remember thinking that first time round		0389
Another little secret: there's a bit later on where you can't hear exactly what I'm saying but later I say "Aprille made the music..."		0390
Start?		0391
Well yes, I was hoping everybody would think it was "start". It was actually, I was going to say stop. I thought she was going to stop at that point and then she didn't and I sort of didn't finish the word ... I just went on. But yes, that's stressing the autonomy, isn't it?	Beyond student physically but an experience of flowing	0392
Yes		0393
She's going to decide when it stops and starts. OK, we have now, right, H clip 2, page 3, circle 6. We've got more .... We've nothing from clip 1 and only one from clip 5, but we have the most from 2 and 6 but that's, I think that's because there are more changes during those, to be honest.		0394
And you (Th 2) and I have got opposite colours here too, isn't that interesting.		0395
Never mind, we're not going to fight		0396
No what I mean is, this ... what H was saying....		0397
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[VIDEO interrupted] Sorry I'm going to stop you, because I forgot to remind you again, we're moving on now to the LSA's behaviour. We're on the next line, LSA behavior and I think I ought to go back because I didn't make that clear. [VIDEO continued, pointing out which LSA and finishing before end] So we're talking about the LSA's behavior. It's very near to the other passage we were looking at. It's where I say "are you listening to me?"		0426 0427 0428 0429 0430
I think it could just as easily have been dark blue I think, actually, but the reason, I think, the reason I put it as red is I .... I think what was going through my mind at the time, which isn't necessarily ... I don't necessarily agree with that now, but I think the reason I put is it felt like, I noticed both of them I think were trying, it looked to me like they were both trying quite hard to do kind of the right thing, like you, because when you said "and now we'll stop" she puts her ocean drum down and puts her hands on it like this, so she's stopped, and the one we're focusing on, she's kind of dealing with the other girl next to her, but at that point: "are you listening to me?" she kind of, you know, her face, you know she's so listening	The LSA seems to try hard to do the right thing as a result of the therapist's words about listening	0431 0432 0433 0434 0435 0436 0437 0438 0439
Yes		0440
It looks like she's really trying to show, I don't know, show you or her or both that she's listening. It was just that extra thing she did.		0441
In the interview the LSA was very concerned that she had distracted Anastasia by attending to the other girl, and she was very very impressed Anastasia had carried on and not minded, you know. That was her feeling: "Oh it was such a pity I had to deal with this other person, but look, she's still playing and she's, she's holding my attention	The LSA was impressed that A had not been distracted	0442 0443 0444 0445
So I think it felt a bit like, you know, "are you listening to me?" you were being her voice	Therapist sang for LSA	0446 0447 0448 0449
Absolutely		0450
So I felt like she was answering you by ....		0451
Yeh		0452
I think that's how it felt at the time		0453
It is interesting, I can be in the room, singing in a man's voice, there are two women here, and nobody kind of thinks "Oh, John's saying 'are you listening to me' ". It is possible to project it and for other people to take it as them, and for people who see it to do that. Because if it couldn't be done with words maybe it couldn't be done with music either, I mean, maybe the music would always be trying to draw attention to itself, and what I'm interested in is how they focus on each other, what they do with each other. .... "listening to me". Yes it's, yet again, two people at the same moment using a different colour, but what they're really saying, you're really saying the same thing, and this is going to be an amazing discussion section.	Notice it is possible to speak on behalf of the student	0454 0455 0456 0457 0458 0459
[talk about thesis and welcoming complications]		0460
Right, still another one on the LSA's behavior ...		0461
I thought of something John		0462
Oh yes, go on		0463
I think this is ... to me this highlights one of the elements of doing groups with teaching assistants and the like, is that they often want to please you, get it right for you, want to show you that they're doing it right, but often that can be not helpful. Sometimes it can be not helpful. That's not an example of that, but I think that's an example of ... I think they did want to get it right for you, they wanted to do the right thing, they stopped and they listened.	Sometimes it is not helpful for LSAs to try too hard to impress	0464 0465 0466 0467
Yeh, and I ... sorry ... and I think that, from what you were saying, when you interviewed her and, you know, she was anxious that she'd kind of distracted her from ... again it's showing that she wanted to get it right for you	LSA wanted to get it right	0468 0469 0470
Mm		0471
Well, that's the ... I'm sorry, that's not quite what I meant. The way she put it wasn't "Oh look I'm sorry I did that, I shouldn't have done, it was "poor Anastasia" and "wonderful Anastasia who carries on despite the fact that I'm, you know, attending to the wrong person. You know, she was really just ... seemed to me to be just thinking of her student and not of what I expected.	The LSA seemed to be focused on the student though she was in charge of another too	0472 0473 0474 0475 0476 0477 0478 0479 0480
OK		0481
Because after all they've only sent two LSAs for three very dependent students, so she is actually meant to be attending to both of them and if she ignored Aprille it wouldn't have been very helpful.		0482
No		0483
You know, so I don't think that there was any feeling of "Oh John wanted me to...." I hadn't said "she's your partner, you're doing ..." This is just something that developed, and at another point she might have been partnering Aprille. None of the ... I don't remember ever saying, you know, "you are a pair and I'm interested in what you do together". It's just the sort of thing that gradually developed and you er try to encourage it.		0484 0485 0486
Can I just say, John, I read some of this "are you listening?" not as a criticism of the learning	I acknowledged her	0487

support assistant, but in terms of for her, as it ... you know, her listening is important. I noticed that just a bar later I go up to the strongly supporting at point 9, when you sing "are you listening?"	listening.	0488
Supporting it because she is doing it,	Strong support	0489
Yes	coincides with words	0490
She is listening		0491
She is listening. .... It's just about listening, in some way, you know. I was a bit slow		0492
No, no. Now we've got another one of H's actually, about the LSA's behaviour. It's clip 4, page 10, circle 9. It's very late in the clip but I think we'll hear the whole thing, if you don't mind. [VIDEO pointing out slightly early and repeating second half to correct this] Now, it could have been ... it's just after my big accent, I don't know if it was related to that		0493
I found this one quite hard because I couldn't tell from that whether ... who was doing what.	<u>LB(2)</u>	0494
Yeh		0495
Can I just hear it again and just try and remember what I was thinking at the time?	Hard to tell who was	0496
The LSA told me – this is related to this thing of wanting to please me – I'm sure she was being honest, but she told me erm a lot about waiting for them to do things and how you must leave it to them and what a great effort it is for him to do anything, and, you know, really emphasizing how much she'd let him control it, erm, more than I thought she had, and more than you seem to think she had. But that could just be her perception, erm, or it could be that it really was, you know, he does ... he just ... all I would say is that he can't make rhythmic movements of any speed, so she may be taking quite subtle signals from his muscle tone being co-operating or resisting, but not from ... he wouldn't be giving her a beat, so far as I know. Now what were we going to do? We were looking at the same bit again, right. [VIDEO]	doing what when	0497
I'm really sorry, can I just see it one more time?	student is assisted	0498
Yes		0499
I think I'm ... it's coming back to me. I think it was something to do with the phrasing	LSA had said she	0500
[VIDEO] Yeh, I remember. She puts ... maybe she's getting tired, she puts it down on her knee, whether you saw that or not I don't know, see you kind of, that phrase kind of comes to a close [sings] and then you kind of start up again, and I felt on some level, maybe by just kind of you kind of draw that phrase to a close and then you start a new one, and she picks the drum up at the same time as the start of the new phrase, so I think maybe what I was saying is you were kind of encouraging her to re- ... start again, I mean ...	gave him control. He	0501
Yes I think I was. I hoped she would. I think ...	cannot make fast	0502
Cos she was like [sings]	movements but can	0503
Yes. If you notice, she does pick his arm up again to restart before I go into the tempo [sings] Then she does this. Then I go [sings]. She does take the initiative as a result of the <i>rall</i>	give signals	0504
Yes she's following you		0505
Not as a result of the restart		0506
She's following your musical cues		0507
Yes, something about ... I think I was picking up on something about your music. You were encouraging her to act, I think		0508
At one point earlier, where I slowed down rather noticeably, it was nothing to do with Shaun, it was because the guy nearest to us with the curly hair will play loudly and furiously if the music is too lively, and I deliberately slowed it down and it stopped him		0509
Yeh		0510
Rather than telling him to shut up, which I don't ever do. So was that one sufficient in that one now? We've got one to do and we're going to finish in time. It's (Th 3)with 5, page 4, circle 11. [mention booking cab] [VIDEO pointing out characters and the point (Th 3)chose] Before you say anything, I want to ask you whether you actually chose the second of those phrases or whether it was another one of your delayed responses. We've got [sings] and then [sings] where you've marked exactly		0511
I think		0512
It could be either		0513
I mean ... I'm always aware that I may be thinking differently now than I did at the time, but I think what I was getting at here was that you were playing very clearly with Zeb, both times actually, the previous phrase and that one, with his beat, and because the learning support assistant is in quite a dialogue with Zeb	Keybd ends phrase	0514
Yes	when LSA puts down	0515
On her own, I wondered if you were kind of ... what you were doing by playing so strongly with Zeb, rather than being neutral which you had been up till now it was kind of putting the focus back on Zeb, saying let's listen to Zeb rather than have a dialogue with him if you're both equal, let's let him have more of a prominent role - I'll support him. So influencing the	drum. She picks it	0516
	up at start of new	0517
	phrase	0518
		0519
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learning support assistant towards a more supportive role and away from her duetting.	support rather than dialogue?	0550
You notice I've done something very odd and put Zeb further away from .... Higher on the system than Dina, which is the opposite of what I normally do. I don't know why. But anyway you spotted that I'm doing those phrases exactly on his strong beat and that she's doing some very kind of off beat, back beat things.		0551
Can we go through it again?		0552
Yes, right [video from middle] There's a mistake, I've labelled them wrongly, haven't I?		0553
Dina and Zeb		0554
Yes		0555
Oh dear dear dear. It's awful, you find these things at this stage. I haven't put them round the wrong way, I've put the names round the wrong way.	Labelling of LSA and student is reversed	0556
But Dina [plays this, doesn't she? That rapid quintuplet there.		0557
Right, let's watch the whole thing. You tell me if I've got them round the wrong way. [I try to explain how the mistake occurred. VIDEO in which we discover the mistake goes from the second page.] Now before I go out and cut my throat, we have to say that you didn't have this incorrect score in front of you at the time so what you said at the time stands.		0558
Yes		0559
So ... we don't ... just correct the names on the staves and see whether what you said then makes sense, which is that at number 14 you said that I was playing with Zeb, because you were looking at the score, but in fact I'm not, I'm playing	What MTs did at the time <i>before seeing</i> score is still valid	0560
You're playing with Dina		0561
I'm playing with the LSA, but it's the LSA's representation that we're supposed to be looking at here, so...		0562
[...] delay to synchronise with Dina, don't you?		0563
That's right		0564
So you're aware that [...]		0565
This was the column, this was one where you said I was trying to influence/change the LSA's representation, and you spotted a point where I was synchronising with her strong beat	Keyboard waits to sync with LSA	0566
Well, can we watch it again?		0567
Very sorry about... Oh my goodness me		0568
Cos you're right, I wouldn't have had the sco....		0569
VIDEO		0570
You know you done, like, that accent? Sorry, can we watch it again?	Keybd has an accent	0571
Just that? Nothing earlier than that?		0572
No		0573
VIDEO		0574
I just find that accent quite.... Cos you haven't done any accents previous to that and it was ...	Is it the first accent?	0575
I just wondered		0576
Right let's listen again		0577
VIDEO		0578
No there was one before that as well	There's one earlier	0579
All my accents are half a bar after theirs. I'm not doing it with them		0580
No		0581
She's going [sings]		0582
[...] in context, there's a kind of ... someone else is talking and a person's saying "listen to Dina"		0583
Right, that's the girl on the left with the striped...		0584
Or "listen to the drum"		0585
"Listen to the drum" She's talking to the boy we can hardly see there on the left, who's going [imitates sound] not paying attention to me!	"Listen" is addressed to another student	0586
Because what's interesting is that up to this point I think Dana's been quite independent of you, doing her own thing	LSA has been quite independent	0587
Yes		0588
And at this point ... I mean it's partly because you've provided something, quite melodically with her beat, that's now saying "can you and I now together, we're playing together in the same pattern, in the same beat, for Zeb	Keybd melody with LSA's beat suggests both play for Zeb together	0589
I've given two bars of "pom pom pom pom" before that		0590
That's right. So you're saying "so let's try and work together now" you're saying.		0591
Yes		0592
Let's you and I play together for Zeb		0593
Mm		0594
And whether or not she .... I think she's going to do it anyway, in a sense, but that shift from	She might have	0595

you accompanying both of them	changed anyway	0612
Yes		0613
In a rather sort of sparse way,, you're actually saying "right, now let's do something solid together, you and me Dana for Zeb		0614
Yes		0615
And I think the second time it happens it really meets her ... you are together, 'cos she's played on that beat there and now she's playing on this beat there. So maybe again it's kind of supporting the fact that she's .... Somehow her attention has changed from playing just to Zeb because she's decided to work with you now, or she's open to kind of finding something that fits together with your music.	But the keybd does support the change	0616
She started ... she started playing to get his attention, you see he was playing not looking at her at all at the very beginning. She plays and attracts his attention, that's what she told me, you know that he looked up "when he realised I was playing".		0617
And her body language does that as well doesn't it? She leans forward and	LSA said her playing got Zeb's attention –	0618
Yes yes. So ... I don't know whether she'd be influenced by me ... by Gerry saying "listen to the drum", I don't know. It's possible.		0619
'Cos there aren't many places where you actually play together before that	So does her body language	0620
No, no, no, but I think setting up "pom pom pom pom" it's challenging. You know, can you ... I dare you to go on playing these random pointillistic things now because I'm giving you a steady beat		0621
In fact the change is right back on the previous page where you start that.		0622
Yes	The change may have started earlier	0623
By this point it's really obvious. We could trace it back but it's very clear then you're together you know		0624
But(Th 3)what is so interesting is that when it came to talking about the LSA's behavior you've said nothing at that point.		0625
Yes it's true		0626
When it came to the student's representation you have said something, and H has said something – all those exactly simultaneous.		0627
Yep		0628
Well there's a wealth of things to sort out. We're never going to get anything tidy out of this but I hope you've enjoyed it and found it interesting		0629
Yes, very ... thank you.		0630
And er I've got to make sense of it		0631
It's nice to look in such detail because I never have time to do it in my own work, ever. I've never sat and pulled something apart		0632
[...] for a presentation occasionally at a conference, but otherwise no, not even when writing a report, not to that detail. Ah, but of course we are talking about micro-processes now and that isn't actually what the readers of reports want to know about outcomes and overall processes, they don't want to know about the minute to minute thing, do they? No. But of course people wanting to learn how to be music therapists do need to look at minute details I guess	There are simultaneous comments on SR but not on LB	0633
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	The chance to look so closely is rare and welcome	0646
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	Though not usual in reports, the information is relevant to training	0648
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## Appendix 15: Analysis of researcher's interventions in the panel meeting

<u>NB. Line numbers correspond to those in Appendix 14</u>		0001
		0002
		0003
		0004
I ask the panel to focus on a decision point by T3 and explain that he judged the student's behavior was "being supported". The explanatory literature has made it clear that I am interested in 'supporting' as a possible function of my improvised music, but I do not remind them of that here, leaving open the option of interpreting "being supported" as referring to the LSA's support of the client, which is in fact the line she takes		0005
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I ask whether the music was also relevant, without 'fishing' for a positive answer. Saying there is "nothing <i>spectacularly</i> new" in the music allows for the possibility that there might something <i>subtly</i> new		0017
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		0019
In pointing out T2's contrary finding I gently hint that either the LSA or the music might be influential by saying "that we were trying to influence"		0020
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		0027
I am empathizing with T2's difficulty (endorsed by T3) in remembering or working out the reasons for choices made by the continuous response method, which I hope to have addressed by allowing therapists to choose just four points where they are able to explain their judgments.		0028
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I intended to elaborate but ended up 'correcting' T3's description of the music. He had perceived a quicker tempo and I demystified his perception by suggesting it was the result of a <i>rit</i> immediately beforehand. This has the regrettable effect of suggesting (incorrectly) that I have already worked out my own detailed analysis of the music		0049
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		0053
This might appear similar to my previous intervention, although here T3 seems to have picked out the triplet from the score. I recalled transcribing this passage and using a triplet as the most factually accurate representation of the student's rhythm, whilst not feeling he had <i>intentionally</i> played a triplet, and am here trying to explain that the triplet is		0054
		0055
		0056

a product of the transcription process	0057
	0058
I am explaining that my resumption of playing <i>a tempo</i> followed the student and LSA restarting, which is what T3 has already implied. However, it seems I thought he was saying they followed me and felt it necessary to question this tactfully – “I thought...” If T3 had thought as I imagined, this intervention should not have been made, because we are seeking his perception	0059
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	0064
I state that the direction of causation between LSA and student is “very important” under the guise of ‘summing up’ when in fact this was not T3’s main concern: he had moved on from that question to the direction of causation between the student and my music. I was probably concerned to give the former question enough weight, as over-compensation for the fact that it was not what I had hoped he would focus on.	0065
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I then sum up comments about the music as being all about rubato, when actually stopping and starting were equally important. I’m trying to tie everything up neatly, and perhaps to focus on synchronization rather than cueing. I do not think my over-simplification would have been taken by anyone as dismissing the ideas I omitted to mention.	0069
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I rephrase and confirm what T3 has suggested, perhaps prematurely as he said he was “just wondering”	0075
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I mention my singing simply to locate the moment, but this could have drawn attention to the singing, which I do not think was my intention	0082
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I mention the music merely as a reminder to consider it	0085
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	0089
I confirm what T2 has said, that the effect may have originated from earlier in the music, and explain that her judgment cannot be an anticipation of something that happens later – however I am incorrect that it was made the first time she heard the music, since there was a previous viewing without making a judgment	0090
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I agree with T2 that there was a <i>rit</i> , but	0105
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I then correct her on a detail, saying I did not resume <i>a tempo</i> until a bar later. This may not have been her perception, so I should not have intervened.	0108
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	0112
I confirm T2’s view of what I was doing, but say that the student paused for three beats, whereas T2 had felt it was a “momentary split second”. Again I should not be correcting her <i>perception</i> .	0113
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I point out T3's simultaneous judgment about the student's representation (which is visible from the response sheet) to gently invite the panel to consider the implications, without actually asking	0119
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I interrupt and add information which T3 might have provided unaided. Depending on how my role is perceived, this could feel patronizing	0127
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I admit that I had not focused on the student looking towards me. Saying I'm glad is simply thanking T3 for pointing this fact out earlier. I am not commending a judgment. However, I omit to comment on T3 and T1's last remarks, about the student's changed self-perception, which is an aspect of representation	0138
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	0141
I comment on the fact that no-one chose to talk about an influence of student representation, and point out that there is a high degree of agreement that it was generally being supported. I start to refer to 'events' or the lack of them, and at no point mention music, almost as though I feel it would distort the results if I were to remind them of what they knew they had been asked to consider.	0142
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I ask "what did I do" which implies indirectly "what did the music do?"	0154
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I add technical musical information from my detailed knowledge of the music and of my thought processes when improvising. This might well have been noted by one of the therapists if I had not stepped in.	0167
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T3 and T1 have just judged the emotional tone of the music exactly as I do. In my attempt to avoid any expression of satisfaction at this, I divert their attention back to the LSA's contribution to the interaction. This is false modesty.	0174
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I point out a possibly contrary view from T2.	0179
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After checking that T1 believed “we can clap” referred to therapist and student, as I feared, I explain that it was intended as LSA and student. In fact if this was not clear to a listener it may not have been clear to the participants either, so my intention is not strictly relevant to a consideration of the music’s effect	0190
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I endorse T2’s judgment that the music was aimed at change at that point, because it is supporting a new behavior. This was done to encourage T2 to dissent, as she seemed at times rather diffident and apologetic	0194
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T3 has just suggested the music may have initiated the clapping, and this might be most people’s perception. I point out that I must have seen that clapping was imminent to have sung as I did – again perhaps demurring from a suggestion of the music being a powerful influence	0204
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I explain that the student is looking out of the window rather than at me, because I know exactly the room layout and the therapists do not.	0212
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An inexplicable error – the LSA had not been referring to this point when speaking of avoiding being hit. The effect is almost to deny that she was mirroring, which was not my intention	0222
I then partially retract and ask whether the music also had an effect	0223
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I report the LSA’s explanation that she played the minimum she thought necessary. This information does not help decide the effect of the music and could suggest that the little playing the LSA did was motivated entirely by her decision the student needed it at that point, and not by the music. (Her rhythm does actually echo one on the keyboard but I do not mention that)	0230
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T2 has again made the point about the dilemma of how to classify supporting a change once it has occurred, and I again endorse this, mentioning that T3 has already noticed this (at his individual interview)	0245
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I repeat the point about therapist reactions being simultaneous or delayed but not anticipatory, intending to free the therapists from having to explain the precise moment they made a judgment	0251
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I say, honestly, that I cannot say who started the rocking, though it is sometimes possible to see what the student is about to do	0253
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I stress the care with which I synchronized the charts with the pointer movements – something the therapists might need reassurance about (although it could seem as though I do want them to justify their precise timings after all	0260
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I reiterate the point about challenging being accompanied by support	0264
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I check the T1's statement about the LSA, and do not remind her to think about the music	0277
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As above	0285
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I draw attention to other therapists' views of the same passage	0292
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I mention that what the LSA praises here is playing she has earlier described as stereotypical (i.e. by implication not context-dependent). This information underscores the importance of what T1 had said at 0274-6 about the LSA's intent interest	0299
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I admit that, whatever I was aware of at the time, this clip, like the others, was chosen because the LSA's role appeared important, and seems increasingly so the more I watch the clip – this supports what T1 has said	0309
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I cannot resist showing my satisfaction that T3 found the same influence on representation which I do	0334
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I give the history of the support/challenge distinction, introduced at the request of a pilot therapist. In effect I am apologizing for the difficulty they have experienced with it and suggesting it may have been a mistake	0344
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T3 has referred to new <i>legato</i> and I support this, but add information (s)he might have provided. I may have wished to	0366



emphasise my agreement that <i>legato</i> was important by showing how big a contrast it was	0367
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Irrelevant, if interesting, information about the student's varied repertoire. Saying this here disrupts the previous idea which all three therapists seemed keen to pursue	0371
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I ask about the feeling because I fear they may be too focused on movements to think about it	0374
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At this point I expose the whole basis of the theoretical model and reveal how central it feels to my work. Although I am asking them to help me confirm <i>or reject</i> the idea of emotional effects (affecting representations) this may have made it hard for them to pour cold water on the concept	0377
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	0390
I have no idea why I here link the emotionality of my music with the student looking at me	0391
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I mention the student's clumsiness in support of T3's remark that an experience of flowing was only accessible to her through the music	0394
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An irrelevant anecdote	0397
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This information about having expected the student to stop and then going with her when she continues supports T2's important point about the autonomy implied by starting the music, because it shows I did not pre-plan what should happen next	0409
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I make an observation I should have left the panel to make, that clips 2 and 6 have the most changes. This is not just of interest as an explanation for the greater number of decisive judgments therapists have made; it's also an observation suggesting there is greater changeability in the music and the student behaviours	0418
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I intended to help locate the moment to consider. The fact that it is near the judgment point previously considered may or may not be relevant, but mentioning it could imply that it is	0426
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T2 has felt strongly that the LSA may be anxious to show she is “getting it right”. If true, this raises questions about whether her focus was more on me than on the student. I believe it to be untrue and cite what the LSA said in interview, but this should have done without seeming to dismiss T2’s impression	0439
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I assume all therapists agree that my question is a proxy for the student (or possibly the LSA) but they have not clearly said this, so I am leading too strongly. I am anxious to stress this technique because I feel it is very important, and because it came up earlier in connection with clip 3	0449
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I dismiss the use of “opposite” colours as another example of the ambiguity inherent in supporting change, when there may have been some other source of the difference of views	0454
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T2 and T1 in support have again stated their imporession of the LSA “wanting to get it right”. I had a second chance to consider if they could be right, and I refused to do so. Clearly I am anxious not to admit that I may achieve some results through being an authority figure and not through music	0469
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This is purely factual, and they may not have realized that the LSA was also in charge of the other student	0475
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I am still pressing this point. The fact that I had not <i>asked</i> the LSA to partner the student does not rule out the possibility that the LSA may have felt obligated to me	0479
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I refer to the “big accent” to pinpoint the judgment, but this inevitably suggests that the accent had an effect	0495
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I start telling the panel about the LSA’s words about waiting for the student and giving the minimum help as an	0499
example of something that might have indicated a wish to “get it right” (perhaps to defend my previous resistance by	0500
showing I’m not averse to the idea in principle) but I then suggest that I, like them, feel the LSA is more controlling	0501
than she claims. This could lower their opinion of her, and was totally unjustified	0502
	0503
This legitimate and useful information, which they could not confidently deduce from the video, is an attempt to row	0504
back from my criticism of the LSA by showing that the student needed a controlling approach in order to play with the	0505
music he enjoyed	0506
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I am correcting T2 as to the detailed sequence of events, to show that the LSA (in my opinion) showed more initiative	0519
than T2 seems to think. Whether or not T2’s perception is inaccurate, it is important to note that what is heard can	0520
seem different from what a transcription suggests – or put another way, that two people can hear different things, since	0521
the transcription was based on my hearing	0522
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Information about earlier rall seems anecdotal and relates to nothing the panel have said, but it could affect what they	0526
say a moment later about clip 5.	0527
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I check whether T3 had made another delayed response (as he had earlier spoken of doing so in another clip) but my	0532
wording hints that I think the change resulted from the first regular phrase. Given the chance, T3 might have said this	0533
himself.	0534
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I confirm T3’s observation about my playing with the student. At this stage I’m not questioning it, although I had	0548
never felt this to be the case myself, but see below	0549
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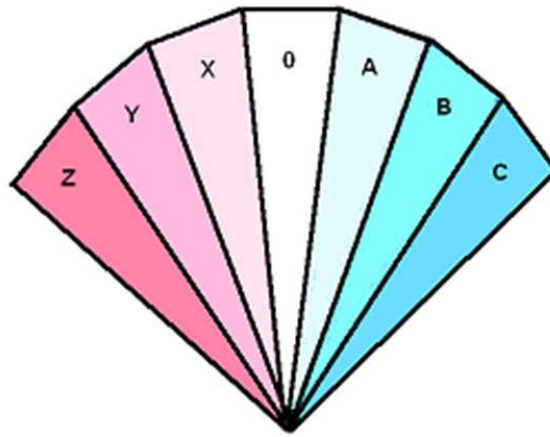
I realise and tell the panel that I have wrongly labeled the staves	0553
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I express great concern at the mistake	0556
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I explain that the therapists made their judgments before seeing the score, so what they thought from the clip only remains valid	0561
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I then muddle up what was written with what T3 has just said, but this seems to go un-noticed. (The “playing with” is part of the verbal explanation, not something from the response sheet)	0564
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This is a legitimate damage limitation, linking what T3 showed on the response sheet (changing the LSA’s representation) with what the score would show if the staves had been labeled correctly, that I am synchronizing with the LSA.	0573
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T1 is interested by my accent and then spots an earlier one on another viewing. I offer the information that they are both after the LSA’s beats. T1 should have been allowed to notice this, and might have concluded that I am reinforcing rather than changing the LSA’s playing (which is how I tend to see it)	0588
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Explaining what is happening off camera, to explain sounds off	0595
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T3 has attributed the feeling of “now we’re playing together “ to my introduction of melody, but I point out the preparatory vamping which seemed more significant to me	0603
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T3 has said the LSA is now trying to fit in with my music. I interrupt this with the unrelated information that the LSA originally played to get the student's attention. T1 takes up my idea and T3's is lost	0619
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I express some doubt over T3's belief in my influence over the LSA	0623
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	0625
I then agree with T3. (Perhaps my previous remark was just anxiety not to agree too quickly)	0626
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I point out that T3 indicated nothing (with the pointer) about the LSA's behavior at that point (although his remarks now about her representation are probably a deduction from her behavior) This is a reasonable "fishing" comment to see what T3 and the panel make of it	0633
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I agree with T2 about the value of micro-analysis, but point out that it is not what other professions and managers want to hear, although it is relevant to training	0645
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## Appendix 16: The role of the independent assessor

### Appendix 16a: Instructions to independent assessor

Part of my research involved three music therapists watching six short video clips of music therapy and continuously responding by positioning a pointer on a dial.



The three therapists performed this task under four conditions, so for each clip there were twelve viewings. During each viewing the pointer position was video-recorded together with the sound-track from the clip being watched.

I then viewed the new video recordings of the therapists moving the pointer and filled in the colours from the dial on twelve strips above musical scores I had previously transcribed. I then drew vertical lines on the scores at each 5 second interval on the video counter. Here is an example page.

25 30 35 40

SB 1 2 3

SR 1 2 3

LB 1 2 3

LR 1 2 3

She seemed to be enjoying it:  
... she was sort of looking at me

T voice

T met.

Th

Th



The reason for requesting your help is to perform a random sampling to test the accuracy of my recording of the pointer positions. The figures in red show the time-sampling points randomly chosen from the ranges of time-sampling points in each clip.

Clip 1: 2 mins 0 sec

Clip 2: 5 sec

Clip 3: 30 sec

Clip 4: 15 sec

Clip 5: 35 sec

Clip 6: 1 min 30 sec

You have been given a video folder containing clips numbered 1 – 6. Each clip contains 13 extracts of video separated by 5 second intervals of black screen. The first of the 13 is longer than the others, and contains the original video clip shown to the music therapists, up to the time-sampling point chosen for that clip. (Clip 2 is unusual in that the first extract is very short because the first 5-second point was chosen).

To confirm that I have edited the clip correctly, press play, keep your finger ready on the pause button and press pause immediately the screen turns black. Then confirm that the counter is at the time stated above, e.g. 2 min 0 sec for file 1. In the unlikely event that the clip stops at a significantly different time (1 second or more) please note this time beside the time given above for the clip.

Then rewind to the start of the video file and listen again, again pressing pause when the screen goes black. This time you should remember the sound of the music as it ends. The next twelve extracts are short, lasting approx. 5 – 10 sec and leading up to the same end point, as you will be able to confirm by the sound-track. If any extract does not stop at the same point in the music as the others (a fraction of a second either way does not matter) cross out the dial for that extract and carry on to the next.

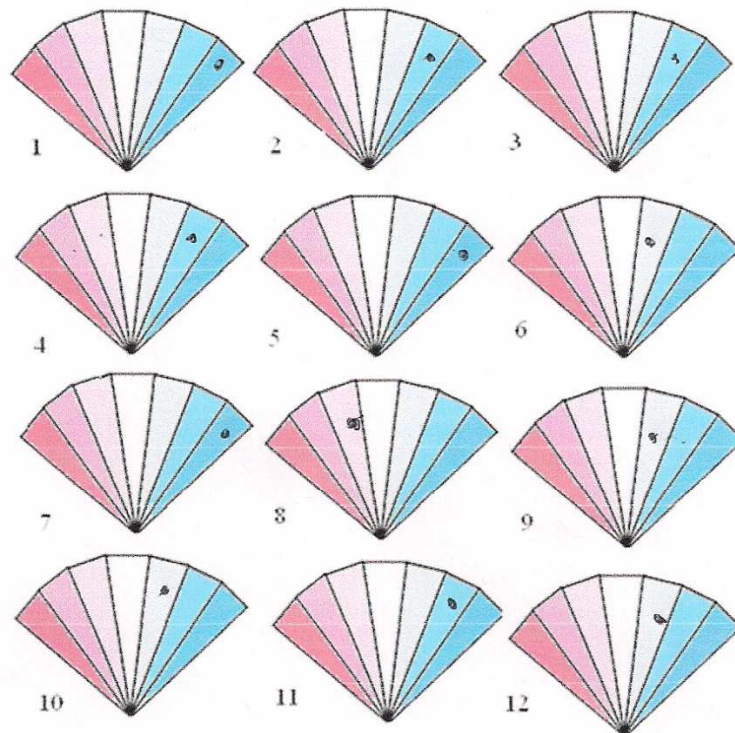
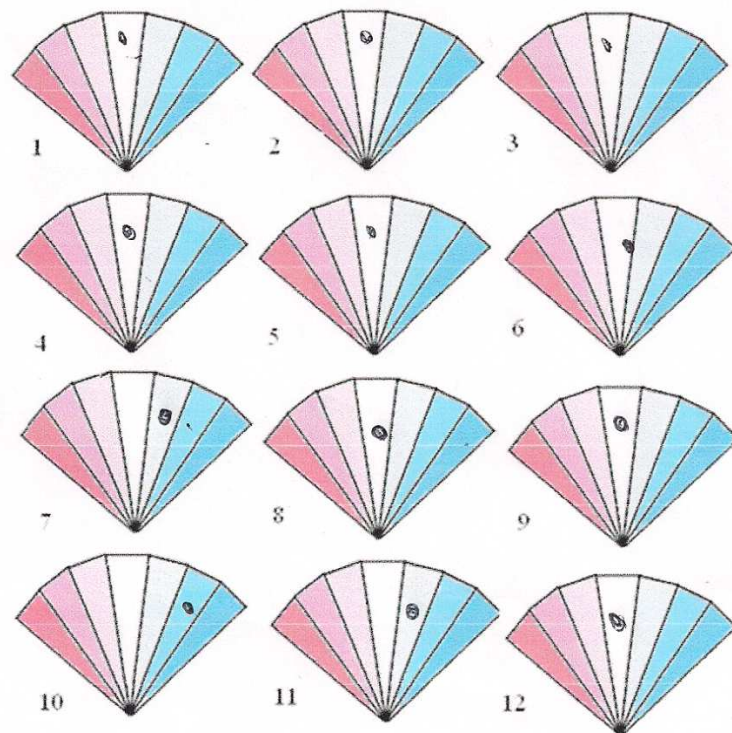
**Your main task is to fill in each of the dials over the page with one dot to show where the pointer was at the end of each extract.**

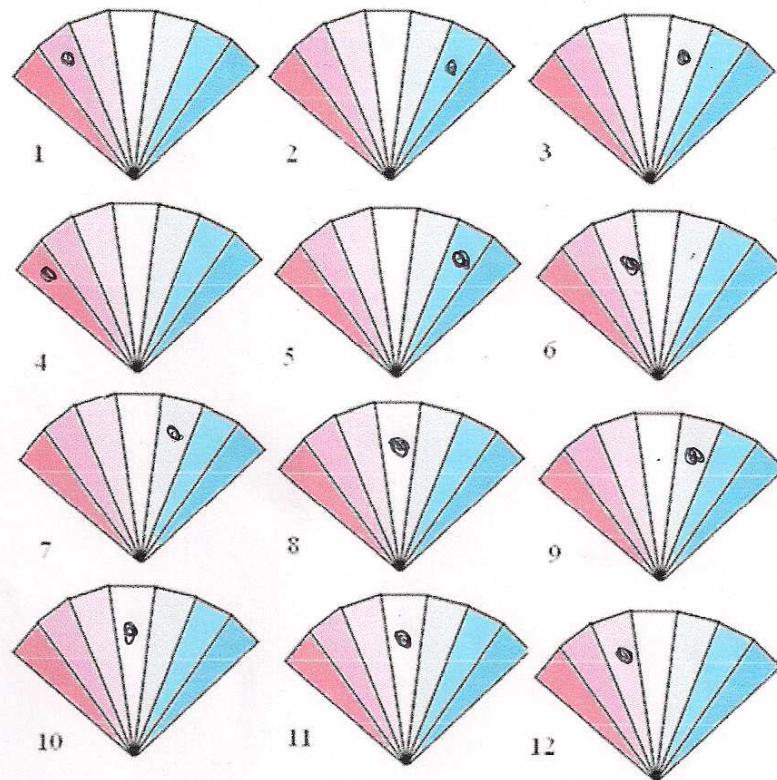
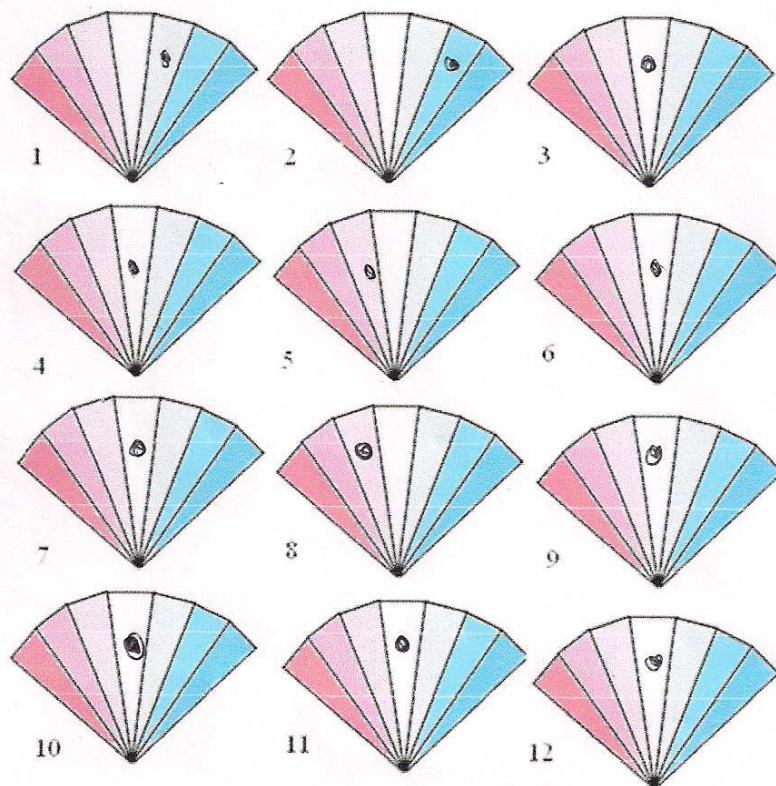
There is a gap of about 5 seconds between extracts. If this is not enough time, it is OK to stop the playback to make each dot, but you will probably find that you have enough time and can leave playback running. If you are unsure where to place your dot because the pointer appears to be on the border between two positions, make your best guess and do not spend time checking. When you have finished, use the large dial to convert your dots to numbers and fill in the following table.

There are twelve dials, all numbered, for each clip, and you need to fill in one pointer position on each dial, 72 in all.

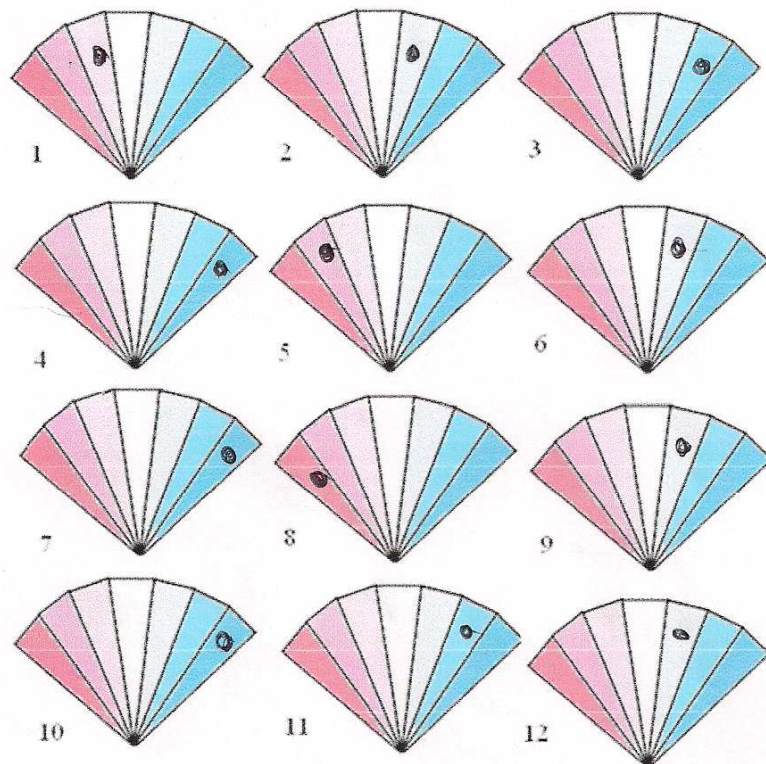
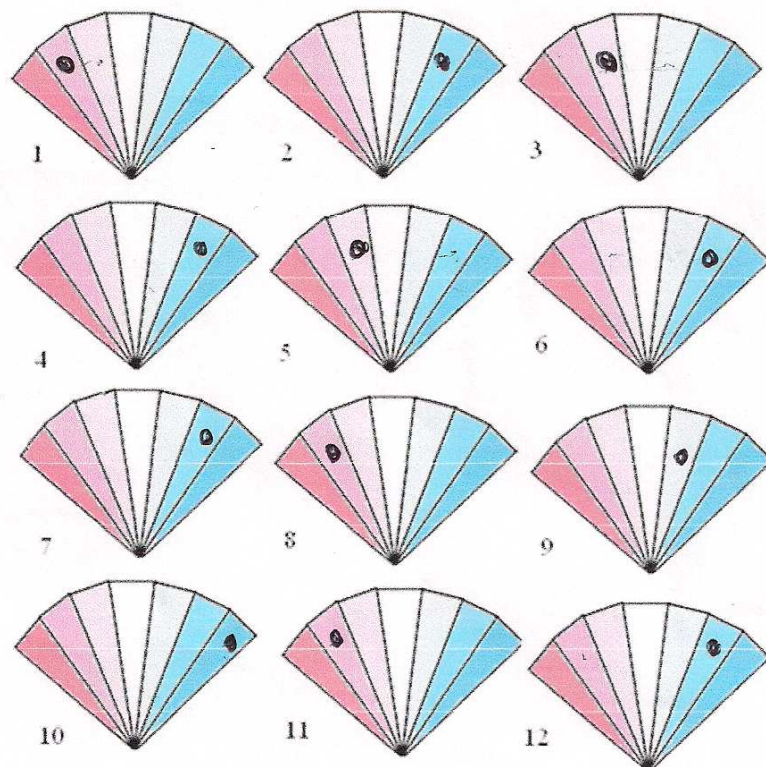
	1	2	3	4	5	6	7	8	9	10	11	12
Clip 1												
Clip 2												
Clip 3												
Clip 4												
Clip 5												
Clip 6												

**Table A16a.1**

**Appendix 16b: Checking templates completed by independent assessor****Clip 1****Clip 2****Figure A16b.1: Independent assessor's checking template page 1**

**Clip 3****Clip 4****Figure A16b.2: Independent assessor's checking template page 2**



**Clip 5****Clip 6****Figure A16b.3: Independent assessor's checking template page 3**

### Appendix 16c: Discrepancies

Scenario	SB			SR			LB			LR		
Therapist	Th1	Th2	Th3	Th1	Th2	Th3	Th1	Th2	Th3	Th1	Th2	Th3
Checked	1	2	3	4	5	6	7	8	9	10	11	12
Clip 1	3	2	2	2	3	1	3	-1	1	1	2	1
Clip 2	0	0	0	0	0	0	1	0	0	2	1	0
Clip 3	-2	2	1	-3	2	-1	1	0	1	0	0	-1
Clip 4	1	2	0	0	-1	0	0	-1	0	0	0	0
Clip 5	-1	2	3	4	-2	1	3	-3	1	3	2	1
Clip 6	-2	2	-1	2	-1	2	2	-2	1	3	-2	2

**Table A16c.1: Corrections made by independent assessor in red**

#### Clip 1

##### Therapist 2 LR

Time-sampling point 24: Recorded as -1. Checked as +2. Confirmed check is correct

*Comment: change occurred exactly on time-sampling point and could be recorded either way*

#### Clip 2

##### Therapist 1 LB

Time-sampling point 1: Recorded as 0. Checked as +1. Confirmed check is correct.

##### Therapist 1 LR

Time-sampling point 1: Recorded as 0. Checked as +2. Confirmed check is correct.

*Comment: Part of fade-in was accidentally deleted when preparing video file for independent assessor. Assessor given stop point approximately between the original first and second stop points. Values agree with those at original second time-sampling point.*

#### Clip 5

##### Therapist 1 LB

Recorded as +2. Checked as +3. Confirmed check is correct

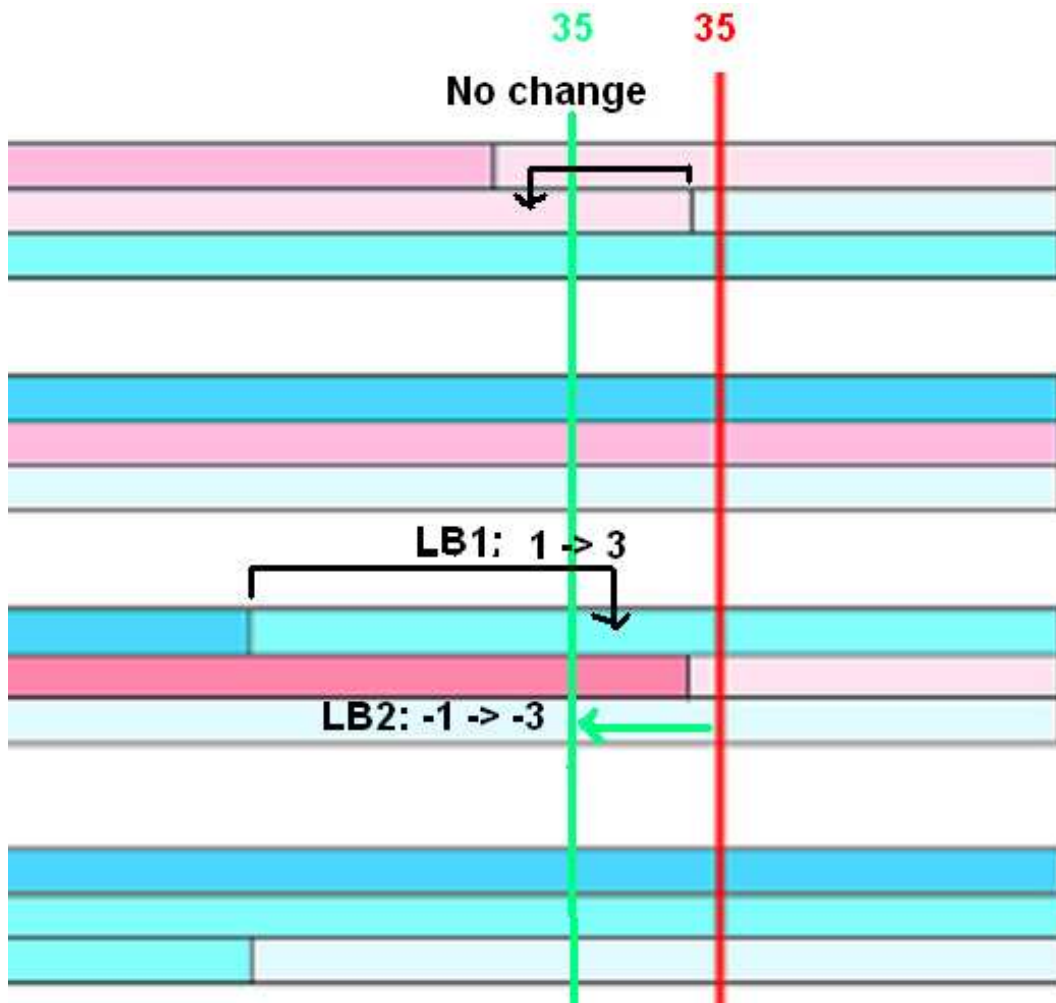
##### Therapist 2 LB

Recorded as -1. Checked as -3. Confirmed check is correct

*Comment: Assessors excerpt stopped. ½ sec. too early. However the change of pointer position for SB2 had been recorded late, hence the assessor had found no discrepancy. For LB2 the premature stop point was the sole cause of the discrepancy. For LB1 the change from score 3 to score 2 had been recorded early, but not so far as to change the pointer position at the correct time-sampling point. (Supplement p.5/39 has now been corrected.)*

#### Conclusion

In clip 1, the pointer moved at the precise time-sampling point checked. All discrepancies detected for clips 2 and 5 result from small differences between the time-sampling point provided to the assessor and the original one used in compiling the composite response sheets and the digital data. No mis-readings of the pointer position were found. No correction of the database is required.



## Notes

- Time-sampling point 7 originally ½ second too late. Correct position in green.*
- SB1 changes from -1 to +1 earlier than transcribed – database unchanged*
- LB1 was correctly transcribed, but is now -3 at revised timeline*
- LB2 was incorrectly transcribed. +3 changes to +1 after revised timeline*

**Figure A16c.1: Example of how discrepancies arose through imprecise timing**

## Appendix 17: Additional statistical calculations

This Appendix shows the additional statistical calculations which were applied to data from the music therapists' continuous responses to clips 1 and 6 before deciding to include in the thesis only those described at sections 9.2.1. – 9.2.6.

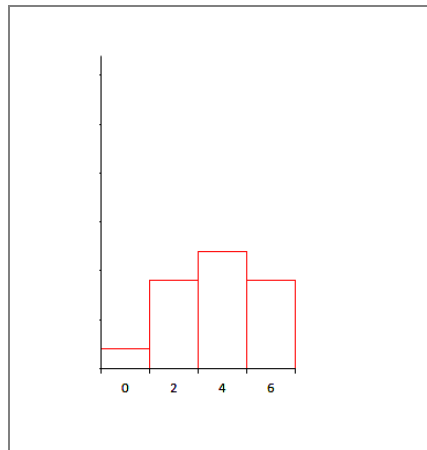
### A simpler scale using absolute scores to show strength of perceived influence

Some of the disagreement between therapists' judgments is likely to have resulted from uncertainty over when to use the negative side of the response scale, which was intended to represent music challenging the status quo and encouraging change. Several comments from therapists, in both the pilot panel and the main panel, suggested that the distinction between support and challenge is ambiguous, making judgments depend on individual interpretation. Having to make this distinction can distract attention away from the music itself and the strength of the influence it exerts and towards a focus on how far the music matches what the client or assistant is doing, or judged to be feeling. Thus, for example, when the assistant's behaviour is perceived as becoming better matched to the music, a judgment of challenge could be replaced by a judgment of support without the music having altered in any way.

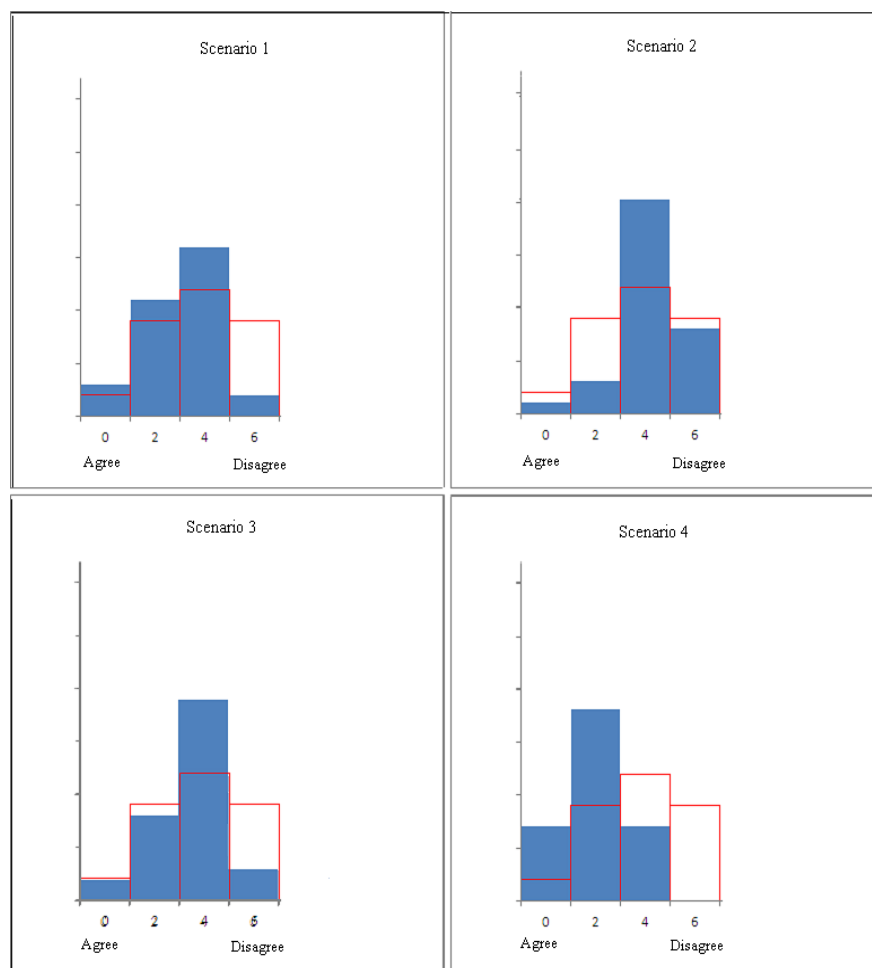
One result of the ambiguity can be different therapists making opposite choices about a moment in a clip, creating an impression of strong disagreement which may be more apparent than real. In addition, opposite choices cancel each other out when calculating central tendency. One way to avoid both these problems, given that data collection using the seven point scale is already complete, is to amalgamate -3 with +3, -2 with +2 and -1 with +1, in effect folding the scale back on itself, ignoring the distinction between support and challenge and recording only the perceived strength of musical influence. This is achieved by taking the absolute values of scores in the coloured columns of Table 13 as in Table A17.1 (coloured columns) and re-calculating the measure of agreement (black columns).



**Table A17.1: Calculating variability of absolute scores (Clip 1)**



**Figure A17.1: Theoretical variability distribution of randomly distributed absolute scores (Clip 1)**



**Figure A17.2: Actual variability distribution of absolute scores (Clip 1)**

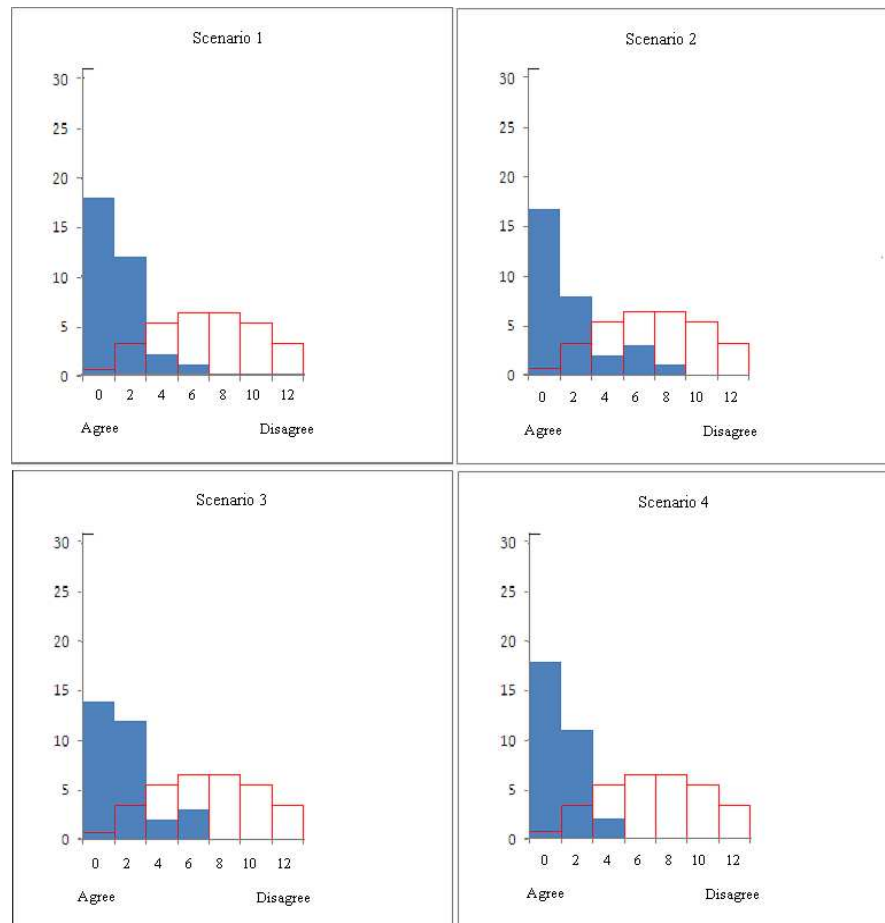
As scores are now on a 4-point scale, with a range of 3, the measure of agreement can only take the values 0, 2, 4 and 6. If all therapists' scores were both randomly distributed and unrelated, the frequency distribution for scores of agreement would be as in Fig. A17.1. Fig A17.2 gives the actual

agreement, with Fig. A17.1 superimposed for comparison, from which it appears that in scenarios 1 and 3 agreement is slightly greater than chance and in scenario 4 substantially greater than chance. In scenario 2 it is less than chance, which is to say there is substantial disagreement in the three therapists' scores. The use of absolute values has not increased inter-rater agreement.

#### Considering changes in absolute scores

Table A17.2 shows changes in absolute scores in the coloured columns, and the calculation of inter-rater agreement in black type. The changes theoretically possible on a four point scale range from -3 to +3, therefore the measure of agreement between scores may take the values 0, 2, 4, 6, 8, 10 and 12. If all therapists' scores were both randomly distributed and unrelated, the frequency distribution for scores of agreement has already been calculated as Fig. 11. Fig. A17.3 shows the actual distribution with Fig. 11 superimposed for comparison. All but one of the zero scores (for complete agreement) result from coinciding scores of zero when no therapist moved the pointer. The number of scores of 2 is however substantially above the theoretical value, except in scenario 2. However a score of 2 results both when two therapists agree about the amount and direction of change, and the third differs from them by the smallest margin, but also when two therapists make no change and a third makes a change of magnitude 1. For most agreement scores of 2 it will be seen that the two therapists have scored 0 for no change and third has scored 1 or -1. There is therefore less evidence of agreement over changes in the absolute scores than over changes in scores on the original 7-point scale (Fig. 15, p. 149).

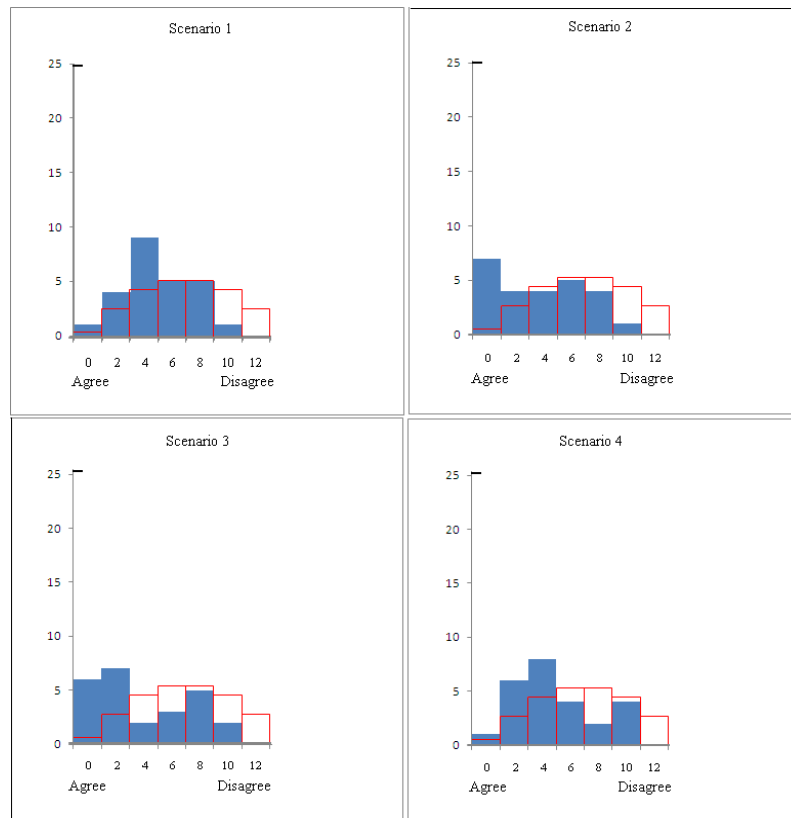




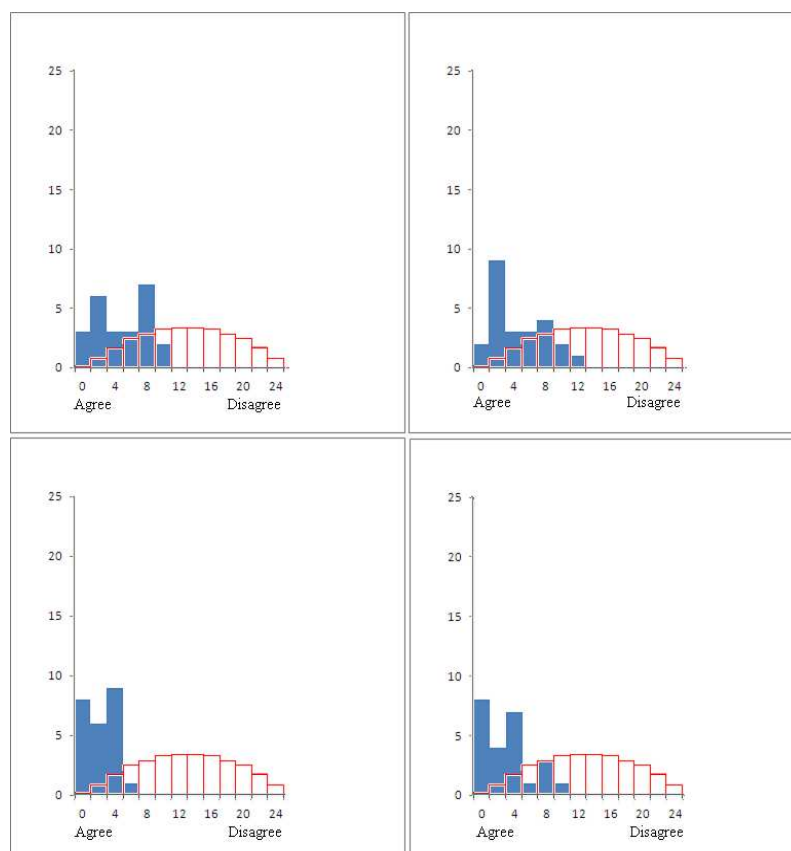
**Figure A17.3: Variability distribution of changes in absolute scores (Clip 1)**

#### Choice of measures to apply to remaining clips

In section 9.2.8. it was noted that Clip 1 is untypical of the set of clips, and that calculations were also made on clip 6. However, in clip 6 (the original clip 7) the inter-rater agreement on pointer positions (Fig. A17.4) and the inter-rater agreement on changes in pointer position (Fig. A17.5) show a lower level of agreement than the corresponding figures for clip 1 (Figs. 14 and 15). Whilst this is a result of the greater range and frequency of pointer movements for this clip, the converse must also be acknowledged: the slight evidence of inter-rater agreement in clip 1 is largely due to the slow rate and small extent of changes in pointer position.



**Figure A17.4: Variability between therapists' judgments (Clip 6)**



**Figure A17.5: Variability between therapists' judgments of change (Clip 6)**



Inter-rater agreement about pointer positions or about changes of position is therefore not high enough, in either the homogenous clip 1 or the heterogenous clip 6, to justify seeking for any sort of consensus by amalgamating their responses. This need not imply either unreliability or randomness in therapists' responses, but points rather to the ambiguous nature of what they were asked to assess and the diversity of theoretical positions that may be taken when considering the therapeutic process. There is also no automatic implication that either the continuous response method or the method of analysing responses is faulty, although both might be true. These issues are addressed in chapter 11. Since therapists' responses are cannot meaningfully be aggregated, only histograms corresponding to Fig. 9 are presented in chapter 10.

**Figure A18.1: Individual response sheet, pilot study, therapist 2, handwritten**



3



**Figure A19.1: Composite response sheet (computer transcription)**



## Appendix 20: musical excerpts checked by independent assessor

### 1) Discussion point 2

The musical score excerpt is divided into two systems. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Annotations include 'poco più mosso' above the piano part, 'continuous turning of kabasa, little rhythm, sometimes towards Mickey' above the piano part, 'looks towards therapist's voice' above the Soprano staff, and 'shows instrument to Lucy' above the Tenor staff. The second system continues the vocal and piano parts, with annotations 'A-pelle' above the Soprano staff, 'with her new drum' above the Soprano staff, 'start-ing up the mu' above the Soprano staff, 'colla parte' above the piano part, and 'con pedale' above the piano part. The piano part includes a 'mp' (mezzo-piano) dynamic marking.

Figure A20.1: First excerpt of score checked by independent assessor

## 2) Discussion point 5

4

22

A

Th

Th

(clap) poco rit a tempo poco rit a tempo

mf

pp

list - ning? Jen - ny's list - ning. to An - as - la - sia.

Figure A20.2: Second excerpt of score checked by independent assessor

### 3) Discussion point 9

Figure A20.3 displays a musical score excerpt, likely for a theatrical production, spanning measures 18 to 24. The score is written for multiple instruments and voices, including G, T, Ge, D, Z, Th, and a grand staff for Th. The notation includes various musical symbols such as notes, rests, and dynamic markings (mf, f, mp). Measure 18 includes a specific instruction: "Lis-ten to D3-B3". Measure 21 includes a performance instruction: "(protesting)". The score is presented in a standard musical notation format with a key signature of one flat and a common time signature.

Figure A20.3: Third excerpt of score checked by independent assessor