

ANGLIA RUSKIN UNIVERSITY

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

JOHN STRANGE

Supplement to Volume I

## Notes on the supplement

This supplement is presented as a separate volume which slips into the back cover of the thesis when not in use, so that it may be more easily read in conjunction with chapters 10 and 11. Each page is headed by a page number within the clip, top left, and a page number within the whole supplement, top right. References to pages in chapters 10 and 11 give both numbers after the clip number, for example “clip 2, p. 4/15.” The layout of each page, starting from the top, is as follows:

- 1) Selected quotations from the music therapists’ panel (therapist 1 = red, therapist 2 = blue, therapist 3 = green) (There was no panel discussion of clips 1 and 6a).
- 2) Twelve coloured strips showing the therapists’ continuous responses (chapter 9). The four groups of 3 strips represent the four scenarios in the order they were considered: SB = student behaviour, SR = student representation, LB = LSA behaviour, LR = LSA representation. Within each scenario, the three therapists’ responses are identified by number. For the colour coding of the strips, see section 9.2.2., Fig. 6. (There were no continuous responses for clip 6a) Each of the panel’s discussion topics focused on a decision point which is shown on the relevant strip by a circle, colour coded by therapist as above. The associated opening comment by the therapist whose decision point was discussed is thus in the same colour as the circle.
- 3) Comments by the LSA featured in each clip. Comments in boxes were made during the final viewing, either while pausing the tape or by speaking over it. They are therefore positioned at the point in the score to which they refer. Comments not in boxes were made between viewings, and have been placed where they seemed most apposite. Only a small proportion of LSAs’ remarks (Appendices 7a/1-6a) are shown.
- 4) Musical scores transcribed by ear from the video clips (see section 9.1.1.) Bars are numbered above the top stave. Listed from the top of the system, staves for other students and LSAs who were present are in small print, the LSA’s and student’s staves are in normal print, followed by the therapist’s keyboard part. Editorial descriptions are in *Italics*, words sung or spoken are in normal script.

SB <sup>1</sup>  
<sup>2</sup>  
<sup>3</sup>

SR <sup>1</sup>  
<sup>2</sup>  
<sup>3</sup>

LB <sup>1</sup>  
<sup>2</sup>  
<sup>3</sup>

LR <sup>1</sup>  
<sup>2</sup>  
<sup>3</sup>

## Views of LSA

... 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*  
*T taps LH with RH.*

Tiffany to metallophone

*mf*

Therapist voice

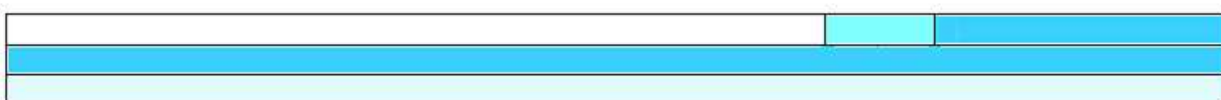
Therapist piano

*p*

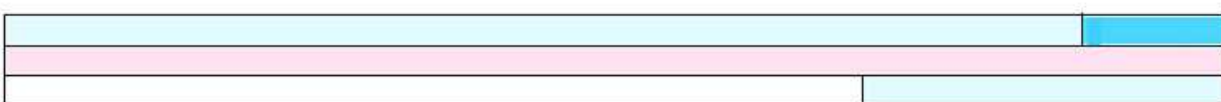
**SB** 1 2 3



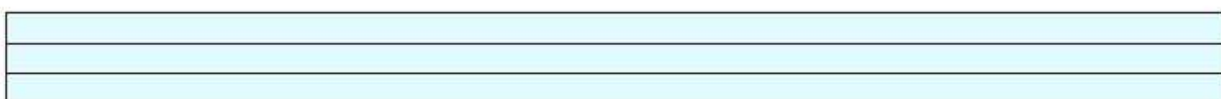
**SR** 1 2 3



**LB** 1 2 3



**LR** 1 2 3



### Views of LSA

3 4 5

T voice

T met. *mp*

Th

Th

*T looks up at J*



**SB** 1 2 3

**SR** 1 2 3

**LB** 1 2 3

**LR** 1 2 3

### Views of LSA

She seemed to be enjoying it  
... she was sort of looking at me

6 7 8 9 10

T voice

T met.

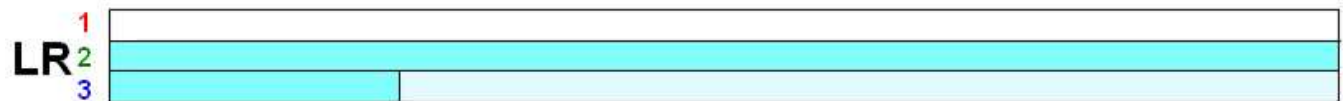
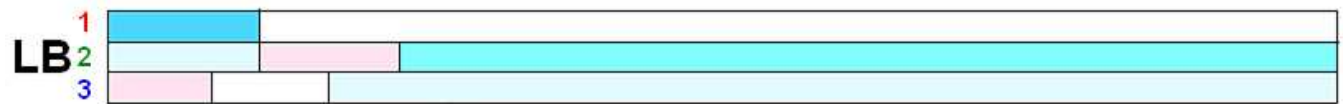
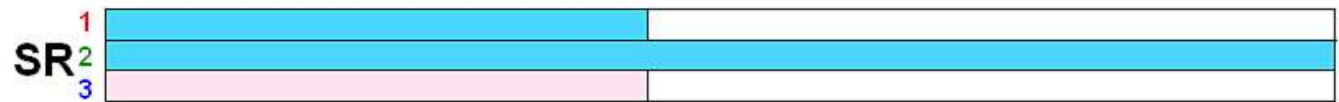
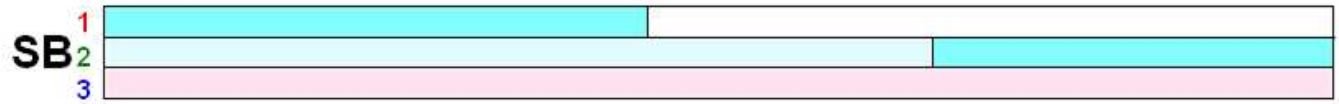
Th

Th

*p*

*T looks up at J*

*T drops stick*



### Views of LSA

She's exploring  
the stick isn't she  
to sort of .....

11 12 13 14 15 16

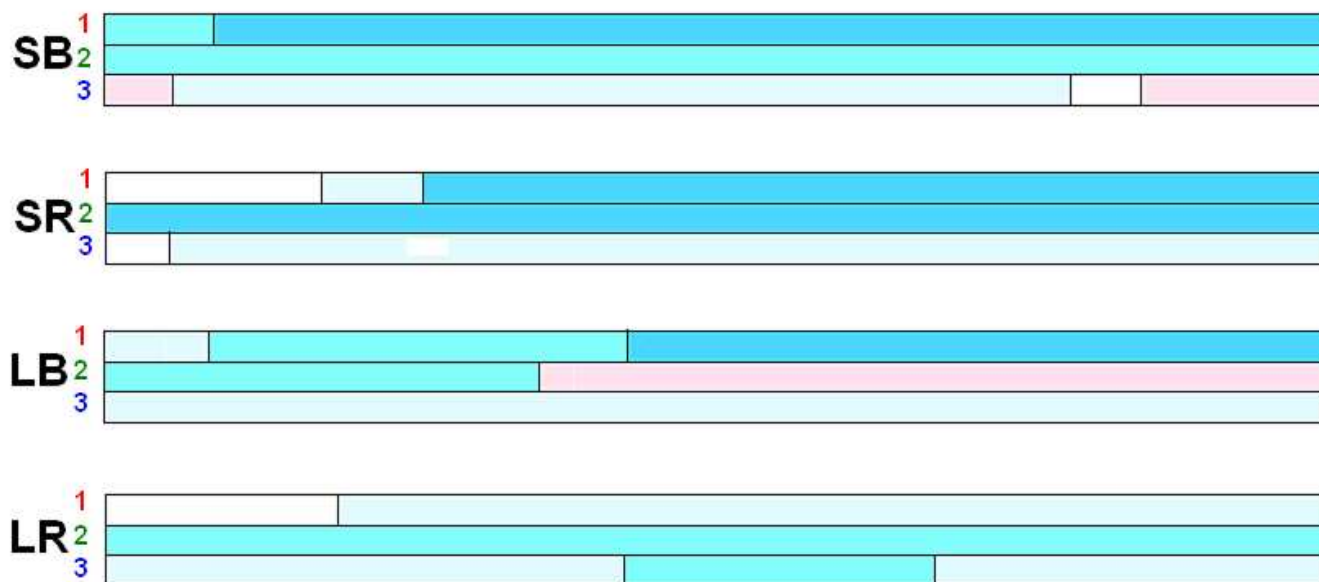
Γ voice

*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*

T met.

Th

Th



### Views of LSA

Musical score for measures 17 to 22. The score includes four staves: T voice, T mct., Th, and Th.

- T voice:** Measures 17-22 are marked with rests.
- T mct.:** Measures 17-22 contain musical notation. Dynamics include *mf* at measure 17 and *pp* at measure 19. Performance instructions include "T increasingly looks slightly right towards keyboard" (measures 18-21) and "T's right hand now in contact with left pushing it down" (measures 22-23).
- Th:** Measures 17-22 are marked with rests.
- Th:** Measures 17-22 contain musical notation for the piano accompaniment.

SB

SR

LB

LR

### Views of LSA

She looked towards me again then and she's made the noise (laughs)

23 24 25 26

T voice

T met.

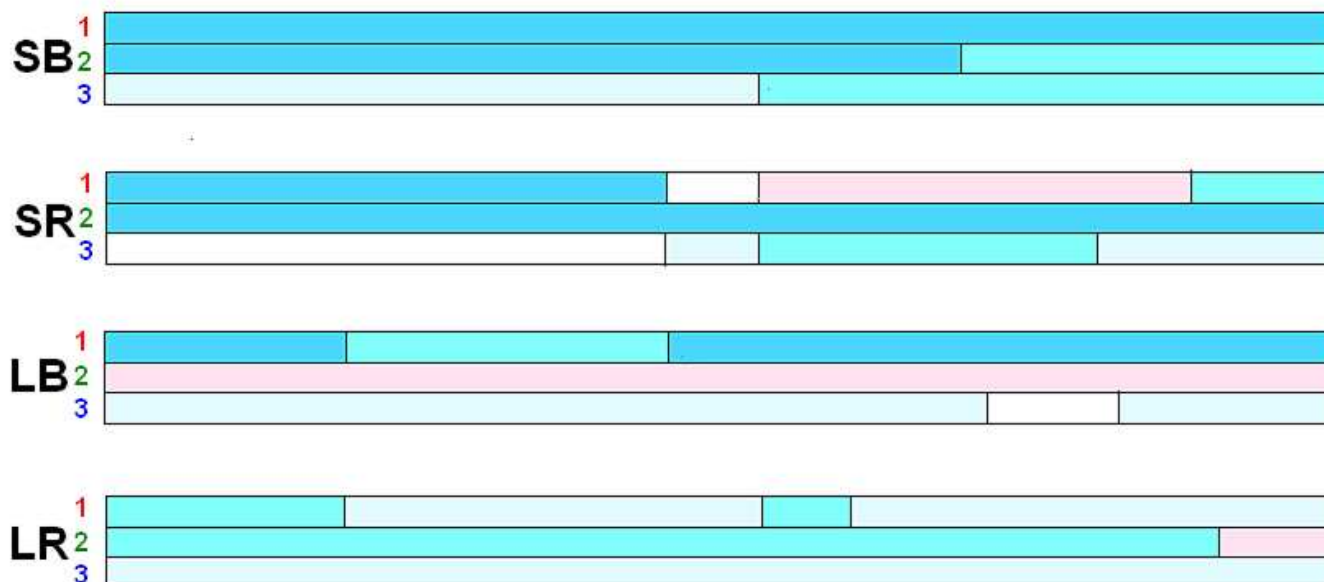
Th

Th

*J replaces stick in T's left hand, supporting grip more firmly*

*T pulls stick towards her*





### Views of LSA

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

Γ voice

ehh eh-eh-eh-eh

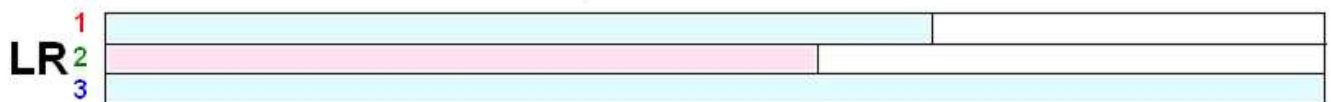
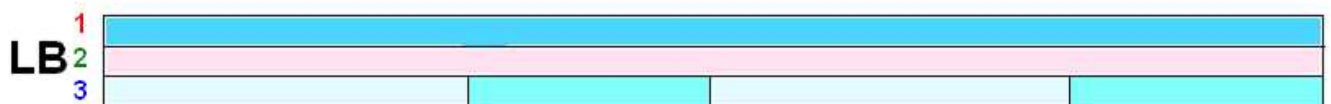
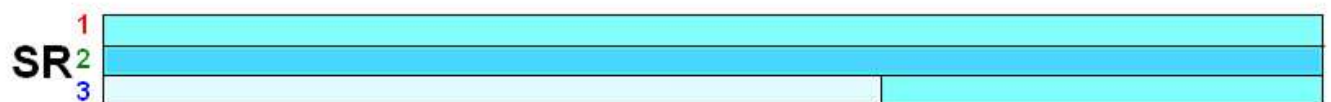
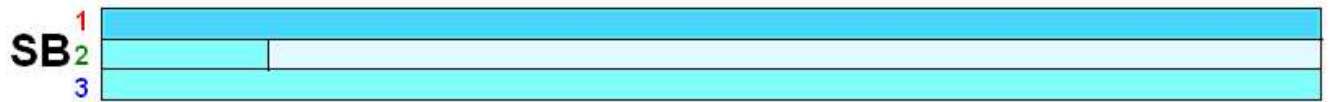
T met.

Th

Yes I can hear you

Th

*T looks right towards therapist, smiling, then back towards J*



### Views of LSA

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

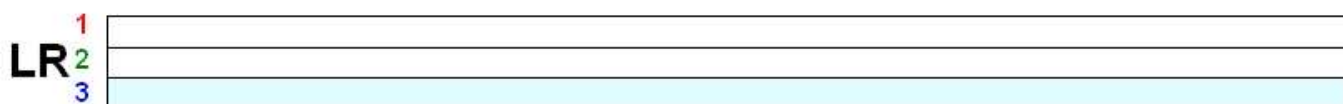
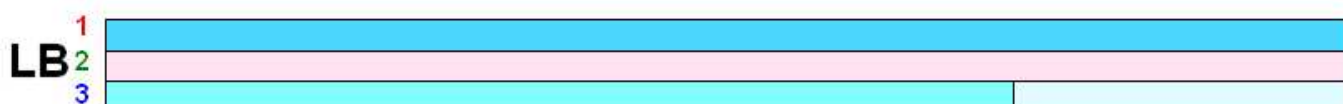
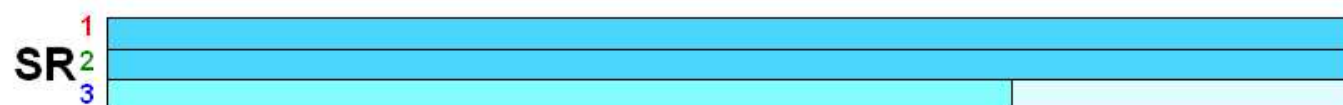
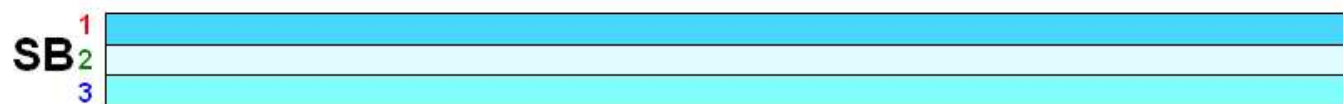
T met.

Th

Th

*T moves arm jerkily, side to side. J tries to control*

*T loses grip and J replaces stick*



### Views of LSA

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*

SB	1	2	3
1	100%	0%	0%
2	0%	100%	0%
3	0%	0%	100%

Category	SR Value
1	~85
2	~100
3	~100

Diagram illustrating the relationship between different levels of abstraction (LB) and their corresponding components:

- Level 1 (Blue): The top bar is divided into three segments: a blue segment labeled '1', a cyan segment labeled '2', and a white segment labeled '3'.
- Level 2 (Pink): The middle bar is a solid pink segment labeled '2'.
- Level 3 (Light Blue): The bottom bar is a solid light blue segment labeled '3'.

LR	1	
	2	
	3	

## Views of LSA

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*

## Anastasia (student) and Jenny (LSA) (aliases)

Views  
of MTsViews  
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

Therapist voice

Therapist piano

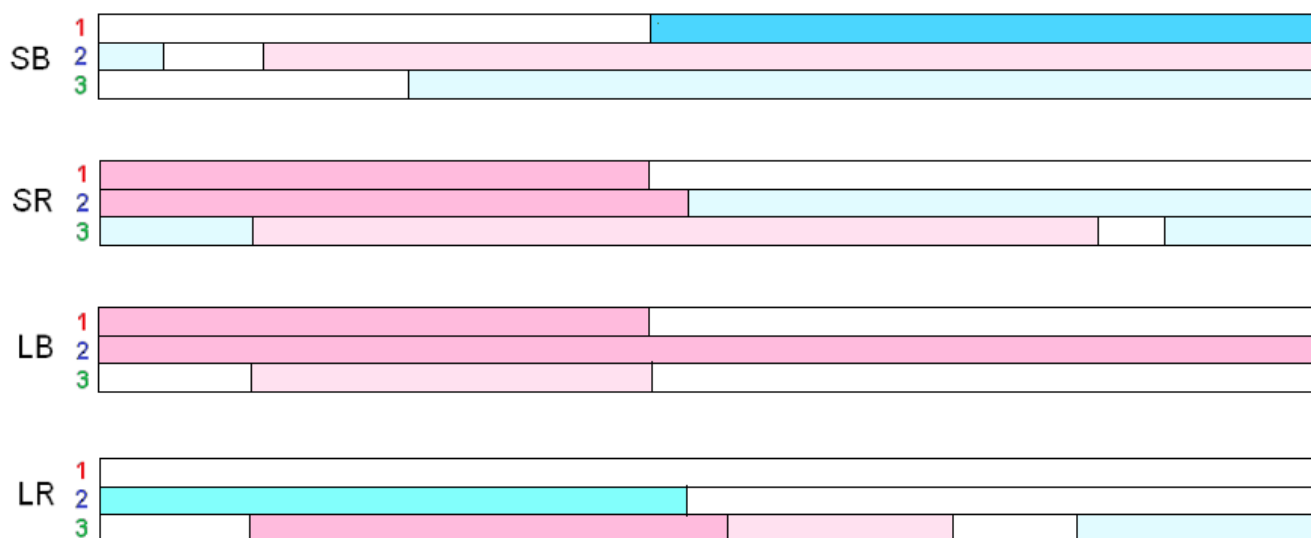
Let's all play to - ge - ther. This is how we play and now we'll stop, and lis - ten to An - as

$\text{♩} = 120$

$p$

1 2 3 4 5 6

### Views of MTs



### Views of LSA

That was lovely, she was really focused then she caught [...] taking the instrument off A

A taps cabassa with RH, then both, then gently moves beads with fingertips

7 (tap) 8  $\text{♩} = 100$  9 10 11 12 *poco rit* 13 14 *tap*

*mf* *pp* *spoken*

A:  $\text{||}$   $\text{2/4}$   $\text{3/4}$

Th: ta - sia. Just An-as-ta-sia.

Th:  $\text{3/4}$   $\text{3/4}$   $\text{3/4}$

Views  
of MTs

It looked to me like they were both trying quite hard, like you, to do the right thing ... at that point, "are you listening to me?" .. she's kind of, you know, her face, she's so listening

I read some of this "are you listening?" not as a criticism of the LSA, but in terms of, for her, as it ... you know, her listening is important... just a bar later I go up to the strongly supporting

Views  
of LSA

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*

*Are you list'ning to me?*

*She was giving good eye-contact .... she's initiating that interaction with me*

15 *a tempo* 16 17 18 19 20 *poco meno mosso, rubato* 21 22

*f p*

Th

Th

The musical score is written for three staves: A (piano), Th (voice), and Th (piano). The key signature is one sharp (F#) and the time signature is 3/4. The score includes tempo markings (*a tempo*, *poco meno mosso, rubato*) and dynamic markings (*f*, *p*). The score is divided into measures 15 through 22. A blue circle highlights a segment in the LB chart.



Views  
of MTs

She was very intently looking at her and I think the focus shifted from looking at you to her... because I felt her, the LSA's, intensity shifted her focus

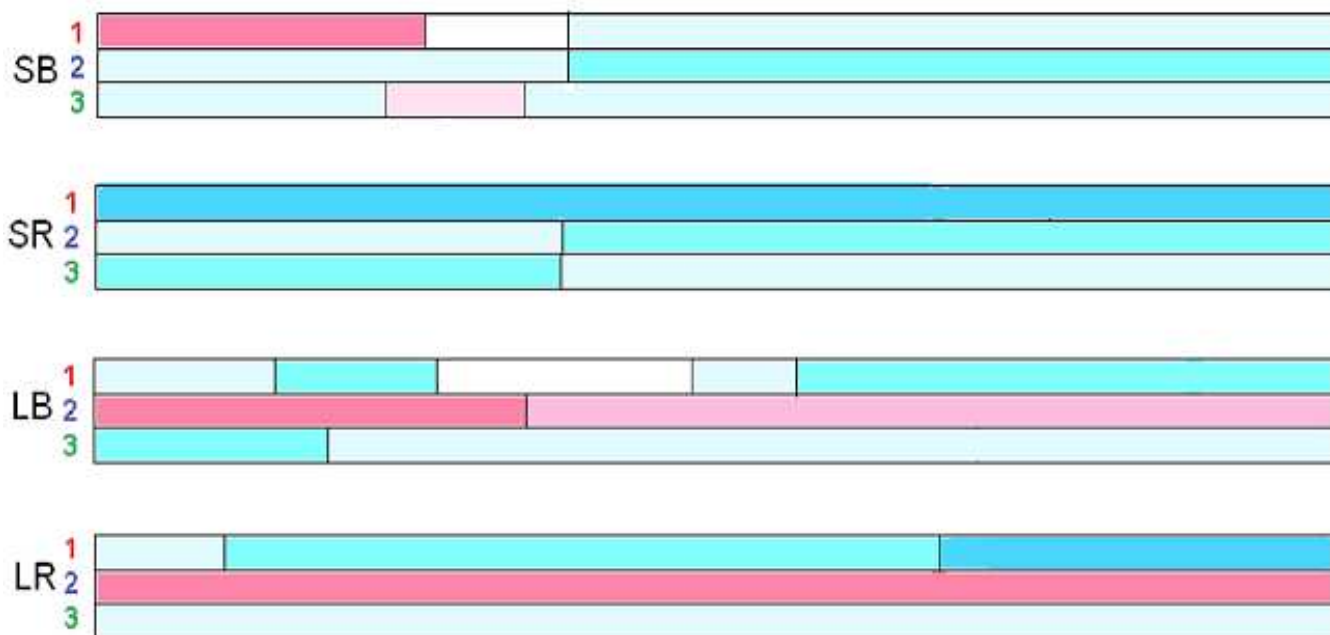
... mild support for the student's behaviour ... I think it could be in the simple musical sense that you're accompanying her playing on the cabassa very steadily

Views  
of LSA

I was smiling at her and ... sort of nodding towards her and ... you know, trying to give her that encouragement

The musical score is written for three parts: A (Alto), Th (Tenor), and Th (Treble). The lyrics are: "Are you list-'ning? Jen - ny's list - 'ning. Jen-ny's list - 'ning to An-as - ta-sia." The score includes tempo markings: *poco rit*, *a tempo*, *poco rit*, and *a tempo*. The dynamic markings are *mf* and *pp*. The time signature is 3/4.



Views  
of MTsViews  
of LSA

*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*

32 33 34 35 36 37

*piu mosso*  $\text{♩} = 112$

*f*

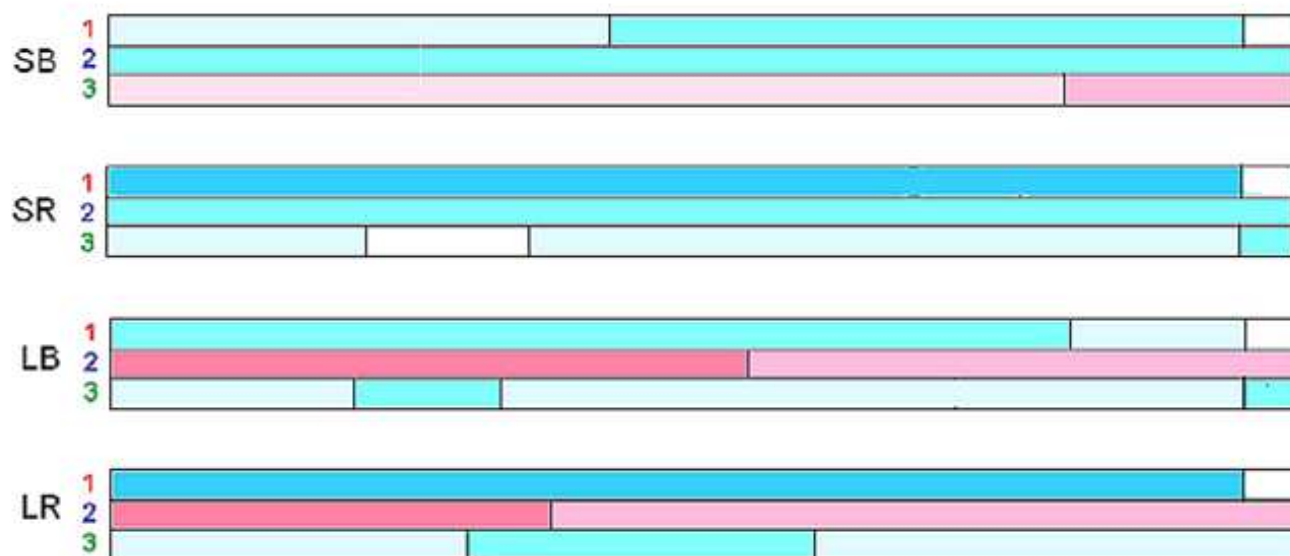
*mf*

(spoken)

D'you want a go? she says

Th

Th

Views  
of MTsViews  
of LSA

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*

All tempo changes are led by A

38 39 40 41 42 43

*poco rit a tempo*

*poco rit molto rit*

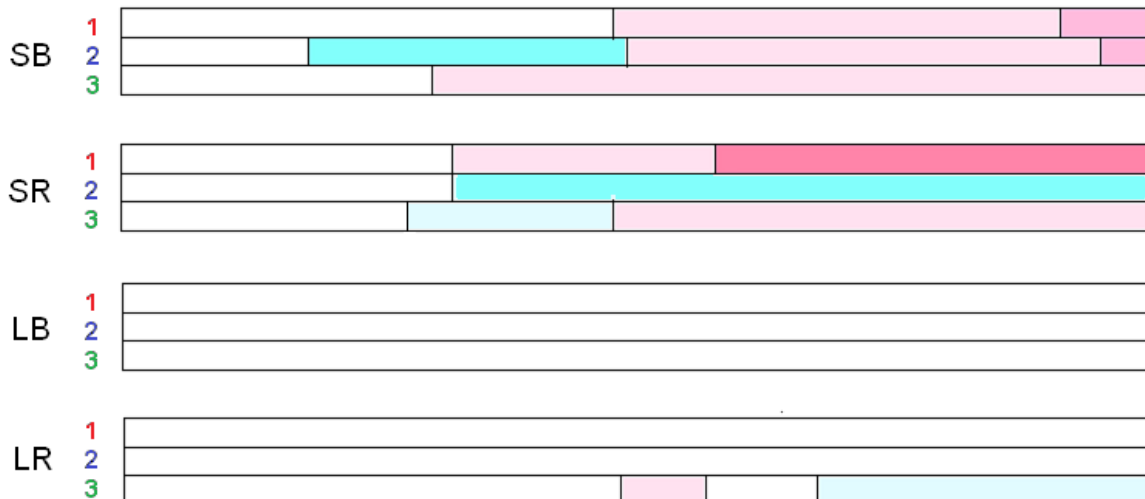
Please have a go!

*f p f f p*

*f f*

*Red*

The musical score is written for three staves: A (Alto), Tb (Tenor Bass), and Th (Tenor High). The key signature is one sharp (F#) and the time signature is 4/4. The score covers measures 38 to 43. Measure 38 starts with a forte (f) dynamic. Measures 39 and 40 are marked 'poco rit' and 'a tempo' respectively. Measure 41 is marked 'poco rit' and 'molto rit'. Measure 42 is marked 'f'. Measure 43 is marked 'p'. A rehearsal mark 'Red' is placed under measure 42. The lyrics 'See here I think this is a tease. I think she offered it and then withdrew it again' are above the A staff. The lyrics 'A picks up cabassa with both hands, offers it to J then changes her mind and takes it back' are below the A staff. The lyrics 'Please have a go!' are below the Th staff.

Views  
of MTsViews  
of LSA

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."

The musical score is in 4/4 time and consists of five staves. The tempo markings are *poco rit* and *piu rit*. The staves are labeled as follows:

- Kate actions:** Marked with a double bar line and a 4/4 time signature. It includes measures 2, 3, and 4. Measure 2 is labeled "looking at C and smiling". Measure 3 is labeled "poco rit". Measure 4 is labeled "piu rit".
- Cameron action (cabassa):** Marked with a double bar line and a 4/4 time signature. It includes measures 2, 3, and 4. Measure 2 is labeled "feeling cabassa, head down". Measure 3 is labeled "looking up and to left towards therapist".
- Cameron voice:** Marked with a treble clef and a 4/4 time signature. It includes measures 2, 3, and 4.
- Therapist voice:** Marked with a bass clef and a 4/4 time signature. It includes measures 2, 3, and 4. Measure 3 is labeled "pick it up," and measure 4 is labeled "pick it up,".
- Therapist piano:** Marked with a grand staff (treble and bass clefs) and a 4/4 time signature. It includes measures 2, 3, and 4.

### Views of MTs



### Views of LSA

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 .....

Views of LSA (Lyrics and Score Analysis) for K, C, C, Th, and Th.

Tempo markings: **Adagio**, **a tempo**, **hesitando**.

Lyrics: *dropping head again*, *moving cabvassa between hands*.

Score: Musical notation for K, C, C, Th, and Th. The score includes a key signature change from C major to B-flat major (indicated by a flat sign on the B line) and a time signature change from 4/4 to 5/4.



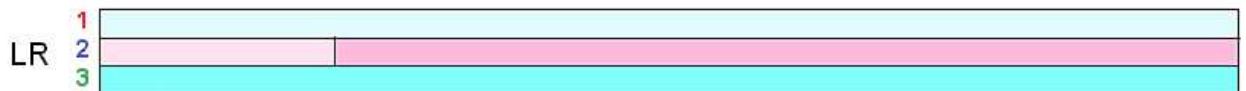
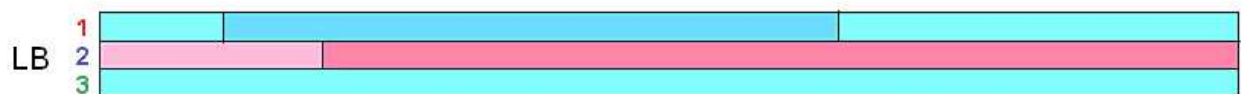
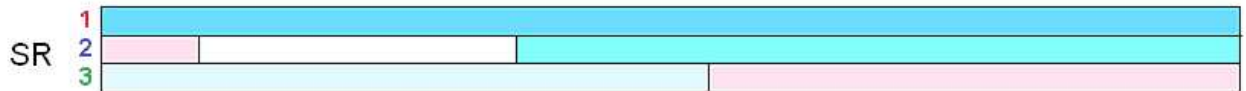
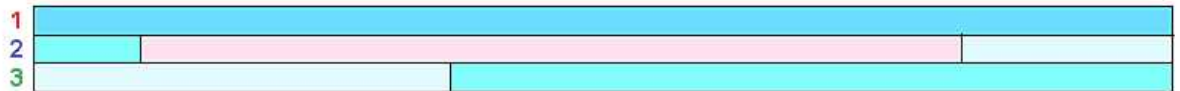


**Views of MTs**

I don't think I meant change. I meant reinforce. You don't want her to stop that.

She initiates the physical contact, taking his hand, but I think you're initiating almost the "O we can clap".

He's vocalising 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

**Views of LSA**

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"

Musical score for a session with a child (K) and a therapist (Th). The score includes staves for K (drum), C (clarinet), Th (bass), and Th (piano). The time signature is 4/4. The score is divided into measures 11, 12, 13, 14, and 15. The lyrics for the child are "huh huh huh", "huh", "huh", and "huh huh huh huh". The lyrics for the therapist are "clap, we can clap, ho ho ho we can clap". The piano accompaniment consists of chords and single notes.

### Views of MTs



### Views of LSA

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

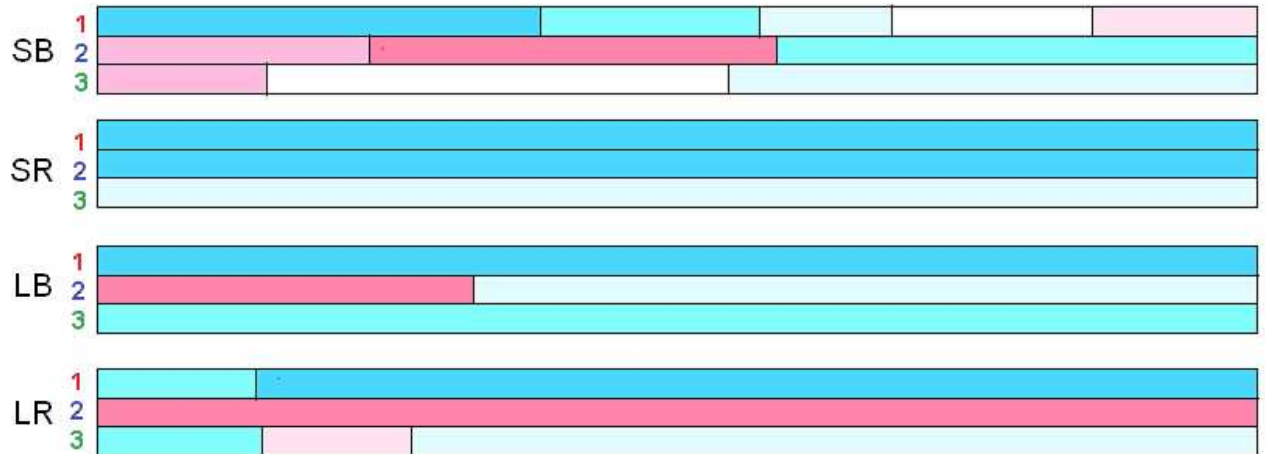
I'm basically sat and I just let him take my hands and let him lead me, and I wasn't going to interrupt that and I wasn't going to take over his time because that was his time to ..... and I was sort of "You do it" you know

The musical score is written for five staves, labeled K, C, C, Th, and Th. The score spans measures 16 to 20. The lyrics are as follows:

- Measure 16:** Help Kate clap
- Measure 17:** Help Kate clap
- Measure 18:** Help Kate clap
- Measure 19:** We can
- Measure 20:** cl\_

Additional annotations include:

- Measure 17:** drops cabassa
- Measure 18:** delays clap
- Measure 19:** laughs and smiles at therapist

Views  
of MTsViews  
of LSA

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 .....

**poco piu mosso**

**rall**  
co-operates to allow clapping

20 21 22 23 24 25

K: II

C: II

C: *speeds up* *takes K's RH with his LH*

Ph: (spoken) *ap* *now* *huh huh huh* *huh huh* *huh huh huh*

Ph: *ap* *now*

The figure shows a musical score for a scene. The score is written for four staves: K (Klavier), C (Cello), C (Cello), and Ph (Piano). The tempo is marked **poco piu mosso** and **rall** (co-operates to allow clapping). The score includes a box with the text "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 .....". The score is numbered 20 to 25. The Cello part has a *speeds up* instruction and a *takes K's RH with his LH* instruction. The Piano part has a *ap* instruction and a *now* instruction. The Piano part also has a *huh huh huh* instruction. The Piano part has a *huh huh* instruction. The Piano part has a *huh huh huh* instruction.



Views  
of MTsViews  
of LSA

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

**a tempo**

25 26 27 28 29 30

K: II

C: II

C: *5*

huh huh huh huh huh huh huh huh huh huh

holds K's hands apart to delay

Th: *Th*

Th: *Th*

Views  
of MTsViews  
of LSA

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

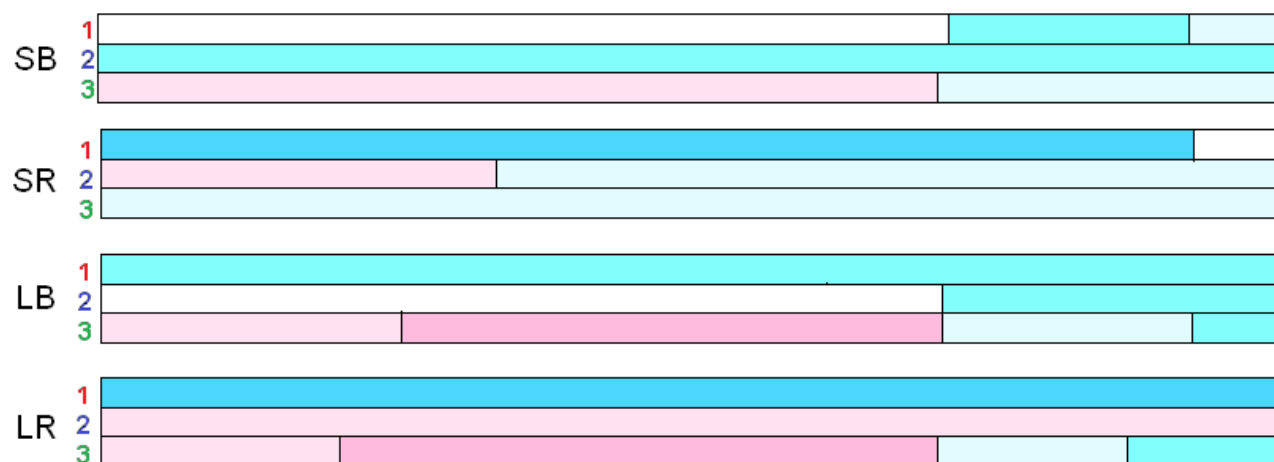
Views of LSA musical score, measures 30-34. The score includes staves for K, C, C, Th, and Th. The tempo is *adagio*. The key signature is one sharp (F#).

Measures 30-31: K looks round at therapist. C places K's hands on sides of his head.

Measure 32: K hu-huh hu-huh hu-huh hu-huh. C hu-huh hu-huh hu-huh. Th hu-huh hu-huh hu-huh.

Measure 33: K rubs C's head then withdraws her hands. C hu-huh hu-huh hu-huh. Th hu-huh hu-huh hu-huh.

Measure 34: K hu-huh hu-huh hu-huh. C hu-huh hu-huh hu-huh. Th hu-huh hu-huh hu-huh.

Views  
of MTsViews  
of LSA

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  $\text{4/4}$  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  $\text{4/4}$

C  $\text{4/4}$  u - u - u - u - u - u uh uh uh uh

Th  $\text{4/4}$  We can clap

Th  $\text{4/4}$

The musical score is for a 4/4 piece. It consists of five staves. The first staff (K) has lyrics: "lifts K's right hand as high as he can", "claps with K's hands as before", and "twists head from side to side, smiling". The second staff (C) has lyrics: "u - u - u - u - u - u", "uh", "uh", "uh", "uh". The third staff (C) has lyrics: "u - u - u - u - u - u", "uh", "uh", "uh", "uh". The fourth staff (Th) has lyrics: "We can clap". The fifth staff (Th) has no lyrics.

Views  
of MTs



Views  
of LSA

♩ = 132

hitting drum with cabassa

I think we were trying with his hands to start with and not having much success

mf

mp

Gina voice

Shaun bongoes (supported)

Therapist voice

Therapist piano

*mp*

*p*

*sempre rubato colla parte*

*poco rit colla parte*

2

3

4

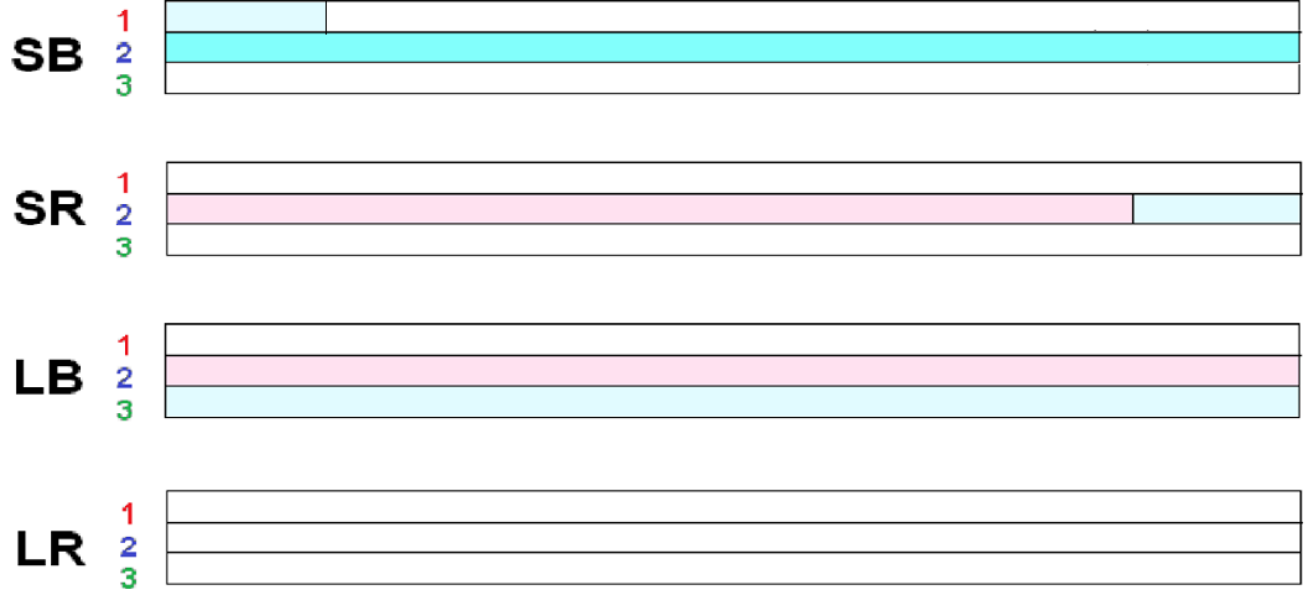
5

6

clicking sticks together

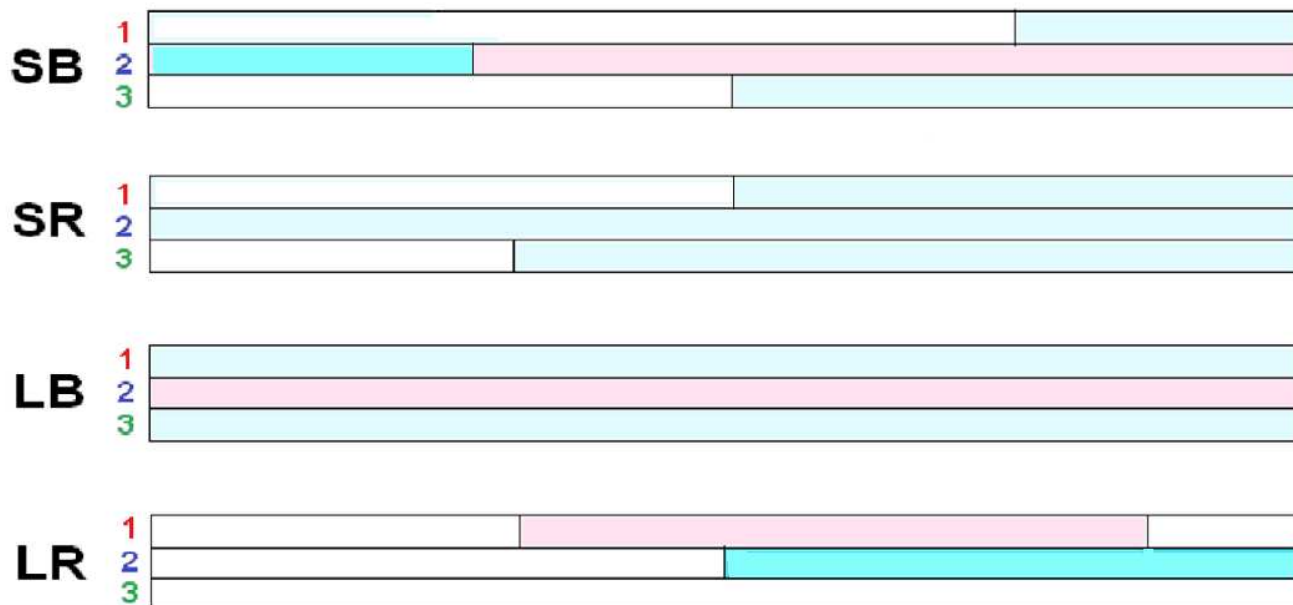
S's grip and forearm supported by G

S withdraws hand

Views  
of MTsViews  
of LSA

The musical score is for a scene with five characters: T, Z, Gina, Shaun, and Th. The score is written in G major (one sharp) and 4/4 time. The tempo is marked *molto rit colla parte* and *quasi a tempo colla parte*. The score includes the following elements:

- Character T:** A vocal line starting at measure 7 with the lyrics "We were trying to put into his hand, you see his grip's not so good".
- Character Z:** A vocal line starting at measure 8 with the lyrics "Re-mem-ber? We're gon-na do this! That's it, cle-ver aren't you!".
- Gina:** A vocal line starting at measure 7 with the lyrics "Re-mem-ber? We're gon-na do this! That's it, cle-ver aren't you!".
- Shaun:** A vocal line starting at measure 8 with the lyrics "Re-mem-ber? We're gon-na do this! That's it, cle-ver aren't you!".
- Th:** A vocal line starting at measure 7 with the lyrics "Re-mem-ber? We're gon-na do this! That's it, cle-ver aren't you!".
- Instrumental:** A piano line starting at measure 7 with the lyrics "Re-mem-ber? We're gon-na do this! That's it, cle-ver aren't you!".
- Annotations:**
  - "cabassa hit on drum" at measure 7.
  - "shaving movement" at measure 8.
  - "putting short beater into Shaun's grasp" at measure 7.
  - "smiling as he receives beater" at measure 8.
  - "molto rit colla parte" at measure 7.
  - "quasi a tempo colla parte" at measure 8.
  - "f" (forte) at measure 8.
  - "pp" (pianissimo) at measure 9.
  - "Red." at measure 9.

Views  
of MTsViews  
of LSA

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

The musical score for Views of LSA, measures 10-14, is shown. The score includes staves for T, Z, Gina, Shaun, and Th. The lyrics are: "You can move your arm. Is that bet- ter?". The tempo markings are: *poco rit colla parte*, *molto rit colla parte*, and *quasi a tempo colla parte*. The dynamics include *p* (piano).

Views  
of MTs



Views  
of LSA

The musical score for "Views of LSA" shows measures 15 through 18. The parts are for T (Tenor), Z (Zither), Gina, Shaun, Th (Trumpet), and Th (Thorn).

Measure 15: T and Z have rests. Gina has a rest. Shaun has a rest. Th has a rest. Th (Thorn) has a rest.

Measure 16: T and Z have rests. Gina has a rest. Shaun has a rest. Th has a rest. Th (Thorn) has a rest.

Measure 17: T and Z have rests. Gina has a rest. Shaun has a rest. Th has a rest. Th (Thorn) has a rest.

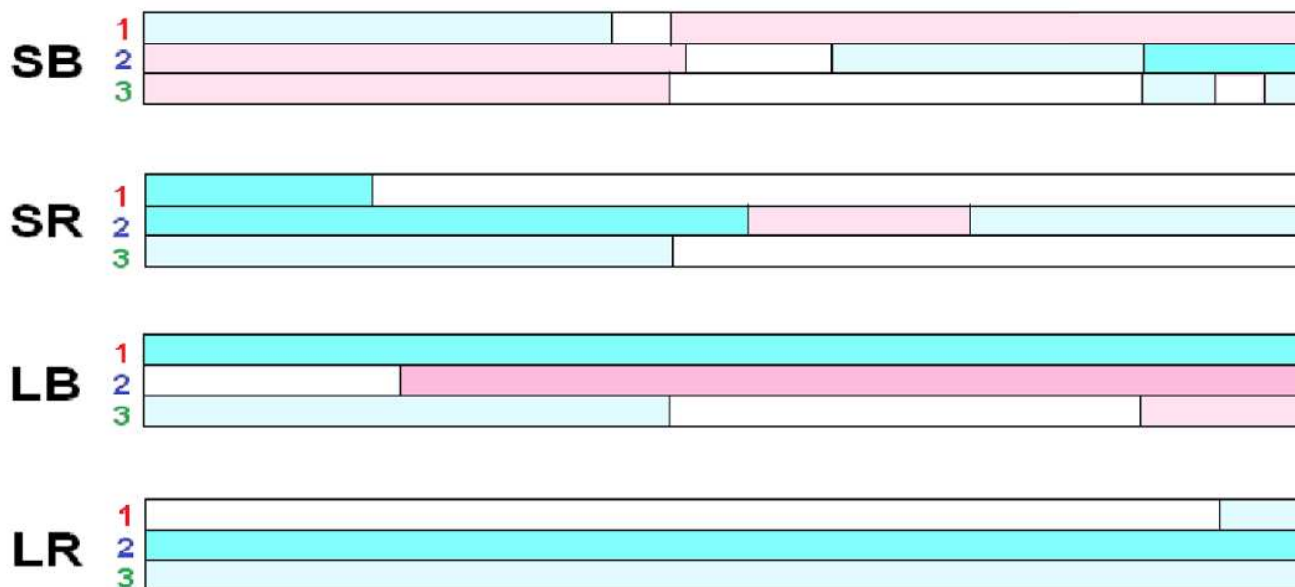
Measure 18: T and Z have rests. Gina has a rest. Shaun has a rest. Th has a rest. Th (Thorn) has a rest.

Lyrics: You do it

Tempo: *meno mosso quasi a tempo*

Lyrics: They both know a-bout play-ing qui-et-ly if they're going to hear

Tempo: *molto rit colla parte*

Views  
of MTsViews  
of LSA

The musical score for LSA, measures 19-25, is shown below. The staves are labeled T, Z, Gina, Shaun, Th, and Th. The key signature is one sharp (F#).

Measure 19: T (x), Z (x), Gina (rest), Shaun (x), Th (x), Th (x).

Measure 20: T (x), Z (x), Gina (rest), Shaun (x), Th (x), Th (x). *hitting cymbal with both sticks* (Z), *f* (Gina).

Measure 21: T (x), Z (x), Gina (rest), Shaun (x), Th (x), Th (x). *piu mosso* (Gina).

Measure 22: T (x), Z (x), Gina (rest), Shaun (x), Th (x), Th (x). *quasi a tempo* (Gina).

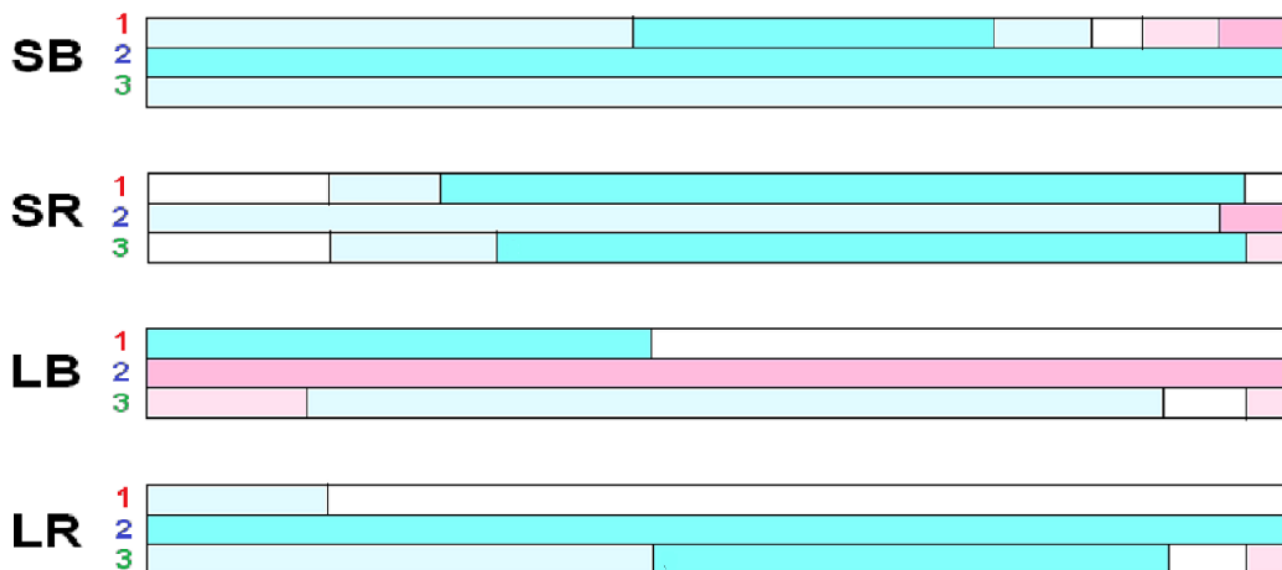
Measure 23: T (x), Z (x), Gina (rest), Shaun (x), Th (x), Th (x). *rallentando* (Gina).

Measure 24: T (x), Z (x), Gina (rest), Shaun (x), Th (x), Th (x). *cantabile* (Gina).

Measure 25: T (x), Z (x), Gina (rest), Shaun (x), Th (x), Th (x). *tempo primo* (Gina).

The bottom staff (Th) shows a piano accompaniment with chords and a melodic line. The tempo markings *piu mosso*, *quasi a tempo*, *rallentando*, *cantabile*, and *tempo primo* are indicated below the piano staff.



Views  
of MTsViews  
of LSA

26 27 28 29 30 31 32

Tony's LSA scrabbles  
finger on his drum

clicking sticks together

tr

tr

f

tr

Gina

Shaun

Th

Th

molto piu mosso col parte (Zeb)

They're

The musical score shows a drum solo for Tony's LSA scrabbles finger on his drum, spanning measures 26 to 32. The drum part includes a triplet of eighth notes in measure 28, a triplet of eighth notes in measure 30, and a triplet of eighth notes in measure 32. The piano accompaniment for Gina, Shaun, and Th is shown below the drum part. The piano part features a melody in the right hand and a bass line in the left hand, with a tempo change to 'molto piu mosso col parte (Zeb)' starting in measure 30. The piano part ends with the text 'They're' in measure 32.

**SB**

**SR**

**LB**

**LR**

Here come the facial expressions. You can definitely tell the difference: he enjoys the faster movement

33 34 35 36 37 38 39

T

Z

Gina

Shaun

Th

Th

tell - ing you it's fast - er now, they're tell - ing you it's fast - er now

*cresc. sempre*

*mf*

*f*

hitting cymbal with stick

Tony controls LSA's hand to hit drum

Views  
of MTsViews  
of LSA

The figure shows a musical score for LSA, spanning measures 40 to 46. The score includes staves for T, Z, Gina, Shaun, Th, and Th. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo changes from *rit* (ritardando) to *tempo primo* (return to original tempo) between measures 41 and 42. The dynamic marking *mp* (mezzo-piano) is present in measure 41. The score also includes a note about "pushes LSA's hand away" in measure 46.

40 41 42 43 44 45 46

T clicking sticks

Z

Gina

Shaun

Th

Th *rit* *tempo primo* *mp*

pushes LSA's hand away

Views  
of MTsViews  
of LSA

The musical score is for a scene with five characters: T, Z, Gina, Shaun, and Th. The score includes measures 47 to 53. The characters' parts are represented by staves with notes and rests. The piano accompaniment is shown at the bottom, with a tempo change from *poco rit* to *tempo primo* at measure 52.

Measure numbers: 47, 48, 49, 50, 51, 52, 53.

Character parts: T, Z, Gina, Shaun, Th.

Tempo markings: *poco rit*, *tempo primo*.

Views  
of MTs

I think it's because previous to that it was unclear if the child or the assistant was moving, whether they were supporting or not, and from that it became clear that it was the child 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

That phrase kind of comes to a close and then you kind of start up again.... and she picks the drum up at the same time as the start of the new phrase so I think...you were kind of encouraging her to start again

Views  
of LSA

54 55 56 57 58 59 60

fiddling with cabassa behind him on table

T

Z

Gina

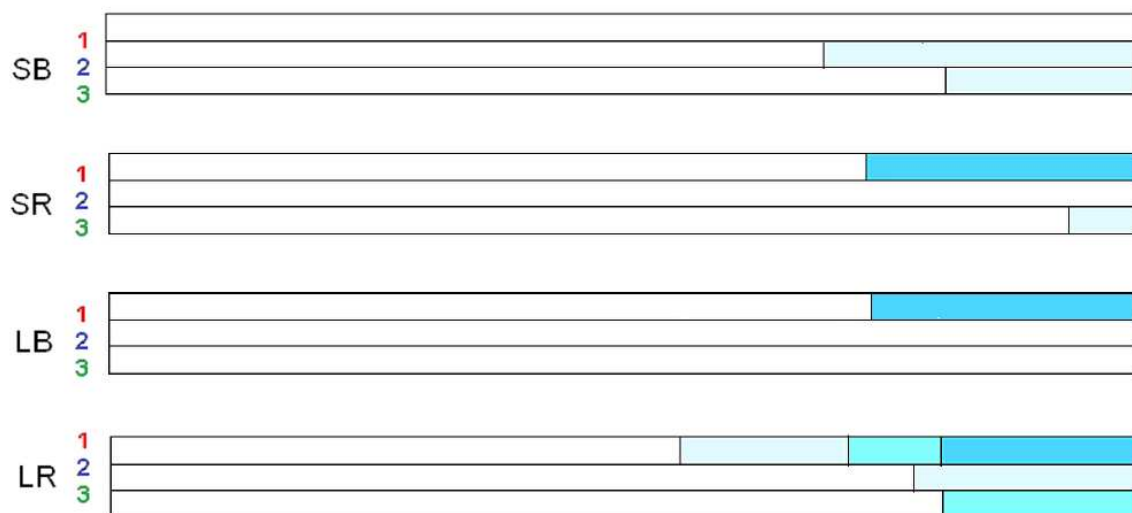
Shaun

Th

Th

*poco rit* *a tempo* *poco rit* *a tempo* *molto rit* *tr*

*p*

Views  
of MTsViews  
of LSA

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

Views of LSA (Music Therapy) for Gina (LSA) voice, Tony (student) voice, Geoff (LSA) Zeb's djembe, Dana tambour with stick, Zeb djembe with stick, Therapist voice, and Therapist piano.

Tempo:  $\text{♩} = 110$

Measures: 2, 3, 4, 5

Notation: 4/4, 5/4, 4/4, 4/4, 4/4, 4/4, 4/4, 4/4

Therapist piano: *p*

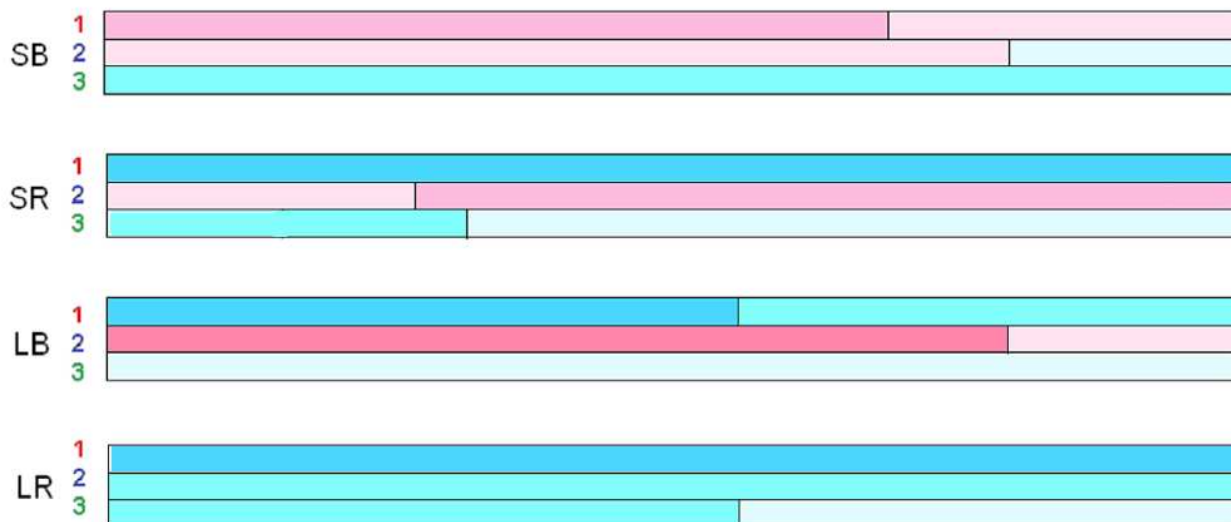
Views  
of MTsViews  
of LSA

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

The musical score is for a 4/4 piece, measures 6 through 12. The staves are labeled G, T, Ge, D, Z, Th, and a piano accompaniment (Th).

- G:** Treble clef, 4/4 time. Measures 6-12 are mostly rests.
- T:** Treble clef, 4/4 time. Measures 6-12 are mostly rests.
- Ge:** Treble clef, 4/4 time. Measures 6-12 are mostly rests.
- D:** Treble clef, 4/4 time. Measures 6-12 contain rhythmic notation with 'x' marks.
- Z:** Treble clef, 4/4 time. Measures 6-12 contain rhythmic notation with 'x' marks.
- Th:** Treble clef, 4/4 time. Measures 6-12 are mostly rests. Measure 11 has a dynamic marking *f* and a note with a breath mark. Measure 12 has a dynamic marking *f* and a note with a breath mark.
- Piano Accompaniment (Th):** Treble and Bass clefs, 4/4 time. Measures 6-12 contain complex chordal and rhythmic notation. Measure 6 has a dynamic marking *mf*. Measure 11 has a dynamic marking *f*. Measure 12 has a dynamic marking *f* and a note with a breath mark.

Views  
of MTs

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."

Views  
of LSA

Then he stopped and he's getting excited

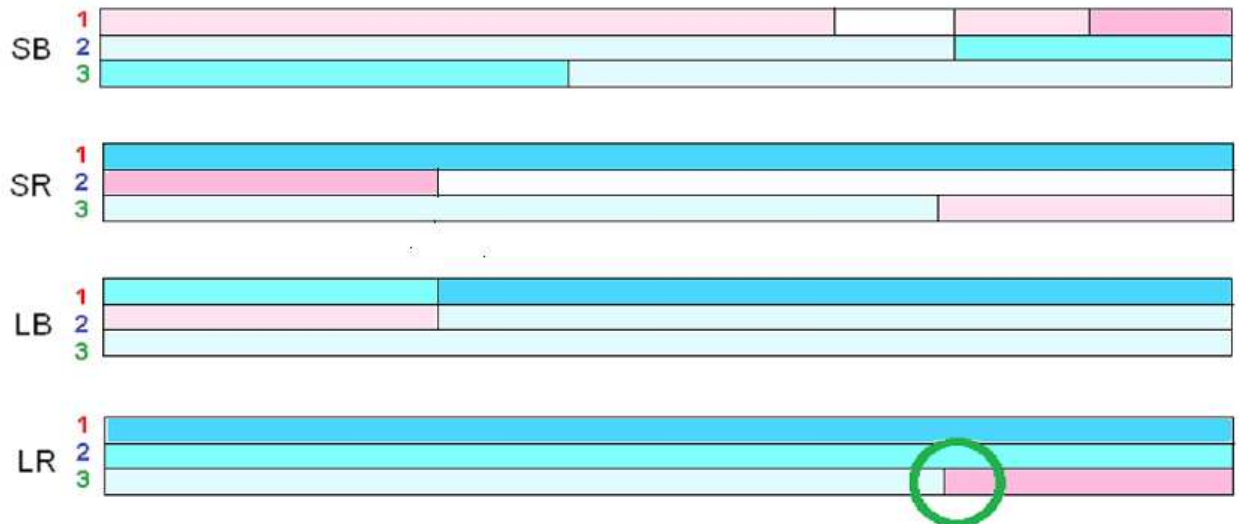
... and the anticipation bit where "what I'm going to do, Zeb"

The musical score is written for seven staves. The top six staves (G, T, Ge, D, Z, Th) are for a group of performers, and the bottom staff (Th) is for a piano accompaniment. The score is divided into measures 13 through 17. Measure 13 is a whole rest for all parts. Measure 14 is a whole rest for all parts. Measure 15 is a whole rest for all parts. Measure 16 is a whole rest for all parts. Measure 17 is a whole rest for all parts. The piano accompaniment (Th) has a triplet of eighth notes in measure 15 and a triplet of eighth notes in measure 16. The piano accompaniment (Th) has a piano (pp) dynamic marking in measure 17.



Views  
of MTs

Up to this point I think Dana's been quite independent of you, doing her own thing, and at this point .... you've provided something quite melodically with her beat that's now saying "can you and I together, we're playing together in the same pattern, in the same beat, for Zeb .... and I think the second time it happens it really meets her... And her body language does that as well, doesn't it? She leans forward....

Views  
of LSA

Then I think I beat it first  
and then he started again

The musical score is for a scene with characters G, T, Ge, D, Z, Th, and Th. The score includes lyrics and musical notation for each character's part.

- G:** 18 Lis-ten to Da-na 18 20 21
- T:** (protesting) eh
- Ge:** mf
- D:** f
- Z:** f
- Th:** mp
- Th:** mp

Views  
of MTs

I don't think from what I saw there that he was  
thinking "Oh Dana has hit it twice, I'll hit it twice"

Views  
of LSA

and he's watching all the time,  
waiting, see what I'm going to do

and then he looked away

22 23 24 25

G

T

ma - na - maw

Ge

D

Z

Th

Th

*p*

Views  
of MTsViews  
of LSA

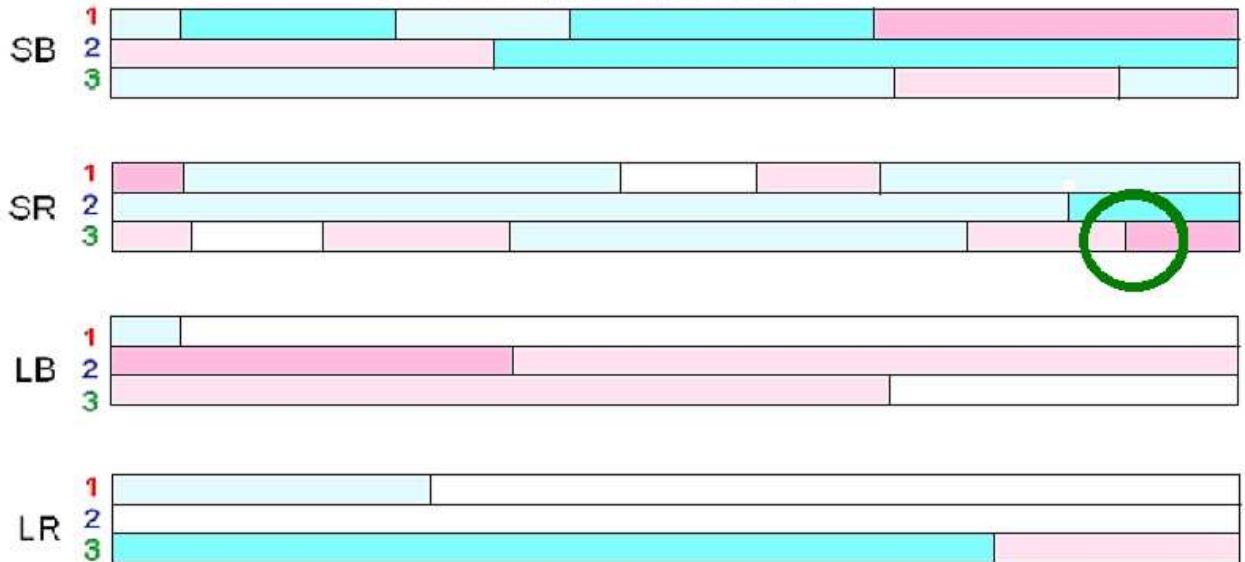
The musical score is for a 4/4 piece with a tempo of 74. It features six staves:

- Ellen (LSA) cabassa:** Measures 2, 3, and 4 contain rhythmic patterns marked with 'x'.
- Mickey (student) wind chimes:** Measures 2, 3, and 4 contain rhythmic patterns marked with 'x'.
- Lucy djembe:** Measure 2 contains the instruction "Places A's hand on ocean drum" and rhythmic patterns marked with 'x'.
- Aprille ocean drum:** Measure 2 contains the instruction "hits" and rhythmic patterns marked with 'x'. Measures 3 and 4 contain rhythmic patterns marked with 'x'.
- Therapist voice:** Measures 2, 3, and 4 are empty.
- Therapist piano:** Measures 2, 3, and 4 contain piano accompaniment. Measure 2 is marked *f*, measure 3 is marked *p*, and measure 4 is marked *mp*.

The score includes dynamic markings *p* (piano), *f* (forte), and *mp* (mezzo-piano). A triplet of eighth notes is marked with a '3' in measure 4.

## Views of MTs

I think the change to legato, and the long notes ... which is poco allargando ... it matches her movements, which is supportive, but I think it also directs her awareness to her own body movement ... you're not just matching but changing how she sees you and herself. If I was John I'd really want that to continue so would kind of facilitate that in any way I could.... I think the legato matched the movement very well. "Starting up the mu-----sic" is such a big change in how you're singing, ... it's sort of an emotional support .... you're more smooth and more gentle than she is able to be physically ... you're giving her that experience of being, you know, sort of steady



## Views of LSA

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

**poco allargando**

$\text{♩} = 72$

*sweeps windchimes*

*looks back at Aprille*

*looks at Lucy*

*looks at Lucy then down at ocean drum she is now tipping side to side*

*A - prille start-ing up the mu - sic*

*cantabile*





Views  
of MTs

I was just watching, swaying with the music, keeping time with what I could hear and what she was doing

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 .....

I'm just sitting there, not doing very much because Aprille doesn't need me to do anything for her

when she brought that nearer, that's when I started doing the rocking

15 16 17 18 19

E M Lucy Aprille Th Th

looks at Ellen looks at instrument

sways in time with Aprille

*f* side to side. swaying body

A prille \_ made the mu- sic stop

$\text{♩} = 66$

The musical score is written for five characters: E, M, Lucy, Aprille, and Th. The score spans measures 15 to 19. Aprille has a vocal line with lyrics and actions. Th has a piano accompaniment. The score includes tempo markings like 'poco piu mosso' and 'f'.

Views  
of MTs

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.... you had a rit before and then this piu mosso, and she picks, the LSA picks up your beat as well... I think that looks quite subconscious, she's going with the music  
You're wanting to affect her behaviour 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 behaviour



Views  
of LSA

... 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"



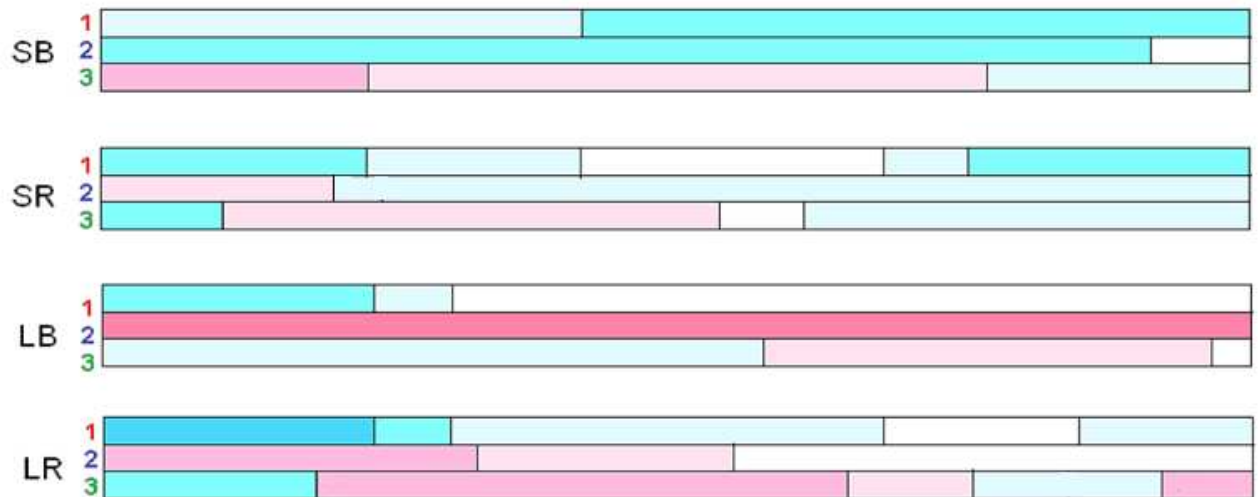
Views  
of MTsViews  
of LSA

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

The musical score is for a scene with five characters: E, M, Lucy, Aprille, and Th. The score is divided into four measures, numbered 26, 27, 28, and 29. The characters are represented by staves with lyrics and musical notation. The piano accompaniment is shown at the bottom. The lyrics for Lucy are: "sways with the beat", "leans and looks at Lucy", "shakes", "tips", "shakes", "tips". The lyrics for Aprille are: "mf". The piano accompaniment is in the key of D major and 4/4 time. The score includes musical notation for the characters and the piano, including notes, rests, and dynamics.



Views  
of MTsViews  
of LSA

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"

The musical score is for a scene with five characters: E, M, Lucy, Aprille, and Th. The score is written in 4/4 time and includes dialogue and musical notation.

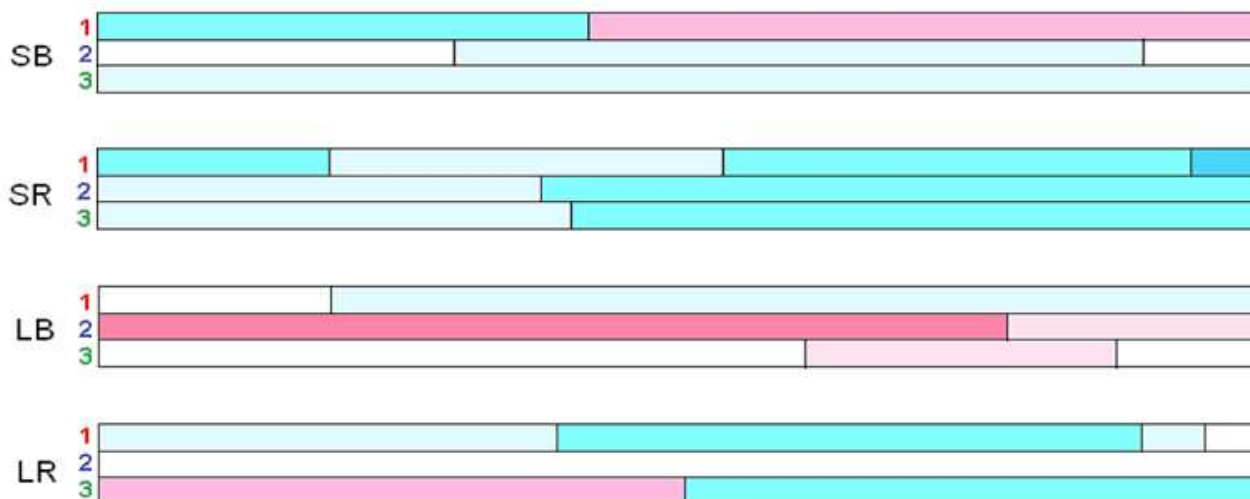
**Dialogue:**

- E: ... 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"
- M: That's where she wants me to "you do it now"

**Music:**

- Lucy:** holds ocean drum upright, taps (mp)
- Aprille:** grabs Lucy's arm
- Th:** Mick - ey with his chimes
- Th:** mf, p

The score includes a piano (p) and mezzo-piano (mp) dynamic marking, and a piano (mf) and piano (p) dynamic marking for the Th character.

Views  
of MTsViews  
of LSA

... 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

The musical score is for a scene involving five characters: E, M, Lucy, Aprille, and Th. The score is divided into four measures, numbered 33, 34, 35, and 36. The characters are represented by different musical staves: E (violin), M (violin), Lucy (violin), Aprille (violin), and Th (piano). The score includes dialogue and musical notation.

**Measure 33:** E plays a short melody. M plays a long note. Lucy plays a short melody. Aprille plays a short melody. Th plays a short melody.

**Measure 34:** E plays a short melody. M plays a long note. Lucy plays a short melody. Aprille plays a short melody. Th plays a short melody.

**Measure 35:** E plays a short melody. M plays a long note. Lucy plays a short melody. Aprille plays a short melody. Th plays a short melody.

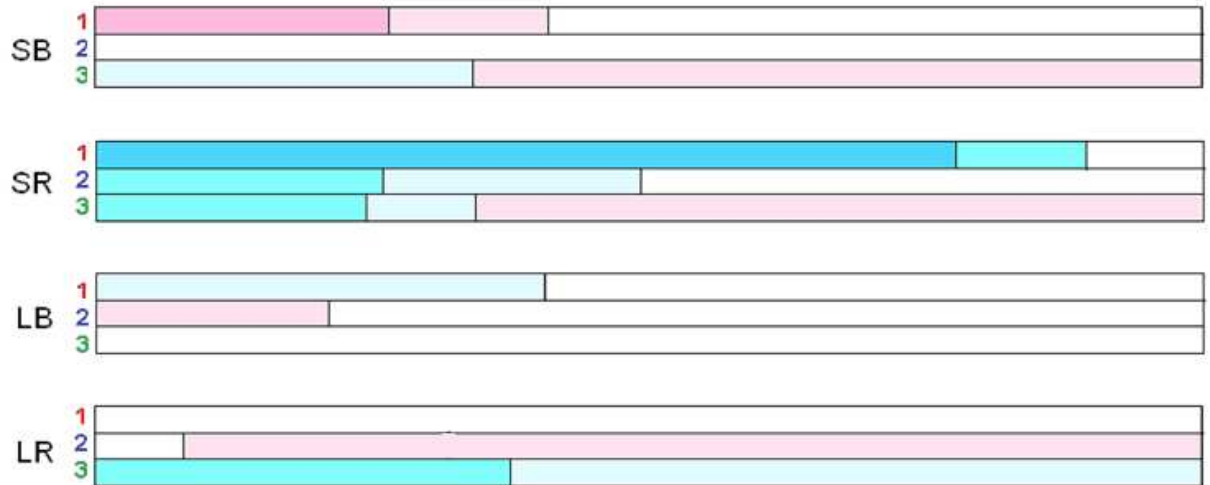
**Measure 36:** E plays a short melody. M plays a long note. Lucy plays a short melody. Aprille plays a short melody. Th plays a short melody.

**Dialogue:**

- Lucy: *resists*
- Aprille: *taps edge of drum*
- Th: *hits on knees*
- Th: *spoken*
- Th: *where we go- ing?*

**Performance Instructions:**

- sf* (sforzando)
- shakes*
- tips*
- stands up*
- tries to restrain Aprille*
- molto con pedale*

Views  
of MTs

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

The musical score is for a scene with Lucy and Aprille. It includes actions and musical notation.

**Actions:**

- Lucy:** stands, lifts ocean drum towards Lucy (37-38); pushes it at Lucy's face (38-39); fends it off (39-40); drops ocean drum (41-42).
- Aprille:** (37-38); (38-39); (39-40); (41-42).

**Music:**

- Th (Trumpet):** (37-38); (38-39); (39-40); (41-42).
- Th (Trombone):** (37-38); (38-39); (39-40); (41-42).
- Th (Tuba):** (37-38); (38-39); (39-40); (41-42).
- Th (Tuba):** (37-38); (38-39); (39-40); (41-42).

The score includes a tempo change to *rit* (ritardando) at measure 41.