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.
... to actually get her to start to do something... she needs the support to do it

Views of LSA

Moderato $\text{= 104}$

Tiffany voice

J supports stick in T's left hand. T taps LH with RH.

Tiffany to metallophone

Therapist voice

Therapist piano
Views of LSA

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

T voice

T met.

T drops stick
Views of LSA

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

- J replaces stick in T's left hand but
- J gently moves stick away
- T pushes stick so
- she tries to hold it with her right hand
- from T's right hand
- it hits wooden frame
- her left hand

T met.
Views of LSA

T voice

T met.

Th

Th

T increasingly looks slightly right towards keyboard. T’s right hand now in contact with left pushing it down.
She looked towards me again then and she's made the noise (laughs)
It looked like she was turning towards you.

It's quite nice because she responded to your voice by hitting...

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

Yes, I can hear you.
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.....
Views of LSA

Glissandi result from T's strong side to side movement of left arm. Also moves head.
Views of LSA

She's just sort of thrashing it about rather than trying to hit

T voice

T met.

Th

T often locks towards J
Anastasia (student) and Jenny (LSA) (aliases)

Views of MTs

SB
1
2
3

SR
1
2
3

LB
1
2
3

LR
1
2
3

Views of LSA

A slaps her thigh, making the cabassa on her lap sound
A tries to grab another instrument from J, who moves it away

I think there she was after my attention.... she touched my leg

Anastasia cabassa

Therapist voice

Let's all play together. This is how we play and now we'll stop, and listen to Anas-

Therapist piano
Views of MTs

Views of LSA

That was lovely, she was really focused then she caught [...] taking the instrument off A.
Clips 2, p. 3

Views of MTs

SB
1
2
3

SR
1
2
3

LB
1
2
3

LR
1
2
3

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

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

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

A tempo

poco meno mosso, rubato
I was smiling at her and a sort of nodding

Give her that encouragement
towards her and you know, trying to

LISA

VIEWS

---

Immensely shifted her focus
because I felt her the last,
from looking at you to here,
her and I think the focus shifted.
She was very intensely looking at

CLIP 2.4
Views of MTs

SB
1
2
3

SR
1
2
3

LB
1
2
3

LR
1
2
3

Views 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

D'you want a go? she says
Views of MTs

SB
1
2
3

SR
1
2
3

LB
1
2
3

LR
1
2
3

Views of LSA

All tempo changes are led by A

38 39 40a tempo 41 42 43

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!
Cameron (student) and Kate (LSA) (aliases)

Views of MTs

SB
1
2
3

SR
1
2
3

LB
1
2
3

LR
1
2
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.

Views of LSA

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

Cameron action (cassaba)

Cameron voice

Therapist voice

Therapist piano
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 ....

Adagio  a tempo  hesitando

K

C

C

Th

Th
Views of MTs

I just thought your arpeggiation and sort of held chords here seemed to give just the right amount of space for that physical interaction ... kind of supporting saying "Yes take the time you need to take his hand. The music kind of implies that something's going to happen as well. It's quite affectionate actually. The music was kind of warm.

Views of LSA

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?"

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.

looking up to his right towards K

taking K's left hand with his right

clops K's hands

Oh we can
**Views of MTs**

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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 thumb 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 “ohh I’m taking control of you rather than you taking control of me.”

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![Music notation](image)

laughing and looking alternately at therapist and at K

Th

huh huh huh huh huh huh huh huh

clap, we can clap, ho ho ho we can clap

Th

![Music notation](image)
Views of MTs

SB

SR

LB

LR

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.

K

C

C

Nh

Nh
Views of MTs

Views 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 .....
Views
of MTs

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Views
of LSA

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Views of MTs

SB

SR

LB

LR

Views of LSA

When P walked in he wasn't in the slightest bit interested......focus was on me, on your music what you were doing behind and on him
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're 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 again her hands together to clap

lifts K's right hand as high as he can claps with K's hands as before twists head from side to side, smiling

K

C

C

Th

Th
Shaun (student) and Gina (LSA) (aliases)

Views of MTs

**SB**

Views of LSA

- **Tony (student)**
  - cabasa & ocean drum

- **Zoh (student)**
  - cymbal with sticks

- **Gina voice**

- **Shaun bongos (supported)**

- **Therapist voice**

- **Therapist piano**

---

I think we were trying with his hands to start with and not having much success.
Views of MTs

SB

SR

LB

LR

Views of LSA

We were trying to put into his hand, you see his grip's not so good

crescendo hit on drum
delaying 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, el-e-ver aren't you!

muito rit. colla parte
quasi a tempo colla parte

Re.
Views of MTs

SB
1
2
3

SR
1
2
3

LB
1
2
3

LR
1
2
3

Views of LSA

You can move your arm. Is that better?

poco rit colla parte

molto rit colla parte

quasi a tempo colla parte
Views of MTs

Views of LSA
Views of MTs

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Views of LSA

Tony's LSA scrabbles
Zinger on his drum

clicking sticks together

T

Z

Gina

Shaun

Th

Th

molto piano mosso col parte (Zeb)

They're
Views of MTs

SB
1 2 3

SR
1 2 3

LB
1 2 3

LR
1 2 3

Views of LSA

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

Tony controls LSA's hand to hit drum.

Telling you it's fast - er now, they're telling you it's fast - er now.
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.
Zeb (student) and Dana (LSA) (aliases)

Views of MTs

SB
1 2
3

SR
1 2
3

LB
1 2
3

LR
1 2
3

Views 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 MTs

Views 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
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 moing 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”
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....

Then I think I beat it first and then he started again
Views of MTs

SB
1 2 3

SR
1 2 3

LB
1 2 3

LR
1 2 3

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
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 music" 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.

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 p[oca allargando]

waiting for you to start singing...
I think your music kind of leaned slightly on and she went with you, followed you, so in fact it was a very small split second .... 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.

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"

I think it looks as if she's looking across at you. But her whole body movement changes as well... her whole body's going with the music at that point, not just the drum. At that moment she seems to be aware of herself being accompanied.... her awareness changes.

You can hear you saying Aprille's name, telling her that, you know, letting her realise that she's Aprille and she's the one that's playing the music at the minute.

Poco più mosso
continuously turns cabașa

She knew her name. She was looking at you when you were saying her name.
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 were 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.....
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 plus 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 MTs

SB
1 2 3

SR
1 2 3

LB
1 2 3

LR
1 2 3

Views 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.

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... 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"

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....

That's where she wants me to "you do it now"
Views of MTs

Views 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.
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".

... 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