

Becs Lockett PhD

Appendix D: Short extracts of interview transcripts and analysis

4.1 Dunnock – page 1

Becky: Can you tell me about your experiences of learning or acquiring improvisation skills?

D1: Where to start?

B: Ok [Laughs].

D1: Erm so my first instrument is [first instrument name omitted] primarily, and erm I sort of played that up until, well I still play it now. So, so [1:00] I was classically trained on the [instrument name omitted], and I couldn't play without the music at all, I had to have, I had to have the music there in front of me, it couldn't be any other way. You got free lessons on another instrument, so I took up [instrument name omitted], and yeah so then my teacher was kind of like a kind of, sort of soul, jazz kind of guy.

B: Right.

D1: And I was just kind of like, he is messing around with it, and I just, it was just, yeah we started off with the blues. That's kind of how we got into erm, yeah it was kind of, just playing together, just improvising together, which was good, and it just kind of like, frees you up a lot, it's just the total freedom of it. That was kind of a big kick for me, like a real like, 'ah I don't have to have the music or anything'. It's like, this is the best thing ever, you know what was I doing all those other years, like all this stuff.

B: Gosh.

D1: Erm yeah that's kind of how I kind of erm fell into it really [2:00] yeah.

B: Is that when you were at school or?

D1: Erm so that was college.

Emerging themes

1 Becky: Can you tell me about your
 2 experiences of learning or acquiring
 3 improvisation skills?

4 D2: Where to start?

5 B: Ok [Laughs].

6 D2: Erm so my first instrument is [first instrument name omitted] primarily, and
 7 I erm I sort of played that up until, well
 8 I still play it now. So, so [1:00] I was
 9 classically trained on the instrument
 10 [name omitted], and I couldn't play
 11 without the music at all, I had to have,
 12 I had to have the music there in front
 13 of me, it couldn't be any other way.
 14 You got free lessons on another
 15 instrument, so I took up [instrument
 16 name omitted], and yeah so then my
 17 teacher was kind of like a kind of, sort
 18 of soul, jazz kind of guy.

19 B: Right.

20 D2: And I was just kind of like, he is
 21 messing around with it, and I just, it

Handwritten annotations:

- Instrumental Story** (multiple instances)
- inst instrument**
- His first instrument The first thing he says.**
- types of instrument.**
- Free / not Free**
- Free lessons to learn free music**
- guy instrument**
- teacher guy 'informal man' or 'fellow' 'soul jazz'**
- His narrative 'is about' 'guys'**
- informal language**
- his narrative is framed by 'his instrumental' story**
- understander**
- improvising as having music notation in front of him improv as not having notation.**
- Different types of 'guys' - this is first the 'soul-jazz' teacher guy. Different guys.**

Figure: 4.1: Extract of IPA analysis: Dunnock page one of transcript

4.2 Bullfinch – page 1

Becky: Can you tell me about your experiences of learning or acquiring improvisation skills?

Bu: *I think I've learned from playing on my own to start with, when I was learning guitar and that would involve, I would be sitting trying to learn maybe a technique, a scale or a song and then I'd just kind of drift away and start making up parts [1:00] and doing my own thing. And then it's been developed throughout school as well, and playing with friends as well, outside of school in bands, and erm like jamming, and then I went to study at college. I did music at college, that's my undergrad so that was really developed there as well. But I suppose it has mostly been either on my own or with people in a [pause] kind of non-structured kind of setting, erm yeah outside of school and college as well I think.*

Be: Ok so erm, so how old were you when you were doing that on the guitar?

Bu: *I started learning when I was twelve, eleven or twelve that kind [2:00] of time and then erm I would have been learning like parts at that age, and then erm gradually kind of just making things up on the spot like little bits yeah.*

12/1/17

BULLFINCH B4

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2 learning or acquiring improvisation skills?

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14 with people in a [pause] kind of non-structured kind of
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16 I think.

17 Be: Ok so erm, so how old were you when you were
18 doing that on the guitar?

19 Br: I started learning when I was twelve, eleven or
20 twelve that kind [2:00] of time and then erm I would
21 have been learning like parts at that age, and then erm
22 gradually kind of just making things up on the spot like
23 little bits yeah.

making
it
up

Drift
making
up
doing
an-
thing

Jamming

making
up
things

making
it
up

Figure 4.2: Extract of IPA analysis: Bullfinch page one of transcript.

4.3 Chaffinch – page 1

B: Can you tell me about your experiences of learning to improvise?

CT: *Ok well I have having a think about this on the way on the train in, erm so in terms of formally learning to improvise, I suppose that goes to quite late in terms of playing, being getting involved in music. So, I suppose that's the, really erm, I did the [name of course omitted] music course at [name of institution omitted] which was like a real, it doesn't exist anymore sadly. It was a real mixed course, so I was sort of a vaguely classical musician, going into work with people who were studying jazz, folk music, pop music, and because, as I kind of say, I was vaguely classical. So I had kind of had state school lessons but it was never enough to really compete. Like I wasn't at the level on the cards, to really pursue being a classical flute player. So erm when I went to Uni I tried to get into the orchestras and was never, but I was competing against people who were like years ahead, but also had had much more training. So, I was never going to, yeah and it took me three years to get into the orchestra, the concert band was a bit 'maa', and I had to do ensembles as part of one of our modules. So, I kind of got forced in a way, although I was still interested in doing it, but kind of got forced into joining the jazz ensembles ...*

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Figure 4.3: Extract of IPA analysis: Chaffinch page one of transcript.