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Appendix E – Examples of music analysis: Dunnock, Wren and Chaffinch.

5.1: Dunnock

The instrumentation remains the same throughout. The analysis is divided into eleven minutes.

Dunnock

Music analysis – minutes one to eleven, Dunnock, guitar (D), melodica (B)

Minute One – Dunnock, Semantic Analysis	
0:00	Dunnock opens on the guitar with an interval of a 7th, pitches E up to D. The harmonic context is unclear and wanders around the chords of E minor, D major, finally settling on E minor.
0:35	I play the melodica softly, sustained notes E to D, E, B, E, G, B in E minor.
0:59	I play an ornament now firmly establishing E minor, with adding an F#.
Ontological analysis	
	The opening interval is like a question, 'where are we going, what are we going to play'? Dunnock seems to be searching for the sounds he might play. It feels like a negotiation and opening of a dialogue, two people thinking about what subject to talk about. At 0:35 tentatively I enter on the melodica, unsure of where the music is headed. Taking the initial suggestion from the guitar, I melodica helps to establish the forward movement

	of the music. Then at 0:59 I make a suggestion to carry on, asking, 'let's talk' and 'get this dialogue going'.
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Minute two - Dunnock, semantic analysis	
1:00	Dunnock quickly responds with the answering phrase, three quavers, A, G and B. I reply with another falling phrase on G, Dunnock follows with short staccato notes on a high A and B. The dialogue starts to shift in tonality towards B minor, with a guitar run from high D to low B. With the sustained B on melodica Dunnock one more explores E minor with an arpeggio and staccato D's. I join him on the same pitch, with longer notes and a high E. Dunnock takes up the suggestion of moving to an E with a staccato run.
1:28	At 1:28 there is a shift and pause, Dunnock returns to the melody shapes of minute one, quaver runs and glissandos.
Ontological Analysis	
	At this point it is like we are once again searching for direction and forward motion. I remember thinking I needed to provide some grounding to his fast runs and was seeking a way of creating this on the melodica.

Minute Three - Dunnock, Semantic Analysis	
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2:00	Dunnock plays melodic runs around E as I sound repeated intense chords around the minor third/perfect fourth notes B and D, B and E. There is an octave E in the bass and treble on the guitar then a tremolo on B, moving upwards towards D and E
2:19	I introducing the F# again, with a perfect fifth and sixth on B. The guitar responds with a small upward movement to F# and then plays around B minor or G major triads.
2:30	A sudden change from melodic fragments to strummed chords, B minor, E minor and D major. I keep to intervals, following Dunnocks lead but adding a C natural which creates tension. There then follows an exchange of ideas, descending and ascending fourths and fifths. The intensity of the music increases, speeding up slightly. The guitar chords become more pronounced and rhythmic.
2:50	I play accented loud fourths (G and C), Dunnock uses with the same (D and G). Gradually the music slows, finally settling on the chord of F major, possibly the new tonal centre? A semi-tone down from the ubiquitous F#.
Ontological Analysis	
	The music is intense and continues to sound like a negotiation of forward movement. There are short moments of turn taking which move the music onwards. The dialogue develops further

	<p>with a sudden change of texture in the guitar at 2:30, switching to strummed short chords.</p> <p>It feels like a tense conversation about who will take the lead, dancing around each other. I push the tonality in different directions, making musical suggestions and pushing for increased freedom with the C natural at 2:50, which is slightly set against the hint of G major, creating a tri-tone.</p> <p>As the music progresses the guitar goes to a new place, settling to the new chord of F major, which is possibly the new tonal centre.</p>
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Minute Four - Dunnock, Semantic Analysis	
3:00	I play short staccato chords continuing on E, accompany descending chords in guitar. He employs sustained quiet low notes (mostly around G). Dunnock creates a melodic line in A minor, turning the G in the bass into a second or ninth.
3:27	I suggests a small three quaver fragment, G-A-G. Dunnock responds with an alternative idea of octave C's and F. Picking up on the C's I play tremolo notes and leaves aural space.
3:50	Strummed chords, and hitting the body of the guitar percussively, plastic keys rattle on the melodica. A repeated G in the bass on the melodica and a harmonic on the guitar.

Ontological Analysis	
	<p>There is a lot more space musically in this section. The melodica mostly keeps to lower sustained notes and chords, leaving the guitar to explore melodically with different textures. A lot of the improvisation up to this point has been about exploring textures on the two instruments, harmonics, hitting the body of the instrument, letting the keys click etc.</p> <p>I stand back to let the guitar lead, providing grounding and giving space for Dunnock to enter more prominently and find his place and voice.</p>

Dunnock – minute five, semantic analysis	
4:00	The guitar begins with a major third G to B and then creates harmonics. The slow, quiet music continues with sustained low G tremolos on melodica against a high A quaver.
4:15	With more harmonics on the guitar I move to play a B tremolo, fitting together in a major third with Dunnock's G.
4:30	Here Dunnock plays a substantial melody for the first time, accompanied by sustained notes on the melodica. At the end of the melody once again F major returns with the introduction of a Bb.
Ontological analysis	
	The space in the music continues and Dunnock seems to be reaching to find his voice. As I play supportive low notes he eventually reaches out for a rather beautiful melody, which is perhaps the

	<p>place he was trying to find. It is as if all the tension before this is a necessary part of the journey to discover this melody. The introduction of Bb at the end, feels cheeky and like a surprise, testing to see what will happen next.</p>
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Minute Six - Dunnock, Semantic Analysis	
5:00	As I leave space, Dunnock increases his explorations, repeated pitches between F and A, tremolo notes around A.
5:16	Staccato runs up and down the scale of F major
5:24	muted strummed chords, staying in F in the last section of minute six Dunnock increasingly initiates short phrases and I give answering phrases on the melodica. Dunnock leads off the direction of the music, phrases become shorter and more definite, moving up to a new chord (G major) in the last moment.
Ontological Analysis	
	As Dunnock takes ownership of the music he seems to be increasingly pushing for a conversational dialogue. It is as if he is looking for answers or affirmation.

Dunnock – minute seven, semantic analysis	
6:00	Continuing the dialogue Dunnock plays considered phrases as I answer.
6:08	There is a striking phrase on a syncopated G, answered by fourths in the melodica (G to C). This pattern is then repeated.
6:15	Melodica answering phrase upward to D. Music becomes increasingly faster, dense and arpeggiated.
6:48	Both play short staccato phrases.
Ontological analysis	
	The dialogue continues, with the guitar still very much directing my music and looking for a response. Perhaps this is similar to how he was looking for a reaction from 'other people' or the 'audience'? At 6:48 we achieve more of an equal status, rather like a counterpoint texture. It is as if we fit together and reach an agreement about the forward motion.

Dunnock – minute eight, semantic analysis	
7:00	The music becomes increasingly complex, chromatic and the pulse more marked. As I keep the pulse, Dunnock explores glissandos on B. I also move in semi-tones downward to Bb, A and Ab.
7:21	There is an exchange of register, as Dunnock moves to the lower (chord of G major with a B natural), and I play higher around G, we interweave with each other.

	Ontological analysis
	The agreement of sound follows through with a joint groove, the dialogue is full of energy and complexity.

	Minute Nine - Dunnock, Semantic Analysis
9:00	Beginning with a low sustained A in the melodica and repeating of the open E string on guitar. The notes meander as if once again not sure of their direction walking around E minor. Dominant seventh arpeggios are followed by strummed chords; the melodica wanders up to a high sustained static E. The guitar moves up and down dominant sevenths and broken chords.
	Ontological Analysis
	Their time together is coming to an end. The section feels disjointed as if the two musicians are winding down and trying to negotiate a way of ending, looking for the sounds to finish.

Minute	Analysis of musical relationship
1	Period of negotiation and opening dialogue.
2	Searching for direction and forward motion, much of the tonality in E minor.

3	Negotiation of forward movement, tense conversations as to who will take the lead. I push the tonality, C natural against chord of G major creating a tri-tone (2:50).
4	Dunnock leads on the guitar, finding his place and voice.
5	Continuous melody on guitar supported by melodica low notes. Dunnock plays what feels like a 'cheeky' Bb to end, suggesting what might happen next.
6	Dunnock takes ownership of the music pushing for a conversational dialogue.
7	The dialogue continues, he is still pushing for a response (which I gives). At 6:48 there is a moment of what seems to be equal status and counterpoint texture.
8	There is agreement in the music, a joint groove and energy.
9	Ending together.

Minute Eleven – Dunnock, Semantic Analysis	
10:00 – 10:13	Notes on the melodica finish the very last section B to E, with guitar fourths. Finally a almost silent glissando assent of the E string ends the music.
Ontological Analysis	
	The music comes to an end, finishing at 10:13

5.2 Wren: Music analysis

This improvisation is divided into eleven minutes, the music and words occurred simultaneously, I have therefore included some of the words within the music analysis.

Music Analysis – Wren, 00:00 – 11:26

	Minute One – Wren, Semantic Analysis, glockenspiel (W)
0:16	I rattle the instruments out of the bag
0:36	Für elise melody, Wren plays on the glockenspiel throughout this section – starting on Ab
0:46	He hits a Bb instead of Ab, a mistake?
0:52	Repeating the Ab as if to emphasise this is the tonic
0:55	Ab/C major third
0:56	Ab/D and Ab/C
0:59	He tries out different intervals with Ab
	Ontological Analysis
	As I get out the bag of instruments, he is immediately attracted to the glockenspiel, laughing and energetic, it appeals to him and he starts to play straight away. I carry on taking the instruments out, inviting him to play whatever he likes, including other things in the room. As he plays Für elise, I invite him to play other instruments, possibly to give him permission – but also perhaps out of my own need to explore something else, or the music to go somewhere else. I remember feeling the

responsibility to create a comfortable space and was also aware that he was unfamiliar with the idea of very free improvisation (being primarily a song-writer), so there was a slight anxious feeling. This was my first research interview with a non-music therapist, and I was slightly anxious. Trying to contain our anxiety, encourage him to explore in a comfortable way, without moving into too much of a therapeutic role. There is a certain frenetic excitement, and the playing of the melody Für elise suggests a sort of bursting out of the melody.

He moves into playing intervals, trying out what the instrument can do, as if he is testing out the sounds. The melody gives him a safe platform to build up his own music and improvise, using pre-composed music.

Personal Reflection

I wonder if had a need for him to move on from the melody, bearing in mind when presented with a childhood instrument adult often try to pick out familiar tunes (e.g. chopsticks on the keyboard). I think may have experienced irritation at this point, and had expectations that he would play more freely, as I talked over some of his playing 'you don't have to play percussions, there are a few things in the room' (B). These

	<i>responses revealed my inexperience as a researcher and underlined the need to keep an open mind about the nature of what the participant might bring musically.</i>
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	Minute Two - Wren, Semantic Analysis, glockenspiel (and mostly talking) (W)
	Plays glockenspiel briefly, the rest of the minute is dialogue
	Ontological Analysis
	Most of the minute is talking, he discusses the melody being the 'first melody you might find as a child' and 'reminding him of nursery rhymes,' stating 'you've got instruments to retell this story' (his story). He then picks up the little bell ring, but doesn't play it, talking about traditional acoustic instruments, 'sound healing - emotional states alleviated - science behind it'. I wonder if his talking is part of the anxiety, needing to fill the space and avoid playing? His speech is quick and consistent, with to my ears heavily regionally accented - very melodic, he moves quickly from one idea to another.

	Minute Three - Wren, Semantic Analysis, glockenspiel (W), acoustic bass (B)
2:16	I tune the bass
3:39	Wren plays the first few bars of Für elise on the glockenspiel.

2:40	Bass tuning continues
2:51	He plays an E on the glockenspiel
2:56	Wren continues with intervals F#/ E/ F#
2:59	Bass notes, replying similarly with F#, E, D, E, D, A
Ontological Analysis	
	In this minute the exploration of the glockenspiel continues, he repeats the familiar melody and then talks about 'going into something which is his own', followed by major second interval. These intervals seem to be his own, a micro example of his improvised music. I quickly reply with a short melodic phrase starting on F#, matching and extending his idea.
	<i>Personal Reflection</i> <i>When I play the melodic phrase on the bass I wonder if this was too much, too soon, I remember a need to play and it was difficult to hold back. I was waiting for him to play, and he seems to be held back and hesitant, perhaps still anxious.</i>

Minute Four – Wren, Semantic Analysis, glockenspiel, shaker (W), acoustic bass guitar (B)	
3:01	Bass guitar intervals fifths and fourths, A/E, A/E, A/E, A/D followed by A quavers

3:09 – 3:20	Glockenspiel, trying out a four bar walking blues pattern, pitches G , B , D repeated, triad on A
3:13	Continues to try to reproduce a walking bass on the glockenspiel, starting on G
3:18	I accompanied in fifth, G and D
3:23	Wren doesn't manage to move to the next chord in the sequence
3:26	Abandons the walking bass and Wren plays Intervals of a fifth, G/D and D/A
3:27	Continues C/G and D/A
3:35	Bass guitar crotchets on G
3:38	Bass run down to bottom C
3:48	Fifths in the bass, Bb/F and A/E , Wren begins to talk about, I noodle under his dialogue
3:50	Wren picks up the shaker
	Ontological Analysis
	Playing the glockenspiel, Wren again is reaching for familiar musical material, this time moving from Für elise to a twelve bar blues on G . He stops when he makes a mistake in the sequence, he seems hesitant and reluctant to really start playing again, filling up the space with talking. I begin to accompany the blues on the bass with fifths, but the music is haltering and fragmented, it is like we have not started yet. In between his dialogue I offer runs and short phrases, falling into my regular repertoire of motor skills patterns (i.e. the pattern at 3:38 running down to C). It is as if we are on the

	edge of playing, but not managing to step over the thresh hold of music making. Perhaps Wren feels there is something scary about it, or the anxious is too much, perhaps thoughts of 'will I be good enough?, 'will it be too revealing?' fill both of our minds. He quickly shifts to the rattle (his word for the shaker) at the end of minute three, talking about associated concepts the sound healing, and singing bowls, continuing his narrative.
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	Minute Five – Wren, Semantic Analysis, claves, melodica, piano (W), acoustic bass guitar (B)
4:00	Sound of Wren rummaging through instruments and drums
4:10	He plays the claves, three short hits and asks what they are
4:19	I answer him verbally and musically playing four short quavers on C, and quavers down to C, G, F and G
4:20	Claves again
4:24	I continue on the bass sliding F to G
4:28	He tries the melodica, playing F, G and A, but quickly puts it down
	No music
4:40	Bass guitar F, high C and Low C
4:43	Bass fifths C/G
4:54	Wren moves to the piano
4:55	Piano octaves Ab to A
	Ontological Analysis

Wren continues to explore the different instruments, it is as if he is trying to decide what to do, what instrument to play and how to play. He seems hesitant and unsure, but at the same time has much enthusiasm for the instruments. I feel like I am waiting for him to act, to find the thing he is going to do musically. He picks up the claves, plays a few sounds quickly, then moves to the melodica, again three notes on it and puts it down, as if he might be afraid to make a sound on it, or explore it further, perhaps afraid of making the wrong notes? I match notes on the claves (4:19) and the melodica (4:40) with the intention of encouraging him to play further, which he doesn't respond to. Then after a short pause at 4:47 it is as if he has made a decision to move to the piano, and suddenly plays with more confidence and intention, using the piano to start to illustrate his musical journey.

Minute Six – Wren, Semantic Analysis, piano (W), acoustic bass guitar (B)	
5:02	Wren begins a piano chordal sequence in A minor, with the introduction of the notes A, B, C, F, lower register
5:05	Answering notes C, to B on piano in high register
5:08	Piano on A minor, I struggle to find the notes because of the tuning discrepancy

5:16	F of F# in piano (it is very out of tune), I put the bass down because of this
5:18	E (V chord) on piano
5:21	A (I) and F (VI) chords piano
5:27	I play the ocean drum tapping in four/four
5:31	A minor, G (VII), C (III) chords
5:48	I play the shaker
5:53	Piano melodic run down from F to A
	Ontological Analysis
	<p>Here it is as if he has found a more comfortable place, demonstrating something he usually plays (the chord sequence) and something he has played in the past. The piano seems to provide a comfort or familiar place, a bit like the familiar melody. I begin to accompany him on the bass, but the two instruments are badly out of tune, I quickly abandon the bass and move to try to support his music on the ocean drum and shaker, keeping the pulse.</p> <p>There is much more confidence in his music, and assurance. He steps out and takes the risk of playing the melodic run at 5:53, demonstrating his idea and something he would use to play around on, stating he would' play around for hours on that'. The glockenspiel, the melodies and piano are all familiar and they all seem to have the function of being a platform for exploring something of his own.</p>

Personal Reflection

There is still a hesitancy here too, like he is not exploring fully, this may have been unfamiliarly with the research situation, and his perception of me as the expert (the inherent power dynamic), or my own anxiety about carrying out the first interview with a non-music therapist (wondering if this would be ok, would the same approach work in the interview, would I need to adjust in anyway? However, what I intently do as he plays is take a background supportive, listening role.

Minute Seven – Wren, Semantic and Ontological Analysis, piano (W), shaker, ocean drum (B)

In this minute Wren continues with the chord sequences demonstrating his nineteen eighties 'kind of power ballad, piano music, playing around for hours'. The music sounds very rich and emotive, full of textured piano with lots of pedal and shifting harmonies under a repeated melodic phrase. Using the whole range of the piano. The music is melodic, chordal, intense and fully textured, without many spaces, rather like his speech. When there is a pause the music quickly launches back into the full pedalled chords. This is something intensely emotional about the music, perhaps giving a hint of the musician and person he is? Again he is

	<p>reproducing something he has played before, but there is an enthusiasm for it, an engagement or almost excitement at the joy of playing these sounds.</p> <p>The sounds I make here are very much background on ocean drum and shaker, as we talk my voice is more prominent, there is an excitement in my voice, catching his enthusiasm for the piano.</p>
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	Minute Eight - Wren, Semantic Analysis, piano (W), melodica and ocean drum (B)
7:00	I beat out a pulse on the ocean drum, piano chords continue
7:13	He switches to use more syncopation
7:19	I play the melodica, A minor rising and falling melody
7:36	Wren responds with melodic falling patterns, D, D, C, B, C The music is much more together, for the first time
7:36	In the togetherness he stops with high notes
7:51	The music comes to a slow rallentando
7:55	Pause and slow, high E in melodica and triplets over A minor chord
	Ontological Analysis
	Wren continues to play the power ballad chords. At 7:19 I join in on the melodica. For the first time the music begins to be a joint venture,

	<p>driven forward by the momentum of the chords and by Wren's intention. The melodica, because of its tuning and timbre fits easily with the piano and gives further texture to Wren's melodic line. The music is still rich and full, with a repeated pattern of chords. I felt there started to be a musical connection and expression, especially towards the end of minute eight (7:55).</p>
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	Minute Nine - Wren, Semantic Analysis, piano (W), melodica (B)
8:01	Melodic flourish fast semi-quavers in A minor moving down the keyboard to 8:24
8:27	End of the piano chord sequence, and starts again
8:28	lower quieter chords, still A minor, rallentando, softer
8:48	A minor slow, quiet
8:57	Melodica quiet also, music comes to a gradual stop
	Ontological Analysis
	<p>Wren continues the intense pedalled chords and broken arpeggios on the piano. I play melodica, moving around A minor. The feeling of togetherness continues, held with the predictable chords. The music still sounds intense and emotional, but at the same time is a reproduction of the style of the power ballads, or something he has previously created. I wonder about the authenticity of the music, there is</p>

also a surface level to the music. The anxiety about playing together and improvising is still present, and at 9:57 there is a need to move (perhaps musically) into something different – instead of taking the risk Wren laughs (nervously) and stops the music. I laugh with him and he says 'we were feeling around for something there', acknowledging that the music needed to change, or we did. That something is not found not he piano. It is a bit like when he stopped playing für elise or the blues line on the glockenspiel, the risk is too great to carry on, the risk of wrong notes, or I wonder if the power dynamic is great, he feels I might judge him in some way. These feelings and thoughts are all present in the room. I think as a result the music is safe and predictable, and when it threatens to move out further stops.

Minute Ten - Wren, Semantic Analysis, bass (W), melodica (B)	
10:15	Wren on Bass
10:23	B minor chord sequence, 4/4, open strings
10:29	F# minor chords continue
10:31	A major
10:33	D major
10:36	A minor, I play the melodica F#, I struggle to find the key
10:40	F# and A major
10:42	A major

10:43	Melodica plays on F#, still trying to find the key
10:45	D major on bass
10:48	Melodica D and C#

	Minute Eleven - Wren, Semantic Analysis, piano (W), melodica (B)
11:07	I suddenly get the key, B minor, Wren continues on B minor
11:29	The music suddenly comes to an end

	Minutes Ten and Eleven - Wren, Ontological Analysis
	<p>Wren leaves the piano and asks to play the bass. He looks immediately comfortable with the instrument and there is an ease to his playing. He quickly starts to play a chord sequence in B minor, which uses some of the natural qualities of the instrument, the open strings, harmonics and sliding between the notes.</p> <p>Again, this feels like something he usually plays, a chord sequence he has previously written, but as with all his music there is an enthusiasm and energy about his playing. The chord sequence could one again be interpreted as emotive, rich, it is similar to the piano music. At 10:36 I come in on the melodica, but struggle to find the right tonality, having a preconception of what key he might play in (the usual guitar keys of G and D).</p>

I remember thinking 'just listening' and then immediately finding the B minor. He takes me by surprise a little with the key, it is a fairly unusual key on the bass. However, once the joint tonality is established the togetherness in the music happens, and this time there is more flow. I pick on up on his energy and enthusiasm for the sounds. He almost has a kinetic energy. It feels as if the music could take off and go somewhere, even though it is still within the boundaries of a predictable repetitive chord sequence. At 11:26 the chord sequence comes to an end, and he chooses to finish the music. This time this seems a solid choice rather than anxiety about where the music might go next and playing wrong notes. We at last find our ending together within the music. He uses the music to explain his process, he would use something like this chord sequence to play with others and then write songs out of it, this is his song writing process, which begins with a process of improvisation.

5.3 Chaffinch: Music analysis

The music with Chaffinch lasts twelve minutes and fifty-four seconds. The instrumentation consists of a variety of small hand percussion and melodica.

Chaffinch – minute one, semantic analysis	
	Begins with Chaffinch on the small bell rings, tapping sparse sounds, irregular. I play the thunder drum, shaking and popping with the flat of my hand.
1:28	Shaking of the ring becomes more continuous and I shake the thunder drum in response, hitting the wire against the plastic of the instrument.
1:41	The desk bell sounds (it is unclear who plays it). Desk bell played three times, from soft to loud.
1:51	I hum softly, a perfect fourth, D to A. The desk bell playing stops – was this Chaffinch?
1:56	The desk bell sounds again (Becky?)
1:58	I hum, D, A to D
Ontological analysis	
	<p>Chaffinch has picked up the small bell ring, and is tapping it, rolling it in her hands and exploring it. I play the thunder drum in response; it is also a small instrument.</p> <p>At the beginning I remember I felt slightly strange or uncomfortable, it was very intimate, a small office room and a number of very small percussion. Perhaps Chaffinch was slightly nervous? Anxious about playing with me? At this</p>

moment perhaps perceiving me as the *real improviser*. She had brought her flute, or had a case with her, I expected her to get her flute out and play immediately. She in fact didn't play the flute at all and played the percussion. I wasn't sure if this was because she thought that was what I was asking, to only play percussion? Or was she reluctant to play the flute, it would have felt too exposing? Or maybe the energy, there perhaps there was no flute in the case? I never asked, because I did not want to put my expectations onto her in this way.

Her sounds are small on the bell ring, it is a very tiny instrument. The thunder drum sounds much louder on the recording. I felt slightly frustrated, I wanted to play, and so ended up being slightly louder than her – the thunder drum, desk bell and humming. I had my own desire to play, and was having trouble holding that back, so the desk bell was probably a 'come on ... let's play'. This was the first time that I used my voice in the improvisations, as if this also was a bursting out of me, 'let's play'. But at the same time my voice is gentle, and I was also wanting to support her sounds, and the vocal sounds were a way of intuitively reacting to find a sound which would provide that function. Of course, Chaffinch may not have been aware of any of this, she may have simply

	been exploring the bell ring, which was probably an unusual instrument for her to use?
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Chaffinch- minute two, semantic analysis	
	Chaffinch is moving the instruments around on the table to the side of us. I continue to quietly play the thunder drum.
2:06	I sing the D and A again, a little louder
2:13	She picks up the snake shakers, moving the metal chimes around in her fingers
2:18	I hum again, D to A and E (I did go for D, but it is a low register). The snake shaker and thunder drum sounds continue.
2:21	D, E, F# humming gently. I put the thunder drum down. There is the sound of the snake shakers, the smallest sound, rolling in her fingers.
2:23	An ambient noise from outside enters the room, the sound of a rubbish truck tipping bottles in the street, it sounds like a much louder and bigger percussive version of the snake shaker sounds.
2:26	At first, I thought it was me playing the thunder drum again. But then I have a vivid visual memory of her moments playing it. Chaffinch picks up the thunder drum at this point, noisily.
2:39	I pick up the snake shakers and hit them together
2:46	I shake the instruments, humming D, E and sharp D - slightly out of tune

2:53	Chaffinch moves the wire of the thunder drum against the table side, there is something about that action, and movements, it is very smooth, so as I hear it, I vividly remember her movements visually.
2:57	She does this again, moving the wire, somehow her whole upper body is involved with this movement.
Ontological analysis	
	<p>Again, I am humming, and feel my own pressure and desire to make more sounds. It is curious that at 2:23 an ambient sound enters the room; it feels like it is in some way connected to her small snake shaker sounds. However, it may be that on repeated listenings (as I have done), this is to do with the sounds becoming like music, even the ambient sounds, so my perception and interpretation changes. The tipper truck echoes up the street, we are in a little attic room and the sound bounces off the walls. Chaffinch makes more sounds, as if perhaps the outside sound gave her permission to play more?</p> <p>The action of moving the wire against the table leg, is almost like a dance, or a gesture, as she makes a gesture with the wire, so it sounds against the table edge. I am put in mind of her talk about working with dancers and having an interest in dance and movement. It feels like the first bold statement she has made in the music.</p>

Chaffinch – minute three, semantic analysis	
3:03	I keep playing the snake shakers
3:07	Again, a movement with the thunder drum, even louder this time.
3:12	I tap the desk bell, bolder and louder, quick movements as she sits with the thunder drum. My snake shaker playing becomes more intense, irregular but moving in my hands.
3:25	I think she is moving the wire of the drum in her hands; I remember her holding it and running it through her fingers.
3:53	I again tap the bell
3:59	The sounds have diminished and at the end of minute three Chaffinch no longer plays the thunder drum but is still holding it. I keep shaking the snake shakers, but less so.
Ontological analysis	
	Chaffinch movements are very memorable, striking the wire against the table side, running it through her hands, she looked like she was really exploring it. My sounds are still seeking more activity, more playing, difficult to hold back on this feeling. I do remember the kinetic feeling of reaching quickly over to the desk bell and playing it. Our sounds are metallic, joint, then at 3:52 start to fade, Chaffinch becomes stiller, simply sitting with the instrument in her hands. I follow, reducing my playing, apart from the desk bell, waiting to see what will happen

	next. I still think I was expecting her to take out her flute and was disappointed she didn't do this.
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	Chaffinch - minute four, semantic analysis
	Small sounds, I am using the snake shaker, rattling them. Chaffinch still has the thunder drum, sounding it quietly.
4:16	I pick up the melodica, play a G very softly, with breath, so it is almost not audible. There are the quietest sounds on the thunder drum.
4:28	I sound a C on the melodica, it is hardly perceptible - breathy
4:51	With her extremely quiet thunder drum sounds I sound an A , as her sounds increase in dynamic, I blow a little harder.
	Ontological analysis
	There is much space and almost silence in this section. The melodica vibrates with the thunder drum, quietly almost contemplatively. I blow the melodica, so the sound is almost imperceptible, almost sounding harmonics, the unique aspect of the taped over spit valve affords this, gives the instruments a breathy softer quality. There is a sense of stillness and waiting. I think here, I may have let go of my need to play more and accepted that this was how we were to relate in the quiet and contemplative. The melodica i think settled this for me, sounding notes which communicated, 'ok I am here with you', and

	listening, more connected. It was like a turning point in the piece, maybe for Chaffinch, she sat quietly. Maybe this is what was needed after such intense talking?
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	Chaffinch – minute five, semantic analysis
5:00	A on melodica with thunder drum, very quiet and soft
5:10	D
5:22	A with bell ring and thunder drum, she sounds the ring a little louder, the two instruments together
5:31	Her playing increases in volume
5:49	Strangely a car squeaks in high pitch, it sounds like an extension of the melodica, the ambient sound traveling up the building again.
5:58	Back to A
	Ontological analysis
	This is a much stiller place; she gently caresses the thunder drum in her fingers. I play the most imperceptible melodica notes, again the spit value affords this. She plays the bell ring and thunder drum together. For the first time, she is really leading the music, and I have given her more space. Like we have settled together. The long melodica notes provide a platform for her soft percussive sounds. It seems like she is really exploring the two instruments, thinking carefully about this, almost contemplating them. There is a care and consideration in her play,

	like every sound is important, no matter how small.
	Chaffinch - minute six, semantic analysis
	Bell ring and melodica on A, I rattle the keys of the melodica.
6:16	Quiet on G
6:43	D on melodica, other sounds continue, lots of space in the music, feeling of stillness
6:43	D on melodica
6:45	A/D pulsed
	Ontological analysis
	This is a very quiet minute. Chaffinch continues to explore the bells, making small sounds. I play long quiet notes on the melodica, whilst rattling the keys. There is a sense of stillness, maybe peace contemplation. At the end of the minute, I start to pulse the two notes together a little on A and D.

	Chaffinch - minute seven, semantic analysis
7:05	A and D, A and C on melodica
7:16	She again slides the thunder drum wire, perhaps she still had it in her hand? I play a C.
7:26	A and C, and increased thunder drum sounds, F on top - becomes F major second inversion
7:33	Pulsed melodica, playing it like it is fading in and out
7:44	Thunder drum becomes silent and bell sounds continue. I continue to a single C, to keep the sounds going. Rattling of bells.

7:53	C and G (high) melodica
7:53	I achieve a strange effect, the instrument is so full of holes and breathy, it sounds like a harmonium? C and G four quavers fading in and out. Chaffinch is silent at the end of the minute, sitting very still
Ontological analysis	
	<p>It now sounds like a contemplative piece, in the context of all the improvisation encounters, it seems like a coda, an ending. This is my perception of it. Her sounds are very small, almost coming to a standstill. However, she slides the thunder drum against the table again, in a momentary active gesture. It is like she is valuing each movement, each small sound. At 7:55 I create a sound, which I have never achieved before on the melodica, my breath pulsing in and out, like are breathing together. It is really strange, that this sounds like a harmonium, the instrument she was talking about being trained on as a child. This is not deliberate on my part; I am responding to the sensory musical level and intensity of the room. She is notably silent from 7:52 onwards, I think I remember Chaffinch sitting quietly, stillness, there is a pause about her, a consideration and intention of stillness.</p>

Chaffinch – minute eight, semantic analysis

	The music has become very slow and still, like we are hardly moving now, breathing slowly. The G and C continue in the melodica, slow and pulsed, it almost sounds electronic, or maybe even mechanical, reminiscent of the harmonium? The thunder drum is quiet, in the background.
8:15	Bell sounds with Chaffinch, frequency of pulse notes increases
8:24	A car horn from the street below breaks the concentrated sounds, the outside world interrupting our sounds
8:27	I add a higher G , there are the smallest sounds from Chaffinch.
8:45	D and a single note on melodica
8:49	B to G (major third)
	Ontological analysis
	I have never created this sound on the melodica before, it surprises me. There is much space and stillness, as Chaffinch sits with the small sounds and instruments. Even the car horn doesn't break the concentration. I wonder how she was feeling at this moment. If this is her usual way of being in music, so focused, so still, there is something special about this music, we are connected in our joint attunement.

	Chaffinch – minute eight, semantic analysis
9:00	G and C continues
9:16	I click a key on the melodica
9:18	G and D on melodica

9:21	D to C
	Ontological analysis
	<p>Like there is space to breath. I wonder how she experienced this time in the improvisation. The stillness came from Chaffinch, intense concentration. I wonder if I was still playing too much, I could have sat with more stillness if needs be. If this had been a therapy session, I would have sat with the silence more, but in the role of researcher I offer more of myself, feel there is more flexibility in taking the initiative. I do this because it is the very last improvisation, this was on my mind, the need to play was perhaps because of finished this section of the PhD.</p>
	<p><i>Personal reflection</i></p> <p><i>There is an ending here, after this looking at the data all together, and writing. It feels like an ending. I will never again do this part of the project, it is finite. I think my need to play was to keep hold of the music and this part of the project. To keep it going, a sadness that it has finished, the musical encounters. I play a lot in this minute compared to Chaffinch. Then just at the end (9:39) she taps the desk bell, as if in response to my playing, or need to make a further sound. The minute is resolved on a G.</i></p>
	Chaffinch – minute ten, semantic analysis
10:01	She taps the bell again

10:10	High D on melodica
10:17	Bell
10:26	B and D
10:28	Bell
10:29	A to B notes melodica
10:41	Click of melodica key
10:44	Bell
10:48	The A continues, hardly audible with the bell
10:49	Bell
10:51	Bell
10:53	D and F natural, lower and very soft
10:55	Bell and rocking sound
10:57	Bell and two quavers
	Ontological analysis
	The desk bell is like the tolling of a chime, a sounding bowl, or church chime, bells mark the time. Everything has value, even the smallest sound. Minimalist music, the melodica provides a drone, and the other sounds happen in different time frames. It sounds like we are coming to an end. Yet somehow her playing of the bell is the most energetic and movement she has made in this piece. As if the end is a time to move, a time to express and make more sounds.

	Chaffinch - minute eleven, semantic analysis
11:00	Bell and two quavers
11:02	Bell and two quavers, F natural on melodica

11:04	Bell
11:05	Bell, I take a loud breath
11:08	Bell and F natural
11:09	F natural and Ab, in the minor third, rocking of desk bell, her hands sounding it
11:12	A door slams in the background!
11:14	F and A, major third, bell rocking, sounding sparse sounds
11:19	Bell, minor third, F and Ab
11:23	Another door slams - a metaphor for the ending? Silence until ...
11:29	Two loud clicks on the melodica, - like the door slamming?
11:30	Click, back to C and G
11:31	Click
11:33	Click and C and G
11:36	Bell, G and C high
11:38	Bell, click, rocking of bell
11:42	Click, bell, C and G, all separate sounds happening now
11:43	Click, click, and G and G
11:45	Bell and C and G
11:46	Bell ring moves on table
11:48	Click and melodica notes
11:50	Melodica notes and instruments moved on table
11:51	Notes and click
11:55	Bells, bell ring and notes
	Ontological analysis

	<p>The rocking of the bell and long drone like sounds of the melodica. Curiously, the door slamming once again ambient sounds enter the room. Could this be like a metaphor for the ending of the encounters? We carry on, and do not react to the sound. I add clicking sounds, to match her rocking of the bell, to find some timbre which is similar. Despite our stillness there is an energy and intensity. The music is intentional, minimalist, pointillist, each point in itself means nothing, but in the context has meaning.</p>
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	Chaffinch – minute twelve, semantic analysis
	Desk bell
12:07	Low A, with bell ring and sounding
12:13	A and D, bell ring sounding
12:18	Three clicks with my tongue
12:21	Top D and low A, bell ring
12:27	Top D and low A, bell ring
12:34	Top D and low A
12:54	Top D and low A
	Ontological analysis
	<p>She uses the bell ring, a gentle sound exploring it. At 12:18 I make three clicks with my tongue; I also did this in number eight – a way of making a new sound. The melodica is almost imperceptible, the bell ring gently sounds, we are together in our sounds. Gently the sounds fade, the tinkling of the bell ring and breathing</p>

	into the melodica. We have reached the stillness and ending.
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