

## Autonomy analysis – step by step

For every exercise (exercise 1, 3 and Free play)

1. See/listen to the whole of exercise 1
2. Chose the two most salient musical parameters (M:melodic, R:rhythmical,D: dynamical)
3. Chose one musical parameter and listen to the exercise and ONLY score events for the child.
4. With the same musical parameter listen to the exercise and ONLY score event for the parent.
5. Repeat step 4 and 5 with the other musical parameter.
6. Repeat 1-6 for exercise three and free play
  - a. In exercise three the participant are to take turns in leading and following – if they lead when they are supposed to follow you must score two tics in leading behavior. If they follow when they are supposed to lead you must score two tics in following behavior.
7. Add up the events for the four gradients

### Procedure for scoring events on the 4 gradients;

1. Make a tic in the box each time an event occurs in the improvisation – pause the tape while doing so.
2. You have to consider that:
  - one participant (child or parent) can act as a leader without the other participant following
  - one participant (child or parent) can act as a follower without the other leading.
3. It is necessary to look at participants behaviour in isolation (separately).
4. Do not try to keep track of the duration of the events – one type of event can occur while another is still continuing – only score the moment when a new event starts. Use dependent and resister gradients with care – wait for them to present themselves – don't look for them. If you are in doubt score the neighboring level.
5. In a musical event where one participant follows or leads the other participant, the musical parameter they follow (rhythmical pattern within a melodic phrase, or volume within a rhythmical pattern) should be used to identify a following or leading event.
6. If two events occur simultaneously for one participant (increase in tempo and volume) only score the most salient musical parameter.

Dependent events; refers to when a participant takes a depending role trying hard to musically synchronize with the partner and depending completely on the other participant's music and on the direction of the improvisation.

- 1) The participant may withdraw or stop completely if the partner's music is too overwhelming or difficult to follow.
- 2) The participant may make exaggerated imitation of the other's rhythms and melodies, following a change in the other's tempo and volume very closely.
- 3) The participant will allow the other participant to control all aspects of improvisation.
- 4) The events may be described as lacking the presence of musical individual identity.

Follower events; refers to when a participant takes the follower role letting the partner determine the rhythmical, melodic, dynamic and structural content of the improvisation.

- 1) The participant may imitate and match the other participant's rhythmic or melodic themes.
- 2) The participant may imitate and match the other participant's volume and tempo.
- 3) Events within this gradient can be described as accompanying the other participant's music.

Leader events; refers to when a participant takes an apparent leading role introducing new ideas and determining the style of the musical material.

- 1) The participant may offer apparent rhythmic and melodic themes.
- 2) The participant may try to influence the improvisation by using more distinct volume, timbres and texture.
- 3) The participant may lead the improvisation by starting or stopping his or hers playing.
- 4) The events can be described where one participant takes a prominent musical role.

Resister events; refers to when a participant attempts to evade or destroy any relation with the other participant's music (either consciously or not) and prevents or hinders in this the process of follow or leader behaviour to occur.

- 1) The participant doesn't seek to influence the improvisation or the other participant's music in any direction and doesn't participate in interactions in the music.
- 2) The participant is absorbed in his own music or does not participate in the improvisation in a meaningful way.
- 3) The participant may be described as retreating, fleeing from or aggressively avoiding interaction with the partner's music.
- 4) The participant may have an excessive focus on his own music through continuously repeating of his or hers own music and have exclusive attention to his or hers their own musical impulses.
- 5) The participant may try to block, ignore or overpower the partner's music and can be described as a soloist without accompaniment.

### Glossary

<b>Dynamic</b>	This includes musical parameters such as volume, timbre, intensity and density
<b>Event</b>	In this analysis the frequency of musical events with specific autonomy behavior is the main focus.
<b>Gradient</b>	The gradients are dependent, follower, leader and resister
<b>Melodic</b>	This includes musical parameters such as tonality and melodies.
<b>Parameter</b>	Parameter refers to the musical parameter in the participant improvisational music
<b>Rhythmical</b>	This includes musical parameters such as tempo, meter, rhythmical patterns and themes
<b>Salient</b>	Salient refers to the most prominent or obvious musical parameter according to autonomy behavior