

Turn-giving Analysis

For exercise 2;

- 1) See/listen to the whole of exercise 2 (at each step you run the video clip again)
- 2) Make a tic each time the child plays his or her turn
- 3) Make a tic each time the parent plays his or her turn
- 4) Child; After each turn you stop the video clip and evaluate
 - a. if the child performs turn-giving – make a tic
 - b. if it was both a gestural and musical turn-giving – make a tic
 - c. if it was only a musical turn-giving – make a tic
 - d. if it was a only gestural turn-giving – make a tic
 - e. if it was a only confusing turn-giving – make a tic
 - f. if it was only a verbal turn-giving – make a tic
- 5) Parent; After each turn you stop the video clip and evaluate
 - a. if the parent performs turn-giving – make a tic
 - b. if it was both a gestural and musical turn-giving – make a tic
 - c. if it was only a musical turn-giving – make a tic
 - d. if it was a only gestural turn-giving – make a tic
 - e. if it was a only confusing turn-giving – make a tic
 - f. if it was only a verbal turn-giving – make a tic

Musical turn-giving implies when a player makes a musical ending in his or hers playing and hereby passing over the turn. This can be more or less clear with more or less parameters such as;

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| Melodic; | A melody that has a upward or downward clear ending melody or forms a closing cadence in its harmony. |
| Dynamic; | A sudden increase in dynamics that indicates a clear ending or a gradual decrease in dynamics as if the player was mumbling or fading out. |
| Rhythmical; | A clear rhythmical phrase that comes to an end. |

Gestural turn-giving implies when a player uses his or hers body language to indicate that the partner can start playing. This has also multiple factor such as;

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| Eye-contact; | looks at the partner at the end his or hers own play or looks at the partners instrument at the end of his or hers own play. |
| Hands; | Points at his or hers partner with his or hers own instrument or with hand. |
| Smiling; | Smiling at the partner at the end his or hers own play |
| Nodding; | Nodding partner at the end his or hers own play |

Confusing turn-giving implies when a player is sending mixed signal that includes signs of turn-giving but also signs of wanting to play on or giving the turn to a third person (in this case the music therapist). This includes multiple combination such as;

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| Looking at partner at the end his or hers own play while continuing to touch or move his or hers own instrument. |
| Nodding at partner at the end his or hers own play but looking in another direction. |
| Smiling, looking or nodding at the partner but continuing to play. |

Often the confusing turn-giving confuses the partner and there is a short pause, while the partner wonders what to do. Or the partner actually requests clearer signals by leaning forward looking for eye contact or asking; “Is it me?”.

Verbal turn-giving is when a player says something that indicates that the partner can start playing. Often this happens before they start playing deciding who will begin playing. Your turn, you decide, you start, you begin.

Note:

- 1) The participant might play his or her turn without performing turn-giving and without making a confusing turn-giving. This happens sometimes if the participant are not really aware of the other person or are more focused on his or her own play or own instrument.
- 2) The participants might interrupt each other – this might influence how the one being interrupted performs his or hers turn-giving, but other from this you do not evaluate it.
- 3) The participant might perform a turn-giving that is both verbal and musical or both verbal and gestural or all three at the same time. You do not make a tic for verbal turn-giving in this situation. You only make a tic in for verbal turn-giving if there is no other parameter.
- 4) If the participant has performed a confusing turn-giving and then maybe corrects it afterwards, it only counts as a confusing turn-giving.
- 5) There can maximum be one turn-giving pr. turn
- 6) Sometimes the participants performs turn-giving even though they have not played yet (mostly in the beginning.) This counts both as a turn-giving and a turn all in all.
- 7) If the music therapist stops them in the end and prevents a possible turn-giving you make brackets around the last turn for this participant. If the participant performs turn-giving before the music therapist stops the exercise you make a tic for that turn-giving even though the partner does not get to play.