Identifying Engagement in Children's Interaction whilst Composing Digital Music at Home: Appendix

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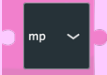
1. Introduction

This document contains some of the appendix material for the paper, titled: **'Identifying Engagement in Children's Interaction whilst Composing Digital Music at Home'**.

2. Description of Codetta's Blocks

Below is a description of Codetta's blocks taken from the work of Ford *et al.* [1].

Basic	
Bar Block	 Bar blocks are containers for a fixed number of notes, denoted by the time signature.
Instrument	
Instrument Blocks	 Instrument blocks are 'start blocks', meaning that blocks connected to the right are executed sequentially. Notes sound using the specified instrument.
Time	
Start & End Repeat Blocks	The start and end repeat blocks replay any blocks nested in-between them for the number of times specified by the end-repeat block. The end-repeat used by itself will loop to back to a start block.
Tempo-Setter	The tempo-setter will change all subsequent blocks to the beats-per-minute specified until varied by another tempo-block.
Tempo-Changer	The tempo-changer will increment (or decrement) the current beats-per-minute by the number specified. When used alongside the repeat blocks, metric modulations can occur.
Dynamics	
Dynamics-Setter	The dynamics-setter will change the volume of all subsequent notes to the dynamic marking specified, until varied by another dynamics block.
Dynamics-Changer	The dynamics-changer will increment (or decrement) the velocity of all subsequent notes until varied by another dynamics block. When used alongside the repeat blocks, crescendos and diminuendos can occur.
Pitch	
Clef Blocks	The clef-blocks will change the pitch values for subsequent notes until interrupted by another clef block.
Pitch-Changer	The pitch-changer will set the current base pitch (tuning), until interrupted by another pitch-changer block.

3. Study Tutorial

Below is the study tutorial which the children followed for our case study. It extends the tutorial used by Ford *et al.* [1] to show the children how to use the newly developed help feature.

First Steps

1. Click and drag the piano block onto the workspace.
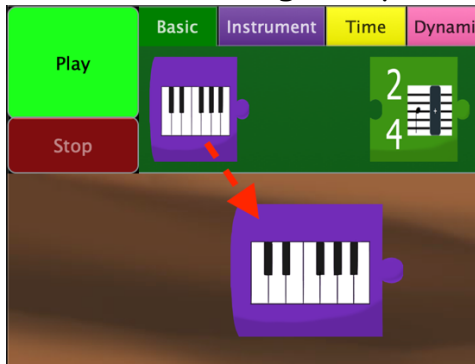
2. Drag in a "green block". Connect these together.
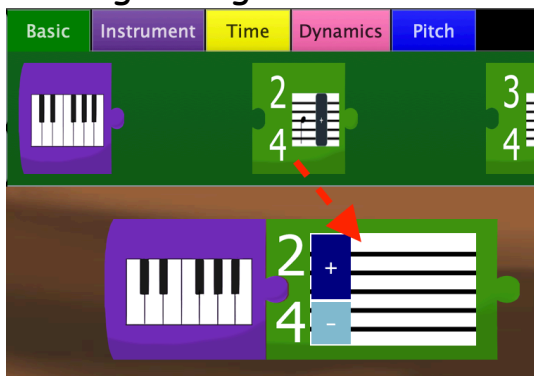
3. Click on the dark blue plus button and click an option.
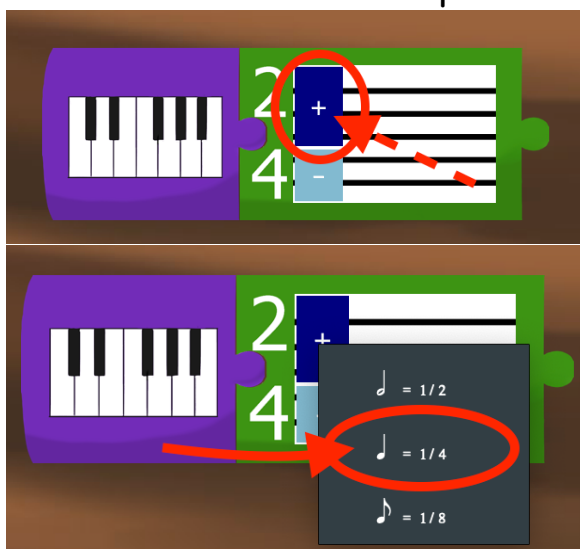
4. A note will appear. Move this by pressing the arrows shown when your mouse is on a note.

5. Click the play button. You should hear the note playing!
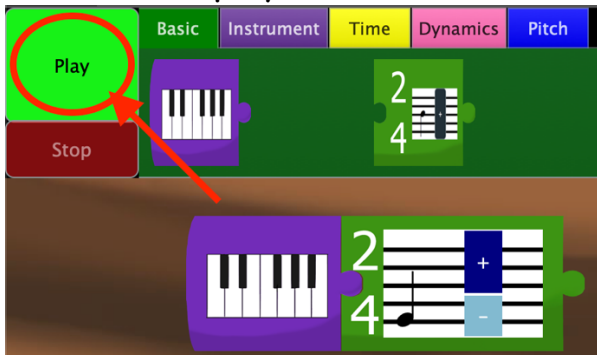
Alittle more...

1. Click on the "Time" tab.
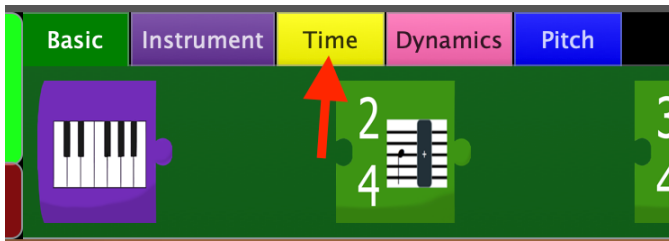
2. Drag in the repeat block and connect it.
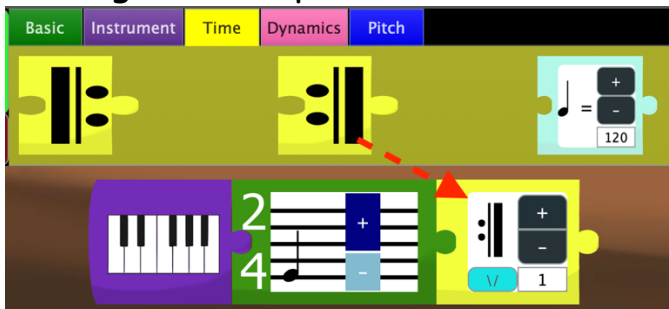
3. Press play!

4. Now try to make the picture below! What happens?

Finally...

If you are unsure on what a block does, you can right click on it and select "help".

Task!

You have up to 20 mins to write a piece of music! Feel free to explore any of Codetta's blocks.

4. Full Coding Scheme

Below is the full coding scheme for the interactions logged by Codetta. It extends the coding scheme first developed by Ford *et al.* [1] to account for newly developed features (such as the undo button).

building		[Block Name] start drag [Block Name] end drag [Block Type] was deleted [Block] added
help		Tutorial button clicked Tutorial [Number] opened Tutorial pane closed Help opened for [Block Name]
navigate		[Tab Name] Tab selected Vertical bar selected Horizontal bar selected
note-edit		Note picker plus/minus selected Added a note-length Removed a note Note moved up/down
param-change		Slot [Slot Number] increased/decreased Array button clicked [Block Name] slider decremented/incremented Dynamics block set to [Dynamic] – e.g. piano, fortissimo Global tempo increased/decreased
playback		Playing stopped Play clicked Stop clicked
saving		Menu bar pressed New clicked Open clicked Load clicked Save/Save as clicked
clipboard		Block [Block Name] pasted Block [Block Name] copied
undo		Undo button pressed

5. Interview Transcripts

Below are the interview transcripts that were used in our thematic analysis. The following abbreviations are used: **RA** = Researcher A, **RB** = Researcher B, **P#** = Participant #, **G#** = Guardian #.

5.1 - Participant 1

RA: So, what we are going to do is I'm going to play back some bits and I'm going to ask what you were doing, and I might keep asking you why. Okay, and RB is going to shout out some numbers too. Okay? So, it's like a little interview. So… lets go for… ummm… I'm going to play this bit. Okay…

[In the video P1 starts playing their music, then during playback adjusts a note. They then remove this bar – all whilst playback is still occurring.]

RA: Okay so what were you doing there?

P1: I was trying to do the… it so it repeated and umm I accidentally pressed on something wrong. [Smiles and does a small laugh.]

RA: Umm… what thing did you press on wrong? What did you think you did wrong?

P1: I pressed the wrong… note is it? On the… one that I just deleted.

RA: Ah okay. And why did you delete it?

P1: (laughing) Because it is the wrong note.

RA: Okay. Umm… so let's go for another one. I'm actually going to go back in time, I think. Around here. Okay. I want to ask what you were doing here?

[In the video P1 adds 3 crotchets to a three four bar and goes to move one note up. In the interview, P1 interrupts…]

P1: I was making the different note, because I don't know what to say honestly.

RA: So ummm, because you were making the different notes what were you trying to do with the different notes?

P1: Make music. (Laughing) I don't know.

RA: Ummm…. Hmmmm…. What is music?

P1: I don't know. What is music? (Laughing)

RA: (Laughs)

P1: I don't know… umm… errmm…

RA: So, I'll play the clip again, and watch really carefully what you do with the notes and think about what you were trying to do. And if you were just… you know… if you weren't trying to do anything that is okay too.

P1: I was just testing all the different notes and what noises they make.

RA: Okay cool. RB – do you have a number you would like me to go to?

RB: Let's do 84...

RA: Okay… (Explaining to P1) So I'm just using this number here to find these… Okay.

[In the video P1 looks to the right momentarily, then plays back their composition back and uses the scrollbar at the bottom to watch the notes flash red as they are playing.]

RB: Do you remember what you were thinking at that point?

P1: Ummm… I was thinking what it listen like… um… I li… sounded like (laughing)!

RB: And urr… do you remember the feeling?

P1: Ummm… Urrrr…. Trying to think. Urrr… [pause]

RB: No? Okay don't worry.

RA: Alright, I'm going to go for… Okay… I think this is going to be exciting. Okay… ummm… lets go… here. So, lets watch this.

[In the video P1 goes to the time tab, then the basic tab, hovers over a three four bar before dragging in a two four bar].

RA: Okay so what were you doing there?

P1: Um, I was looking at what the different categories had… in… them.

RA: And what were you trying to find in the different categories?

P1: Umm…. Looking for stuff… I don't know.

RA: Okay, so let's watch a little bit again.

[RA continues the video. In it, P1 clicks on the dynamics tab, then the pitch tab, then the instrument tab… returning to the basic tab.]

RA: So when you clicked on those categories and you saw these blocks, why did you then decide to go back to one of the green blocks?

P1: (Laughing) Because the others looked too confusing

RA: Ah okay. So… RB, do you want to go for another one?

RB: Yes… 973… or 970.

RA: Okay, I'm going to go alittle bit earlier.

[In the video P1 drags a yellow repeat bar into the bin. They then drag in a light-blue tempo setter block.]

RB: Yeah… that was it. So… This was… you'd just played it back and then, do you remember what you thought and what you did?

P1: I was trying to see what the umm… blue… whatever it does.. what it does.

RB: And you wanted to choose the blue one instead of the yellow one?

P1: Yeah!

RB: Do you know why? Was there a problem with the yellow one?

P1: No, I just wanted to see what the blue one did.

RA: Did you figure out what it did?

P1: Not really (laughing).

RA: Why not?

P1: Cause it sounded the same as the orange one.

RA: Okay cool. Urmm… okay, I'm going to go for… lets go for… here. I want to you watch you for this one, okay. Can you see yourself?

P1: Yeah.

RA: Cool. Okay.

[In the video P1 moves some notes then plays back their music, whilst dragging the horizontal bar. Whist doing this their eyes were darting back and forth.]

RA: Okay… so, what were you doing P1.

P1: I was watching where the notes were playing and then also my brother walked into the room.

RA: Oh right okay (laughing) So when you were watching the notes playing, was there anything you had to do to make sure that you could watch them?

P1: Ummm…. I had to scroll using the bottom… what's it called?

RA: Umm yeah I guess the bottom bar?

P1: Yeah

RA: How… what did you think of having to do that?

P1: Ummm… it was quite fast.

RA: Quite fast… were you trying to make the music fast?

P1: Ummm… I was trying to make… not too fast but not too slow… whatever that is.

RA: Okay that's great. So, RB, lets go for one more from you.

RB: Okay, can we try and get one of the last playbacks. Around 10:39ish.

RA: Okay… here?

RB: Yeah… where that one starts.

[In the video, the music is playing back. P1 sways slightly and smiles, whist moving the bottom scrollbar.]

RB: Okay, so, you were playing the music back there and I saw you were moving your head. Could you explain what was going on there?

P1: I wasn't really looking at myself in that….

RB: Okay, can we have a little…

P1: I was kinda bopping my head to the music.

RA: Okay, I'm going to do one more…. I'm looking for 9736… okay… there it is… okay….

[In the video P1, drags in the light-blue tempo block, changes it's values, and then drags the block into the bin. They then drag in an orange block and connect it.]

RA: Okay so what did you do there?

P1: I clicked the wrong… note is it, I don't know what it is?

RA: So, because it was the wrong one, does that mean you ummm… when you were looking for this orange block, did you use it on purpose, or what is a happy accident.

P1: I was… so, I accidentally pressed the blue on instead of the orange one.

RA: Okay. So that was really good, round of applause.

5.2 - Participant 2

RA: Okay, so what I'm going to do is I'm going to play back parts of the video of you composing and ask you what you did and why you think you did it. So, let's start… okay I'm going to play from here….

[P2 lowers the values on the orange, tempo changer, block and then changes the values on the end-repeat block. P2 then says "It won't go up any further than 7"]

RA: Okay, so what were you doing there?

P2: I don't really know.

RA: What were you…

G2: Have a think about what you were thinking about doing.

P2: Ummm… I think I was just trying to umm…. Like…. I think I was trying to ummm… start off small then get bigger and bigger so that then… I can be more experienced at the thing. I think that's close.

RA: And why were you trying to make it get bigger and bigger?

P2: Cause then I actually know what to do, ummm… if I have to do it again… so then I don't have to ummm… go through everything over and over again.

G2: What do you mean by bigger, do you mean that the sound was bigger or the…

P2: Both

G2: Music was bigger

P2: Music… the sound…

G2: So, what were you trying to do with this bit here (points to screen)

P2: Play music (laughs) that's what I was trying to do… I think.

RA: What is music?

P2: Ummm…. music is sound that you like.

RA: And what kind of music do you like?

P2: I like piano music.

RA: Okay, and is it piano music that you were trying to make in Codetta? Were you trying to make music you like or were you just trying to just make something?

P2: I was trying to make... something but also something that I like.

RA: Okay cool, RB do you have a number?

RB: Yeah, let's do 813…

RA: Okay…

[In the video, P2 clicks the repeat bar a couple of times and then says "I'm going to add another one cause it's actually really fun to add more". They then drag in a two four bar.]

RB: Okay so… do you remember what you were feeling at this point?

P2: I was feeling happy.

RB: Yeah… and you said this is actually really fun. Do you remember what about it was fun at this point?

P2: Ummm…. I remember that was really fun because I get to create music that I like and that music, is sometimes annoying because of the repetitive thing… but,

RB: But, here, was it annoying at this point.

P2: Only like the first note because it kept on repeating and repeating and repeating and repeating….

RB: Okay.

RA: Cool, I'm going to go all the way back to… So this is when it went really fast. I think it might be a bug but that's okay. So… I'd like you to watch yourself for this one. Okay?

P2: Huh hmm

[In the video, the music is playing back. Mainly two high notes repeat, followed by a really low note. The music then goes back to beginning. P2, in the video, laughs.]

RA: So what did you do there?

P2: I laughed because of it sounds so weird

RA: Which bit sounded weird. Can you point it out?

P2: Like right here it was repeating and repeating always that first bit.

G2: So it's the repeating bit that you thought was weird.

P2: Yep

G2: Okay

P2: I couldn't understand why it kept on repeating and repeating and repeating.

RA: Cool. Okay… RB.

RB: Umm… if you just go back a few seconds to like 159…

RA: Yep…

RB: Urr.. maybe a little bit before…

RA: Sure… 15835?

RB: Yeah…

RA: Okay…

[In the video, G2 says shall we hear this? The music then repeats the first two notes many times. It then plays one new note, and loops back to the start. P2 leans in closer and changes the number of repeats (for the first two notes).]

RB: Right, so here you are listening to it back and then you made some adjustments.

RA: Sure, just at the end. I'll play again from here.

[The end of the video is repeated where P2 changes the number of repeats.]

RB: Do you know what you were trying to do there?

P2: I was trying to stop the repetitiveness of it.

RA: Okay, that's cool. Let's do a couple more… Umm…

P2: I now know two people called RA. You and then my dance teacher.

RA: Oh right.

RB: Are you a dance teacher in your spare time RA?

RA: No, I wouldn't want to show everyone up with my dance moves.

P2: My dance teachers a girl.

(The researchers laugh)

P2: They have really long hair so they always wear it up.

G2: She's not a dance teacher tho really, she's a gymnastics teacher.

P2: She does dance.

G2: Does she?

P2: Yeah

G2: Okay. Prancing around.

(P2 leans forward pretending to bite G2.)

G2: Don't be silly… pay attention.

RA: Right okay, you ready?

P2: Sorry.

RA: No worries. Let's watch this.

[RA replays the earlier clip where P2 says "I'm going to add another one cause it's actually really fun to add more".]

RA: So, I played this earlier, but there is one more thing I wanted to ask about this? Did you do it on purpose? So, you added one on the end, was this purposeful?

P2: If I dragged it like to the other side that was probably and accident.

G2: In general, when you said you were adding another one

P2: When I… It was on purpose because my [GUARDIAN] say I wonder what would happen if we added another one.

RA: So you say when you added it to this side it was usually on purpose, does this mean that when you try to put thing on the other side it was usually an accident because… you wanted your blocks here most of the time?

P2: Well if I accidentally dragged it over there then it was an accident…

RA: Okay cool. RB, last one I'm thinking.

RB: Okay, lets do 620, right at the start.

[In the video, P2 leans in. G2 asks "are you comfortable". P2 says umm hmmm, whilst disconnecting a orange tempo block from the right of their composition. They then place this block in-between the repeat block and bar block – correcting the order of execution.]

RB: Okay stop there. So, did you see what just happened there? Do you remember why you did that?

P2: Umm… not really….

RA: Do you like the orange block?

P2: (Laughing)

RA: Do you? Do you like it or… do you not like it?

G2: What are your thoughts on the orange block?

P2: It's weird.

G2: Yeah?

P2: Yeah – because it makes everything go round and round and round.

G2: The orange one, yeah?

P2: And louder

G2: It goes louder as well does it?

P2: Louder… I mean… go quicker…

RA: Okay cool, so I think we can move on to the next bit. Let's do a round of applause.

5.3 - Participant 3

RA: So what I'm going to do is I'm just going to play back some of the things you did and I'm going to ask what you um… ask you what you were doing at that point and then I might ask you why. Does that sound cool?

P3: (nods)

RA: Okay, so I am going to find… over here… okay…

[In the video, P3 drags a two four bar containing two crotchets in to the bin.]

RA: Okay so what did you do there?

P3: Umm… I threw away the two four because... I wanted … like… a four four actually why did I do that because I could've just grabbed another two four.

RA: Why did you want to get rid of the two four.

P3: Ummm… because I wanted… ummm…. In my piece to have like two notes and then a second note that's two beats long.

RA: Okay cool. Sounds good. I will go onto the next thing…. Lets go…. Okay. Whatch this bit.

[P3 fills a bar with quaver's, then leans into the camera to adjust the first note, just before the video is paused.]

RA: Okay, so what did you do there?

P3: Ummm… I was just trying to get all the notes ready for my scale to go upwards.

RA: Okay, so why did you decide to make the scale go upwards?

P3: Ummm… I thought it would sound nice?

RA: Okay cool, RB do you want to go for one.

RB: Yeah, lets go for around nine twenty.

RA: Okay great.

[In the video P3 adjusts an orange tempo-changer, settings its value lower, and then clicks play.]

RB: Okay, so do you remember what you were feeling here when you were playing with the orange block?

P3: Umm…. Ummm…. I was feeling… ummm…. abit confused what number I should pause at for when it should be the right speed for my next few notes too….

RB: Okay

RA: So, sorry to interrupt, what was confusing about the block?

P3: Ummm… (thinking)

RA: Or let me rephrase the question maybe. What would have been helpful to help figure out the speed of the block? What would have helped?

P3: Ummm… I think I was pretty okay it's just that I was wondering what number.

RA: Ah okay, that's cool. Okay, so for this next one I'd like you to try and watch yourself in the right. So I'm going to go back in time…. And I'm going to play around here.

[In the video P3 moves some crotchet notes to create an ascending scale.]

RA: Okay so what were you doing there?

P3: Umm… I was just trying to look at the notes… well… especially with the first notes I was just seeing if the note well the minim was an E I just checking that the next note was F.

RA: Okay and were you umm… looking at the notation to do that?

P3: Um.. Yep.

RA: Yep Nice. Okay… go on RB.

RB: Urr okay, urrr, shall we go to 1031 near the end.

[In the video a quaver is added and moved to the top of the bar, where it can't increase in pitch any longer. P3 then presses it a few times, but the pitch stays the same. They then delete the note, disconnect the bar and drag in a fresh one, with a shorter length.]

RB: Okay, so, what did you do here? So ummm… you swapped a three four for a two four. Do you remember why you did that?

P3: Umm… Because… ummm I don't think that I wanted there to be like two extra notes, just, not being there.

RB: Okay, so… you were moving your scale and getting higher and higher. Did you then want to stop at the top.

P3: (Nods)

RB: Okay

RA: Okay… so let's do one last one. I'm going to go for… all the way back here…. I'm going to go 9139… . Let's see what happens here.

[In the video, P3 presses play. The music plays back but there is a small bit of lack at the end, so the end of the phrase is played back erroneously.]

RA: Okay, what happened there?

P3: Urrmm… I think the speed went… abit… too fast. Until it went out of control.

RA: Okay, so now I'm going to play on, okay.

[In the video, P3 changes the orange block so that the tempo is at a smaller number.]

RA: So why did you then change the orange block?

P3: Because I wanted… it to not… add the end look like cover one note because that's what it did when it was at 35.

RA: Cool, I think that's it for this part of the session so round of applause.

5.4 - Participant 4

RA: So, can you see yourself their P4?

P4: Ur…. Yeah but I'm not really moving.

RA: No, so what this is is a recording of everything that you just did. Ans so what we are going to do is we are going to playback some bits and I'm going to ask you what you think you were doing there? Why you were doing it? And were just going to have a chat about this? Sound good?

P4: Uh huh.

RA: Cool, okay. So lets start with… I'm going to slide to…. So you see in the bottom over here, there is a number. That is what I'm trying to find. So 7247. Lets see what you did here.

[In the video, P4 lowers the values on a repeat block. They then play back a note which repeats 2 times (as written on the block).]

RA: Okay, so what were you doing there?

P4: I think I would just like trying to make a noise.

RA: Right okay, that's interesting. So… what do you think this yellow block does?

P4: It umm makes the thing repeat over.

RA: Repeat over… so were you trying to change it so that you could hear the noise more times?

P4: Urrr… I think I was trying to change it so it would make the noise less times. So it wasn't like four or five

RA: Why did you want it to go less times?

P4: I don't know.

RA: Don't know, is it… is that the kind of music you like?

P4: Urr… ummm…

RA: Not sure? That's okay.

P4: I like it, I like music when it is instrumental.

RA: Yeah

P4: I like it to be like… sometimes like calming relaxing music.

RA: Did you think… were you trying to make that kind of music ummm… with Codetta?

P4: Ummm…. maybe abit.

RA: Okay. Cool. Right lets go for another one. I'm going to go for… lets slide this along… I'm going to go for 10. Okay, so I'm going to play from here…

[In the video, P4 detaches an orange tempo block from a four four bar block. They then throw the block in the bin. The four four bar, notably, contained a single whole note.]

RA: Okay, so what did you do there?

P4: Urr.. well I wanted to change that block because ummm… because you could only put one note on it. And I wanted more than one note.

RA: And so what did you do? So I noticed you dragged it over and then, here you were about to put it in the bin, and then you stopped and pulled off this orange block. Why did you pull of this orange block?

P4: Because I didn't really know what it did and I wanted to check what it did, I think.

P1: Right okay. So how did you check what it did?

P4: Well I mostly just used the name of it.

RA: Right okay.

P4: And then I just like well urr… I don't really… like… and then I tried doing some music without it and then with it and then I was like…

RA: Yeah…

P4: … well that doesn't really seem to make much of a difference. Which one.

RA: Right okay. That's very interesting. Let me play… lets go for. I'm going to go for 128… Actually, I'm going to go alittle bit earlier, and I'm going to go for 121… okay so…

[In the video, P4 is playing back their music. They then drag in a turquoise tempo changer block, but do not release mouse drag. After positioning the bar near the end of their piece they instead actually put the block in the bin.]

RA: So, what did you do there?

P4: Oh, that's cause I didn't actually mean to take that one out.

RA: Right okay, do you know what that one does?

P4: No

RA: Is it the same sort of thing as the orange block, as in, did you have the same problem where you couldn't quite figure out what it did?

P4: Yeah, I think so.

RA: Okay cool. So… lets keep watching.

[In the video, still during playback, P4 then drags in an orange tempo changer block. They then lower the values slightly.]

RA: Okay, so what were you doing there?

P4: Oh, that was the bit where I was testing to see what I thought that one meant, that did.

RA: And you couldn't figure it out?

P4: Yeah, it didn't seem to be changing it [the music] that much.

RA: Okay cool… so… I'm going to go all the way back in time now. And I'm going to go to… 670… Around here, okay, so lets watch this bit…

[In the video, P4 drags in a piano block. They then disconnect the trumpet block from their other music, and reconnect the piano block.]

RA: So what did you do there?

P4: Urrr… I was removing the trumpet and putting in the piano because the trumpet I didn't really like the noise that it made, but when I figured what it was it was very…

RA: Alright, that sounds cool. Umm… and did you like the piano sound?

P4: Oh yeah, it… its like calming and relaxing kinda thing. Which I liked.

RA: Cool. Umm… so I'm going to do one last one. Is that okay RB – I'm just going to go for it.

P4: Yep.

RA: Cool. Umm… so. Ummm…. ah here we go. So lets watch this bit…

[In the video, P4 drags a start repeat into the bin. Then they disconnect, and reattach, and end repeat block to a three four bar block. They then fill the three four bar with notes, and adjusts them to create a curved melody.]

RA: So what were you doing there?

P4: I put the notes in as higher because when they were lower they.. they… I… I didn't think they sounded as nice. And when they are higher they were like (sings the melody) And like… I liked them better higher.

RA: That's great. Could you tell be aliitle bit about the sort of shape you were trying to make?

P4: Uh… Well I.. I.. I just like having more than one… of the things, so I… I… trying out some ones that are on 1 5 and 4. And 5 and 4 I liked because you could do more than one.And then three and four I like cause you can do lots.

RA: Okay. Awesome. Okay so I think that's it for the interview bit. So, we'd like to do a round of applause.

RA: So what I'm going to do… this is a recording of yourself ummm and I'm doing to play it back and ask you what you think you weird doing at certain points and I'm going to ask you why you think you were doing them. Does that sound okay?

P5: Yeah

RA: Okay, so… lets start with… umm… I'm looking at this number in the bottom to find these points. I'm going for 5064… around…. here. Okay, lets go for this.

[In the video, P5 decreases the value on a light blue tempo changer block.]

RA: Okay so what were you doing there?

P5: I was trying to get the tempo correct for the urr… repeat… uhhh…

RA: So why did you pick the light blue block?

P5: Ummm… urrr…. I knew it would… uh… make it slower and that's what I wanted.

RA: And how did you know that it would make it slower?

P5: You showed me.

RA: Sure okay. Yeah. So we had the orange block earlier [in the tutorial] that sped it up. Is there a difference between the light blue block here and the orange block here?

P5: Uhhhh….

RA: Other than the colour.

P5: Uhhh….

RA: Not sure?

P5: Yeah…

RA: That's okay… it's okay if you're not sure. Feel free to tell me if you were confused as well. That's okay. I'm not trying to test you – you can tell me whatever you like. Urrr… so I'll play another bit then… Okay, I'm gonna go from about here…

[In the video, P5 pulls the music away from a piano block, drags the piano block towards the bin but then drags the block back to it's original position (although still disconnected). They then disconnect their second line of music from a piano block, deleting this piano block. They then move their entire second line of music and connect it to the right of their top line of music --- creating one long, monophonic, musical piece.]

RA: Okay so what did you do there?

P5: I was trying to uhh… I realised that the uhh… that the parts probably wouldn't play together so I was trying to attach them so that they were gonna play together.

RA: Oh okay. So, ummm, when… okay I'll play on actually.

[In the video, P5 then disconnects their music again, and reconnects the lines of music in the opposite order.]

RA: So, what were you doing there?

P5: Well, I… ummm… I didn't notice that you could slide along so I thought… urrr.. I had to like… it all had to squeeze into a gap. But then I scrolled to the side and then I noticed that it was absolute fine.

RA: What did you… umm… did you like scrolling around?

P5: Uhhh… yeah, it was quite easy and quite fun.

RA: Right okay. Cool. So… Umm…. Lets go forwards… to… Oh that was quite interesting.

[In the video, P5 added the treble clef block to the front of there line of music.]

RA: So I noticed that you pulled in this block here. Maybe you could tell me abit about that block.

P5: Well, I know that has the treble clef on and I wanted my piece to be in the treble clef not the bass clef so just to make sure I added it in.

RA: That's cool. Nice. So… I'm going to go along… ummm… okay so lets watch this back and I'd like you to try and watch yourself as well in this one, to see what you are doing, okay.

[In the video, P5 scrolls along the workspace, with their eyes fixated on the screen.]

RA: Okay so what were you doing there?

P5: Umm… well.. then I had noticed that I had the scrolling ability and so ummm I started using it ummm…. and uhhh… I think… uhhh… I was looking down at the keys ummm…. because errr… I don't really know why I looked down at the keys.

RA: Okay… so what part… as you were scrolling around. What parts of Codetta here were you looking at.

P5: Well generally there I had uhh… felt that I was finished and so I was checking my piece for any errors.

RA: And you were doing that by scrolling and umm…. Looking at the piece.

P5: Yeah.

RA: Cool. So… I wondered why you didn't click play? …. Is it because… well.. why didn't you use play to check?

P5: Uhh… I was quite worried that something would go really wrong and then I would know how to do it uhhh so I thought just looking at it would be a better way to do it.

RA: Oh okay. That's very interesting. So… ummm… so we then played the music and it didn't quite work as we hoped.

P5: Uh huh

RA: … because, lets see if we can find it…. Here it is.

[In the video, RA introduced the start repeat block, after P5's request. This happened after playback, when the music would always look to the starting block (as opposed to in chunks).]

RA: If I hadn't of told you where this block was, how do you think you could have figured that out? What would you have had to have done?

P5: Well I would have had to looked around all the blocks and then I would have probably figured out two or three minutes later what that block was for.

RA: And… umm… why did you not want to do that.

P5: In the first place?

RA: Yeah yeah… well.. why didn't you want to spend two or three minutes trying to figure things out?

P5: Uhhh… you because you spoke up.

RA: Oh okay, interesting. So… do you remember at the beginning I showed the help feature.

P5: Oh, yeah.

RA: Uh… why did you not want to use that.

P5: Oh, I forgot about that.

RA: Ah, that's okay. Okay great. I think that is… all the things I want to ask… so. A big round of applause for the interview part.

5.6 - Participant 6

RA: So, this is you composing… and what I'm going to do is I'm just going to play back some different bits and I'm going to ask you what you were doing at that point and why you were doing it aswell. Does that sound okay?

P6: Yep!

RA: Cool – okay. So… lets go for the first one. I'm going to look at 4666. I'm looking at this bottom left bit to see the different numbers. So… around here….

[In the video, P6 adds a crotchet note and two quavers to their two four bar.]

RA: Okay, so what were you doing there?

P6: Ummm…. I'm… I was just trying to umm… add notes and make the music sound a lot more complex at that point.

RA: Ah right okay. And what ways umm… did you try to make it more complex?

P6: Just add more quavers like… you know… notes. And more notes more frequently.

RA: Okay. Sure. That's sounds cool. Okay… ummm… lets go down to 512…

[In the video, P6 adds two crotchets to a bar and moves one down in pitch. They then drag the bar to the bin. Then they drag in a brand new two four bar, and connect it to their music.]

RA: Okay, so, what did you do there?

P6: Ummm… I think I just at that point had messed up one of the notes and put it the wrong thing. So I just tried to… you know… get rid of that note that I put wrong.

RA: Sure, and how did you, umm…, get rid of the note?

P6: Ummm… I deleted I think the bar its called and re-did it.

RA: Okay, perfect. Ummm… what do you think of that?

P6: Ummm… It's quite fun.

RA: So having to drag something into the bin? Do you like the bin?

P6: Uhh… I do but I do think if you could just umm… delete individual notes it would be a lot more convenient.

RA: Yeah awesome. So… lets go 578. Ummm… over here… . Let's watch this…

[In the video, P6 looks at the different instruments and then drags in the cello, placing it under the piano block already in the workspace – making sure it is neatly aligned.]

RA: Okay so, what was your thought process at this point?

P6: Ummm… I just wanted something in the background, like chords playing… something like that.

RA: Okay cool. Umm… could I ask you about how you lined these up? If you could explain why you lined them up?

P6: Oh I just lined them up to make, cause, when you press play the both simultaneously start playing and I.. that would be a lot more easy to understand I they were together in line.

RA: Okay great, lets go forward to 60ish. A little earlier actually. So, I thought this was interesting.

[In the video, P6 has the cello below a melody line on the piano. They add a minim to the two four bar, and set its pitch to the lowest value (c). They then drag in another two four bar, connect it, add another minim and move the pitch around, settling on d. They then play back their music.]

RA: So tell me abit about this part.

P6: Ummm… as I said I was trying to add like, you know in some music you have like chords in the background, I was trying to do something like that really with it.

RA: And, ummm, so these notes that fill the whole bar, uhhh… why did you choose those ones?

P6: Ummm…. because ummm… usually with music umm… obviously I've not I've never written a proper piece of music but ummm… so most chords are like really long and they last for a long time.

RA: Right, and is that the kind of music that you'd like to make. Music that has these sort of long chords in the back and some melody over the top.

P6: Yeah.

RA: Okay cool, and were you trying to make music that was close to what you like?

P6: Sort of yeah.

RA: Okay, RB have you got any pressing questions?

RB: No I think that's covered the things.

RA: Okay, I want to ask you one more thing because I think you'd done really well. Umm… So, all of these green blocks, you decided to go for two four blocks. I wondered why you picked those.

P6: Ummm… well I'm not sure really, I just used them.

RA: Grabbed one and rolled with it?

P6: Yeah.

RA: Cool, so…

RB: Did you intentionally use 2/4 blocks for all of them?

P6: Not really no.

RB: Okay

RA: Cool, well, I think that's good so… a round of applause.

5.7 - Participant 7

RA: So, can you see.. you.

P7: Yes I can.

RA: Cool great. So, what we are going to do… see there is this number at the bottom left.

P7: Yeah.

RA: I'm going to use that to playback some bits of what you did and I'm going to ask you what did you do and then I'm going to ask you why.

P7: Okay. Perfect.

RA: Great, cool. So, lets go for. 647… that's what I'm looking for. Okay, lets try this. Lets watch this bit.

[In the video, P7 drags in a turquoise tempo block and connects it to the end of their music. They then drag their music all the way to the left. As they do this, a glockenspiel block is revealed (behind the music) which P7 drags into the bin. Note that P7 is leaned in towards the camera at this point.]

RA: Okay. What was going on there?

P7: Uhhh… I was… trying to get ummm… more of the sound… of the like notes and stuff. Yeah.

RA: So, I'lll play on…

[P7 then changes the values on the turquoise tempo block all the way down to the smallest number, and then clicks play. Then P7 increases the value slightly, and clicks play again.]

RA: So what was going on there.

P7: Umm… I was… so I basically thought that that blue one was to get more notes on the thing but then I noticed that if you tap the actual green note thing you can get more notes.

RA: Okay. And so I noticed that you played around with this [turquoise] block here….

P7: Yeah…

RA: And then you uhh clicked play and then you changed the numbers again. Uh… why did you change the numbers again?

P7: Uhhh… to see if like the lowest number didn't work or something I was just going to test the higher number to see if it would work.

RA: Did you think the lower number worked?

P7: Yeah… I did but then I realised that its not to change the actual numbers.

RA: Okay cool. Okay, I will go along to the next thing, umm…. Okay, I'm going to go…. all the way over here. Okay, something happens here. Let's watch it.

[In the video, P7 drags and connects at the end a bass clef block. They then right click on the block to look at the help documentation, and scroll down it slightly.]

RA: Okay, what did you do there?

P7: Urrr. I was… ummm… looking at the instructions to tell me what that block did and stuff.

RA: So… uhhh.. why did you decide to use the instructions?

P7: Uhhh.. cause I didn't know what urr what that block would do so I used the instructions to know what that block would do.

RA: Cool – so… ummm… lets watch on.

[P7 removes a note near the start block (probably by accident). They then disconnect the music to the right of the start block, and connect the bass clef block. They then reconnect the bar to the right of the bass clef block --- for a correct order of execution.]

RA: So basically, I want to know what you learnt from the instructions.

P7: Uhh.. I learnt that the block changed the like the different tone of the music and stuff.

RA: And so, you had to reposition it [the block] right?

P7: Yeah…

RA: So, why did you do that?

P7: I did it so that it would… so that it would change uhh the tone of the thing to make it like the tone that I wanted to carry on playing with the music and stuff.

RA: Cool. Okay, so… I'm going to keep on going, is that okay RB.

RB: Yep

RA: (laughing) So… so I want you to watch yourself, if you can see yourself on the screen P7.

P7: Yeah

[In the video, P7 leans closely into the camera, and connects a pitch setter in between some bar blocks.]

RA: So what did you do there?

P7: Urrr… I put the… ummm… I think it's the… when you put that block in it makes the note higher.

RA: Yeah..

P7: And so I did that to make the music like the pitch tone to go higher and stuff.

RA: And so why did you decide to play around with this pitch block?

P7: I decided to play around with this pitch block to see like what tone I wanted, if I wanted it too high or too low or just… yeah…

RA: And was there any reason you picked the pitch one instead of any others?

P7: Uhhh…. I was just like, ummm…. I like that tone of music and stuff.

RA: Right okay. So is it… umm… were you trying to make music similar to what you like?

P7: Yeah… or like how like the piece in my head it would go along to I just use the blocks to like … yeah… to turn out what I thought it my head was going to be the music.

RA: Right, and was that easy?

P7: Uh… I think…. It wasn't easy but it was like okay to do like… yeah. It wasn't difficult it wasn't easy so it was like in the middle.

RA: And would you say that was a good in the middle? Ummm… did it suit yourself.

P7: Yeah it did, it was a good in the middle.

RA: Right okay cool. Okay, so… I… RB do you have a number that you would like to go for?

RB: uhhh… yeah shall we go around 1153…

RA: 153… Okay…

RB: Yeah on playback.

RA: Okay cool, so were going to click play…

RB: And I want you to look at yourself here.

[In the video, playback ends. P7 then adjusts a quaver and presses play again. They then bob their head.]

RB: So what are you doing with your head there in that video?

RA: I'll rewind alittle bit so that we can see it again.

[The section of video is replayed.]

P7: (smiling) I was just nodding along to the beat to like just check if it was right and stuff.

RA: So, umm… when you say you were checking it was right were you… ummm… how were you doing that.

P7: I thought of it in my head and the I just like bobbed on to what I would hopefully think it was and yeah, it was close to it so.

RB: And how were we feeling while you were doing that?

P7: I felt quite proud because I didn't think I would make – in my opinion – such a good piece. But.. yeah…

RB: Great

RA: Cool. Okay… I'm going to go for… unless RB, have any ideas?

RB: Nope. We've got about a minute left.

RA: Okay. I'll do it super-fast… I'll do two more things I think. So, hopefully, you can hear what I'm playing. If not I will just describe it.

[In the video, P7 changes the values on a pitch setter and clicks play. The audio doesn't play very loud.]

RA: Yeah, so I don't think you can hear it but you did a little bit of humming.

P7: Yeah (laughs)

RA: Tell me about this.

P7: Again, like with the bobbing along with the head, I was just humming the beat and like ummm… just I thought of the song in my head and I was humming along to the actual song to see if they were like connect and right with each other.

RA: Okay, I'm going to do one last one. So… 14123… so I'm back here… abit before. Okay so lets watch this. And bear in mind you are already playing back the music at this point.

[In the video, P7 leans in. Playback stops. P7 then adjusts the pitch setter block to the highest value of 14. They then press play again.]

RA: Okay, so what did you do there?

P7: I was changing the… tone of the, of the three and the four music to like to how I wanted it if it was like too high I would change it to low and if it was like too low I would change it to a little bit higher.

RA: And would you say that was something that you were definitely doing on purpose?

P7: Ummm…. yes I would say.

RA: Cool okay. And, ummm, so you errr listened to it and you changed---

P7: -yep-

RA: ---something and you listened to it again. Was that a good thing?

P7: Ummm…. (thinking) yes.

RA: Why?

P7: So, then I could… listen to like what number did the higher note and what number did the lower note.

RA: Cool. Okay, so… round of applause.

5.8 - Participant 8

RA: So, what I'm going to do is I'm going to play back some bits of yourself composing and I'm doing to ask you what you were doing, and I'm also going to ask why you were doing that. Does that sound cool?

P8: Yeah

RA: Okay so, the first thing I want to ask actually --- and you sort of said at the beginning as well. You've used four four bars, and I wondered why you'd picked four four.

P8: Because it's the only one that I usually see and I've forgotten what it means so I'm just using the one that I usually see.

G8: Is all your trumpet music in four four?

P8: Umm… not all of it but it's the one I know is four beats in a bar and I don't care what the other one is… so

G8: Aha, I think we need to have a music theory conversation some day

RA: That's okay. So… is this why you picked the trumpet first?

P8: Yeah… because I play trumpet.

RA: Okay, and it was… hmmm… familiar.

P8: Because I like trumpets.

RA: Okay cool… lets go forwards to… 6719ish

G8: He he, look at you wiggling all of the notes around.

RA: Okay… so round here… lets watch this bit.

[In the video, the music is playing back, and P8 exclaims that they didn't like it in minor; although the audio is glitchy due to the connection.]

RA: Okay so I think the zoom delay probably makes that sound abit funny, but you said something like you don't like it in minor.

P8: Yeah I don't like it in minor so I changed it… because I just didn't like the sound of it. I was like kinda aiming for a happy tune.

RA: Okay, and so… were you trying to make music that you like?

P8: Uhh… I was trying to make it a happier tune.

RA: And do you like happy music normally.

P8: Yes, because sad music makes me feel depressed.

RA: Aha that's a good reason. Okay.. I'm going to now go for another one. Okay... I'm going to play around 983... I want you to watch what you are doing over here in this bit.

[In the video, P8 adds a crotchet, moves it up one, adds another crotchet, moves it up one – creating an ascending scale.]

RA: Okay, so what were you doing there?

P8: Ummm... I was trying to get it right. I was trying to put the notes... I was writing the music. I don't know why that's a question.

G8: Interrupting... so, did you know in your head what you wanted it to sound like? But you were trying to make it sound like that on the computer?

P8: Vaguely... I kind of improvised by then I had a vague thing of what I wanted it to be like in my head.

P1: And... tell me abit about the sort of shape you had here... cause I noticed you put a note here, and then you put another note here. What were you doing there?

P8: I was going up because it sounded right, and it occurs to me now that it sounds a lot like drunken sailor.

P1: Aha

G8: I can see that. It's not the same though.

RA: I think I made drunken sailor once in Codetta. Maybe that's a challenge – I don't know. Okay. P2? What would you like to go for?

RB Okay, lets go for the 951....

RA: Okay... 951... lets go from... okay...

[In the video, P8 hums a melody whilst waving their hand it the air.]

RB: So, could you explain what you were doing there?

P8: I was trying... I was trying out the next bit tune.

RB: Okay, so, you had heard what had just happened, and then you were singing what you wanted to come next?

P8: Yeah

RB: Okay

RA: And did you… ummm… manage to create what you wanted to come next easily.

P8: Urrr…. It's sometimes hard but this time it was a bit easy because of the way this is designed.

RA: Okay so—

G8: ---When you say its sometimes hard do you mean when you are composing at the piano it is sometimes hard?

P8: Yes… to find the right note because then ummm.. because then… like… it gets jumbled up and urr… and when you think of the tune it, the note is like a note higher or something.

G8: Was it good on this that you can move the notes up and down, could it help you?

P8: Yes.

RA: Okay, so now I'm going to play you another bit. Let's got all the way over here. One thing I wanted to ask quickly was at… 782… . Again, the audio is slightly unclear, but… from about here.

[In the video, P8 copies and pastes bars from the top of their trumpet part, creating an identical harmony in the piano part.]

RA: So, what did you do there?

P8: I don't know why that is a question you are asking me?

RA: So… you have these blocks here, and you made them the same as these ones here. So what feature were you using to do that?

R8: Ummm… copy and paste.

RA: Yeah exactly – so why did you decide to have the two melody's matching.

R8: Not matching, at the beginning they are different.

RA: Oh yes that's true. Okay, so why did you decide to have this bit different?

R8: To try and make it different.

RA: And did you ummm… did you think that sounded cool?

P8: I like it. A bit more like an orchestra, I think. I just felt like it was something I could do?

G8: Were you trying to make it more interesting?

P8: I mean think that I could've done. I just realised I came back and scrolled around so I didn't need to squash them into the bar.

G8: Is that where it went wrong. Needing to squash more in at the top?

RA: So… lets go watch these bits and have a chat about that. So… I'm going to go for 224… I think we had. So, yeah, we had this big long line of music for the violin… so lets watch from around here ish….

[In the video, P8 lines up a cello block too close to both the bin and the bars placed above. This means that their line of music for the piano violin is erroneously deleted.]

RA: Okay. What happened there?

P8: When you put one on top of the other it removes the ummm… thing from the top one and the one that you weren't moving. But it was also over the bin.

RA: And I'm guessing… what do you think of that?

P8: I think what happened was it transferred then deleted it. Ummm… I don't mind about that because I managed to make it better by changing it.

RA: Yeah. So that bit went in the bin and we thought "oh no", and we then made a really cool bit here. I will fast forward…. So you add in the bar and then you used these longer notes. I wondered if you wanted to talk abit about that, whether you liked it or not, if you thought it was good bad.

P8: Ummm… I do like it.

RA: What about it did you like?

P8: Umm… the its kind of like this beat only less frequent.

RA: And do you sort of like music where you have this frequent set of notes happening at the top and then these sort of longer bits happening at the bottom?

P8: I don't know.

RA: Not sure? That's okay. So… RB have you got anything more you want to ask.

RB: Yeah… I have that one more around 1302.

RA: 1302 lets have a look.

RB: Okay, if you watch yourself here in this playback.

[In the video, P8 presses play and then bobs their head along to the music.]

RB: So, could you tell us what you were doing with your head when you were playing back?

P8: I think I was absent mindedly nodding my head to the music because… I don't know why but I do that… and finding the beat in music was my favourite part of the piano exam I did.

RB: Okay… so that's something you like to do… bop along without thinking?

P8: It's one of the reasons I called it 'bop'.

P2: Aha… brilliant. Okay… I think that's all from me.

RA: Yeah, so that is the end of the interview bit, so let's do a round of applause.

5.9 - Participant 9

RA: So this... is you. And so what I'm going to do is I'm going to play back some moments from when you were composing, and I'm going to ask you what you were doing at that point and I'm going to ask you why. Does that sound alright?

P9: Yeah.

RA: Okay cool. So, to do this there is a number in the bottom left. I'm just going to slide along to it. So let's go for... this first one over here. So.... 7509... lets go abit earlier actually. Lets watch about here.

[In the video, P9 adjusts a few notes within one of their bars.]

RA: Okay, so what were you doing there?

P9: I was moving the... the whatever its called up... the note... up...

RA: And why were you moving them to the positions you did?

P9: Pardon.

RA: Why did you decide to put the notes where you did?

P9: Urrr... I just wanted to, I guess...

RA: Ummm... so maybe tell me abit about the short of shape in that bar... were you trying to do uhh.... A specific shape of was it just more ummm....

P9: No, I was just doing it and then listening to it to see if it was good and if it wasn't I'd move it down one. Or something... yeah.

RA: Okay cool. And so you... ummm.. if it didn't sound good you said you move it down.

(P9 humms in agreement)

RA: Why would you move it down?

P9: Because then it'd get a lower note.

RA: And do you prefer errr... those lower notes?

P9: Yeah... I guess.

RA: Okay. So, let me. I'll go forward a bit then actually... I'm looking for 78... 02... okay so we drag in that... actually I'm going to go all the way to 904.... . So this was where we discovered this thing *[referring to the pitch setter array]* here. So, if I play from the beginning...

[In the video, P9 clicks on the repeat bar's array button, showing a list of 7 slots. Then then decide to set each value to 14, the highest value. P9 is laughing whilst they do this.]

RA: So… what was your thought process behind this?

P9: Well it was just funny because it was so high pitched.

RA: And is that… did you… were you trying to make it funny?

P9: Urrm… no. I was just…

G9: To annoy G9?

P9: Yeah to annoy G9.

RA: (Laughing) And is that fun?

P9: Yes.

RA: (Laughing) And so… before you started using this software were you trying to have fun.

P9: Yes, a lot.

RA: And was it as much fun as you expected or was it not as much fun?

P9: It was fun!

G9: You enjoyed that didn't you.

P9: Yeah.

RA: What things didn't you find quite as fun? What parts were maybe annoying?

P9: I didn't find anything not fun I just… I liked it all.

RA: Okay… that's cool. Okay… lets watch this on abit.

[RA talks whilst fast forwarding through the video.]

RA: So, we put the pitches up…. Ummm… And then I noticed just after you did that and you listened to it and you heard it go high pitch you then changed this block *[referring to the repeat block]* here. So what were you doing there?

P9: I was changing it because I wanted it to repeat itself.

RA: And why did you want it to repeat itself?

P9: Dunno.

RA: Not sure? Was it just… were you just trying things to see what happened?

P9: Yeah

RA: Okay… lets go onto another. I'm looking for 1156… so we tried some different numbers… we go all the way along.

P9: How long are we going to talk for?

RA: Urrr…. About 10 mins. So, I only have a few more to ask. So…. 1156. Okay let's watch from here.

[In the video, G9 suggests trying the dynamics changer block, which is added. And then P9 adds the repeat block on the end, realising it has no effect on playback. P9 then goes to add values to the repeat block's array feature – setting the internal values to 4.]

RA: So, I noticed that when you go to add these numbers here, you decided to use the number four? And so, what I was curious about is why did you decide to put in the number four?

P9: So, it wasn't too high pitched.

RA: So was there like a certain… ummm….

P9: No, its cause G9 didn't like the sound

(G9 laughs.)

RA: So, you thought that you better keep it low pitched?

P9: Yes.

RA: Cool… okay. This one I've written next to it ask this one… so I'm going all the way along. 256… okay so let's watch this.

[In the video, P9 is playing back their piece. During playback, they decide to adjust one of the notes, inside one of the bars.]

RA: Okay, so that section there. What were you doing there?

P9: Urr…. I was changing the note. I don't even know why. But I do.

RA: Did, ummm…. you decide to do this based on what you were listening to?

P9: Ummm…. no?

G9: That was a really long note wasn't it.

P9: Yeah.

RA: Yeah, so shall we play on actually…

P9: Well there wasn't as many there. There was only one there.

RA: So if we play forwards… and I'll actually scroll forwards so we can see it in fast motion…

[RA describes the video whilst it is shown.]

RA: After trying some different instruments, eventually we remove this block [with the high pitched note from before] and chuck it in the bin. And then we added another block, and you created this sort of interesting pattern here. Ummm…. so why did you decide to do this?

P9: I wanted… I wanted to make it interesting. But then I, like… I wanted it to go *(singing) boom ding boom ding boom ding boom ding*.

RA: Okay that's interesting. So, was that an idea that you came up with before you wrote it down?

P9: Ummm… yeah.

RA: So, where did you come up with that idea?

P9: Hmmm… dunno – just made it up.

RA: So I guess you just thought about it right?

P9: Pretty much.

RA: Okay cool. So, last thing I want to ask --- so this will be the last question --- and then we can do some more computery stuff is here. So, we were trying out different instruments...

[In the video, P9 drags in the trumpet block.]

RA: And guess which instrument came back?

P9: Trumpet!

RA: Tell me about the trumpet.

P9: Umm……

RA: Why did you decide to try the trumpet again?

P9: Because I put it on lower pitch but when I did the trumpet before I was all on 14 so… harder… so high pithed so I was just trying it again.

RA: And I think later on --- I can't quite remember where you said it --- but you said that you didn't like the sound of that. What was it about the trumpet sound that you didn't like.

P9: It was too… (Mimicks a loud trumpet blast).

RA: (Laughing) Yeah, exactly.

P9: It was abit too… weird… shall I say.

RA: Which instrument was your favourite? Lets end on that.

P9: Urr… the piano.

RA: Piano – why is that?

P9: Dunno.

RA: Don't know?

P9: Just like it.

RA: Cool alright… thank you so much. Round of applause.

5.10 - Participant 10

RA: So P10, can you see you?

P10: (Nods)

RA: Okay so what I'm going to do is I'm going to play back some parts of ummm…. yourself composing and I'm going to ask you what you were doing at that point… ummm… or what you think you were doing. And then ummm… I'm going to ask you why you were doing that. Does that sound okay?

P10: (Nods)

RA: Cool. So… I will go to… umm… so you see this number in the bottom. That's what I'm using to figure out where I'm going so I'm looking for 6944… Okay so I will go a little bit before. Okay, so let's watch this bit.

[In the video, P10 adds a quaver to one bar, then adds another quaver to another bar, which they then move up in pitch by one.]

RA: Okay so what were you doing there?

P10: Umm… just putting uhh… adding more ones of them on.

RA: And why were you doing that?

P10: Cause then I could make the… the part abit longer and sound better.

RA: And so ummm….. cause you wanted the part to be a bit longer, was there a reason that you decided to add all of the notes first?

P10: Uh huh… Ummm… not really…. I don't know.

RA: No? That's cool. So I'll actually play on… so let's watch this….

[In the video, P10 changes the pitch of the quaver so it is even higher in pitch. They then add a quaver to another bar, followed by a crotchet, and then another quaver…]

RA: [Interrupting the video]… Okay so were adding the notes still…

[… P10 moves the notes they added around in pitch, creating a more melodic shape.]

RA: So, what did you do there? [RA uses their cursor to draw the shape of the melody].

P10: Well that was basically the part where I first figured out you could add that many notes.

RA: So….

P10: … so that's… and then I also raised… you know… and lowered them.

RA: Ummm…. and what were you trying to do when you were raising and lowering them?

P10: Get the sound right because it kept sounding abit too high so I lowered them.

RA: And I'm guessing that means you liked these errr… lower sounding notes better than the high ones?

P10: Dunno about that because… I dunno.

RA: That's cool. Okay, so…. Let's go… I actually want to keep watching. Let's keep watching this bit.

[In the video, P10 moves some more notes down in pitch. They then scroll horizontally, add a quaver to a later bar, and move it's pitch upwards. Then then add a quaver and adjust its pitch also.]

RA: So when you were moving these notes up and down… umm…. How were you deciding which pitch to end on?

P10: Urrr… I don't really know. I kept going in this pattern of high low high low high low. Then it kinda ended up like that.

RA: And so how did you decide which… umm…. So you went high low high low… ummm… how did you then decide where to stop when it was high, or were to stop when it was low?

P10: Ummm…. I don't… really… know.

RA: Okay, that's cool. So… I'm going to go to 9… no I'm not… I'm going to go to 794 and I want you to sort of watch yourself. Okay, so lets watch you here.

[In the video, P10 moves a note down. They are leaning in looking at the bar, and then after adjusting the note they lean back.]

RA: Okay, how would you describe how you were looking there?

P10: (pauses)

RA: Or, how were you feeling writing music at that time?

P10: Uhh… well that time was when I was gonna go through and lower them and put then higher that's what I did at that point.

RA: And how was your… ummm… how did you feel emotionally?

P10: (P10 shrugs shoulders)

RA: Sort of normal… not super happy not supper sad?

P10: (P10 looks down, and then towards G10).

RA: Cool, so… lets go to… ummm… maybe this will be the last one. I will ask you two more questions, I think. So, let's go… 874… Around then… lets go a bit before. I am watching this part of the screen here [RA is drawing around a bar with their cursor.].

[In the video, P10 has the notes in a certain shape, and adjusts them so that some are lower, and some are higher.]

RA: [Manipulating the video] So you had the notes in this kind of shape, and you changed them like this…

P10: I didn't realise what that did, those.

RA: What's that? Tell me more about that?

P10: (pauses)

RA: What did you mean? These buttons here?

P10: No… I knew what they did but I didn't know how it turned over. I didn't realise that it was going to turn over.

RA: Oh… okay that's interesting. Did that throw you off, or change how you used the software in any way?

P10: No.

RA: So you changed these notes so it sort of went abit more, you had these really low notes down here and then these ones up here. Ummm…. could you tell me alittle bit about that shape maybe?

P10: I don't really know. I think I was meant to… I don't know why I did them honestly.

RA: No worries. Okay. So… there's one thing I noticed you didn't do a lot of – right – which is click this [play] button up here. Right, to listen to the whole piece. Ummm…. I wondered why you didn't decide to do that?

P10: Because when you like put them high and put them low you can kind of, you can hear the sounds, so I was basically using it off of that. So, I could know which it was, like if it was high or low, if I sounded abit different.

RA: And so your saying that you listened to the notes to see which ones to go for, just as you clicked.

P10: (Hums in agreement) Humm hmmm

RA: And did you then have some idea of what the whole piece would sound like?

P10: Not really.

RA: No – okay cool. I am going to ask you one more. I know I said I was only going to do two more but I'm going to ask you one more and I'm going to play 9204. So I'll flip forward. Okay… lets watch this!

[In the video, P10 presses play --- prompted by RA after saying they were finished --- and starts laughing, whilst looking at G10.]

RA: So, what were you doing there?

P10: (P10 looks away shyly).

RA: Not sure? It's okay, it's not a right or wrong answer. I could play abit more maybe. So, watch yourself.

[In the video, P10 is still laughing.]

RA: Right, what were you doing?

P10: Laughing.

RA: Laughing – why were you laughing?

P10: (Giggles) Cause it sounded weird.

RA: It sounded weird. What about it sounded weird?

P10: (Shrugs)

RA: Not sure – okay, umm… so I think that's it for the interview bit. So, me and RB will do a big round of applause.

6. References

[1]   C. Ford, N. Bryan-Kinns, and C. Nash, "Creativity in Children's Digital Music
        Composition," in *Proceedings of New Interfaces for Musical Expression (NIME) 2021.*,
        2021, doi: 10.21428/92fbeb44.e83deee9.