The Teacher as Co-Musician: Exploring Practices in Music Teaching

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Abstract

In this paper, co-musicking in teaching is discussed on the basis of findings from a study on pop band and piano teaching. We understand co-musicking as collaboration between music-makers, including pupils. For this study, we chose to focus on the actions that teachers and student teachers take during pupils' performance of a piece of music in a teaching session. The data was gathered using stimulated recall interviews. The findings include the use of different modes: teachers playing along with students, using their voice, or using gestures and body language. The purposes of these actions included scaffolding performances and experiences, recognizing pupils' effort, and opening up a space for reflection. We suggest that the teaching practices studied can be interpreted as improvisational because the teachers and student teachers respond instantly, flexibly, and creatively to the pupils' performances and expressions.

Vignette

> *A piano teacher and his 10-year-old pupil are working on a theme from the movie Star Wars at the piano. The pupil plays the piece while the teacher taps his foot to help the pupil hold a steady beat. The teacher smiles at the pupil and occasionally voices a triplet as he leans toward the piano and cradles his body following the beat of the music. His gaze is primarily focused on the keyboard, but he occasionally looks at the sheet music. As the pupil makes an error or two during the performance, the teacher laughs, apparently not at him, but with him. When the pupil has played the piece, the teacher says: "Yes! Ok, I would like to play with you to a slow tempo." The pupil plays the theme once more. The teacher participates with the melody in a higher octave while tapping his foot and commenting as they play the music.*
> *(Field note, 16/10/2014)*

Video example 1: http://www.ijea.org/v18n22/ex1.mp4

Introduction

This everyday scene from a teaching session in a Norwegian community culture school[1] is probably familiar to many piano teachers. The scene tells us something about how an active teacher participates with and supports a pupil who is playing a piece of music, variously using his body, voice, and musical skills as a pianist. The teacher pays attention to the pupil, the music, and the instrument at the same time as he comments on and scaffolds the pupil's performance in various ways. His use of tapping, verbal feedback, and other communicative actions seem to create a learning environment whereby dialogue between the pupil's performance and the teacher's interactive and instructional feedback is at the core. We identify the teacher's actions in these processes as co-musicking. As a result of our study, we aim to establish the concept of co-musicking as a way to describe and reflect on parallel learning and teaching processes in instrumental music teaching within various traditions. The empirical background of this paper is a qualitative study focusing on teacher and student teacher practices in pop band and piano teaching. In the article, we explore co-musicking in teaching with a focus on the manner in which teachers in action choose to respond instantly to musical, verbal and bodily expressions from the pupil.

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[1] Culture schools in Norway are government run and publicly funded. They offer teaching in music, dance, drama, as well as arts and crafts for children and youths. One has to apply and pay a deductible to become a pupil.

Theoretical Perspectives

In this section, we highlight different aspects of musicianship and co-musicking as interactive phenomena. Our focus in this article is co-musicking in teaching, emphasizing the actions and purposes of the teachers and student teachers in our study in interplay with their pupils. We define co-musicking as every action the teacher and pupil take during the pupil's performance of a piece of music in a teaching session that has an impact on the musical process, result, and ongoing learning. In that sense, co-musicking has some similarities with Turino's description of participatory music making (2009). Turino elaborates on participatory music making as interactive social occasions where participants are "actively contributing to the sound and motion of a musical event…" (2009, p. 98), emphasizing that this approach should largely be integrated in education. The term participatory music making has also been frequently used within the tradition of community music (e.g., McKay & Higham, 2011). To us, there appear to be commonalities between participatory music making and co-musicking in teaching, as they can be considered as collaborative actions. However, co-musicking as part of teacher practices opens up a tension between the mutual aspect and an asymmetric pattern whereby the teacher acts as a leader. We will elaborate on this issue later on in our article.

Our first search for literature with the keyword "co-musicking in teaching" generated few results, but as we consider co-musicking to be characterized by interaction between teachers and pupils, we extended the search to include keywords like "interaction and teaching in music" and "interpersonal interaction in music education." This search revealed that the theme of the teacher playing along with the pupil is briefly illuminated in several studies on instrumental teaching (e.g., Creech, 2012; Rostvall & West, 2003). Even though this specific term is not used, these studies suggest that co-musicking is part of learning situations in instrumental teaching.

Neither Creech nor Rostvall and West elaborate on the why, when, and how of co-musicking in their articles, but they indicate a future direction by highlighting the risk of becoming entrenched in fixed patterns of interaction (Creech, 2012) and of developing teaching as "routine action" (Rostwall & West, 2003). In our appraisal, these tendencies in the literature indicate that an exploration of the teacher as co-musician would benefit from focusing on interpersonal interaction.

An interesting approach for us is the interaction manifested in verbal and non-verbal behavior. Zukhov's (2013) study on instrumental lessons in higher education emphasizes the use of humor in verbal interaction at the same time as she claims that "the non-verbal behaviors were largely negative and consisted of gestures of deceit" (p. 21), leaving teachers and students in uncertainty due to these mixed signals. Levasseur argues that non-verbal behaviors "are not fixed but interactively ongoing" (quoted in Zhukov, 2013, p. 127), an approach that resonates

with our focus on co-musicking as an activity that, based on experience and planning, constantly demands judgment and action by the teacher on the spur of the moment.

Due to the lack of focus on co-musicking in the music education literature, it is relevant to take a look at research from related disciplines such as music therapy. Music therapy theories on human interaction and improvisation can also be relevant for music education (Ruud, 1996; Stige, 1995). In both disciplines, there is a growing awareness of music as a situated process, as indicated for instance by the interdisciplinary interest in Small's (1998) term *musicking*.

In describing improvisational music making, the British music therapist Procter (2001) elaborates on enabling and empowering possibilities of musical interaction. Through co-musicking, we can learn how to do things in more than one way, Procter suggests, arguing that co-musicking can increase people's possibilities for mutual action.

In a more recent study, Pavlicevic (2010) focuses on the optimal moments in which music therapists and clients conduct what she defines as collaborative musicking, understood as a complex socio-musical action characterized by equality between participants and shared experience. In collaborative musicking, Pavlicevic points out that the music therapist has to be aware of the different roles both as therapist and member of the ensemble, defining co-musicking as one of these key roles. Another characteristic is the common interest "to sustain a collaborative, temporal musicking stream" (p. 123) and the shared responsibility among the participants to take leadership during the performance. According to Pavlicevic, co-musicking builds on a shared human "communicative musicality" (Malloch & Trevarthen, 2009), cultivated over time within socio-cultural contexts. Communicative musicality allows for non-verbal human interaction through sound and gestures and is thus available as a resource when participating in internalizing musical practices.

These music therapy scholars illustrate the relationships between innate communicative musicality, cultivated musicianship, and the musicking of here and now. Communicative musicality (phylogeny) is as necessary for the cultivation of musicianship (ontogeny) as the internalization of the repertoire of available musical traditions (for a cultural history, see Stige, 2002, p. 83). When people make music together, their musicianship becomes an evolving co-constructed resource nurtured by the musicking of the moment as well as by communicative musicality and the available musics (musical repertoires). In this article, we employ the term co-musicking to highlight these interactions.

Literature from the field of music therapy adds a focus on the collaborative and socio-cultural side of co-musicking to our study, whereas Rostvall and West (2003) to a greater extent emphasize the teacher as the person in charge, with a leading role in interactional processes.

One should mention that the former perspective is also well established within the literature in music pedagogy, for instance that represented by Allsup (2003) and Green (2002) on informal and dialogic learning in and outside of school.

Research Questions

The focus in this article is on the characteristics and purposes of co-musicking in action in piano and pop band teaching as well as different strategies conducted by the teacher. Our interpretation is that co-musicking in the studies of Creech (2012) and Rostvall and West (2003) seems to be limited to the teacher and pupils playing alongside each other on musical instruments. In this article, we call for a wider perspective on co-musicking in teaching, describing it as every action, taken by the teacher and pupil during the pupil's performance of a piece of music, that has an impact on the learning process in a teaching situation. These actions can be regarded on the basis of the participants' competence and recognized as part of the teachers' and student teachers' educational repertoire.

Our study was guided by the following research questions:

– How can co-musicking in piano and pop band teaching be described and characterized?
– What kinds of educational goals are embedded in co-musicking as a teaching strategy?

The first research question focuses on the immediate actions of teachers and student teachers in practice with regard to co-musicking as the pupil plays a specific tune or phrase. The second question emphasizes the "why" perspective, aiming to identify the teacher's and student teacher's reflections on the different educational purposes of these actions and their use of specific approaches in the teaching situation. Following from the research questions, the findings will be elaborated and discussed after a short presentation of the methodology used in our study.

Method

The study was designed as a multiple case study (Yin, 2013) with two groups of participants, two music teachers in a music and culture school and six pre-service music teachers – the latter observed during practicum teaching in a culture school and a lower secondary school. The empirical data of the study consists of interviews and video recordings, and the study focuses on piano and pop band teaching. The data was gathered over a period of seven months using stimulated recall interview (SRI) as a key method. In SRI sessions, the researcher is "interviewing individuals while playing them audio or audiovisual recordings of their own

behavior in social situations" (Dempsey, 2010, p. 349). In our study, we used SRI to remind the informant of how he or she was thinking and acting in a specific learning situation, reflecting on these thoughts and actions along with visual and auditory impressions. An advantage of SRI compared to traditional semi-structured interviews is that the researcher can "force informants to confront their actions as they actually happened" (Haglund, 2003. p. 351).

In addition to the interview data from the SRI sessions, we considered video recordings as an important part of our data. Video examples from the teacher practices were included in this article to clarify and illustrate the concept of co-musicking as well as to give the reader an insight into what kinds of situations we, and the informants, are commenting on via quotes and interpretive reflections.

As researchers, we identify with the tradition of reflexivity, recognizing that our effort can to some extent have an impact on the situations we study and that this kind of knowledge has to be part of our research process (Finlay & Gough, 2003). The first video recordings in the study were conducted with the researcher present in the room, but during the period of the fieldwork, the researcher decided to leave the premises as the recordings took place, hoping to minimalize this impact. One of the pupils commented to the teacher on camera that "I get so nervous when that man (*the researcher, our comment*) is listening to me playing." This statement suggests that in this case, there was a difference between the researcher observing live in the classroom and the bare presence of the camera. However, participant observations conducted during part of the study gave us valuable nuanced information about the atmosphere in the room in a way that looking at a recording in itself could not provide.

The informants in the study were chosen because they teach music in culture school and lower secondary schools – relevant contexts for the focus of our study. The informants represent a variety when it comes to age and experience and teach different musical instruments; consequently, they were identified as information-rich cases (Merriam, 2009).

Teacher A has been a piano teacher for 27 years. We videotaped the teacher in one-to-one teaching situations on three occasions with three different piano pupils (two boys and a girl, 10 years old). Teacher B has been a pop band teacher for approximately 12 years and is also a music therapist, musician, and music producer. He teaches a band consisting of five 15-year-old girls. The band members have been playing together for one and a half years, and the band was video recorded three times during the study.

Two student teachers were also videotaped three times while teaching the band. They were in the third year of their music teacher-training program at the university college. We also

observed four student teachers teaching in lower secondary school. They were in their first year of the music teacher-training program.

SRIs were conducted after each video recording session. The student teachers in the community culture school collaborated on their teaching and were therefore observed and interviewed together. Those in the lower secondary school were interviewed individually and as a group. Due to restrictions, the latter were not videotaped during teaching. A researcher's field notes from observations of two teaching sessions served as a point of departure for the following interviews.

The interviews were transcribed and coded using data software and analyzed based on an abductive approach. According to Timmermans and Tavory (2012), abductive analyzes "rest for a large part on the scope and sophistication of the theoretical background a researcher brings to research" (p. 173). Even though Timmermans and Tavory acknowledge the role of theory as a basis for qualitative research, they do not embrace deductive strategies, as they consider abduction to be something more than "to verify, falsify and modify a unified, firmed-up theory" (p. 173).

As part of a research group focusing on improvisation, we entered the analytical process with this concept in mind. After a while, our main focus shifted as the concept of co-musicking aroused our interest and emerged from the data interpretation and from our previous knowledge about teacher-based practices in pop band and instrumental teaching. This led us from a primarily open process of coding to a more focused approach, relating the codes and categories to our developed research questions. In this process, the continuous shift of focus between theory, data material, and theory construction was of vital importance as part of our ability to interpret and reflect.

Findings 1: Characteristics of Co-Musicking in Educational Practices

The teachers and student teachers in this study used a wide range of methods and strategies to enhance learning. Co-musicking is expressed through the teachers' use of different modes such as verbal language, playing an instrument, body language, and gestures. The pupils are also important contributors in the process of co-musicking, but in this study, we limited our main focus to the actions of the teachers and student teachers.

It might be regarded as self-evident that teachers use their voice, body, and musical performing skills during an instrumental lesson. However, when they appear in specific learning situations as part of a learning strategy that we have labeled co-musicking, their characteristics and purposes, intended or unintended, are educationally interesting. In the following section, therefore, we not only describe different elements of co-musicking but also

their role as part of the teaching strategy in the situation.

First, we would like to focus on the characteristics of co-musicking. Excerpts from the vignette in the introduction of our paper were added at the beginning of the three subsequent sections to underline some of our points. The remainder of the quotes are based on interviews with informants. Three video clips from our data material are included as part of the text.

Teacher Playing Together with the Student

> *After the performance, the teacher says: "Yes! Ok – I would like to play along with you in a slow tempo."*
> *(Example 1, excerpt from vignette, transcript of videotaped piano lesson)*

All our informants mention and conduct this kind of playing together with the pupil as part of co-musicking in their teaching. The strategy is used as a deliberate professional tool to improve teaching, like the piano teacher informant in the example mentioned above. The teacher plays the melody in a higher octave in interplay with the pupil, focusing on improving the pupil's attempt to get a steady beat. As such, this activity is a form of ensemble playing whereby the pupil and the teacher are musicians playing together as well as being teacher and pupil. This focus seems to be a direct and immediate response to the pupil's somewhat hesitant playing of the piece. The response is not singular, hoping to correct mistakes in beat and tempo; it is continuous and ongoing, relying on continuous listening and musical response to what is going on in the spur of moment. The response can be considered as improvisational in the sense that the teacher does not know exactly what is coming but is relating to it through musical actions.

Playing an instrument can also serve as a necessary solution when one of the pupils is absent from class.

> *The drummer was not there at the next rehearsal, so on that occasion, I sat in with the band and played the drums. I do that because I know their tunes – because I'm there and know what they are doing. So I think that I could play all the instruments on most of their tunes without any problems because I'm there, and I participate.*
> *(Pop band teacher informant, interview)*

The teacher does not always know before the lesson whether pupils are absent and therefore has to be prepared to step in as a co-musician at short or without notice. The informant points to the need to be a versatile and skilled performer in the context of pop band teaching, giving him the opportunity to fill in as a co-musician in every situation, prepared or unprepared. This underlines the importance of the teacher's high professional level and knowledge of the tunes

played by the band. In this sense, he is the owner of a standard repertoire, which he can use or decide not to use in situations arising there and then.

One of the student teachers had a similar experience with the pop band during her practicum placement. The piano player was not present at one of the first rehearsals, and the student teacher had to fill in. Unlike the band teacher, she did not know the tune very well.

> *I feel that I failed as a teacher in this situation because why on earth could I not get this right. I normally get it right – I know how to play chords in the culture school.*
> *(Student teacher informant, interview)*

Due to her lack of familiarity with the tune, the student teacher feared that she would ruin the band's performance. Nevertheless, she felt more like part of the band when she was playing the piano instead of standing next to the band listening.

> *When I was standing in with the band, I thought that for me this was really good 'cause I really got in touch with the pupils. One of the pupils stood there and waved, you know, like, won't you come up again. They thought it was kind of fun, maybe.*
> *(Student teacher informant, interview)*

All the teaching situations described above emerged as spontaneous responses to pupils' actions or something unexpected. In these situations, it seems that co-musicking served the role of solving educational challenges arising there and then; however, it can also be part of a pre-planned and conscious strategy aimed at reaching an educational goal.

Teachers Using Their Voice

> *The pupil plays the theme once more. The teacher participates in the melody with a higher octave while tapping his foot and verbally commenting on the performance.*
> *(Example 2, excerpt from vignette, transcript of videotaped piano lesson)*

In this example, the teacher uses his voice to vocalize rhythmical patterns that challenge the pupil's playing, in this case uttered verbally by the teacher as a triplet every time the pattern occurs in the tune. Our data suggests that the teacher's voicing in co-musicking was mostly expressed in the form of short phrases, here demonstrated through an example from an interview with a student teacher teaching a pop band in lower secondary school.

> *Interviewer: Did you say anything?*

> *Student teacher: Well yes, I said the name of the tones we were going to play and*
> *stuff like: "yes, go on."*
> *(Student teacher informant, interview)*

The verbal statements seem to have two functions in this case: to inform the pupils about the names of the notes and to encourage and tell them that they have succeeded in playing the right notes.

The pop band teacher informant is concerned about the need to verbally formulate groove as a way of underlining the rhythmical aspect of a tune.

> *You never articulate, in verbal language, a groove on the guitar or on the bass. You*
> *dictate everything through the perspective of the drums and say po-ko-to-ko-pish*
> *(imitates the drum kit). You don't say bom-bom-bom-pim (imitates the bass), 'cause*
> *you don't get the same…I think it is natural for a rhythmic groove-based ensemble*
> *– I think that's where it starts.*
> *(Pop band teacher informant, interview)*

The teacher focuses on the drum kit as the rhythmical center of the ensemble, the "engine" which the other instruments relate to when it comes to creating an organic and interactive groove. The verbal expression of the groove is one of several key methods in this process.

The teacher's voicing can also be speechless, as formulated by one of the student teacher informants.

> *At the end, I started to…when we had the new lyrics, I encourage through miming,*
> *but I'm not singing.*
> *(Student teacher informant, interview)*

As shown above, the teacher's voicing in co-musicking takes place in many ways. It may vary from shouting to whispering and even silence, and it can support and scaffold the pupil's music making in several ways.

Teachers Using Gestures and Body Language

> *A piano teacher and his pupil (a 10-year-old) are working on a theme from the*
> *movie Star Wars at the piano. The pupil performs the piece while the teacher is*
> *tapping his foot to help the pupil hold a steady beat.*
> *(Example 3, excerpt from vignette, transcript of videotaped piano lesson)*

Our informants use gestures and body language in different ways during the pupil's playing. An example from a teaching sequence conducted by the pop band teacher informant reveals a huge amount of body-related methods in use, including clapping, nodding, tapping, moving around the room, and the playing of air instruments.

Video example 2: http://www.ijea.org/v18n22/ex2.mp4

Air playing is present at every band rehearsal we observe, understood as the teacher's imitation of instruments in real time. Air drumming is most prevalent, but observations of air guitar, air keyboard, and air bass are also present in our data. Air instrument playing in general is being used and directed towards individual members of the band as the teacher communicates with and recognizes the needs of every pupil during musical processes. Air drumming can, according to one of the informants, also be a tool to create positive energy in the ensemble as a whole. Air drumming seems to be preferred for this purpose due to large and easy-to-follow movements and the fact that the drums represent the core of the band when it comes to groove.

Findings 2: The Purpose of Co-Musicking in Teaching

An important issue in our study is the extent to which co-musicking can be described as a relevant and legitimate teaching strategy. To us, it seems that this strategy might have several purposes, including the learning of musical parameters, a focus on aesthetic expression and experience, and the teacher's acknowledgement of pupils' performances.

Scaffolding the Learning of Musical Parameters

The vignette at the beginning of this article refers to a piano teacher playing the *Star Wars* theme with a pupil. During the performance, he also claps, taps his feet, and vocalizes a triplet.

> *What I do here is a conscious choice. I do not follow the pupil; the pupil has to follow me. One of my favorite topics when I teach the piano is beat because I want the pupils to be able to play along with someone.*
> *(Piano teacher informant, interview)*

In this example, the teacher focuses on co-musicking as a strategy to practice a specific musical parameter, in this case, enhancing a steady beat. Here, the teacher leads the tempo while continuously scaffolding the pupil's playing (Wood, Bruner, & Ross, 1976). As such, the teacher's co-action serves as a point of reference, signaling to the pupil to adjust the beat.

One of the aims of the pop band teacher regarding co-musicking is, according to him, to scaffold the pupil's performance in terms of rhythm, melody, and harmony, focusing on the content and the structure of the tune. A student teacher informant also emphasizes these elements in co-musicking, as he uses this strategy to remind the pupils about the structure of the tune during a performance.

> *The pupils will put on a good performance if I stand still, but if I move a bit, they might remember the things that we've talked about in between the performances. I mean – the stuff that we have worked on…stress them, to help them remember the timing.*
> *(Student teacher informant, interview)*

Scaffolding Aesthetic Expression and Experience

Scaffolding rhythm and melody can also have an impact on the aesthetic expression in a performance, demonstrated by this quote from the piano teacher informant regarding a session in the classroom.

> *What I sometimes experience is that we as teachers adjust our playing based on the pupil's mistakes, right. We wait for the pupils. If we do so, the beat never gets regular. It becomes a nightmare. But this was fun to watch. Now it became music.*
> *(Piano teacher informant, interview)*

The focus in this session is on craft and musical parameters (rhythm and beat) as well as aesthetic experience, creating a musical expression that is a result of this focus. During the summarizing interview with the piano and pop band teacher informants, the latter comments on the same issue, claiming that the piano teacher "forms music together with the pupil."

The pop band teacher informant also emphasizes the impact that co-musicking can have on the development of the musical and aesthetic expression as well as the experience of the ensemble in his own teaching. An example of this kind of scaffolding is how the teacher during a session indicates the dynamics of a tune in his communication with the band by using small air drumming movements when he wants a soft sound and large movements in the moment in which the music is intended to be loud.

Recognizing Pupils' Effort

The student teachers in the culture school introduce an interesting perspective in the interviews regarding their own attitudes toward pupils' performances. In several observations from the pop band classroom, one of the student teachers combines gestures aimed at

scaffolding craft and aesthetic expression with dance and other gestures. On one occasion, the student teacher jumps up and down and shouts: "Yeah!"

Video example 3: http://www.ijea.org/v18n22/ex3.mp4

Her comment on this behavior is:

> *I think it's about…what I do here is that I radiate that they can do it. So I'm here to help you, but you get it right. I trust you. I'm having a good time, right.*
> *(Student teacher informant, interview)*

Through this statement, the student teacher conveys that she acknowledges the pupils' performance and effort and acts as a participant professional, taking the position that she wants the pupil to see and recognize that she is present and responsive. According to the student teacher, this attitude depends on a solid performance. Pupils have to earn it through hard work. As a contrast, the student teacher passively listens to the pupils' poor performances of a tune in another session.

> *In this sequence, I find it important that the atmosphere was more serious 'cause it's about them getting a little respect for that. I really don't think this was cool. I don't think it was…I don't have to tell them. I think they know that this was not art of high quality, but what they do later on…on that occasion, they have put a lot of hard work in it. They really have nailed it. They are engaged and show their enjoyment. That obviously makes me happy. I think that I become…that as a teacher, one often is a mirror of what's going on in the room.*
> *(Student teacher informant, interview)*

One can interpret this as an argument for two-way interactivity in co-musicking. Not only is the teacher giving input to the student, but it also goes the other way around. This insight tells us that the interaction is in a form of a dialogue (not only a monologue), where the language is music, body language, as well as orality.

Opening Up a Space for Reflection

The observations and materials from the interviews indicate that what one can consider as a lack of co-musicking or a kind of passive co-musicking might be one of the teachers' and student teachers' intended or unintended teaching strategies. An example occurs in a specific sequence where the pop band teacher gives the pupils a task. When he returns to the room and sits down to listen, the band's performance falls apart in front of him. The teacher's reaction is to sit on a chair and do nothing even though the pupils obviously need assistance to cope with

the tune.

Video example 4: http://www.ijea.org/v18n22/ex4.mp4

The pop band informant has several comments regarding his behavior:

> *Here, the pupils become aware that they have to do the job themselves. They are*
> *the ones who play the music here…I wouldn't have helped them along the way if*
> *they were not able to figure out things on their own…I have given them a task, and*
> *I expect them to solve it. I sit down because I wait for them to give me something*
> *back, and I guess that's not what is happening in this case.*
> *(Pop band teacher informant, interview)*

The aim of the informant's actions is to make the pupils recognize the consequences of their own lack of preparation and to increase their ability to reflect on their own learning processes. The informant hopes to create self-awareness among the pupils in order to improve their practice routines and active participation outside and in the classroom. In this case, timing is a crucial factor, as the informant waits before he eventually steps out of his passivity and gives the pupils feedback on their performance. It seems like the choices regarding the teacher's body language are based primarily on the poor musical input from the pupils in the specific teaching situation and not as a result of the teacher's knowledge regarding the pupils and the immediate process leading up to the situation.

The informants' lack of content knowledge can also have an impact on the learning situation. During the practicum period, the student teachers were sometimes told to teach tunes that they did not know very well. This situation demanded an analytical approach from the student teachers and left little space for active co-musicking during performances.

> *We have to think a lot for ourselves. At least I have to. I have to think. What do they*
> *know? What happens when they reach that part? I have to remember the tune in*
> *my head. What is happening now?*
> *(Student teacher informant, interview)*

Discussion

In this part of the paper, we discuss the characteristics and purposes of co-musicking in teaching and reflect on the potential of adding an improvisational perspective to the phenomenon of co-musicking.

Characteristics of Co-Musicking in Teaching

As described earlier, we consider actions taken by the teachers and student teachers during the pupils' performances as co-musicking in teaching. These actions are characterized by the use of different modes, such as playing an instrument, oral feedback and dialogue, as well as body language and gestures. Verbal and non-verbal actions by the informants seem to go hand in hand as co-musicking is enacted in the observed classrooms. In Zukhov's study (2013), the teachers sent mixed signals as they praised the pupils at the same time as their body language suggested an opposite mood. We did not find many examples of such behavior in our data material. On the contrary, for instance, the student teacher's dancing and cheering along with positive verbal feedback to the pupils represents a will to coordinate verbal and non-verbal expressions and to let them underpin each other as part of the teaching situation.

We argue that the teachers' and student teachers' actions in co-musicking are based on their professional knowledge and educational repertoire (Eraut, 1994). In our case, we consider this repertoire of methods to be personal and linked to every individual teacher. A crucial point for us is that repertoire in co-musicking serves as a basis for the choices the informants make in specific learning situations in the classroom.

The repertoire in co-musicking is put to practice as the teacher participates and scaffolds the performance of the pupils, for instance, represented by the band informant's air drumming, nodding, and verbal comments. As mentioned earlier, these actions are expressed through the use of different modes – an approach that resonates with Johannesen's (2000) epistemological standpoint and writings on tacit and practical knowledge. According to Johannesen, this approach is especially relevant for the dissemination of professional and aesthetic knowledge. Our informants express co-musicking as part of a flow whereby knowledge is formulated in an interplay between different parts of the repertoire and the pupils' musical performance. These processes are on many occasions considered to be multi-layered, as different parts of the repertoire are put into practice at the same time. An example of such an event is represented in our data material by the piano informant's use of tapping, playing the melody on the piano, and verbally expressing a triplet in parallel actions as he performs a piece together with the pupil in video example 1. These actions in interplay reinforce the effect of the repertoire and help the pupil in his effort to create a learning path whereby his musical skills can be developed.

Intentions and Strategies Regarding Co-Musicking in Teaching

Our second research question focuses on the teachers' and student teachers' goals and strategies regarding co-musicking in teaching. The teachers' and student teachers' intentions can be considered to consist of specific aims relating to the development of the pupils'

musical skills and aesthetical expression as well as their ability to become independent self-reflective musical performers, composers, and human beings. A key factor in our understanding of the phenomenon is the concept of scaffolding, understood as the teacher's attempt to "enable a child or novice to solve a problem, carry out a task or achieve a goal that would be beyond his unassisted effort" (Wood, Bruner, & Ross, 1976, p. 90). We consider the teachers' actions to be part of a socio-cultural context in which they adapt their participation in interaction with the pupils. A rich example of scaffolding from our data material is, as we see it, video example 2, in which the pop band teacher assists the pupil using different modes, such as air drumming, nodding his head, and moving around in the room during the musical performance.

In addition to the use of a methodological repertoire, the informants alternate between different teacher positions during the learning sessions in the classroom. When co-musicking is being used as a tool to improve musical skills and aesthetic expression, the teachers and student teachers tend to focus on rhythm, harmony, melodic structures, and expressive play in the situation to scaffold the pupils' performance, acting as a leader in the classroom. This teacher position is found in our material, for instance, as the band informant raises his arms for air drumming and the piano teacher taps his foot and verbally expresses the harmonic progression. In contrast to the negative experiences found in Rostvall and West's (2003) study, focusing on the teacher as a dominant and constraining actor, we interpret the actions of the informants to be primarily supportive, strengthening the pupils' learning environment. In these learning sessions, the teacher is often the person in charge, but we also observe situations in which the teacher follows the pupil's lead, for instance, when it comes to the use of a steady beat. These observations resonate with one of Rostvall and West's (2003) findings, underlining that teachers who play along with their pupils sometimes tend to take a passive role regarding rhythm and beat, leaving the initiative to the pupil.

These positions (leading and following) are complemented by a third approach whereby the teacher or student teacher and pupils are considered to be equal musical partners sharing a common musical experience. Such actions are present in our data, for instance, as the piano teacher aims to create music along with the pupil and the student teachers and pop band teacher participate in the band as musicians when one of the pupils is absent. The creation of skills and knowledge through musical interplay is present in these situations at the same time as a perspective of shared actions in a musical and social setting is of vital importance. This approach resonates with a focus on collaborative musicking presented in the first part of this article (Pavlicevic, 2010; Small, 1998).

A fourth and interesting approach to teaching is instances in which the teacher is neither leading, following nor participating but takes a passive position. In our data, we find examples

of intentional lack of action from the teacher in learning situations, for instance, represented by the pop band informant in video example 3. In this example, the teacher takes a passive role as the band performs a tune, which is aimed at encouraging the pupils to reflect on their own performance and lack of preparation as the tune falls apart. One can consider this sequence to represent a kind of co-musicking as the teacher's lack of action has a strong influence on the performance.

An opposite approach to participation in the pupils' performance is the student teachers' appreciation, demonstrated through the active use of dancing, cheering, and other types of positive body language. The student teachers consider this kind of co-musicking to encourage the pupils, make them reflect on their own learning process and, therefore, help them in the process of becoming independent and self-conscious musical individuals.

In the interviews, the informants explicitly state that they have an approach to teaching and learning whereby they aim for the pupils to be active, reflective, and independent. If we reflect on their teacher practice in general, this philosophy is manifested through the piano teacher's penchant for asking the pupils questions regarding their playing, instead of telling them what to do, and the band informant's attempts to create a learning environment in which the pupils are able to transfer knowledge among different contexts and situations. We consider co-musicking to be an important part of these processes in interplay with other aspects of teacher practices as actions regarding co-musicking are vital in the pupils' knowledge production.

As the teachers and student teachers work towards the improvement of their pupils, through co-musicking, we suggest that they shift between positions as leaders, followers, equal participants, and passive observers in the classroom – not understood as dichotomies, but as sliding transmissions on a temporal continuum, always adjusting their behavior in tandem with the demands of the specific situation. These transmissions suggest that there might be a potential to add an improvisational aspect to co-musicking as they reflect intuitive actions performed on the spur of the moment and based on experience, preparation, and the use of an educational repertoire.

The Improvisational Perspective

An important characteristic of co-musicking is the parallel interaction between the teacher and the pupils in the process of performing music. This approach resonates in general with writings on improvisation in teaching (e.g., Jarning, 2006; Sawyer, 2004) and more specifically with the concepts of interactional synchrony (Sawyer, 2003) and coaction in teaching (Towers & Martin, 2009). Sawyer's focus on interactional synchrony is primarily on group interaction in jazz and improvisational theater, emphasizing the participants' ability to "quickly hear and see what the other performers are doing, and then to respond by altering

their own unfolding ongoing activity" (2003, p. 53), whereas Towers and Martin stress coaction as something that "emerge[s] from the interplay of the ideas of individuals, as these become woven together in shared action, as in an improvisational performance" (2009, p. 631). The latter researchers explicitly make the comparison with improvisational performance, but this is also a natural metaphor regarding Sawyer's work, considering that his point of departure relates to improvisational practices in music and drama. Common to their approaches are what Towers and Martin refer to as "mutual joint action" (p. 631), represented by the symmetric relation between performing participants in Sawyer's thinking and Towers and Martin's focus on pupils interacting with each other and the teacher as facilitator.

As mentioned in a previous part of the discussion, we consider teachers in some sequences of co-musicking to be equal participants in the classroom, collaborating with pupils in joint, symmetric actions, whereas other situations call for the teacher as a competent professional leader, what Biesta defines as a person who "brings something new to the educational situation that was not there already" (2013, p. 6). Sawyer (2004) and Towers and Martin (2009) take a socio-constructivist approach to improvisational teaching, focusing on the active and participating pupil and the teacher as facilitator. We do not disagree, but in addition to this perspective, we suggest that teacher practices like the concept of co-musicking described in this article, where the teacher acts as a leader as well as a participant and facilitator, can potentially be described as improvisational as long as their practices involve interaction with pupil activity, such as in our case, musical performances.

Conclusive Remarks

Using pop band and piano teaching practices, we examined situations in which teachers serve as what we call co-musicians. Our empirical material reveals that teachers and student teachers use a variety of methods to enhance learning as pupils perform tunes, including the use of gestures and body language, verbal statements, playing a musical instrument, or remaining silent. The purposes of these actions seem to be the scaffolding of aesthetic skills and knowledge, sharing musical experiences, recognizing the pupil's effort, and opening up a space for reflection. We recognize that this kind of co-musicking can potentially be referred to as improvised teacher practices, as the teachers in these situations constantly and instantly respond to musical output from the pupil, as manifested in a musical performance. With the introduction of the concept of co-musicking in teaching, vital processes in instrumental teaching can be reflected on and approached in an alternative way by music teachers and student teachers.

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