

# What can Discourse Psychology say About Teachers' Music Talk and Their Teaching Strategies?

Kristina Holmberg

*Malmö Academy of Music., University of Lund, Sweden*  
kristina.holmberg@mhm.lu.se

## ABSTRACT

The teaching in music and culture schools is an activity that involves approximately one third of the children in Sweden, but there are only a few scientific studies conducted on the subject. The most of its participants will have music as a hobby in their future lives, but the vast majority of the students in higher music education once started their carriers in those schools. In this way music and culture schools can be seen as having a great impact on both cultural and musical activities in Sweden. This also points at the importance of knowledge concerning this institution, which this paper hopefully supplies for.

The study has a social constructionist and post-structuralistic approach where both discursive psychology and discourse theory are used in the analysis of the data. The empirical material consists of group conversations with teachers in the music and culture school. The results are presented as two discourses. In *The Teacher Tradition* the teachers are passing on a tradition to the pupils. Here is a tendency to describe music as high and low. In *The Pupil Preference* the music taste of the pupils is regarded as essential and the task of teachers is to support their pupils. Here a relativistic approach to music is found where the pupils music taste determine the content of the teaching.

The discourse psychological approach used in this study contribute to a relativistic and praxical understanding of teachers strategies, knowledge and identity constructions.

## I. INTRODUCTION

This paper is part of a symposium on teachers music knowledge from different theoretical and methodological perspectives. My contribution to this discussion is founded in a discourse psychological study, approaching how teachers in the Swedish music and culture school are constructing musical knowledge. This paper is also part of a PhD project that investigates how the teachers are positioning themselves, how they construct their students and the teaching conditions. The aim of this paper is to use preliminary results of the PhD study to discuss the symposium theme.

The discourse psychological perspective has been used in some studies focusing musical learning and teaching in Swedish compulsory schools (Ericsson, 2002; Ericsson, 2006; Lindgren, 2006). This framework is used for the first time in a study concerning the Swedish music and culture school, where all together only a few studies have been made. In those schools children come to learn to play an instrument or to take dance, drama and art lessons. Also activities connected to photo and film are available to the pupils. The music and culture school offers a voluntary activity for pupils and is a leisure time school that concerns about 30% of the children in Sweden.

### A. Methodology

The findings will be discussed within a discourse psychological framework, a perspective founded in social

constructionism and post-structuralistic theory (Börjesson, 2004; Edwards, 1999; Potter, 1996; 2006; Potter & Edwards, 2003; Potter & Wetherell, 1987; Te Molder & Potter, 2005; Wetherell & Potter, 1992; Wood & Kroger, 2000; Wooffitt, 2005). The concept includes a relativistic approach where a focus on the actor and language appear (Wittgenstein, 1953/1992; Austin, 1962; Garfinkel, 1967; Potter, 1996; Wooffitt, 2005). Both reality (Berger & Luckman, 1966) and the self (Potter & Wetherell, 1987; Gergen, 1994; Gergen, 1999; Potter, 1996) are considered to be socially constructed in the discourse psychological perspective. Pluralism is a keyword and the analysis stays in micro sociology. The results can be described in terms of different portraits, created by the interpretative repertoires that are used by the teachers in their rhetorical constructions.

To be able to structure the interpretative repertoires into discourses, the post-structuralistic framework of discourse theory is used (Laclau & Mouffe, 1985; Torfing, 1999; Winther Jørgensen & Philips, 2000). Here the organisation of the discourse and the articulation of different signs are at focus.

### B. Data Collection

Data consist of group conversations with teachers from six schools, all together 27 teachers in music (instrumental teaching), drama, media (photo and film), dance and art were participating. The researcher is also participating in the discussions where three different areas are discussed. First the teachers are requested to describe their school, then they are asked to tell how they teach their subject to the pupils, and finally they are exhorted to describe the role of their culture school in society. About 10 hours of talk have been transcribed into text and serve as the empirical basis of the study.

### C. Analysis

The analysing procedure is done in several steps. Firstly, a coding is done where all discussions with reference to music and musical practice are picked out. Secondly, a categorization of the material is done in an attempt to find similarities between different encounters. Thirdly, the thorough discourse psychological analysis is taking place, which opens up the text and gives plenty of new categorisation ideas to the researcher. Different tools are provided in the work of analysing the empirical data. The search for interesting subjects can be helped with the question of what's at stake. This facilitates the initial structuring and opens up the material. Then the analyses focus on constructions and variations of different themes. In an attempt to deepen the analysis, further hypothesis regarding different functions and effects of the rhetorical constructions are made. Discursive psychology also provides tools for analysing how fact construction is built up or undermined in descriptions and

how accounts are involved in action. Knowledge in this perspective is what teachers' constructs as fact. Through the teachers own descriptions of their practice and the talk about how music is chosen in lessons, a rich material concerning teachers' music knowledge is appearing. Those results are presented as interpretative repertoires.

With help of discourse theory the interpretative repertoires are organised into discourses. Here the organisation of the discourse is a matter of how *signs* like *nodal points* and *elements* are articulated. The nodal point is a privileged point in the discourse to which chains of meaning articulated by different signs are being temporarily fixed. Only some signs are enough central in a discourse to be named *nodal points*. Elements have the status of floating signifiers, and can be articulated in more than one discourse. The articulation of elements is a fundamental help in the work of identifying different discourses.

## II. TWO DISCOURSES

In the following, the results are presented as two discourses, *The Teacher Tradition* and *The Pupil Preference*. When the teachers talk about music and instrumental teaching, interpretative repertoires that are linked to one of those discourses are used. In each of those fields the teachers are using similar rhetorical recourses. That is what unites the discourses and makes them stick together. However, there is no exact barriers between them, they are sometimes overlapping each other. So, a quota could be an example in several repertoires. With the theoretical perspective taken in this paper this is not considered as a problem. The repertoire categorisation and the examples shown in this study is only one example of how this could be done, not excluding that other solutions are possible.

Below is an example where interpretative repertoires from both discourses are used. On the one hand tradition is considered as something evident and normal for the activity in the music and culture school. On the other hand, popular music is constructed as something placed outside the culture school or as a competing activity.

Teacher: but then it is as you said... we are in fact passing on a tradition too, concerning the music part... if there were no culture school, we would just have garage bands I almost said... there wouldn't be anybody who would learn how to play the flute or clarinet or violin or trombone you know those instruments would die actually I think...

This account is built on a rhetoric argumentation that divides the music field into two antagonistic parts. One of the fields circle around signs like tradition, culture schools and traditional instruments. While the other circle around signs like garage band, leisure time activities and culture of young people. From an over all society perspective, passing on a tradition appears to be an important task in culture schools. The only remaining forum for traditional instruments seems to be the culture school, which articulates a worry of succumb of this last outpost. Considering the rhetorical constructions in the utterance above, only popular culture would remain in society if there were no culture school education. As carrier of traditions bound to specific instruments like flute, clarinet, violin and trombone, this school stands alone. Therefore the

traditional music can be kept alive only with help from the culture schools while electrical rock and pop instruments rather are materialised in garage bands activities and as a part of an autonomous youth culture.

## III. THE TEACHER TRADITION

This discourse is articulated by the recourses in five different repertoires. In the first one, *The Craft*, the teacher is considered as a mediator of knowledge and the teaching as a part of a tradition, mediated from teacher to pupil. In the next four repertoires the joint subject is the teachers' argument for particular music that departs from two different rhetorical resources. In the first case the teachers are building their accounts around an insisted teacher knowledge demanded in the work of finding the right repertoire for the kids. This also makes the teachers as primary choosers of music for the lessons. The second case concerns choosing music that is developing the pupil's skills, and choosing music as a better alternative than the commercial music. Besides this, the teacher's talk about classical music as something the kids like, otherwise they wouldn't come to their lessons. And this argument also legitimates this genre in the instrumental teaching.

### A. The Craft

Teaching in *The Craft* repertoire puts the teacher as mediator of knowledge at the centre of attention. This is expressed by the stories of pupils who are learning through imitating their teachers. Prototyping carriage, musical expression and technical skills become an important knowledge here. A widespread apprehension is also that teachers' passion for music is important in the managing of teaching because of the inspirational effects. Many teachers are described as professional musicians frequently giving concerts alongside with their job as teachers. To learn to play an instrument is described as learning a craft, which takes time and demands persistence on behalf of the pupils. It also seems important that the activities are planned and structured to contribute to continuous learning.

Instrumental teaching is constructed as an activity divided in two parts. One part is the lesson where the teacher and pupil work together. The other part is the pupils' own work at home where the responsibility solely lies on the individual child. The teachers express a self-evident approach to home practising as something good for the children's development and as an important part of their instrumental education. Pupils should practise to be doing well and practise means hard work and effort. Hereby teaching how to practise also becomes an important part of the lessons.

The pupils take part of the lessons to become skilful at their instruments. Groups and orchestras are often formed regarding their level of skilfulness. Teachers select the music repertoire and decide who is merited to join in which orchestra. The social is articulated as something practised by the kids in the orchestra and not as something determining the constructions of ensemble groups. The teachers also describe an attitude concerning orchestras as something compulsory for pupils playing orchestral instruments. This approach is grounded in a tradition where the historical use of the instrument becomes normative for practise. In this perspective the teacher, the student and the teaching are forced to adapt to

a predominant tradition. Here it is possible to talk about a specific ruling culture where the instruments not are allow to be used outside its historical framework. The effects for pupils who are taken part in such an activity is that they not only learn to play an instrument they also get brought up and influenced by a specific music culture. The teaching is part of a tradition that is mediated from teacher to student.

### **B. A Musical Smörgåsbord**

A common opinion in the teachers' group conversations is that the pupil should learn all genres as a part of their instrumental education.

Teacher: what, I am going to play... I talk to them... a lot and ask what they want... and so they tell me and I try to provide for it... and then I have a lot of different ideas and thoughts about what I want them to play... eeh, and I try to give my pupils a broad musical ground to stand on so I mix wildly among genres and... epochs... when I choose material for my pupils...

This position might be grounded in a tradition of "bildung" where good teaching is supposed to give the children knowledge about different kinds of music. This is to prepare the pupils for the future where they are going to make their own well grounded choice of a favourite music genre. The quoting above gives at first sight the impression that the pupils are in charge for the selecting of music for the lessons. This because the teacher in the beginning of the utterance tells us that he is talking with the children about the repertoire. But in the end it is obvious that the teacher makes the decisions concerning music choice. The purpose of the lessons is to give the pupils a musical breadth, which construct the teachers as mediators of knowledge. Teachers' music knowledge in this repertoire is about having repertoire acquaintance both considering genres and music historical epochs. As this quota shows there are different opinions about musical repertoire in the instrumental lessons woven into the utterances in the teacher conversations. To get hold of the interpretativ resources also the rhetoric in the different accounts have to be analysed.

### **C. Music as Progression**

When the teachers describe the work of selecting musical repertoire they here refer to competence according to technical difficulties in different pieces of music. With this knowledge the teachers can adjust the level of difficulties with the pupils capacity. On the one hand, if the repertoire becomes to hard there is a risk that the children get a feeling of insufficiency and lose self-confidence. On the other hand, if the repertoire is to easy there is no challenge and the pupils might be bored. Thus, it is important to have a feeling for which level the pupils are at because it influences their motivation and self-confidence.

The discussion about a perfect level of difficult could be a part of a rhetoric concerning the optimal progression. By frequently adapt music repertoire no time is lost and the technical development on the instrument is optimised. This discussion could also be an essential contribution to the understanding of individual instrumental teaching. The opportunity to create the correct level for each pupil also

demands recourses that give every child space in the lesson. This could possibly be easily done with one-to-one lessons.

### **D. Music as High and Low**

In this repertoire the teachers are building their utterances on the apprehension that some music is better than other. Here are for example the instruction books, classical music and jazz music recommended.

When the teachers talk about the instruction books, they value those songs more than the music that is chosen by the pupils. In spite of this the teachers seems to be open to the pupils wishes and want them to be able to play also their own music, even if this music not is worth mentioning as developing their technical skills. If the kids are going to be developed technically and when they are going to learn music they don't already know, the teachers trust the books. They could be described as lesson hubs. Two elements have high priority in the lessons. First the ambition of reaching an optimal development on the instruments and second that the pupils will learn music they do not already know. Here is clearly an ambition of "bildung" being articulated.

This ambition of "bildung" is also visible when the teachers talk about classical music and jazz music as better than the music that the children know and want to play.

Teacher: I think that we have a mission instead to make the pupils experience something they can't experience by themselves... in media they are not crossing two fingers to let you experience classical music or jazz... or any of those non-commercial music forms... because most young people have never heard a symphony at all... symphonic music or listened to jazz...

The pupils everyday music is characterized by commercial music and mass media appear as totally uninterested in spreading out non-commercial music and culture. In this way the possibilities for pupils to listen to and experience classical music in their everyday life are limited. In spite of a resistance from the pupils, the teachers are introducing genres that's not familiar to the pupils. The teachers want to educate their pupils and teach them what good music is in an attempt to give them experiences they cannot get otherwise. This way the teacher norms becomes visible and the tendency to divide music in high and low appears. Music chosen by the teachers is the better while the music chosen by the pupils not has enough quality to fit in the lessons.

Dividing the pupils music from the teachers is also described as music in two fields. In this context the teacher aims to call the kids over to his side. Beginning on the pupils side could be a strategy to succeed in this attempt. The work of changing side is starting after a period of playing on the pupils side. This strategy is probably built on the idea of creating confidence, and the odds for being successful in the work of shifting side is perhaps greater after a shown interest in the pupils music.

Classical music could be in a temporary hollow. In the group conversations utterances about that teachers should concentrate their work both on conserving the classical music and present new music in the lessons are presented. This is done on behalf of a rhetoric built on the understanding of society as a combination of conservatism and radicalism. In this way two tendencies are shown at the same time, slowing

down the descending influence of traditional music and hold back the expanding occasional music trends. The first argument is about sticking to the classical instruments even if the tendency goes in another direction. There could come a new time when this music will be attractive again. In a narrative about the future a teacher is talking about a new time that could come, where this music once again will be popular. And of course it would be awkward if this knowledge not were kept alive then. The pupils are said to be opponents to this music, but considering the teachers opinion it's good for children to do something inconvenient sometimes. And the teachers' task is to help their pupils to pass those obstacles. The second argument is about an acceptance of what is happening in our time because we never know how the future will be. Then our culture of today together with the traditions creates the traditions of the future. The argument of letting the popular music into the lessons is built on the opinion that there could be qualities in today's music that will be visible in the future. This discussion constructs music in high and low where culture with qualities is advocated in the culture school lessons.

### **E. The Justification of Classical Music**

Other ways to minimize the influence of the pupil's popular music in the lessons is by constructing it as a meaningless activity. There is one example among the group conversations where a teacher recommends pupils to buy videos with the songs and genres he doesn't know instead of wasting lesson time. According to this rhetoric only music known by the teacher could be used in the instrumental teaching. This also confirms the discussion about the teacher as a mediator of knowledge and traditions.

There is also an example of an opposite rhetoric where the teacher declare that there "after all" is an interest in favour to classical music, otherwise there would not be any pupils in the culture schools. If the children don't like the music they will stop playing. Also here the classical music appears as a dominating genre in the lessons.

## **IV. THE PUPIL PREFERENCE**

This discourse is articulated by the recourses in four different repertoires departing in an understanding of the pupils as active, participating in decisionmaking and competent. Accordingly, the pupils are considered as capable of handling their own learning. The teacher strategies used in this discourse is dealing with pupil initiated have-a-go-at activities, which leads to a developing of the children's technical skills. Only if the pupil accepts a correction from the teacher it could be accepted as valuable and also be used in the continued practical work of playing an instrument. Teaching with a focus on the pupil as active can also be done with an expectation of positive effects on the children's motivation. This rhetoric is built on the conception of the competent pupil, with all knowledge already there inside, waiting to come out. All the teacher has to do is to support the learning process without any pointers or intentions to interrupt the pupil's own learning. According to the teacher, this teaching is about sympathy with the pupils understanding and what they want to do, and then to provide for the choices made by the children. Moreover, a tendency is found to value

pupils' self-developed knowledge as more valuable than teacher initiated ditto.

Below an instrumental teaching lesson is described where the pupils understanding and experience about what could be acceptable or not in learning to play an instrument is determining the lesson.

Teacher 1: ... when I am busy with those beginners it... you know by the way to do it in your own way somebody is wondering if I have to hold the instrument like this or hold the bass upright I think it works better if I put it down...

Teacher 2: Ha, ha, ha

Teacher 1: yes but hold it as you like, only you think it sounds good... yes then they might play like that for a while but in the end they realise that it sounds a bit strange here yes what is that depending on yes it's when you are pressing it down you get... the ankle gets wrong or something yes so and... but it could be better if I hold it up, yes it's possible that it is actually and so they try it, yes it sounds better, then they have discovered this by themselves that it actually sounded better... they reached better or they could press harder... without more pain or things like that...

When the pupil experiences the sound from the instrument as strange, the teacher can try to explain that it could depend on an incorrect ankle. The pupil can try and see if the instruction can be helpful and facilitate the playing. But it is not evident that the child will accept the advice from the teacher. First after a convincing try and a shown progress in the handling of the instrument, the activity becomes valuable to the pupil. This teaching can have the function to create motivation among the pupil and to strengthen the pupil's identity as autonomous playing musicians. This teaching can also give effects on what is possible to do in instrumental lessons. If only the pupils initiative is focused the teacher's activities becomes limited to serving the pupils. This constructs teaching strategies restricted by the pupils themselves.

### **A. Leisure Time Activity**

It is described as essential that the culture school could work as a meeting place for young people. This repertoire is articulated by sporadic activities that could be decided depending on what the pupils want to do. It should be fun to go to the culture school and there is no demand for progression regarding the skill of playing an instrument. Here it should be possible to take a coffee break and get together just like in a play centre. Here it is important to create convenient conditions for young peoples social activities. This construction could have the function to create a culture school that also is welcoming young people that not usually go there. Focus is on having fun and seeing each other, which gives the pupils a greater influence since they are the only ones who can decide what's fun. To feel for playing an instrument appears as essential, which hereby exclude regularity and compulsion in the culture school activity. The pupils should have the possibility to go there and practise if they feel for it. The school should create conditions that facilitates practising by offering rooms and instruments, then it is up to the young people if they want to utilize this or not. Playing an instrument in this repertoire strongly connects to leisure time, social activities and having a nice time together.

## B. Authenticity

Here the teachers facilitates the music chosen by the pupils in an attempt to make it possible to play “for real” in spite of the original difficulties. This is done in secret without the pupils knowing anything about it. On the one hand, activity like this could have the function to strengthen the pupil’s self-confidence, because they can play the songs they like without being interrupted by an insufficient technical skill. On the other hand this teaching is demanding the teachers to reduce the music in a sophisticated way, without letting the pupil’s experience that they are playing a simplified version. Here the feeling of authenticity both in rehearsals and on stage is important.

Playing in an ensemble is here associated with a professional music context. The description of the work with the pupils is articulated as job, musician, rehearsal and performing. With those concepts the teacher is constructing the lessons as something authentic, to have a concert with the ensemble is a job that is happening for real. The teacher explains that he wants go get rid of plodding and a boring feeling and instead catch a feeling of having fun in an authentic music activity. Talking about playing in the ensemble as a musician job could have the function to create a feeling that this is for real and hereby dissociate oneself from activities connected with the school. And school activities could be described as decontextualised activities producing learning. In this repertoire the primary task is not learning but to play because the group has a performance on Saturday. Through this approach the expectations could be to motivate the pupils learning and to give them a meaningful experience.

Considering the organisation of the music ensembles it seems important that the pupils have influence on the selection of group members. Also an influence in the decision of the music repertoire is constructed as essential. Here the pupil’s initiative is characterised as valuable and the teacher’s task is a question of supporting the pupils. If the children have a greater impact on the repertoire and ensemble members, it is probably leading to a professional music group feeling where the pupils are in charge. This rhetoric can have the function to construct an authentic activity and thereby also succeed in the work of motivating the pupils who are learning to play an instrument in the culture schools.

## C. Repertoire Empowered by Pupils

In the category *Repertoire Empowered by Pupils* arguments in favour for music chosen by the pupils are stated. To accompany the pupil’s wishes and have a keen ear becomes important teacher competences in this perspective. To transcribe sounding music is a common activity in lessons where the pupils decide the repertoire, since this music seems to be rarely published in notebooks. This transcribing work is portrayed as a “life style” and a way of living by one of the teachers. And preparing lessons is a lot about play and listen to music. Sometimes transcribing music is made as a part of the lesson content where the purpose is to learn this skill to the pupils. Here a significant teacher competence is to abandon the prestige, let go and try to cooperate side by side with the pupils. This work is not so much about right or wrong but rather concerning the pupil’s opinions regarding how the music sounds. If the pupil accepts a way of playing a song, the teacher also admits it.

Teacher: ... if you start with a beginner on guitar and then the first thing they say when they arrive is “I want to play a Metallica solo”... and then you know that to play a Metallica solo it usually takes about ten years... but that you don’t want to say then, that in ten years you might be able... [...] then we can play those tones or do like this to make it sound like Metallica

In this quota there is no doubt that the pupils music will be used in the lessons. The difficulty of the music is approached as something flexible and as something the teacher with help of his competence can alter. But this modification is not something that is made evident to the pupils. Instead a simplified version of the Metallica song is played to make an impression of the genuine one. Here it is possible to talk about an aimed authenticity where the goal is not to play exactly like the original but to make it sound like it, in the ears of the pupil. The teacher competence constructed here has to consider the technical difficulties in the music, how the pupil can understand it, and adapt it to the technical capacity of the pupil. To keep the cut down version a secret could have the function to give the children self-confidence. The pupils should with out problems be able to succeed in playing the music they want and the teachers work is to support this. This rhetoric is built on the idea that pupils should have the opportunity to play their own music in the instrumental lessons. The teachers flexibility with respect to the chosen repertoire becomes an important competence.

## D. The Justification of Rock Music

Another way to legitimate music chosen by the pupils is to describe it as complicated as classical music.

Teacher: it has different qualities and it can be enough complicated to play a modern rock song or those different styles that exist well it’s technically the same difficulties as playing a... yes... sonata... so it... there are you know actually no difference... so well...

Here the pupil’s music is defended with help of a rhetorical strategy. The teacher is saying that also their music is complicated and hereby something valuable to play. In this way the pupil’s music is legitimated because it is developing their technical skills. An educational ambition is found here, connected to the instrument and the technical skills demanded in the music selected by the pupils.

## V. DISCUSSION

The discourses *The Teacher Tradition* and *The Pupil Preference* are creating different portraits of the teachers work in the music and culture schools. This also indicates different music knowledge.

In *The Teacher Tradition* the teacher appears as the one who decides the repertoire and the lesson content. The pupils are given the task to adapt to the teachers ideas. Here teacher’s knowledge concerns a rich acquaintance with the music repertoire, significant information about difficulties in various pieces of music, and a consciousness regarding which repertoire that traditionally can be connected to the specific instruments. This knowledge is needed because the teacher’s strategy is to find repertoire that fits every single pupils level of skilfulness, in purpose to develop the pupils technical skills.

In this way there is an expectation of a maximised progression. The teachers look at themselves as musical prototypes and it is important that they show passion to the music used in the lessons. It is considered as valuable for the teachers to be musicians, because a great deal of the pupils learning activity is about imitating the teacher. When it comes to approaching the music in this discourse a dividing in high and low becomes visible. The teachers ambition is to teach the pupils "good" music exemplified by classical music, jazz music and the music published in instruction books. In this way the teacher's music taste becomes the model and the norm for the music occurring in the lessons.

In *The Teacher Tradition*, to play an instrument circulates around the *nodal points* school and craft. The pupils are expected to play to become skilful on their instruments, which demands discipline, effort and hard work. Learning to play an instrument could be compared with learning a craft and be part of a tradition, passed on from teacher to pupil. Some instruments are not only passing on a specific repertoire but also an expectation of orchestral participation. The teachers consider the technical skill of the pupils and put those orchestras together. The culture school activity is constructed as structured and well planned. Lessons and ensembles seem to be scheduled in fixed times every week.

In *The Pupil Preference* the pupils seem to determine the activities and the teachers are given the task to be supportive and flexible in relation to the pupils. The child chooses music that feels good to play and the teacher has to adjust the technical difficulties in the song to the skilfulness of the pupil. A teacher ambition here is to help the pupils and to make them succeed in the work of realising their dreams. By motivating the pupils they get a chance to discover by themselves, be active and take initiatives. The apprehension in this discourse is that the pupils should play the repertoire they feel for and the impression is that the music in media above all is central in the pupil's music choice. The teachers express a relativistic approach to music where all music could be good, provided that the pupils are fond of it.

To play an instrument in *The Pupil Preference* circulates around the *nodal points* social activities and authenticity. The pupils play an instrument to have fun and have a nice time together. The music and culture school becomes the meeting point for sporadic activities. The school creates conditions that facilitates practising by offering rooms and instruments, then it is up to the young people if they want to utilize this or not. The authenticity here is connected to doing something "for real". To play is a job where you also are giving genuine concerts with your ensemble. The pupils are choosing who they are going to play with, which could be a way to imitate the everyday pop and rock culture outside the music and culture school.

The *elements* skillfulness and musical repertoire are articulated in both discourses, but in different ways. In *Teacher Tradition* skillfulness is something that should be developed with help from a musical repertoire with calibrated difficulties, chosen by the teacher. Music is determined by the tradition for each instrument. The more technical advanced pupils, the more advanced repertoire are they allowed to play. In *Pupils Preference* skillfulness is something more static, to which the pupil chosen music should be adapted. The repertoire is determined by the pupil and fixed. But the

teacher is obliged to simplify it in accordance with the technical skill of the pupil.

## VI. CONCLUSIONS

As shown, this study has a strong connection to teachers practice. The empirical data emerge from teachers' group conversation and give an understanding and a glimpse of music teachers everyday practise. The strategies and possibilities appearing in this context are decided as significant to the teachers themselves. Therefore the results of the analysis can be a reliable tool in the work of developing music teacher praxis. By discussing both positive and more problematic sides in the repertoires and discourses, the work of developing teacher strategies and different teacher identities can continue.

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