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The 'Back and Forth' of Musician-Teacher Partnership in a New York City School

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Abstract

Teaching artists are often a central feature of arts-in-education work in North American schools. This article examines a teaching artist's engagement in one New York City school, with three classroom teachers, as part of the Philharmonic Schools program. Through a qualitative case study approach, musician-teacher partnership within one public school is problematized. Data was collected over seven months through in-class observations, classroom teacher and teaching artist interviews, and a teaching artist reflective log. Findings reveal how the classroom teachers and teaching artist journeyed together to deliver music in their classrooms, projected musician/teacher identities, negotiated roles within the partnership, created reflective spaces and mutually informed each other's practice. Thus, the complexity of, but also

the possibilities and pathways for, dialogic music-in-education partnerships are revealed.

Introduction

This paper investigates the complex relationships involved between classroom teachers and musicians who work in partnership to deliver music education in schools. As a central focus, the research examines how musician-teacher partnerships can potentially create pedagogic spaces for transformation for both the teachers and musicians through dialogic practice. Through investigating an established model of musician-teacher partnership in one New York City (NYC) school, insights are offered into the pedagogic relationships that challenge both teachers and musicians about who they are, what they are doing, as well as why music education is important in children's lives. Meaningful partnerships can create exciting opportunities for both musicians and teachers to challenge, develop, and potentially transform their pedagogic practices for the ultimate benefit of the children they teach.

There is a plethora of 'outreach' and 'educational' programs for visiting/teaching musicians to deliver in schools all around the world. As Holdhus and Espeland (2013) explain, "education in the 21st century no longer is the sole responsibility for schools and educational institutions. It is already a shared practice between a number of agents, institutions and organizations" (p. 17). There is a widely held belief within arts and music education that 'outside' cultural organizations and 'experts' have much to offer educational settings (see Christophersen & Kenny, 2018; Colley, Eidsaa, Kenny, & Leung, 2012; Griffiths & Woolf, 2009; Hall, Thomson, & Russell, 2007; Kenny, 2010, 2011, 2018). Within an orchestra 'outreach' program, Abeles (2014) found that in addition to multiple benefits for the children, the benefits go beyond this to reach the musicians themselves. He states, "the orchestra musicians also valued the relationships forged with schools and children and the impact they could have on individual students' lives, as well as they valued the opportunity to reach out and serve the community in new ways" (p. 46). Furthermore, such music-in-education initiatives can have a positive professional development impact for both classroom teachers and musicians with many such programs espousing this as an explicit aim (Kenny & Morrissey, 2016; Kind, de Cosson, Irwin, & Grauer, 2007; Uptis, 2005; Varvarigou, Creech, & Hallam, 2014).

Caveats and a critical lens are however needed, particularly in relation to short-term initiatives or once-off visits to schools. Hanley (2003) warns, "exposure to the arts is just that – exposure" (p. 14). The purpose of this article is to explore the field of musician-teacher partnerships as a site of dialogic practice within educational settings through an in-depth qualitative case study analysis of one musician-teacher partnership program in a New York City public school. Purposefully, the study investigates a long-term established program based

on a developmental curriculum delivered in partnership with classroom teachers. Through this examination, insights into the dialogic partnership practices between the teaching artist (musician) and classroom teachers are explored to highlight potential ways forward for music-in-education programs. Key questions for consideration include:

- How are musician/teacher identities and multiple roles negotiated in practice within a musician-teacher partnership program?
- What types of relationships manifest in musician-teacher partnerships?
- Do musician-teacher partnerships facilitate reflective practice and if so, how?
- How do musicians and teachers transform or constrain their own theories and pedagogical practices through the partnership experience?

Underpinning the Research

This research project in seeking to study the dialogic practice that occurs between musicians and teachers in schools draws on several theorists from philosophical, sociological, educational and psychological viewpoints. Martin Buber's (1958, 1965) concept of "Zwischenmenschliche" (broadly translated as 'interhuman') is useful for its dialogical focus. As such, Buber writes of meaningful "relatedness" between people, an "I and Thou" way of being in the world. He contrasts this with another way of being in the world, that of "I-It", which lacks dialogue and the possibility of relationship-building. Winnicott (1971), around the same time period as Buber, was also writing about this search for dialogical relationships in society, in order to open up an "in-between" space within environments of interrelation. The influence of these thinkers can be seen in the contemporary educational research field, with researchers such as Biesta (2013) writing about education as a series of "transactions"; Alexander (2006) arguing for dialogic teaching; while bell hooks (1994) advocates for an "engaged pedagogy" - one where learning is a shared, reciprocal act.

Within arts education, Maxine Greene (1995, 2001) argues for relational pedagogic spaces for transformation to occur. Liora Bresler (2002) echoes such a call, affirming that artist-teacher partnerships can act as "transformative practice zones." Within such spaces, they contend knowledge is constructed and created through partnership experiences. Partington (2018) argues that such musician-teacher partnerships require a long-term approach, explaining, "knowledge of one another built over time and regular interaction between musicians and teachers is crucial to establishing the hallmarks of dialogic relationship" (p.166). Holdhus and Espeland (2013) also advocate for a 'relational arts pedagogy' within teacher-artist partnerships, and Holdhus (2018) extends this argument for "evenly distributed ownership" within "dialogic teacher-musician collaborations." The assumption for the research presented in this article then is that within long-term musician-teacher partnerships, collective knowledge built through dialogic practice will be core to pedagogic and professional transformation. Thus, this study attempts to move on from limited (and out-dated) music-in-

education models of short-term, random, arts exposure-only programs to seeking meaningful partnership ways of working.

As with all partnerships, there are many challenges. It has been found that musician/teacher dichotomies can be heightened within music-in-education initiatives, Kenny and Christophersen (2018) outline, “Formal educational settings are perceived as typically conservative environments, whereas perceptions of musicians’ working lives tend towards notions of freedom and liberalism” (p.7). Such deep-rooted identity and cultural issues can lead to “resonance problems” (Luhmann, 1989, p. 15) within partnerships and have a tendency to dismiss the expertise of the class teacher in particular. For instance, Rolle, Weidner, Weber, and Schlothfeldt (2018) found in a German composing project that, “Teachers are often described as nonartistic supporters, acting more often as organisers” (p. 58). Similarly, Christophersen (2013) in examining the Norwegian Cultural Rucksack program uncovered teacher’s roles as “helpers, guards, or mediators.”

Such musician/teacher dichotomies are not always accurate of course and ignore the complexity of the multiple roles and identities one holds (see Bennett & Stanberg 2008; Bresler, 2002; Brink, 2018; Espeland, 2010; Smith, 2018). Within musician-teacher partnerships, Kind et. al (2007) contend, “artists and teachers both need support in finding ways to develop artist selves and teacher selves” (p. 857). Viewing partnerships as potential sites for dialogic practice then, offers a space to (in)form, negotiate and project these dual identities – both for the visiting musician and class teacher.

Context

‘Teaching artists’ have become a central feature of arts-in-education work within the United States, with a specific journal and various institutional, governmental and philanthropic supports. NYC has an established foothold in this field with the New York State Council on the Arts, New York Foundation for the Arts (NYFA), The Association of Teaching Artists (ATA) as well as The NYC Arts in Education Roundtable, all based in the city, providing a multitude of support services to arts education in schools. From a music perspective, the Carnegie Hall Weill Music Institute, Philharmonic Schools, Urban Arts Partnership and Lincoln Center Institute all provide diverse models of musician-teacher partnerships in NYC schools, to name a few. The case study presented in this article focuses on the Philharmonic Schools program as described below.

The Program and Teaching Artist

The New York Philharmonic have been running the Philharmonic Schools Program since 1994. Philharmonic Schools (PS) work with school classes between 3rd to 5th grade (usually 7-

11 year olds) over a 3-year period. Their curriculum, 'Pathways to the Orchestra' (see <https://nyphil.org/education/learning-communities/teacherresources>) is based on major orchestral works, recorder instruction, composition projects, and the Young People's Concerts for Schools events. Yearly, the program involves 17 in-class teaching artist visits, 1-2 in-school chamber concerts and a trip to see the NY Philharmonic play at Lincoln Center. There is also a final project performance piece yearly at each school. Currently, the program reaches 5,300 children across 12 schools, six of which are Title one schools¹. Partner schools pay a yearly fee, with The NY Philharmonic covering 85% of the program costs.

The teaching artists (TA) initially go through an apprenticeship year before being considered to join the PS faculty. Furthermore, all teaching artists continue to attend regular professional development workshops while employed by PS. Frank, the TA involved in this study, had been working as a TA for 7 years and was 33 years of age at the time. He held an undergraduate degree in music education and music performance and held a masters degree in music performance from a top conservatory in the U.S. He began his teaching artist career as a fellow with Ensemble ACJW at Carnegie Hall (now Ensemble Connect, see <https://www.carnegiehall.org/Education/Ensemble-Connect>). He is also a busy freelance performer in NYC.

The School and Teachers

The school involved in the study is a public school situated in an affluent area of Brooklyn, NYC and is reported as a 'high-performing' school with regard to state standardised test scores. The school has an enrolment of approximately 420 children, of which 75% are classified as 'white'. There was one full-time music specialist teacher in the school, however the PS program specifically works with generalist classroom teachers. While there was some communication between the TA and music teacher, this was very much in the spirit of information sharing as opposed to shared planning. The study involved two separate grade four classes (9-10 year olds) taught by mainstream class teachers Julie and Susanne respectively, with one class having an extra teacher, Adam, for special educational needs. Table 1 below provides information on the teachers involved.

Partner teachers from all schools involved in PS attend up to three professional development sessions at David Geffen Hall and each school then receives two subsequent sessions on their

¹ Title 1 schools, within the U.S. Department of Education, are designated as schools with large concentrations of low-income students, where at least 40% of students are in the free and reduced lunch program.

own premises. In addition, co-planning and co-reflection for each in-school session between classroom teachers and teaching artists is an expected integral part of the partnership.

Table 1			
<i>Teacher Information</i>			
	Age	Years Teaching	Years involved with Philharmonic Schools
Julie	59	21	10
Susanne	34	13	8
Adam	28	1	1

Research Methodology

The methodology identified as most suitable for the project was a qualitative case study. Yin (2009) asserts, “the distinctive need for case studies arises out of the desire to understand complex social phenomena” (p. 4). A qualitative case study research design offered a means of capturing the complexity of a musician-teacher partnership and their developing relationship over time. Data was collected between October 2014 and April 2015 through observation of classes, individual interviews with the three class teachers and the teaching artist, and the teaching artist kept a reflective log over the fieldwork period. The research methods employed were:

- *Observations* occurred at the school over a seven-month period, where two fourth grade classes were observed in practice once a month as well as an observation of the school’s visit to see the NY Philharmonic play at Lincoln Center. Furthermore, the teacher-musician planning and reflection meetings were observed during each of the seven visits. Thus, the observations attempted to capture “real life” in the “real world” (Robson, 2002, p. 310) where detailed observational field notes were guided by the research questions.
- *Interviews* were carried out face-to-face with both the teaching artist and classroom teachers individually, and were semi-structured. The teaching artist interview lasted approximately 90 minutes at the end of the seven months. The three classroom teachers involved opted to do a series of three shorter interviews each in order to fit in with their school day. These took place after two, four and seven months respectively. The interviews were audio-recorded, transcribed and member checked. The interviews aimed to gain both perspectives on the partnership based on research questions relating to partnership effectiveness, relationships, identities, roles, values, expectations, professional development and potential transformation.

- A *Reflective log* was emailed to the teaching artist at four intervals over the course of the seven months. Four log entries were collected over the time period guided by probes based on the research themes such as identity, values and potential transformation. Each entry also left space for self-directed reflection based on individual issues. Thus, the log was semi-structured in approach.

Ethical clearance was granted and strict guidelines were followed such as all participants receiving information sheets and consent forms, confidentiality and anonymity of participants maintained, and there was an encryption of all electronic files held. All names have been anonymised in the writing of this article. Due to the socio-cultural theoretical perspectives underpinning the study, a thematic analysis was utilised in the data analysis guided by the research questions. The variety of data sources allowed for significant triangulation in order to highlight common issues but also differences. This holistic analysis across all data sources served to illuminate relationships and themes, and relate these to the larger theoretical framework and research questions of the study.

Discussion of Findings

As the partnership examined was dialogic in nature, the findings are presented as dialogic themes, for example, 'musician as teacher, teacher as musician'. Thus, the discussion hopes to open up a space to consider the 'back and forth' of such partnerships, their inherent dual nature, as well as the inevitable 'alteration' experienced due to one entering the space of another (Christophersen & Kenny, 2018).

Musician as Teacher, Teacher as Musician

Frank, as the teaching artist, consistently spoke about his dual-identity as both teacher and musician. This is perhaps unsurprising given the nature of the role 'teaching artist.' However, the twofold nature of this role in the Philharmonic Schools program was never acknowledged as balanced, with Frank explaining, "I'm definitely not okay calling myself just a musician or just an educator. I am unequal in skill levels but I am both" (Frank, interview, 28/4/15). Frank held his teaching partners and indeed the teaching profession in high esteem, stating, "...if you've spent 10,000 hours being a trumpet player, you know, maybe you need to spend that much time being a teacher... 'cause it's an art form just as much, right?" (Frank interview, 28/4/15). This view of teaching as an art form resonates well with Eisner's (2002) metaphor of "teacher as artist."

Frank was very upfront throughout the fieldwork period about his need to continue developing his skills as a teacher, claiming in his diary:

I get very anxious when planning my visits, that my lesson plans are not fully developed enough, or of high enough quality to match the level of my partner teachers. This is probably the most stressful part of reaching out into the world of education because I feel less qualified than as a musician. I recognize quality when I see it, and I feel that I am not yet a master teacher. (Frank, diary, 7/11/14)

This view is most interesting to consider in light of the findings of Christophersen (2013), Holdhus and Espeland (2013), and Rolle et al. (2018) discussed earlier where teacher's expertise has often been sidelined, disrespected or even ignored. Despite this, it has also been shown that where meaningful partnerships are invested in over time, with multiple opportunities for co-planning and co-reflection, levels of mutual professional respect are acquired between class teachers and teaching artists (see for example Abeles, 2018; Kenny, 2016; Kinsella, Fautley, & Evans, 2018). Frank is therefore a good example of an experienced, reflexive teaching artist who has no doubt benefitted hugely from his varied school involvements over many years and significant professional development participation in such NYC institutions as Carnegie Hall's Weill Music Institute and Lincoln Centre Institute, not to mention his current Philharmonic Schools affiliation.

Frank is also a very busy performing musician in NYC. Taking his busiest month as December as an example, he not only was fulfilling his teaching artist duties but was also performing that month in over 100 Radio City Christmas shows, one full week in a Broadway show, as well as inputting into various Christmas gigs around the city with the ensemble he leads, amongst other one-off gigs. Such a schedule is reminiscent of Kresek's (2018) writing on a "nomadic partnership" where she speaks of teaching artists navigating "complex environments over sustained yet fragmented encounters with their schools" (p. 178). Frank too spoke of the exhaustion that came with all of these demands but also the energy and passion he had for this career choice. His 'performer side' he sees as a means to inspire his music teaching, explaining at interview:

Whether it's Elliot Carter or Duke Ellington or Beethoven, like I can kind of get excited about great art in a genuine way because I can do it. And like that makes me a way better teacher...if you can't be excited about that there's no way in hell that anyone's going to care about it. (Frank, interview, 28/4/15)

The classroom teachers, on the other hand, continually spoke about their lack of a 'musical side.' All three of them repeated on a frequent basis phrases such as, 'I'm not a musical person' and 'I'm not musical at all.' Two of the teachers attributed this largely due to a lack of exposure to music as children. Despite this, the teachers were observed in class taking an active part in musical activities. For instance, Julie in the excerpt below is noted to be

enthusiastic and focused on playing the recorder with the children in her class:

Frank is at the top of room. Julie sits at the back of the group of children. One child claims his recorder is broken and starts turning it upside down, examining it. Julie quietly turns her attention to him, saying there is nothing wrong and to continue playing. As they are practicing note positions, the children are slow to pick it up. Julie exclaims to them all, 'Come on guys, I wanna' play!' (Laughs). (Julie, PS field notes)

Julie is of course modeling playing here with the children, as well as ensuring children stay on task. Even more than that however, she is genuinely excited to play through the repertoire and becomes impatient waiting for this moment. All three of the teachers at interview spoke about their own learning on the recorder, their struggles with it, but also how much they now enjoyed playing an instrument. Susanne shared, "This has been my first experience with music...anything that I know about music has come from them [PS]" (Susanne, interview, 10/11/14). This highlights the need for teachers to access opportunities and professional development sessions on 'being musical.' As Partington (2018) (drawing on Smallian theory) notes "it is through the *relationships* explored and affirmed in collaborative musicking between musicians and teachers that a teacher's own sense of musicality and musical agency might be found and realized" (p. 164).

Limitations for Teacher, Freedoms for Musician

Interestingly, the teaching artist was called Mr. Frank in the classroom whereas the teachers were called by their surnames. While this differentiation was dismissed at interview, it was in fact quite symbolic of the overarching school culture, as well as the attitudes of the role differences perceived. Frequently, the freedom afforded to visiting musicians and the opposing limitations put upon teachers were referred to across all data sources. For example, Frank explained why he didn't want a full teaching position in a school:

I'm convinced I would be fired like within five or ten years of teaching 'cause I don't think I would be able to contain my passion for doing the right thing. I'm not saying I don't think I could be a successful teacher, but I think I would be bored out of my mind, I think I would waste so much energy trying to fight the system. (Frank, interview, 28/4/15)

In a similar vein, Julie as a classroom teacher longingly notes:

I think about how nice it might be to come into a school and in like any subject, come in and teach kids once a week.... I wouldn't have the burden of all the paperwork and the requirements that goes along with it...I would be freer to do

what I want to do. I could have more fun. It's not so much fun when you have to toe the line with every little thing. So I envy them (teaching artists) in that sense. (Julie, interview, 20/1/15)

What is remarkable about these two quotations is the explicit and accepted distinction made between teachers working within a conservative environment and musicians within a liberal one. This is a repeated assumption within musician-teacher collaboration literature (Christophersen 2013; Christophersen & Kenny, 2018; Hall, Thompson, & Russell, 2007; Holdhus & Espeland, 2013; Kenny, 2018; Snook & Buck, 2014). Teachers complaining about 'the system,' testing and paperwork were part of the regular discussions during the lunch planning/reflection meetings as well as pre-class check-ins. Over the seven months of observations, it was all too common to witness high levels of teacher stress that they attributed to this, as well as a recurrent visual of overflowing paperwork on teachers' desks. Contextually, this is not surprising considering the current American public-school system which continues to be heavily criticised for such aspects as high stake testing, increased class size, cut budgets and arduous accountability mechanisms (Apple, 2013; Darling-Hammond, 2013; Ravitch, 2010).

Linked with this liberal ideal (or perhaps fantasy) of a musician's career and lifestyle, was the celebrity status afforded the teaching artist. There was a reverence to be felt amongst the teachers and children when Frank played his trumpet in the classroom. They were visibly awed by the live music in class, Julie related, "I love when they come in because they play their instruments and that is pretty amazing to hear - you know, right next to you" (Julie, interview, 31/3/15). Furthermore, the visit to the concert hall for the Young People's Concert added to this glamorized view of performing musicians. Adam noted at interview, "I think if they didn't have that trip the whole 'everything they do' would seem very far away...as much as we play music for them and have teaching artists come in, if you don't see that whole orchestra and you don't hear that sound and be in that beautiful building, you don't get that feeling" (Adam, interview, 31/3/15). Hearing live music from the NY Philharmonic at David Geffen Hall was certainly a major event for the school. The teachers and children were of course not only excited by the live music, but the concert hall itself and all of the grandeur it exudes, aided this feeling of a very 'special event' for them, as seen in previous studies (see for example Abeles, 2004; Bresler, 2010; Hultberg, 2018). While the large performance concert itself by its nature arguably lacks meaningful musical participation, the 'magic' or novelty factor as an audience member was of course undeniable.

Musician as Partner, Teacher as Partner

The following extract describes a typical classroom session observed:

Frank stands at the top of room. Once the class are fully seated and ready, Frank begins. Two teachers are present, Adam, at the back of room watches, while Susanne walks around organising papers/resources. Then she watches the children too. It is a recorder class and Frank is teaching 'When the Saints' through hand clapping rhythmic activities, followed by playing the notes. At one point, one child has difficulty with low D. Frank walks over to correct this child's fingering and then Susanne intervenes so that Frank can continue teaching the whole class. Adam also helps other children where positioning is not quite right. Susanne and Adam continue monitoring and providing individual help as Frank continues whole class repetition of note playing. (Susanne, PS fieldnotes)

The *modus operandi* for the class sessions were as such a shared endeavour, but also one which clearly demarcated the teaching artist as musical 'expert.' The teachers very much saw their work during these sessions as one of facilitation and classroom management. In his diary Frank reflected a similar sentiment, "My partner teacher's role will be to bring me back down to earth from time to time (keep me in touch with what the students are capable of doing)" (Frank, diary, 13/12/14). Christophersen & Kenny remind us (2018) "Even if mutual recognition and respect are preconditions for effective partnerships, many collaborations entail a sense of hierarchy, where the musician is discursively positioned as 'expert' and consequently granted power of definition" (p. 237). All involved in this research, at this school, were very clear about their differing roles, capabilities and responsibilities during PS sessions. Julie explained:

Frank's the leader, he knows what he's doing musically, I'm not very musical at all. But I think my role is to make sure the kids are with him and paying attention and on task. And then I also feel like I need to participate, so if it's recorder I play along and 'cause I like to learn too...I just want to make sure that I can maybe help him with things like eliciting responses or turn-taking. (Julie, interview, 10/11/14)

It is also worth noting here, that Julie refers to her lack of musicality again, despite also mentioning her musical participation during recorder classes. Her reticence to acknowledge her musical skills in contrast to her clearly articulated teacher skills echoes previous research (see for example Christophersen, 2013; Hall et al., 2007; Kenny & Morrissey, 2016). Susanne similarly views the musical expertise that Frank brings as significant 'added value' to her classroom, and something she herself could not offer the children. For instance, after a lesson focusing on harmony, she elaborated:

Like today, in teaching about harmony, I couldn't teach that because I don't know about that stuff. I can put on piece of music to listen to but I don't have the knowledge to talk about it in any depth with the children. That's not my domain

and they have the expertise in it and that's who they should get the information from, someone who really knows the content. And has the experience about performing. I don't have either of those so for me to give that to my kids it's not genuine because I don't experience it so. (Susanne, interview, 20/1/15)

In the absence of specialist music teachers in schools, comments such as these advocate strongly for a partnership approach to teaching music in schools, one where both the expertise of the teacher and visiting musician/teaching artist can benefit the children. Julie described this way of working and also the value of shared goals, mutual respect and regular contact:

We both bring things to it. I think we both try to learn from each other and you know kind of make it work. We all want the same things, so I think we work pretty well together to make that happen. He checks in with me before he comes in, he emails me. (Julie interview, 20/1/15)

This way of working was especially evident in the preparation and execution of the final project at the school. The book 'Number the Stars' by Lois Lowry was used as inspiration for the children's compositions and to integrate with the children's reading of the book for English. This idea came from the teachers themselves and was developed over numerous meetings and email exchanges with Frank, pointing to the importance of mutual ownership and joint knowledge-building as reported in previous studies (see for example Holgersen, Brunn, & Tragvad, 2018; Kinsella et al., 2018; Partii & Vakeva, 2018). For the final performance in the school, the teachers all took turns to conduct the students, thereby taking on musical leadership opportunities even in the presence of the visiting 'expert.'

Learning to Reflect, Reflecting to Learn

Co-planning and co-reflection are an integral part of the PS program. This is achieved through professional development sessions, email contact, and also during the actual in-school work. On each visit to the school, the teaching artist and three teachers sat down together to discuss what happened in class and make plans for future lessons. Most of the time, this occurred during the teacher's lunch break which no doubt aided the casual, relaxed nature of the conversations observed. The fieldnote excerpt here describes one of these lunch-time meetings:

Teachers eat lunch, Frank and teachers brainstorm, talk about issues such as new children, what's coming up, how to approach composing. Frank double-checks with plans, approaches, ideas with teachers. Frank asks for their opinions, 'Is there a particular orchestral piece you like, I could do that?' Lots of talk around sharing links and ideas via e-mail. Very open discussion, everyone inputting, coming up

with ideas. Frank encourages everyone to share, the atmosphere is very warm and open...Frank explains he will be trying out composing today and preparing for the concert. He relates, "I am not a composer, so this is the part I am least confident about. So afterwards I would really like you to tell me how you think it went, as I am going to experiment today on what works and what doesn't." (Researcher, PS fieldnotes)

Frank set a respectful tone in these meetings. His extensive experience of working with teachers was obvious in how he encouraged participation, valued their ideas and recognized their expertise. Furthermore, he revealed his own weaknesses to them and requested feedback. This was corroborated at interview with the teachers, for example Susanne stated:

...we definitely bounce ideas off each other, sometimes we have to change routes, he's always able to answer my questions and willing to accept questions. I think it's a good balance and same thing, he'll ask me for suggestions or feedback as well so it's always going back and forth. (Susanne, interview. 20/1/15)

This noted two-way flow of ideas and knowledge exchange between all of them was not unacknowledged, Frank wrote in his diary, "They are both incredibly strong teachers, and I feel like I learn a lot just from being around them and in their classrooms" (Frank, diary, 13/12/14). This focus on open, regular verbal communication is highly favorable within partnerships, as previous studies have shown (Boyce-Tillman, 2018; Eidsaa, 2018; Kenny & Morrissey, 2016; Kerin & Murphy, 2018; Partington, 2018).

However, Frank also noted that the set up with these teachers and this school was not representative of all of his partnership work. He explained,

I think that partnerships can be beautiful when they work. Sometimes administration will just sort of assume that they work well. Or if they don't start off well the first reaction of all the administration is like what can we do to make this partnership better. Sometimes that's not a very fruitful road to go down because it's just like well, gonna' be mediocre. The reality is that often it's the raw materials of the people involved, the chemistry just isn't there. (Frank, interview, 28/4/15).

Similar to Frank, the teachers recognized that this partnership was operating particularly well. Julie acknowledged, "I've had teaching artists before, we had our ups and downs... Frank's a lot more like "you tell me what works" (Julie, interview, 10/11/14). Indeed, relationship-building between the teachers and teaching artist emerged as a significant enabler of the program. Good functioning relationships of course, do not happen overnight but are the result of long-term investment. In this case the long-standing school involvement with Philharmonic

Schools coupled with Frank's sustained engagement with the teachers has clearly had direct positive impact on the running of the program. Julie shared, "You know he's a really nice guy, he really cares about what he does. He's the kind of guy that I think always wants to make it better every week" (Susanne, interview, 10/11/14). While Julie noted, "when he comes in, we feel happy to see him" (Julie, interview, 20/1/15).

Having someone "from the outside" enter a classroom "alters" the space in a myriad of ways (Christophersen & Kenny, 2018) and often forces self-reflection for all concerned. Julie commented, "Sometimes when you're alone you kind of lose track of what you're saying and what you're doing and so when someone else is there...It's a little bit of stepping back I would say. So that does inform your practice" (Julie, interview, 31/3/15). The learning involved for the teachers also appeared to facilitate reflection about learning in general with Adam commenting on his own recorder practice, "I now realise how hard it is for children to learn things, it made me appreciate that" (Adam, interview, 20/1/15). Furthermore, they acknowledged this learning process in class to the children they taught:

Two new children in the class have no recorder experience. Teacher points this out to Frank and facilitates these children during the music lesson. She praises them often in their effort and announces at one point: 'It is really hard, it took me years' (laughs). Frank also checks in with the new children from time to time, tells them they are really super, not to worry, they will get it. (Julie, PS fieldnotes)

From the fieldnotes above, it is obvious to the class that teachers continue to learn and that learning takes time.

Conclusion

Cathy Benedict (2018) calls for an epistemological shift in our thinking about musician-teacher partnerships, one where "the primacy of purpose in any collaboration" (p. 62) is key. Put another way, "knowing what stakes each participant brings to the table should be considered an essential component in articulating a project's goals, implementing them, and assessing their overall benefit to the students" (Froehlich, 2018, p. 17). All too frequently, music-in-education programs are lauded and sustained without such questions. However, continued research in this field highlights the tensions and challenges that exist around expectations, roles, agendas, responsibilities, outcomes, and perceived identities with music-in-education partnerships (Bresler, 2002; Christophersen, 2013; Christophersen & Kenny, 2018; Hanley, 2003; Holdhus & Espeland, 2013; Kenny, 2010, 2018; Mota, 2014; Snook & Buck, 2014; Wolf, 2008).

The partnership program approach also raises important questions around resourcing the arts

in schools. Are these programs replacing specialist arts/music teachers as a cost-effective alternative for schools or are they in addition to such expertise (as was the case in this study)? Can such programs really provide a sequential, balanced and comprehensive music education over the course of a child's time in school? If such programs continue to grow and develop as a (main?) source of music engagement in schools, how 'partnership' is set-up and approached in practice needs careful consideration. This article hopes that through looking in-depth at musician-teacher dialogic practices within one school, the need for meaningful, long-term, partnership approaches within music-in education programs is highlighted.

This research study has found that musician-teacher relationship-building over time aids partnership working to a high degree. Furthermore, the investment of professional development opportunities, co-planning and co-reflection, all happening alongside the collaborative in-class work are found to be crucial elements of partnership success. Such rewards do not come quickly or easily. As also revealed in this study, and many others, teacher's musical confidence appears low (see also Russell-Bowie, 2009; Stunell, 2010; Wiggins & Wiggins, 2008). Despite this, the teachers in this study were seen to take on musical leadership roles, facilitate musical learning processes in class as well as engage in musical learning themselves in an active way. Partington's (2018) call for "remusicalizing teachers" (p. 169) though partnership is clearly also relevant in this regard where the classroom teachers spoke of little to no musical experience prior to the PS program. Similarly, the teaching artist in the study repeatedly emphasised the steep learning curve he was experiencing in observing 'master teachers' at work in the classroom. Therefore, the "I and Thou" (Buber, 1958, 1965) of musician-teacher partnerships can serve as a most effective means of reciprocal professional development but also as a means of delivering meaningful music education in schools – but only when they are nurtured and negotiated through dialogic practice. In this way, we avoid complete "outsourcing of arts education" (Christophersen, 2013, p. 14) where the classroom teachers are not inputting at all (or are relegated to purely managerial/policing roles), and instead offer an environment of interrelation and dialogue (Winnicott, 1971), not just between musician and teachers but by extension, to the children we serve.

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