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Title	Interaction for Synchronization: Multimodal Analysis of the Process of Instructing and Learning Shamisen Skills
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Citation	広島大学森戸国際高等教育学院紀要 , 4 : 55 - 67
Issue Date	2022-03-31
DOI	
Self DOI	10.15027/52360
URL	https://ir.lib.hiroshima-u.ac.jp/00052360
Right	
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Interaction for Synchronization: Multimodal Analysis of the Process of Instructing and Learning Shamisen Skills

Seiji Nashio

This study shows the multimodal analysis of the process of instructing and learning shamisen skills. It extends to the specific instructive actions during the simultaneous playing between the participants. Accordingly, it examines the interactions for synchronization to start the simultaneous playing at the beginning of the practice session and restart it after the instruction during the session. The examination reveals the difference between the above interactions, especially for devices that match the first sound. Finally, through a discussion focusing on the abrupt resumption of co-playing in practice sessions, it is confirmed that this practice needs to assume co-presence, i.e., the complementary and intersubjective framework for the active interaction between the participants unique to the shamisen lesson.

Keywords: music instruction, synchronization, co-presence, multimodal interaction analysis

1. Introduction

Recently, there have been studies on interactions in musical lessons that established the interactive process for transmission of skills and mindsets necessary for each of those musical activities. They utilized situated resources unique to each activity as cognitive references through various verbal and bodily actions (Nishizaka 2006; Szczepek et al. 2013; Stevanovic 2017; Nashio 2020). It is believed that some of these skills and mindsets cannot be verbalized and schematized thoroughly. Therefore, many researchers are interested in how to teach and learn them, especially through interaction in an actual target activity. Following the interests and findings of previous studies, this study applies multimodal analysis to examine the process of organizing a shamisen lesson where the face-to-face interaction for instructing and learning its skills is administered.

The data analyzed in this study are from *nagauta* shamisen. Shamisen is a three-stringed musical instrument similar to a guitar. It is a traditional Japanese instrument and is divided into several types. *Nagauta* is a traditional song that narrates *noh* or *kyogen*, the Japanese performing arts. *Nagauta* shamisen is an accompaniment to *nagauta* singing. Its lesson, *keiko* in Japanese (Tanaka et al. 2009), aims to transmit the shamisen skills, mainly fingerings, from the *shisho* to the student through the repetition of practice. *Shisho* is a master who instructs a shamisen lesson. The practice style is a unique point of this lesson and is referred to as “simultaneous playing” or “co-playing” in this paper. In this style, the *shisho* and student play the same melody simultaneously and pick up the points to instruct and learn by the contrast between both renderings. The student is required to imitate and steal the *shisho*’s skills through

bodily practice without any score. The *shisho* must instruct and evaluate the student's play while showing their own playing to the student. Hence, the *shisho* has to conduct simple instructive actions while playing, such as shaking their head vertically or horizontally, speaking short and direct words, and so on. This paper shows, prior to the issue of central focus, the unique ways of instruction and evaluation during simultaneous playing where the *shisho* leads the student to proceed with or redo the failed part.

This study predominantly focuses on how the *shisho* and the student interactively achieve synchronization of the first step/sound at the beginning of simultaneous playing or the step/sound while resuming it. When playing the first sound at the beginning of the lesson, the *shisho* and the student match each other's timing to play by following a verbal expression projecting the start point or a call such as "count-ins" (Broth and Keevallik 2014). Conversely, when resuming simultaneous playing after inserting special instructions during the lesson, they conduct varied interactions as opposed to previous renderings. Therefore, this study attempts to analyze the interactions for synchronization in both scenes, especially the latter. This is because the latter describes the circumstances for its complicated process related to the format and institution of the shamisen lesson.

2. Overviews of Data: Shamisen Lesson

2-1. Main participants and activity

The data were video-recorded twice a month in a small apartment room. This study analyzed four lessons of 30–40 minutes each. The participants included two Japanese women: a *shisho* (M), a master and a well-experienced instructor, and a student (S), a novice player with 10 months of experience. They practiced *suehirogari*, which is a relatively easy song. The participants were seated on the floor facing each other across a small table. The student had to watch and imitate the *shisho*'s playing, especially the fingering of her left hand, without a score (Fig. 1).



Fig. 1: One scene of the lesson

The utterances of the *shisho* during the practice are roughly divided into three types: 1) verbal instructions in Japanese, 2) singing the *nagauta* song, and 3) chanting *kuchi-jamisen*. *Kuchi-jamisen* is a word or vocal sound imitating shamisen sounds. Each minimum sound, such as CHI, TON, and TSU, expresses how and which string to play. It cannot specify the sound perfectly, but it is helpful for the student as a reference.

2-2. Institutions, deontic, and structure of the lesson

The shamisen lesson is conducted in an “institutional setting” (Drew and Heritage 1992; Lindström et al. 2017), where we can see asymmetrical interactions between participants who have complementary roles. The *shisho* has the primary opportunity to produce initiatives. The student’s contributions are strictly limited to responsive moves, such as playing the shamisen following the *shisho*’s instruction or nodding silently to the *shisho* (cf. Lindström et al. 2017). We can also see some deontic dimension to the *shisho*’s directive actions (cf. Stevanovic and Peräkylä 2012; Stevanovic and Svennevig 2015). Since the deontic authority belongs to the *shisho*, her utterances, including various “verb-less minimal units” (De Stefani and Gazin 2014), enable her to function as a provider of short straightforward directives during the simultaneous playing. Within the practice, the *shisho*’s directive utterances always involve physical demonstrations. Therefore, they specify the required action and determine how the student is to respond (cf. Craven and Potter 2010).

Every lesson proceeds in almost the same manner. When the student enters the room, the participants begin preparing for their lesson. While making small talk, they sit in the usual position, the student pays monthly lesson fees, and the *shisho* starts tuning the strings of shamisen. Usually, the *shisho* tunes the student’s first and then tunes hers. After tuning them, the *shisho* and students play some sounds freely to check the conditions of their shamisen. Subsequently, the *shisho* occasionally teaches basic knowledge or gives instructions about the techniques of playing in advance of the first practice session.

There were a few practice sessions in each lesson, with intervals in between. In each practice session, the participants played a whole or half of the assigned song without breaks. Therefore, the *shisho* must conduct a complicated assessment, feedback, and evaluation of the previous session, or navigation and initiation for the next session all together at the intervals. During the practice, we can see small units of the “direction–action–evaluation” cycle. These directions should be short turns directing the actions accomplished in a narrow timeframe and oriented to immediacy (cf. De Stefani and Gazin 2014; Stevanovic and Svennevig 2015; Rauniomaa 2017).

The analysis in the next section first presents the *shisho*’s multimodal instructive actions that are conducted during simultaneous playing. These actions are so simple and straightforward that the lesson can keep going without intermissions. Occasionally, they need to be highly situated in a sequence of interactions between the participants and/or a local institution of shamisen lesson. Otherwise, they cannot function as instructions.

Based on the analysis of the various means of instruction, this paper focuses on the scenes where the participants attempt to synchronize the first step/sound to (re)start co-playing and

investigate how these synchronizations are accomplished through interactions between the participants in two different situations: starting the play at the beginning of the lesson and restarting them during the lesson. The latter is discussed in detail, taking into consideration the nature of the shamisen lesson.

3. Analysis

3-1. Instructive actions

As mentioned above, the *shisho* conducts simple actions for evaluation and correction while simultaneously playing with the student. The basic principle of the evaluation and correction is as follows: while the student is playing well, the *shisho* continues playing. Contrarily, when the student gets it wrong, the *shisho* replays the failed part repeatedly until she plays well. The analysis here first shows some sequences of the *shisho*'s instructive actions prompting the student to replay the failed part, i.e., the process of repetitive playing.

Excerpt (1): Multimodal instruction

01	M:	5• CHIN 4• げ::に::も:: 3 3• 3• 3• 4• そ::よの
02	m:	(Twists her head to the left slightly)
03	M:	3 3• 3• 3 3• TO CHI CHI, TO CHI
04	M:	Hitosashiyubi Index finger
05	M:	3 3• 3• 3• 4• TO CHI CHI RI CHIN
06	M:	[Sagaru no Go down
07	m:	[(Shakes her heads sideways)
08	M:	3 3• 3• 3• 4• CHIN

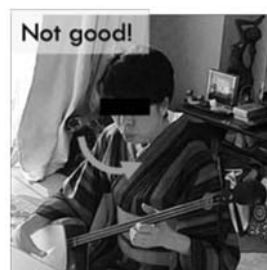


Fig. 2: Line 2 of Excerpt (1)



Fig. 3: Line 7 of Excerpt (1)

Excerpt (1)¹⁾ shows a part of the practice session where the participants are playing from the first verse of the latter half of the song. Note that the transcription here covers only the *shisho*'s verbal and non-verbal actions, while the student reacted to the *shisho*'s directions and kept co-playing. The *shisho* (M) found that the student (S) did not play the boxed part in line 1 (the same phrase as “TO CHI CHI RI CHIN” in line 5), and then she twisted her head to the left slightly conveying that it was “not good” (Fig. 2). Subsequently, they replay the same part in lines 5 and 8 and replay a part of it in line 3. Between the repetition, the *shisho* conducted other instructive actions: in line 4, she just said, “*hitosashiyubi* (index finger)” to correct the student. In lines 6 and 7, she shook her head sideways (Fig. 3) and said, “*sagaruno* (go down),” to correct the movement of the student's left hand.

In this way, when the student goes wrong, the *shisho* provides a proper combination of the following actions: prompting the student to replay the failed part, repeating the correct sound, phrase, or melody by shamisen and/or *kuchi-jamisen*, saying the correct fingering or string, and twisting or shaking her head sideways to show her negative evaluation. The above instructive sequence was repeated during the practice session.

These instructive actions are circumstantial; in other words, they are powered and restricted by simultaneous playing in this situation. The *shisho*'s instructions must not only be short and simple to prevent them from obstructing the playing but also straightforward and understandable to function as instructions. Conversely, the student can react to the *shisho*'s actions appropriately because the ongoing activity is a lesson. Moreover, the process of instructing and learning has established the *shisho* as an instructor, and her actions as instructions. It is conceivable that the simple and straightforward instructions and practice styles may depend on each other.

3-2. Synchronizing the first step to start the co-playing

In this section, turning to the central focus of this paper, we describe how the *shisho* and student synchronize the first sound at the beginning of their co-playing. This procedure is necessary to start the operation of the instruction and learning process described in the previous section. In that sense, it is no exaggeration to say that the procedure is the most important collaboration in the lesson.

The interaction for synchronization is well designed by the *shisho* to take the student into simultaneous playing. Excerpt (2) shows the beginning of the first practice session. Just before this part, the *shisho* gave the student some advice about which point of string should be twanged by a plectrum while tuning her shamisen. Subsequently, for lines 2-3, the *shisho* showed her twanging and made some sounds randomly to check the condition of her shamisen. Following *the shisho's* advice, the student also tried to make some sounds overlapping the *shisho's* playing. Note that they had not started playing at that time; they did not play the same melody but made some sounds freely. Rather, it can be seen that they made sounds alternately to listen to each sound.

Excerpt (2): Interaction for starting the co-playing

01	M:	* * Yappari kono hangetsu no naka o hiku hoo ga Actually, it's better to play it in this half moon (semicircle)
02	S:	* * * * * [[[[[
03	M:	* * * * * [[* Soo Soo [* * Good, good
04	M:	* * * * * Hai, jaa koko kara OK, so, from now on
05	M:	Ni-hon ne, ya: SH [: AN SHAN SHAN SHAN Two strings, 33• 32• 37 32•
06	S:	33• 32• 37 32• [
07	M:	Un, futatsu SHAN SHAN OK, twice 33• 33•
08	S:	33• 33• [

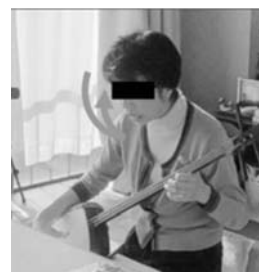


Fig. 4: Line 5 of Excerpt (2)
“..AN”

In line 4, the *shisho* considered playing and said, “*Hai, jaa koko kara* (OK, so, from now on),” to establish that the practice session would start immediately after. To synchronize the first sound (SHAN) with each other, which is a double-stop according to the utterance “*Ni-hon ne* (two strings)” in line 5, the *shisho* firstly gave the signal with the call “*ya:*” to start the simultaneous playing. She then chanted the *kuchi-jamisen* of the first sound “SHAN” (L. 5). Notice that, at that time, the *shisho* prolonged the sound (“SH::*AN*”) and waited for the student’s sluggish start. The call “*ya:*” is neither a *kuchi-jamisen* imitative of a shamisen sound nor a Japanese phrase as an utterance to facilitate a transition to the practice session. It partly resembles “count-ins” in the study of mobile formations in a dance class by Broth and Keevallik (2014). In a pair-dance class, it was observed that the students moved from the phase of instruction where they mainly watched and listened to the instructor’s explanation. They were unpaired and stood around the instructor followed by the students dancing in pairs to the instructor’s counting. Broth and Keevallik (2014) pointed out that the count-ins were used to facilitate the students to “move in increasing synchrony and in growingly dance-related manner to bring about the beginning of the dance practice” (*ibid.*: 119). Therefore, it is considered that the count-ins in a dance class must take some time, e.g., “five, six, five, six, seven, eight, ...,” enough to let the students complete the transition to the dance formation. However, the transition to the practice session in line 5 of Excerpt (2) takes no time because the participants have continuously played the shamisen to check their condition since holding them. That is why the call “*ya:*” is a very short utterance but can work as a signal for starting the practice session and is one of the resources to get the timing of the first sound.

The process of synchronizing the first sound was remarkable. After calling “ya:,” the *shisho* chanted a *kuchi-jamisen* of the first sound (SHAN) and twanged the strings simultaneously. As mentioned above, this chanting was prolonged (“SH::”) since the *shisho* was waiting for the student’s first twanging. In addition, the *shisho* chanted “AN,” as in “SHAN” of the first sound, with a nod simultaneously as the student played the sound (Fig. 4) and twanged the strings a little after the student. During simultaneous playing, they usually play each sound together, or the student plays a little behind the *shisho*. However, during the process of synchronizing the first sound, the *shisho* played the sound a little behind the student and matched it after seeing the student play. The *shisho*’s nod, such as that in Fig. 4, is often observed at the key juncture of the playing, wherein the *shisho* intends to maintain synchronization with each other or sometimes demands that the student do so.

3-3. Synchronizing the steps for restarting

The previous section showed the process of synchronizing the first step at the beginning of the practice session. This section presents the process of synchronizing the steps while restarting co-playing. Simultaneous playing in the practice session usually proceeds while avoiding intermissions. However, this is a rare case only for novice players, and special instruction is provided during practice. This inserted instruction takes so long that the student must stop playing to watch and listen to the *shisho*. Therefore, the *shisho* must provide the signals to temporally remove the format of simultaneous playing, and as soon as she is done, she must restart the co-playing by bringing the student into synchrony. The analysis below reveals how they restore simultaneous playing after the inserted instruction.

In Excerpt (3), the *shisho* directed the student to replay the melody “TO TSU TSU RU TSU TSU TE CHI CHIN RIN RIN” several times. It is one of the most difficult sections in this assigned song while evaluating and correcting the student’s playing. Moreover, the *shisho* gave some advice about playing the sound immediately after the above melody, i.e., the fingerings for transition to the next melody. Since the student’s play had already been halting, the *shisho* played the part of the melody (TO TSU TSU RU TSU TSU TE CHI) while slightly twisting her head, which expresses a negative evaluation (L.1). Additionally, as the sound “Te” (boxed in line 4) played by the student was unacceptable, she directed the student to replay that sound multiple times in lines 3-6. After that, although the student’s playing was halted occasionally, they finished playing a whole of the melody in lines 7-8. In line 9, the *shisho* said, “*Saisho wa nakayubi de* (First, by the middle finger),” and then played the next sound, “CHIN.” However, she stopped playing and began explaining it (L.10). She reset her shamisen (Fig. 5) by chanting

Excerpt (3): Interaction for restarting the co-playing after the inserted instruction

- 01 M: [TO TSU TSU RU TSU TSU TE CHI
02 m: [(twists her head slightly)
- 03 M: TE CHI CHI TE CHI CHIN RI
- 04 M: TE TE TE ga, TE: TE TE:
TE is (not good), Three,
- 05 s: (looks at her right hand)
- 06 M: TEN tte itara TE: TE, san,
When I say TEN, Three,
- 07 M: TE CHI CHIN RIN RIN RIN RIN [RIN
08 s: [(big nod)
- 09 M: Saisho wa nakayubi de CHIN
By your middle finger at the first one
- 10 M: [TE CHI CHIN A, [kore ni-kai aru none
Well, this one comes twice
- 11 m: [(resets her Shamisen) [(puts her left hand out with taking it off her Shamisen)
12 s: [(nod)
- 13 M: [TO TSU TSU RU TSU TSU TE CHI CHIN RIN RIN (*Playing alone)
14 s: [(moves her plectrum with nodding her head)
- 15 M: Ato no toki wa CHIN tte, [ugoku no
At the latter one, for CHIN, the finger is moved
16 s: [(nod)
- 17 M: Saisho wa ugoku nai de nakayubi
At the first one, by your middle finger without moving
- 18 M: Soo oboeru to, ik-kai-me to ni-kai-me no kubetsu ga tsuku
If you learn to do so, you can easily distinguish between the first and second
- 19 M: [TO TSU TSU
20 s: [(nod / misses the first sound)
- 21 M: [TO TSU ichi no ito TO TSU TSU TO TSU TSU RU]
String-1
- 22 m: [(twists her head and gazes at S's right hand ---> faces forward)]
- 23 M: TSU TSU TE CHI CHIN RIN saisho nakayubi de CHIN
By your middle finger at the first one



Fig. 5: Lines 10-11 of Excerpt (3)
“TE CHI CHIN”



Fig. 6: Lines 10-11 of Excerpt (3)
“kore ni-kai aru none”



Fig. 7: Lines 14 of Excerpt (3)

kuchi-jamisen “TE CHI CHI” which was a part of the melody until just a while ago, and then, while saying, “A, *kore ni-kai arunone* (Well, this one comes twice)”, she put her left hand out from the shamisen as if she tapped somebody on the shoulder (Fig. 6). Immediately after that action, the *shisho* played the same melody in a quicker tempo than she did with the student (L.13). At that time, the student was only flapping her plectrum without making any sounds

while listening to the *shisho*'s instructions (L.14). Subsequently, the *shisho* gave some advice on how to play the sound following the melody she had demonstrated. Although that melody appears twice in this song and the sounds following them are both "CHIN" in *kuchi-jamisen*, these sounds differ from each other. The first one is '4•' in the numeric musical notation, and the second is '5•'. This means that the first one must be played by moving the left hand to press the string after making "RIN" the last sound of the demonstrated melody, but the second one without. The *shisho* explained that to the student with demonstrations in lines 15-18.

As mentioned above, this shamisen practice is based on simultaneous playing so that the student is required to keep playing (some parts of) the assigned song without breaks until the *shisho* stops playing or they finish playing the whole part. From the *shisho*'s viewpoint, every sound that she plays automatically prompts the student to play within the practice session. Therefore, when the *shisho* wants to stop co-playing to insert some special instruction, such as with demonstrations that she plays alone, she must show some signals projecting the start of the instruction and temporarily stop the student's playing. The sequence of the *shisho*'s actions in lines 10-12 is a declaration to not break the stream of practice or the tense atmosphere necessary for it. In particular, the *shisho* reset her shamisen, loosened her stance for playing, and released her left hand from the shamisen in line 11 (Fig. 5-6). These actions may put a break on the ongoing co-playing. Furthermore, the *shisho*'s solo play in line 12 was so quick that the student could not follow it. This means that this part does not request the student to play in the same way but serves as an instructive demonstration. It is thought that the sequence of actions here organized the process of instructing and learning in a way unique to this shamisen lesson while applying simultaneous playing to the basic way of practice.

Focusing on the main issue of this section, we discuss how the participants restarted the simultaneous playing after the inserted instruction. The process of restarting was significantly different from that at the beginning of the practice session described in the previous section. The inserted instruction starting from lines 10-13 was suddenly shifted to simultaneous playing after the *shisho*'s utterance in line 18. At that point, as soon as she finished the utterance, she immediately chanted *kuchi-jamisen* "TO TSU TSU" as in the melody "TO TSU TSU RU TSU TSU TE CHI ..." in question and replayed that part (L.19). Although this playing requested the student to restart co-playing, it would not be revealed for the student until line 21, in which the *shisho* repeated and directed the student to play the part "TO TSU TSU." In fact, this restarting procedure in line 18 was too sudden for the student to find such an intention. Instead, the student nodded to show her understanding of the *shisho*'s preceding explanation in line 19, where she should have restarted the co-playing. That student's reaction is conceivable because it is difficult to determine that the explanation ended with the utterance

“*Kubetsu ga tsuku* (you can easily distinguish)” in line 18 without any verbal or non-verbal signals. Consequently, the student failed to play the sound “TO” as in “TO TSU TSU” following the *shisho*’s direction and restart simultaneous playing. However, from line 21, she managed to recover her playing and was gradually synchronizing with the *shisho* while reacting to her repeated directions for replay. Finally, they got their co-playing on the track in line 23 and after.

In summary, the process of restarting simultaneous playing after the inserted instruction proceeds gradually and interactively from the unpredictable launch of the *shisho*.

4. Discussion

In the previous section, we examined the interaction for synchronizing the first sound at the beginning of co-playing and restarting co-playing after the inserted instruction. The former was implemented with various devices by the *shisho*, such as the utterance “*Hai, jaa koko kara*” indicating the point of shifting to the practice session, the call “ya:” for timing the first sound synchronously, and the prolonged a *kuchi-jamisen* “SH::AN” to wait for the student’s sluggish start. At that time, it was observed that the *shisho* used short and straightforward directions, which were also used to evaluate and correct the student’s simultaneous playing. This also means that she presented various visual and auditory resources to make the first sound and synchronize the first step of simultaneous playing based efficiently on the layout where the participants sat face-to-face. Contrarily, the latter was implemented as soon as the inserted instruction required that the student temporarily stop playing without any obvious signs indicating the restart of co-playing and synchronizing gradually while the student was reacting to the *shisho*’s directions. At first glance, this is considered to be a less efficient process than the former. Why did the *shisho* apply this method to restart co-playing without getting a fresh start in the same way as the beginning of the practice session?

To answer this question, this paper suggests that “co-presence”²⁾ in the shamisen lesson, i.e., a complementary and intersubjective framework for the interaction between instructors and learners, has been achieved. Due to co-presence, the *shisho* is always expected to instruct the student, and the student is instructed; in other words, they cannot stop the simultaneous playing if the practice session proceeds. They are not expected to be institutively removed until the practice session ends and is mutually recognized. Therefore, inserted instruction starts this way as the practice automatically requests the student to keep her stance and the *shisho* to immediately restart the co-playing. They are always oriented to participate in simultaneous playing from each position complementarily. Thus, the co-presence in the shamisen lesson may be considered the reason the *shisho* conducted a different procedure from that at the

beginning of the practice session. In fact, in line 14 of Excerpt (3), the student moved her plectrum without making sounds and nodded to the *shisho*'s instruction (Fig. 7). Evidently, she did not loosen her stance to play but focused on the practice. She kept addressing the *shisho*'s playing and explanation while showing her stance for restarting the co-playing at any time. From this point of view, the *shisho*'s restarting procedure in line 19 of Excerpt (3), which seems to be sudden, maybe an appropriate way approved by the student's active stance for co-playing. This was a natural consequence of the *shisho*'s reaction to the student's stance. The co-presence of the participants is always active, even if the co-playing physically stagnates. In this sense, the inserted instructions in lines 11-18 of Excerpt (3) were not conducted during a "break" but during the "idling" of co-playing. This should be described as a non-fluent process of rebuilding synchronization based on the co-presence of active interaction between instruction and learning.

5. Conclusion

This study has shown that the multimodal analysis of the process of instructing and learning shamisen skills extends to the specific instructive actions during the simultaneous playing between the participants. Accordingly, it examined the interactions for synchronization to start the simultaneous playing at the beginning of the practice session and restart it after the inserted instruction during the session. The examination revealed that the restarting process was launched by the *shisho* too suddenly for the student to match the first sound. This was in contrast to the former starting process, which was organized by the *shisho*'s devices to project the start point and to get the timing right for the first sound. One of the reasons why such a method was applied to restore synchronization was that this restoration was conducted based on the co-presence required for the shamisen lesson. This means that the participants were intuitively expected to actively participate in co-playing with each other during the practice session. Thus, they were always oriented to keep processing the practice without breaks. In conclusion, when the co-presence of the participants is active during the practice, the *shisho*'s action to start restoring synchronization must be an appropriate reaction to the student's enthusiasm to continue practicing.

The co-presence of a multi-person activity may be difficult to observe and describe directly. However, it is possible to demonstrate its significance based on the accumulation of concrete examples, including its influence, such as the interactions for synchronization in this paper. It is expected that this study will contribute to further discussions of multi-person activity and co-presence.

Notes

1) Transcription conventions are as follows.

M: is the shisho as a speaker

m: is the shisho as an actor

S: is the student as a speaker

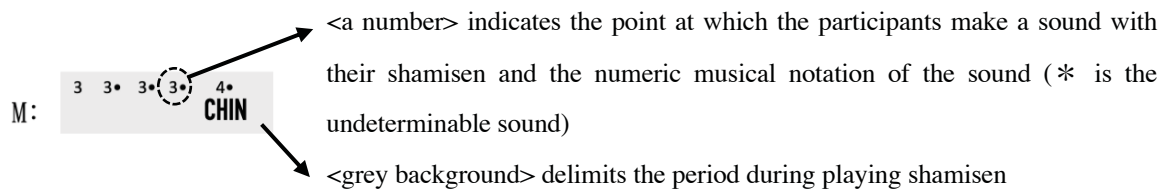
s: is the student as an actor

[indicates the point at which the overlap of verbal or non-verbal actions starts (or the reference point for figuring out the overlap).

: indicates that the prior syllable is prolonged (multiple uses indicate a more prolonged syllable).

(*italics*) describes non-verbal/bodily action

♪♪ delimits the period during singing *nagauta* (the lyrics are written in the Japanese language)



2) According to Beaulieu (2010), neither face-to-face contact nor shared physical space is a necessary condition in the field. While noting that many elements besides space help constitute the specific outline of the field, she emphasized social interaction as constitutive of co-presence and confirmed that interactional routines establish and sustain the situation (ibid.: 458). In this paper, based on this concept, I interpret that co-presence is achieved and sustained by interaction and vice versa.

Acknowledgements

This study was supported by JSPS KAKENHI Granted Numbers JP17H00914 and JP18KT0085. I would like to thank Editage (www.editage.com) for English language editing.

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